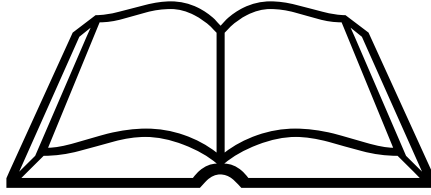


Fawā`ide Makkiyyah

An English translation



By

Qāri ʿAbd al-Raḥmān al-Makkī

Translation by
Muhammad Saleem Gaibie

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CONTENTS

Preface	5
System of transliteration	6
Biography of the author, Qāri Abd al-Rahmān Makkī	8
Translator's sanad for Fawā`ide Makkiyyah	13
Introduction	14

Chapter One

Section One – The isti`ādhah and the basmalah	16
Section Two – The makhārij	18
Section Three – The <u>ṣifāt</u>	20
Section Four – The characteristics of each letter	24
Section Five – The differentiating characteristics	25

Chapter Two

Section One – Tafkhīm and tarqīq	28
Section Two – The nūn sākinah and the tanwīn	31
Section Three – The mīm sākinah	33
Section Four – The ghunnah	34
Section Five – The hā` al- <u>ḍamīr</u>	35
Section Six – Idghām	36
Section Seven – The hamzah	40
Section Eight – The <u>ḥarakāt</u>	43

Chapter Three

Section One – Ijtimā` al-Sākinayn	46
Section Two – The madd	48
Section Three – The duration and lengths of the madd	50
Section Four – The rules of waqf	59

	<u>Epilogue</u>	
Section One		66
Section Two		71

PREFACE TO FIRST PRINT

The book *Fawā`ide Makkiyyah* is small in size, yet immense in meaning. Consisting of less than 50 pages, an entire read or study of it may be completed in less than a month. However, in the hands of an expert, a few months are not sufficient to study this masterpiece. I recall spending almost an entire year studying this book at the hands of my teacher, Qāri Ayyūb Ishāq. The intricacies and subtleties that he extracted from this text could only leave one in awe of his expertise. For this reason my initial attempt at translating this book demonstrated a strong dedication to the written text and its specific wording. It however resulted in a disjointed read. I thus attempted to strike a harmonious balance in my translation between the actual text and the intent of the author.

The technical terms used in the science will be translated the first time they appear into English with the technical usage next to it in brackets e.g. exit point (*makhraj*). Thereafter the technical term will be used throughout the book so that the luster of the science is not lost. Occasionally I add a footnote to clarify the text.

I pray that Allah accepts this humble effort and allow many to benefit from it. Ameen

Muhammad Saleem Gaibie

SYSTEM OF TRANSLITERATION

Nr	Arabic	English	Nr	Arabic	English
1	أ	`	17	ظ	<u>th</u>
2	ب	b	18	ع	'
3	ت	t	19	غ	gh
4	ث	th	20	ف	f
5	ج	j	21	ق	q
6	ح	<u>h</u>	22	ك	k
7	خ	kh	23	ل	l
8	د	d	24	م	m
9	ذ	dh	25	ن	n
10	ر	r	26	ه	h
11	ز	z	27	و	w
12	س	s	28	ي	y
13	ش	sh	29	أَ	ā
14	ص	<u>s</u>	30	يَ	ī
15	ض	<u>d</u>	31	وُ	ū
16	ط	<u>t</u>	32	أَيَّ	ay
			33	أَوْ	ou

N.B. Arabic words are italicised, except in 3 instances:

- 1- When possessing a current English usage.
- 2- When part of a heading or in a table/diagram.
- 3- When the proper names of humans.

N.B. The sign for [أ] which is [ʾ] will be omitted when the former appears in the beginning of a word.

Biography of the author - ʿAbd al-Rahmān Makkī

The Author – ʿAbd al-Rahmān al-Makkī¹

He is known as the teacher of all teachers in India (أُسْتَاذُ أُسَاتِذَةِ الْهِنْدِ). It is upon him that most *sanads* of *Qirāʿāt* in India revolve. Qāri ʿAbd al-Rahmān, the son of Muḥammad Bashīr Khan, was born in India. Due to the English colonisation of India and their oppression of the indigenous peoples, Muḥammad Bashīr Khan felt it best if they settled elsewhere. Through Allah's guidance, Bashīr Khan and the remainder of his family settled in the holy land of Mecca in 1867 C.E.

Here he studied under the auspices of many experts. It was in this sacred place that Qāri ʿAbd al-Rahmān memorised the Qurʾān with various other texts in the field of *Tajwīd*. He embarked on the study of *Qirāʿāt* after he had successfully memorised the *Shāṭibiyah*, the *Durrah* and the *Tayyibah*. This he accomplished under the tutelage of his brother and teacher, Qāri ʿAbd Allah al-Makkī, to whom he read the seven and ten *Qirāʿāt* via the *Tarīq* of the *Durrah* and the *Tayyibah*. With the council of his seniors, he returned to India to impart the knowledge he had gained in Mecca.

In 1883 C.E. he returned to Kanpur, India, where he taught in the *madrasah* of Moulana Aḥmad Ḥasan. He later settled in Ilāh

¹ *A lām al-Makkiyyin* Vol.2 pg. 748. *Tadhkiratu Qāriyāne Hind* Vol.1 pg. 233. *Imtāʿ al-Fuḍalāʿ* Vol. 2 pg. 312. *Husn al-Muḥāḍarāt* Vol. 2 pg. 217. *Safahāt fī Isnād Rijāl al-Qirāʿāt* pg. 142.

Biography of the author - ʿAbd al-Rahmān Makkī

Ābād and taught in Madrasah Ihya` al-ʿUlūm. Even though he had a fervent aspiration to pass on his knowledge, the students were lazy and had little desire to learn. Qāri ʿAbd al-Rahmān therefore contemplated his return to Mecca and preparations for the journey were made. The bags were packed and transport arranged; all that remained was one more night that he would spend in India. That very night he saw the Messenger of Allah ﷺ in his dream who said to him: “ʿAbd al-Rahmān! Remain in India. We intend to take lots of work from you.” Upon awakening the next morning, bags were unpacked and all preparations for the journey were cancelled.

With lots of effort by Qāri ʿAbd al-Rahmān, people slowly became aware of his expertise and his knowledge, and sent their children to learn from him. Many scholars also presented themselves as students at the hands of Qāri ʿAbd al-Rahmān. People from all over India flocked to study by him, and any effort to put an exact number to his students would be an impossible task. It was through his efforts, sincerity and expertise in these fields that the science of *Qirā`āt* spread throughout India.

He had an excellent memory and memorised many texts in the field of *Tajwīd* and *Qirā`āt*. Details regarding any *Qirā`ah*, *Riwāyah* or *Tarīq* were easily recalled by him when asked. He

Biography of the author - `Abd al-Rahmān Makkī

spent much of his time perusing and studying various books written in the field of *Tajwīd* and *Qirā`āt*. His recitation was simple, abiding by the rules of *Tajwīd*. There was no exertion and difficulty by him in any of his pronunciations, reciting with total ease.

During the month of *Ramadān*, he performed the *Tarāwīh* Prayers himself. Notwithstanding that he read at a fast pace, every letter and vowel sign was clearly heard. It is mentioned on one occasion, as he reached the completion of the entire rendition of the Qur`ān, he had forgotten to read *Sūrah al-Humazah*. After *ṣalah* he was reminded that a *sūrah* had been left out. To this he replied: "It is true that the Qur`ān conquers (all). Man has no ability in overpowering it." He repeated the *ṣalah* and added the *sūrah* he had missed.

He was punctual with many of his supererogatory (*nafl*) prayers such as *Ishrāq*, *Duhā* and *Tahajjud*. It is said that in each of these prayers he would complete various renditions of the Qur`ān.

After returning to India, through Allah's grace, he performed hajj twice. In his latter days he yearned to return to Medina, the city of his beloved Prophet ﷺ. Towards the end of his life he went to Madrasah `Āliyah Furqāniyah in Lucknow where he died on the 6 *Jamād al-Awwal* 1341 A.H./25 December 1922 C.E.

Biography of the author - `Abd al-Rahmān Makkī

Teachers:

- Qāri `Abd Allah al-Makkī to whom he rendered the seven and the ten *Qirā`āt*.
- Muḥammad Ghāzī (1274 A.H.-1359 A.H./1857 C.E.-1939 C.E.) - What is certain due to many *ijāzāt* from Qāri `Abd al-Rahmān Makkī is that he did receive *ijāzah* in the ten *Qirā`āt* from Sheikh Ghāzī. However, whether he read the entire Qur`ān or just a portion of it is unclear. Most argue the latter since it is more probable and if he did read an entire *khatm* it would have been explicitly mentioned. Allah knows best.

Students:

They would include *qurrā`* from Afghanistan, Bengal, Burma etc.

- Diyā` al-Dīn.
- `Abd al-Mālik ibn Sheikh Jīwan.
- Hifṭh al-Rahmān Deobandī.
- Qāri Muḥibb al-Dīn ibn Diyā` al-Dīn.

Written Works:

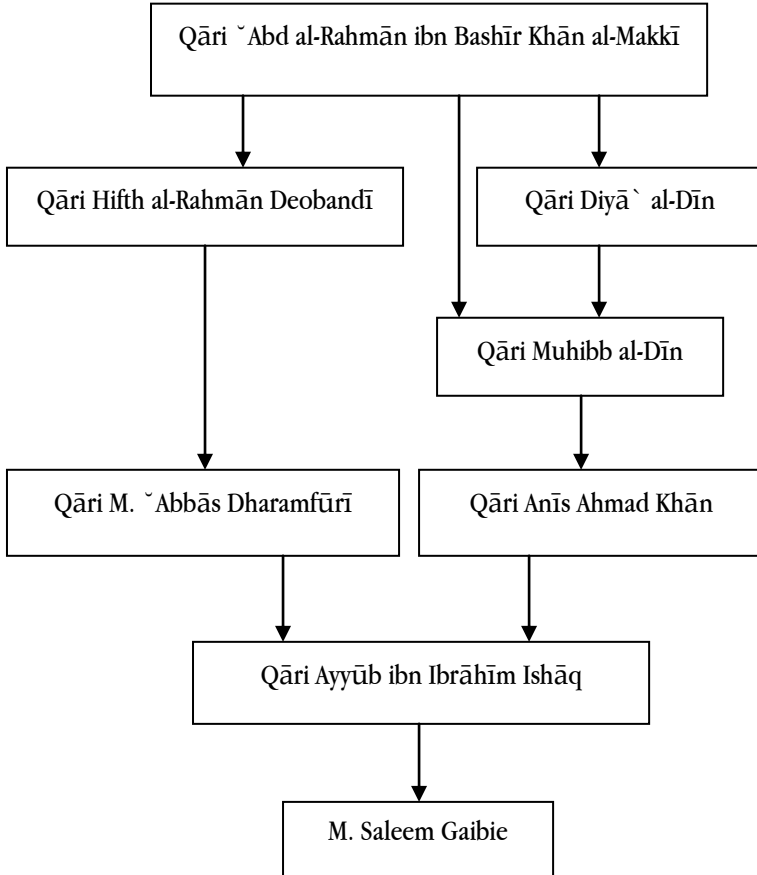
- *Afḍal al-Durar* – a commentary on the *Rā`iyyah* of Imam Shāṭibī.
- *Fawā`ide Makkiyyah* – This book is originally written in Urdu and is included as part of the curriculum in most *Dār al-`Ulūms* across the globe. It would be correct to say

Biography of the author - ʿAbd al-Rahmān Makkī

that no other book in this field has received the acclaim of *Fawā`ide Makkiyyah* in the Indo-pak subcontinent. How can it be otherwise when more than ninety percent of the *sanads* of India goes through Qāri Abd al-Rahmān Makkī. Since the author intended brevity when he wrote the book, many have written commentaries and footnotes on the work. They include:

- *Ta`līqāte Mālikiyyah* by Qāri ʿAbd al-Mālik Jīwan, a student of the author.
- *Lam`āte Shamsiyyah* by Qāri Muḥammad Yūsuf al-Siyālwī.
- *Touḍīḥāte Mardīyyah* by Qāri Muḥammad Sharīf.
- A footnote written by Qāri Muḥibb al-Dīn.
- *Sharḥ Fawā`ide Makkiyyah* by Qāri Muḥammad Idrīs al-ʿĀṣim.

Translator's sanad for Fawā`ide Makkiyyah



Introduction to the Book

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

All praise is due to Allah, Lord of the worlds. Salutations and peace be upon the master of all messengers; our master, our Prophet, our intercessor, our benefactor, Muḥammad. May (salutations and peace also be upon) all his family, his Companions, his wives and his progeny.

It should be known that to recite the Qur`ān with the rules of *Tajwīd* is most necessary. If the Qur`ān is not read with *Tajwīd* then the reciter has erred. Subsequently, if such a mistake is made where one letter is changed to another, a letter is added or omitted, a mistake is made in the vowel signs (*ḥarakāt*), a *sākin* is made *mutaḥarrik* or a *mutaḥarrik* is made *sākin*, then the reciter is a sinner.

If such a mistake is made where every letter of a word remains with all its *ḥarakāt* and *sukūns*, but only a few characteristics (*ṣifāt*) which are connected to the beautification of the letter, as well as being non-differentiating (*ṣifāt*), are not read, then there is fear of chastisement and penalty.

The first type of error is called a clear error (*lahn jaliyy*) and the latter is called a hidden error (*lahn khafiyy*).

The meaning of *Tajwīd* is to recite every letter from its exit point (*makhraj*) with all its characteristics (*sifāt*). Its subject matter is the letters of the (Arabic) alphabet and its objective is the correct pronunciation of the letters. To recite with a beautiful voice is an added matter which is desired if it does not oppose the rules of *Tajwīd*. Else, it is disliked if *lahn khafiyy* occurs, and if *lahn jaliyy* occurs, then it is prohibited and unacceptable. Reading and listening, both have the same ruling.

Chapter One
 Section One – The Isti'ādah and Basmalah

Before starting recitation of the Glorious Qur`ān, the *isti'ādah* is necessary. Its wording is thus: *أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ*, while other words are also established. However, to make *isti'ādah* with this wording is preferred.

When starting a *sūrah*, then the recitation of *بِسْمِ اللَّهِ* is most necessary, except before *Sūrah Barā`ah*. In the middle (of a *sūrah*) or the sections (*ajzā`/pāras*) there is a choice: whether one wishes to recite *بِسْمِ اللَّهِ* or not.

In the recitation of *أَعُوذُ بِاللَّهِ* and *بِسْمِ اللَّهِ* there are four ways: [1] *faṣl al-kul*, [2] *waṣl al-kul*, [3] *faṣl al-awwal waṣl al-thānī* and [4] *waṣl al-awwal faṣl al-thānī*. When one *sūrah* is ended and another is started then three ways are permitted and the fourth is not i.e. *faṣl al-kul*, *waṣl al-kul* and *faṣl al-awwal waṣl al-thānī* are permitted, while *waṣl al-awwal faṣl al-thānī* is not permitted.

(NOTE) According to Imam Ḥāṣim, whose narration of *Hafṣ* is read everywhere, the *بِسْمِ اللَّهِ* is a portion (verse) of every *sūrah*. Based on this, a *sūrah* which is read without *بِسْمِ اللَّهِ* would be considered incomplete according to Imam Ḥāṣim. Similarly, if

the entire Qur`ān is being read; then the number of *sūrahs* in which بِسْمِ اللّٰهِ is not recited, that number of verses of the Noble Qur`ān would be deficient.

(NOTE) If in between recitation any foreign speech takes place, even if it is a reply to another's greeting (*salām*), then the *isti`ādhah* should be repeated.

(NOTE) In loud recitation the *isti`ādhah* should also be aloud. If the *isti`ādhah* is done softly, or in the heart, then too, there is no problem – this is the opinion of some.

Section Two – The Makhārij

The exit points (*makhārij*) of the letters are fourteen:

- 1) The first *makhraj* is the lower throat from which the ا, ء and ه exit.
- 2) The second *makhraj* is the middle throat from where the ع and ح come.
- 3) The third *makhraj* is the upper throat from where the غ and خ exit.
- 4) The fourth *makhraj* is the back of the tongue and the palate above it, from where the ق exit.
- 5) The fifth *makhraj* is from the *makhraj* of the ق, but slightly more towards the opening of the mouth. From here the ك come. Both these letters i.e. the ق and the ك are called the uvula letters (*hurūf al-lahwiyyah*).
- 6) The sixth *makhraj* is the middle of the tongue from where the ج, the ش and the ي exit.
- 7) The seventh *makhraj* is the side of the tongue and the roots of the molars. From here the ض come.
- 8) The eighth *makhraj* is the tip of the tongue and the roots of the teeth (above it). From here the ذ, the ن and the ر exit.

- 9) The ninth *makhraj* is the very tip of the tongue and the roots of the upper central incisors (*thanāyā ʿulyā*) from where the ط, the د and the ت come.
- 10) The tenth *makhraj* is the very tip of the tongue and the edge of the *thanāyā ʿulyā*, from where the ط, the ذ and the ث exit.
- 11) The eleventh *makhraj* is the very tip of the tongue and the edge of the lower central incisors (*thanāyā suflā*) while also touching the *thanāyā ʿulyā*. The ص, the س and the ز exit from here.
- 12) The twelfth *makhraj* is the lower lip and the edge of the upper central incisors. From here the ف exit.
- 13) The thirteenth *makhraj* is the meeting of the lips, from where the و, the ب and the م come.
- 14) The fourteenth *makhraj* is the nasal cavity (*khayshūm*) from where the nasal sound (*ghunnah*) exit. What is intended by this is the *nūn mukhfā* (the *nūn* in which *ikhfā`* is made) and the *nūn mudgham* when making *idghām nāqis* (the *nūn* in which incomplete *idghām* takes place).

(NOTE) This is the opinion of Farrā`. According to Sībwayh there are sixteen *makhārij*: he places the *makhraj* of the ل from the side of the tongue, thereafter the *makhraj* of the ن, and subsequently the *makhraj* of the ر. According to Khalīl there are seventeen *makhārij*: he keeps the *makhraj* of the ل, the ن, and the ر

separate, while stating that the *makhraj* of the weak letters (*hurūf al-`illah*) when they are lengthened (*maddiyyah*), is the emptiness of the mouth and the throat (*jouf*).

Section Three – The Sifāt

Jahr literally means to recite loudly, with vigor. Its opposite is *hams* i.e. to recite softly. *Hams* has ten letters which are found in the combination فَحْنُهُ شَخْصٌ سَكَّتْ. The remaining letters besides these have *jahr*.

Shadīdah has eight letters found in the combination أَجِدُ فَطُّ بَكَّتْ. When these letters are *sākin* the sound is blocked. Five letters have *tawassuṭ*, which are found in the combination لِنُ عُمُرْ. In it, the sound is not completely blocked. All the remaining letters besides the letters of *shadīdah* and *tawassuṭ* have *rikhwah* i.e. its sound flows.

Isti`lā` is attributed to the letters حُصَّ ضَعُطِ قَطُّ i.e. at the time of reading these letters the tongue rises towards the palate. All the letters besides these have the *sifah* of *istifāl* i.e. at the time of reading these letters the tongue does not rise towards the palate.

Iṭbāq is attributed to the letters صَطَطَضُّ i.e. at the time of pronouncing these letters the tongue covers the palate. The remaining letters besides these four have the *sifah* of *infitāh* i.e. the tongue does not cover the palate.

These *sifāt* that have been mentioned are *mutadāddah* – characteristics which have opposites. The opposite of *jahr* is *hams*, the opposite of *rikhwah* is *shiddah*, of *isti`lā`* is *istifāl* and of *itbāq* is *infitāh*. In this manner every letter of the Arabic alphabet must be attributed with four of these *sifāt*. The remaining *sifāt* do not have opposites.

The five letters of *qalqalah* are found in the combination قَطُّبُ جَدِّ. However, *qalqalah* in the ق is compulsory while it is permitted in the remaining four letters. *Qalqalah* is a strong trembling in the *makhraj*.

The *sifah* of *takrār* is found in the ر. However, as far as possible, one should conceal it.

The ش has the *sifah* of *tafashshī* i.e. the sound spreads in the mouth.

The ض has the *sifah* of *istitālah*.

The ص, the س and the ز are the letters of *saḥīr*.

In the ن and the م, another *sifah* is found where the sound exits from the nose i.e. *ghunnah*. This *sifah* is not found in any other letter.

Section Three – The Sifāt

Of the permanent *sifāt* which have opposites, *jahr*, *shiddah*, *isti`lā`* and *itbāq* are strong *sifāt*. The remaining *sifāt* which have opposites are weak. Those *sifāt* which do not have opposites are all strong. Thus, the more strong *sifāt* found in the letter, the stronger the letter will be, and the more weak *sifāt* present in the letter, the weaker the letter will be.

Considering the strong and the weak *sifāt* the letters may be divided into five categories:

- 1) قَوِيٌّ – strong (صَدَغُ رَجَز)
- 2) أَقْوَى – strongest (طَض ظِق)
- 3) عَدَبْتُ أَخَاكَ – moderate (مُتَوَسِّط)
- 4) ضَعِيفٌ – weak (لَيْسُوْش)
- 5) أَضْعَفُ – weakest (فَمَنْ حَثَّهُ)

The strong letters are (ب and ر ر غ ص د ح). The strongest letters are (ق and ط ظ ض ط). The moderate letters are (ع and ذ ر خ ت ز ا ء). The weak letters are (ي and و ل ش س). The weakest letters are (هـ and ف م ن ح ث).

(NOTE) The *hamzah* is read with some force due to it having *shiddah* and *jahr* in it. However, it should not be read with so much force that the navel is jolted. The navel has no bearing on the pronunciation of the letters.

(NOTE) The ف and the ه are both from amongst the weakest letters and should therefore be read with gentleness.

(NOTE) When pronouncing the ع or the ح, the throat should not be throttled. Instead, they should be read from the middle throat with complete ease and without much strain.

Section Four – The Characteristics of
each letter

	Letter	Characteristics		Letter	Characteristics
1	ا	Jahr, Rikhwah, Istifāl, Infitāh, Madd, Tafkhīm, Tarqīq	16	ط	Jahr, Shiddah, Isti`lāh, Iṭbāq, Qalqalah, Tafkhīm
2	ب	Jahr, Shiddah, Istifāl, Infitāh, Qalqalah	17	ظ	Jahr, Rikhwah, Isti`lāh, Iṭbāq, Tafkhīm
3	ت	Hams, Shiddah, Istifāl, Infitāh	18	ع	Jahr, Tawassuṭ, Istifāl, Infitāh
4	ث	Hams, Rikhwah, Istifāl, Infitāh	19	غ	Jahr, Rikhwah, Isti`lāh, Infitāh, Tafkhīm
5	ج	Jahr, Shiddah, Istifāl, Infitāh	20	ف	Hams, Rikhwah, Istifāl, Infitāh
6	ح	Hams, Rikhwah, Istifāl, Infitāh	21	ق	Jahr, Shiddah, Isti`lāh, Infitāh, Qalqalah, Tafkhīm
7	خ	Hams, Rikhwah, Istifāl, Infitāh, Tafkhīm	22	ك	Hams, Shiddah, Istifāl, Infitāh
8	د	Jahr, Shiddah, Istifāl, Infitāh, Qalqalah	23	ل	Jahr, Tawassuṭ, Istifāl, Infitāh, Tafkhīm, Tarqīq
9	ذ	Jahr, Rikhwah, Istifāl, Infitāh	24	م	Jahr, Tawassuṭ, Istifāl, Infitāh, Ghunnah
10	ر	Jahr, Tawassuṭ, Istifāl, Infitāh, Takrār, Tafkhīm, Tarqīq	25	ن	Jahr, Tawassuṭ, Istifāl, Infitāh, Ghunnah
11	ز	Jahr, Rikhwah, Istifāl, Infitāh, Safir	26	و	Jahr, Rikhwah, Istifāl, Infitāh, Madd, Līn
12	س	Hams, Rikhwah, Istifāl, Infitāh, Safir	27	هـ	Hams, Rikhwah, Istifāl, Infitāh
13	ش	Hams, Rikhwah, Istifāl, Infitāh, Tafashshī	28	ء	Jahr, Shiddah, Istifāl, Infitāh
14	ص	Hams, Rikhwah, Isti`lāh, Iṭbāq, Safir, Tafkhīm	29	ي	Jahr, Rikhwah, Istifāl, Infitāh, Madd, Līn
15	ض	Jahr, Rikhwah, Isti`lāh, Iṭbāq, Istiṭālah, Tafkhīm			

Section Five – The Differentiating Characteristics

Section Five – The Differentiating Characteristics

If any of the letters share all the same intrinsic characteristics (*sifāt lāzimah*), then they will be distinguishable via their *makhārij*. And if they agree in their *makhraj*, then they will be distinguishable via their *sifāt*.

There is no need to discuss those letters which have different *makhārij*. However, it is necessary to examine those letters which share a *makhraj*:

(ا – ء – إ) The *alif* differs from the ء and ا due to *madd* in it. The ء differs from the ا due to *jahr* and *shiddah* in it. In the remaining *sifāt* they agree.

(ح – ع) In the ح there is *hams* and *rikhwah* while in the ع there is *jahr* and *tawassut*. In the remaining *sifāt* they agree.

(خ – غ) The غ has *jahr*. In the remaining *sifāt* they agree.

(ج – ش – ي) The ج has *shiddah*. The ش has *hams* and *tafashshī*. These three letters share *istifāl* and *infitāh*. The ج and the ي share *jahr*, while the ش and the ي share *rikhwah*.

Section Five – The Differentiating Characteristics

(ط - د - ت) All three letters have *shiddah*. The ط and the د share *jahr*, while the ت and the د share *istifāl* and *infitāh*. The ط has *isti`lā`* and *itbāq*. The ت has *hams*.

(ظ - ذ - ث) They all have *rikhwah*. The ظ and the ذ both have *jahr*, while the ذ and the ث share *istifāl* and *infitāh*. The ظ is different in that it has *isti`lā`* and *itbāq*. The *sifāt* differentiating the ذ from the ث are *hams* and *jahr*.

(ص - س - ز) All three have *rikhwah* and *safīr*. The ص and the س have *hams*, while the س and the ز share *istifāl* and *infitāh*. The differentiating *sifāt* in the ص is *isti`lā`* and *itbāq*. The *sifāt* differentiating the س from the ز are *hams* and *jahr*.

(ل - ن - ج) These letters share *jahr*, *tawassuṭ*, *istifāl* and *infitāh*. The ل and the ج also share *inḥirāf*. These letters are discernable via their *makhārij* according to Sībway and Khalīl. Considering the closeness of these two letters, Farrā` has placed them in one *makhraj*. In addition to this, they differ in that the ن has *ghunnah* while the ج has *takrār*.

(و - ب - م) They share *jahr*, *istifāl* and *infitāh*. The و differs from the other labial letters in that the meeting of the lips is incomplete. The ب has *shiddah* and *jahr*, while the م has *tawassuṭ* and *ghunnah*.

(ظ - ض) They share *jahr*, *rihwah*, *isti`lā`* and *iṭbāq*. The ض differs in the *sifah* of *istitālah* and its *makhraj*. Due to these two letters agreeing in all their essential characteristics, the differences between them is a matter for the experts. These minute differences are well comprehended only by the specialist.

Chapter Two
 Section One – Tafkhīm and Tarqīq

The letters of *isti`lā`* are always read full/thick in all circumstances. The letters of *istifāl* are all read empty/thin, except for the *alif*, the *lām* in Allah and the *rā`*, which are sometimes read empty and sometimes read full.

If before the *alif* there is a full letter then the *alif* will be full, and if there is an empty letter then the *alif* will be empty.

If the *ل* in الله is preceded by a *fathah* or a *dammah* then it will be full e.g. رَفَعَهُ اللهُ، اللهُ، وَاللهُ. and if it is preceded by a *kasrah* then it will be empty e.g. اللهُ.

The *ر* is either *mutaharrik* or *sākin*. If it is *mutaharrik*, then when carrying a *fathah* or a *dammah* it will be full and when carrying a *kasrah* it will be empty e.g. رَزَقًا، رُزِقُوا، رَعَدٌ.

If the *ر* is *sākin*, then it is either preceded by a *mutaharrik* or a *sākin*. If it is preceded by a *mutaharrik* which carries a *fathah* or a *dammah* then it will be full, and when it carries a *kasrah* it will be empty e.g. شِرْعَةً، رَبِّقٌ، رَبُّرِزْقُونَ.

However, if the *kasrah* before the *rā` sākinah* is in a different word e.g. رَبِّ ارْجِعُونِ, or the *kasrah* is temporary e.g. إِنْ أَنْتُمْ بِآيَاتِنَا كَارِهِينَ, or after the *rā` sākinah* there is a letter of *isti`lā`* in the same word e.g. فِرْقَانِ, then the ر will not be empty, but full. In فِرْقَانِ there is difference of opinion.

If before the ر upon which *waqf* is made – whether it is *waqf* with *iskān* or *ishmām* – there is another *sākin* letter, excluding the *yā` sākinah*, then the letter before the *sākin* will be looked at. If it has a *fathah* or a *dammah* then the ر will be full e.g. الْقَدْرُ, الْأُمُورُ, and if it has a *kasrah* then the ر will be empty e.g. حَجْرٌ. In the case of a *yā` sākinah*, it will be empty e.g. قَدِيرٌ, حَبِيرٌ, ضَيْرٌ, خَيْرٌ.

Rā` Murāmah i.e. a *rā`* in which *roum* is made will be read considering its *ḥarakah*. *Rā` Mumālah* will always be read empty e.g. مَسْجَرِيهَا.

(NOTE) The ruling regarding the *rā` mushaddadah* is like that of one *rā`* which will be read according to its *ḥarakah*. The first *rā`* will follow the second one.

(NOTE) In a full letter the fullness should not be exaggerated so that a *mushaddad* is sounded, or a *kasrah* sounds like a *fathah*, or a *fathah* sounds like a *dammah*, or it sounds like a *wāw* when an *alif* follows the full letter.

Tafkhīm has stages: a full letter which is *maftūh* followed by an *alif* is of the highest level e.g. طَالَ, thereafter a *maftūh* letter which is not followed by an *alif* e.g. انْطَلِقُوا, subsequently when it is *madmūm* e.g. مُحِيطٌ, then when it is *maksūr* e.g. ظَلٌّ, فِرْطَاسٍ, and finally, a *sākin* letter which is full will follow the *ḥarakah* before it e.g. مِرْصَادًا، يُرْزَقُونَ، يَتَقَطَّعُونَ.

Now, understand that reading a full letter so that its *fathah* sounds like a *dammah*, or when followed by an *alif* it sounds like a *wāw* is completely contrary to its norm. In the same manner, reading the *fathah* of an empty letter so that it resembles minor inclination (*imālah sughrā*) is also contrary to the regulation. This exaggeration and negligence is not found in the Arabic language, but is the way of non-arabs.

Section Two – The Nūn Sākinah and the Tanwīn

The *nūn sākinah* and the *tanwīn* have 4 conditions:

- 1) *Ith-hār*
- 2) *Idghām*
- 3) *Qalb*
- 4) *Ikhfā`*

If any of the letters of the throat come after the *nūn sākinah* or the *tanwīn* then *ith-hār* takes place e.g. عَذَابٌ أَلِيمٌ, يَنْعِقُ.

If any of the letters of *زَيْرْمُلُونَ* come after the *nūn sākinah* or the *tanwīn* then *idghām* takes place. In the *lām* and the *rā`*, *idghām* takes place without *ghunnah*, though *idghām* with *ghunnah* has also been established. However, the requirement for this (*idghām* with *ghunnah* in *lām* and *rā`*) is that the *nūn sākinah* must be *maqṭū`* i.e. written (*marsūm*).² If it is *mouṣūl* i.e. not written, then *ghunnah* is not permitted.³ In the remaining four letters *idghām* takes place with *ghunnah* e.g. مِنْ رَبِّهِمْ, هُدًى لِّلْمُتَّقِينَ, وَمِنْ وَالٍ, مَنْ يَقُولُ. In four words i.e. دُنْيَا, قُنُوتَانٌ, بُنْيَانٌ and صُنُوتَانٌ *idghām* will not take place, but *ith-hār* will.

² For example أَنْ لَا

³ For example أَلَّا

If a ب comes after the *nūn sākinah* or the *tanwīn* then it will be changed into a م, whilst applying *ikhfā`* with *ghunnah* e.g. مِنْ بَعْدِ صَمُّكُمْ.

In the remaining 15 letters, *ikhfā`* takes place with *ghunnah* e.g. أَنْدَادًا، يُنْفِقُونَ and so forth.

Section Three – The Mīm Sākinah

The *mīm sākinah* has 3 conditions:

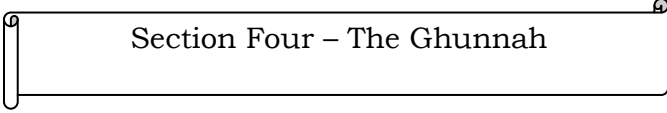
- 1) *Idghām*
- 2) *Ikhfā`*
- 3) *Ith-hār*

If after the *mīm sākinah* another *mīm* comes then *idghām* takes place e.g. أُمُّ مَنْ.

If after the *mīm sākinah* a *bā`* comes then *ikhfā`* takes place. *Ith-hār* will also be permitted on condition that it is not *mīm maqlūbah* which has been changed from a *nūn sākinah* or a *tanwīn* e.g. وَمَا هُمْ بِمُؤْمِنِينَ.

In the remaining letters *ith-hār* takes place e.g. وَكَيْدُهُمْ عَلَيْهِمْ وَلَا الضَّالِّينَ. فِي تَضَلُّلٍ.

(NOTE) Attention is drawn to the precept of *بُؤْف* i.e. if after *mīm sākinah* a *bā`* appears then *ikhfā`* will take place while if the *و* or *ف* comes then *ith-hār* will be made so that a hint of a *ḥarakah* is given to the *mīm*. Applying *ith-hār* while giving the *mīm* a slight *ḥarakah* has no bases, when in reality the *sukūn* on it needs to be complete without any hint of a *ḥarakah*.


 Section Four – The Ghunnah

If the *nūn* or *mīm* are *mushaddad* then they will be read with *ghunnah*. Likewise, if after the *nūn sākinah* or the *tanwīn* any letter comes besides the letters of the throat, the *ج* or the *چ*, then *ghunnah* will be made. Similarly, if the *mīm sākinah* is followed by a *bā`* then *ikhfā`* takes place with *ghunnah*. The duration of *ghunnah* is one *alif*.

Section Five – The Hā` al-Damīr

If before the *hā` al-damīr* there is a *kasrah* or a *yā` sākinah* then it will be read with a *kasrah* e.g. إِلَيْهِ بِرَبِّهِ. However, in 2 places it will be read with a *dammah*, وَمَا أُنسَانِيَهُ in *Sūrah al-Kahf* and عَلَيْهِ اللَّهُ in *Sūrah al-Fath*, while in 2 places it will be read as *sākin*, أَرْجُهُ and فَالْقِيَّةَ.

If the *hā` al-damīr* is not preceded by a *kasrah* or *yā` sākinah* then it will be read with a *dammah* e.g. رَأَيْتُمُوهُ، أَخَاهُ، مِنْهُ، رَسُولَهُ، لَهُ. However, in *وَيَتَّبِعُهُ فَأُولَئِكَ* it will be *maksūrah*.

If the *hā` al-damīr* is preceded and followed by a *mutaḥarrik* then the *ḥarakah* of the *hā` al-damīr* will be lengthened (*ṣilah*) i.e. if it has a *dammah* then a *wāw sākinah* will be added thereafter, and if it has a *kasrah* then a *yā` sākinah* will be added thereafter e.g. مِنْ رَبِّهِ. وَرَسُولُهُ (لَهُوَ) أَحَقُّ، (رَبِّهِ) وَالْمُؤْمِنُونَ. However, in one place the *ḥarakah* will not be lengthened، وَإِنْ تَشْكُرُوا يَرْضَهُ لَكُمْ. Its *dammah* will be read without any lengthening (*ṣilah*).

If the *hā` al-damīr* is preceded or followed by a *sākin*, then its *ḥarakah* will not be lengthened e.g. وَيُعَلِّمُهُ الْكِتَابَ، مِنْهُ. However, in فِيهِ of *Sūrah al-Furqān* the *ḥarakah* will be lengthened.

Section Six - Idghām

Idghām is of 3 types:

- 1) *Mithlayn*
- 2) *Mutaqāribayn*
- 3) *Mutajānisayn*

If *idghām* is made in a letter which is repeated, then *idghām mithlayn* has taken place e.g. إِذْ ذَّهَبَ.

If *idghām* takes place in two letters which are regarded as coming from the same *makhraj* then it is *idghām mutajānisayn* e.g. وَقَالَتْ طَائِفَةٌ.

If *idghām* takes place in two letters which are neither *mithlayn*, nor *mutajānisayn*, then it is *idghām mutaqāribayn* e.g. أَلَمْ نَخْلُقْكُمْ.

Idghām mutajānisayn and *mutaqāribayn* are further divided into 2 types:

- 1) *Tām* (complete)
- 2) *Nāqis* (incomplete)

If the first letter is changed into the second letter and completely incorporated into it, then *idghām tām* has taken place e.g. قُلْ رَبِّ،

فَقَالَتْ طَائِفَةٌ عَمَّ. If any *sifah* of the first letter remains then *idghām nāqis* has taken place e.g. مَنْ يَقُولُ, مَنْ وَالٍ, مَنْ سَطَّتْ, مَنْ وَالٍ.

If the first letter of *mithlayn* or *mutajānisayn* is *sākin* then *idghām* is *wājib* (compulsory) e.g. رَأْدُ ظَلَمُوا, عَبَدْتُمْ, وَقَالَتْ طَائِفَةٌ, أَنْ اضْرِبْ بَعْضَاكَ الْحَجَرَ. In بَلْ رَفَعَهُ, قُلْ رَبِّي, قَدْ دَخَلُوا, قَدْ تَبَيَّنَ, رَأْدُ ذَهَبَ *ith-hār* has also been established.

If two *wāws* or two *yā's* come together and the first is a letter of *madd* e.g. قَالُوا وَهُمْ, فِي يَوْمٍ then *idghām* will not take place. Similarly, *idghām* of a throat letter will not take place into another letter e.g. لَا تُرْغِ قُلُوبَنَا, or into another throat letter e.g. فَاصْفَحْ عَنْهُمْ. However, if they are *mithlāyn*, then *idghām* will take place e.g. مَالِيَهُ هَلَكَ, يُوجِّهُهُ. *Idghām* of *lām* will not take place into *nūn* e.g. قُلْنَا.

(NOTE) When the *lām al-ta`rīf* appears before 14 letters then *ith-hār* will be made. These 14 letters are: اِنْبِغِ حَجَّكَ وَخَفْ عَقِيمَهُ. They are called the lunar letters (*hurūf al-qamariyyah*) e.g. الْعُرُورُ, الْبُخْلُ, الْآنَ. In الْمُحْسَنَاتِ, الْيَوْمَ, الْقَائِمِينَ, الْعَلِيِّ, الْفَائِزُونَ, الْخَائِبِينَ, الْوَاقِعَةَ, الْكَوْثَرَ, بِالْجُنُودِ, الْحَسَنَةَ. In the remaining 14 letters, which are called the solar letters (*hurūf al-shamsiyyah*), *idghām* will take place e.g. وَالذَّارِيَاتِ, وَالصَّافَّاتِ, النَّجْمِ, اللَّهِ, الظَّالِمِينَ, الطَّارِقِ, وَلَا الضَّالِّينَ, الشَّمْسِ, الرَّحْمَنِ, السَّالِكِينَ, الرَّانِي, التَّائِبُونَ, الدَّاعِي.

(NOTE) The *idghām* of *nūn sākinah* and *tanwīn* into و and ي, or the *idghām* of ط into ت will be *nāqis*. In اَلَمْ نَخْلُقْكُمْ *idghām nāqis* is also

permitted, though *idghām tāam* is preferred. In نَ وَالْقَلَمِ and يَسْ وَالْقُرْآنِ *ith-hār* will be made, though *idghām* has also been established.

(NOTE) In عَوَجًا قِيًّا of *Sūrah al-Kahf*, مَنْ رَاقٍ of *Sūrah al-Qiyāmah* and بَلْ رَانَ of *Sūrah al-Mutaffifīn*, *ith-hār* will be made due to the *saktah*. *Saktah* has also been established for the narration of هَافِسٍ in مِنْ مَرْقَدِنَا of *Sūrah Yāsīn*. Since *saktah* in one regard falls in the same category of *waqf*, the *tanwīn* of عَوَجًا will be read as an *alif* when making *saktah*.

Via the narration of هَافِسٍ reading without *saktah* has also been established in these places. In this case, *ikhfā`* will be applied in the first example and *idghām* in the second two examples.

(NOTE) *Mushaddad* letters are equal to the duration of two letters.

(NOTE) When two *mithlayn* letters appear together and *idghām* is not made, then they should both be read with complete clarity e.g. شَرِكُمْ, رُحْمِي, دَاوُد, etc. Similarly, when two *mutaqāribayn* letters appear together or close to each other then they should be read clearly e.g. إِذْ زَيْنَ إِذْ تَقُولُ, قَدْ صَلَّى, قَدْ جَاءَ.

In the same way, if two weak letters appear together e.g. جَبَاهُهُم, or a strong letter near a weak letter e.g. إِهْدِنَا, or two *mufakh-kham*

(full) letters are next to or close to each other e.g. صَلَّصَالٌ, مُضْطَرَّ, or two *mushaddad* letters are next to or close to each other e.g. دُرَيْتَةٌ, وَعَلَى أُمِّ مِنْ مَنْ مَعَكَ, لُجِّي يَعُشَاهُ, مِنْ مَنِيٍّ يُمْنِي, مُطَهَّرِينَ, ظ, ر, ض, ت, ط, س, ص and ق, ذ, ك, then in all these cases each letter should be read distinctly with all its required characteristics.

Section Seven – The Hamzah

When two *hamzahs* appear together, and both are permanent *hamzahs* (*hamzah qaṭʿī*), then both will be read with *tahqīq* i.e. both are read clearly from their *makhraj*. However, in ءَاعَجَبِي of *Sūrah Hā Mīm Sajdah*, *tashīl* will be made in the second *hamzah*.

If the first *hamzah* is *hamzah istifhām* and the second *hamzah* is a temporary *hamzah* (*hamzah waslī*) which is *maftūḥah*, then *tashīl* and *ibdāl* is allowed, though *ibdāl* is preferred. This takes place in 6 places: آلَان which comes twice in *Sūrah Yūnus*, الَّذَكْرَيْن which comes twice in *Sūrah al-Anʿām* and اللَّهُ which comes in *Sūrah Yūnus* as well as in *Sūrah al-Naml*.

If the first *hamzah* is *istifhām* and the second is a *hamzah waslī* which is not *maftūḥah*, then it will be dropped e.g. أَفْتَرَى عَلَى اللَّهِ، أَسْتَكْبَرْتَ، أَصْطَفَى الْبَنَاتِ.

The reason why the *hamzah* is not dropped when it is *maftūḥah* is so that confusion does not take place between *khabr* (predicate) and *inshā`* (command or wishing). The *hamzah al-wasl* is usually dropped when coming in the middle of speech, therefore in these cases a change is made in it. *Ibdāl* is therefore preferred since the change in it is more complete as apposed to *tashīl*.

other e.g. أَحْسَنَ، عَلَى أَعْقَابِكُمْ، سَبَّحَهُ، دَعَا، يَدْعُونَ، فَاعِلِينَ، فَمَنْ زُجِرَ عَنِ النَّارِ رَأَى اللَّهَ عَهْدًا يُنُوحُ، مَبْعُوثُونَ، لَا خُنَاقَ عَلَيْكُمْ، سَحَابٍ، سَاحِرِينَ، طَبَعَ عَلَى، عَالَمِينَ، عَاهِدَ، عَهْدًا، أَعُوذُ، عَلَى عَقِبَيْهِ، الْقَصَصِ، جِبَاهُهُمْ، لَفِي عَلَيَيْنِ، وَمَا قَدَرُ اللَّهِ حَقَّ قَدْرِهِ، رَاهِبًا.

(NOTE) Whether the *hamzah* is *mutaharrikah* or *sākinah* it should be read with complete clarity. In many instances the *hamzah* is changed to an *alif*, dropped, or not read clearly. In particular, when it appears with another *hamzah* then more care should be taken that both are read clearly e.g. *ءَأَنْذَرْتَهُمْ*.

(NOTE) When a *sākin* appears before a *hamzah* then care should be taken that the *sukūn* of the *sākin* letter is complete, and thereafter the *hamzah* read clearly. It should not happen that the *hamzah* is discarded and its *harakah* passed on to the *sākin* before it as many reciters are negligent in this regard. In fact, the *sākin* is even read as *mushaddad* at times e.g. *إِنَّ الْإِنْسَانَ، قَدْ أَفْلَحَ*. For this very reason some *turuq* of *Hafs* make *saktah* on the *sākin* before the *hamzah* so as to allow for opportunity to read the *hamzah* clearly, whether the *sākin* and the *hamzah* are in one word or two different words.

Section Eight – The Harakāt

Section Eight – The Harakāt

With a *fathah* the mouth as well as the sound is open, with a *kasrah* the mouth and the sound is flat while with a *dammah* there is a rounding of the lips.

If there is some flattening of the mouth when reading the *fathah*, then the *fathah* will resemble a *kasrah*, and if there is some rounding of the lips, it will resemble a *dammah*. Similarly, if there is not a complete flattening of the mouth and sound when reading a *kasrah*, then it will resemble a *fathah* since the mouth is still somewhat open, or it will resemble a *dammah* if there is a rounding of the lips. Likewise, the lips should be properly rounded when pronouncing the *dammah*, else it will resemble a *kasrah* if the mouth is slightly flattened or a *fathah* if the mouth is kept a bit open.

(NOTE) Precaution should be taken that the sound of the *fathah* is not lengthened when not followed by an *alif*, or that a *dammah's* sound is not lengthened when it is not followed by a *wāw sākinah* or that the *kasrah's* sound is not lengthened when it is not followed by a *yā` sākinah*. If the sound is lengthened then it will result in these letters being added.

In the same manner, precaution should be taken when the *dammah* is followed by a *wāw mushaddadah* or a *kasrah* is followed

by a *yā` mushaddadah* e.g. *لُسَجِّيَّ، سَوِيًّا، عَدُوٌّ*. In these cases one should take necessary precaution and refrain from lengthening the sounds, especially during *waqf*, else a *mushaddad* might become a *mukhaffaf*.

(NOTE) Likewise, if after a *fathah* there is an *alif*, or after a *dammah* there is a *wāw sākinah* which is not *mushaddad* or after a *kasrah* there is a *yā` sākinah* which is not *mushaddad*, then it is necessary to lengthen the sounds in these letters, else they will not be read. Extra caution should be taken when a few letters of *madd* appear close, because if care is not taken, some may be lengthened and some not.

(NOTE) *مَجْرَاهَا* in *Sūrah Hūd* was originally *مَجْرَاهَا*, with a *rā` maftūhah* followed by an *alif*. Due to *imālah*, not a complete *fathah* or *alif*, nor a complete *kasrah* or *yā`* is read. However, the *fathah* is inclined towards the *kasrah* and the *alif* is inclined towards the *yā`*, being read with a deflection in the *harakah* as well as the *yā`* after it. There is no other example of this in the Qur`ān.

(NOTE) The Arabic language does not allow deflection⁴ in the *fathah* or the *kasrah*, but should be read correctly. Its manner of

⁴ The Urdu word used here is “*majhūl*”, which actually stems from Farsi. Though it is easily understood in their native tongues, an English translation of it lacks clarity and is deficient. It refers to a deviation in the sound from the established practice. Its opposite would be “*ma`rūf*”.

recitation is that with a *kasrah* there is complete flatness so that it sounds empty/thin (with *tarqīq*), and with a *ḍammah* there is a complete rounding of the lips, as well as reading it empty/thin.

(NOTE) The *ḥarakāt* should be read with absolute clarity. It should not be that they resemble a *sukūn*. In the same manner the *sukūn* should be complete so that it does not resemble a *ḥarakah*. The manner of doing this is that after the sound of the *sākin* letter has been completed in its *makhraj*, the next letter must be read immediately. If before reading the second letter, there is a trembling or movement in the *makhraj*, then without a doubt the *sākin* letter will resemble a *ḥarakah*.

On the other hand, in the letters of *qalqalah* and the ك and the ت, there is a trembling in the *makhraj*. The difference is that in the letters of *qalqalah* the trembling is strong while in the ك and the ت the trembling is very slight.

(NOTE) The tremble in the ك and the ت should not bear a resemblance to هـ, س, or ث.

Chapter Three
 Section One - Ijtimā' al-Sākinayn

Ijtimā' al-Sākinayn i.e. two *sākin* letters coming together is of two types:

- 1) عَلَى حَدِّهِ
- 2) عَلَى غَيْرِ حَدِّهِ

The former is when the first *sākin* is a letter of *madd* and both are found in one word e.g. دَائِيَّةٌ، آلَانٌ. These two *sākins* coming together is permitted.

The latter is when the first *sākin* is not a letter of *madd*, or the two *sākins* do not appear together in one word. This is not permitted, except in *waqf*.

Thus, if the first letter is a letter of *madd* then it will be dropped e.g. وَاسْتَبَقَا، مَحْتَتَهَا الْأَمْهَارِ فِي الْأَرْضِ، وَقَالُوا الْآنَ، وَعَلَى أَنْ لَا تَعْدِلُوا اءَعْدِلُوا، وَأَقِيمُوا الصَّلَاةَ. دَاقَا الشَّجَرَةَ، وَقَالَ الْحَمْدُ لِلَّهِ، وَالْبَابُ بِشَسِّ الْإِسْمِ، وَمَا لَمْ يُذَكَّرِ اسْمُ اللَّهِ، وَأَنْذِرِ النَّاسَ إِنْ اذْتَبْتُمْ. الْفُسُوقُ. However, if it is *mīm al-jam'*, then it will get a *kasrah* e.g. عَلَيْهِمُ الْقِتَالُ، وَعَلَيْكُمْ الصِّيَامُ. The *harf al-jarr* مِنْ، when followed by another *sākin* then it will read with a *fathah* e.g. مِنَ اللَّهِ. Similarly, when making *wasl* in مِنَ اللَّهِ then the م will be read with a *fathah*.

(NOTE) In بِسْمِ الْإِسْمِ الْفُشُوقُ of *Sūrah al-Hujurāt*, بِسْمِ is followed by a *lām maksūrah*, and thereafter a *sīn* which is *sākin*. The ل is preceded and followed by a temporary *hamzah (hamzah al-wasl)*. For this reason the *hamzahs* are dropped and the *kasrah* on the ل is read due to *ijtimā` al-sākinayn*.

(NOTE) A word which is *munawwan* i.e. it ends with two *fathahs*, two *kasrahs* or two *dammahs*, is read with a *nūn sākinah* even though it is not written. This *nūn* is called the *nūn* of *tanwīn*, which is dropped (not read) during *waqf*. However, if it is two *fathahs* then it will be substituted by an *alif* (during *waqf*) e.g. قَدِيرٌ, بَصِيرًا بِرَسُولٍ. If it is followed by a temporary *hamzah* during *wasl* then the *hamzah* will be dropped and the *tanwīn* is read with a *kasrah* because of *ijtimā` al-sākinan `alā ghayr haddihī* (which is not permitted). In most cases, a small *nūn* is written contrary to the *rasm al-khatt* (consonantal script) e.g. حَبِيثَةٌ نَ, حَيْرًا نَ, الْوَصِيَّةُ, بَزِينَةَ نَ, الْكَوَاكِبِ. طُوًى نَ, أَذْهَبُ, اجْتَسَتْ.

(NOTE) To start recitation or repeat recitation from a *tanwīn* is not allowed.

Section Two – The Madd

Madd is of 2 types:

- 1) *Madd Aslī* (Primary Madd)
- 2) *Madd Farī* (Secondary Madd)

Madd Aslī is when the letter of *madd* is not followed by a *sukūn* or a *hamzah*.

Madd Farī is when the letter of *madd* is followed by a *sukūn* or a *hamzah*. This is of 4 types:

- 1) *Muttaṣil*
- 2) *Munfaṣil*
- 3) *Lāzim*
- 4) *Ārid*

If after the letter of *madd* a *hamzah* comes in the same word then it is *madd muttaṣil*. If it comes in the next word then it is *munfaṣil* e.g. مَا أَنْزَلَ، قَالُوا أَمَنَّا، فِي أَنْفُسِكُمْ، سُوءَ، رَجِيءٍ، رَجَاءٍ.

If after the letter of *madd* a *sukūn* comes due to *waqf* e.g. رَحِيمٌ، تَعْلَمُونَ، تَكْذِبَانَ، then it is *madd ārid*. *Tūl*, *tawassuṭ* and *qasr* are allowed in it.

If after the letter of *madd* such a *sukūn* comes which remains in all circumstances then it is *madd lāzim*. The latter is of four types: if

the letter of *madd* is in the cut letters (*hurūf muqatta`āt*) then it will be *harfī*, else it will be *kilmī*. Then, both *kilmī* and *harfī* are divided into 2 types: *muthaqqal* and *mukhaffaf*. If after the letter of *madd* there is a *mushaddad* then it will be *muthaqqal*, and if it is a mere *sukūn* then it will be *mukhaffaf*. Examples of *madd lāzim harfī muthaqqal* and *mukhaffaf* are: طَسَّ, حَمَّ, حَمَّ عَسَقَ, كَهَيْعَصَ, الْمَزَّ, الرَّزَّ, الْمَمَّ, طَسَمَ, دَأَيْتَ. An example of *madd lāzim kilmī muthaqqal* is دَأَيْتَ. An example of *madd lāzim kilmī mukhaffaf* is آلَانْ.

When *wāw sākinah* or *yā` sākinah* is preceded by a *fathah*, and followed by a *sukūn*, then it is *madd līn*. *Qasr*, *tawassuṭ* and *tūl* are allowed in it. In the ع of *Sūrah Maryam* and *Sūrah al-Shūrā*, *qasr* is very weak, while *tūl* is stronger and preferred.

(NOTE) In اَلَمْ اللهُ of *Sūrah Āli`Imrān ijtimā` al-sākinayn* in two words (*alā haddi ghayrihī*) takes place during *wasl*. For this reason the *mīm* is read with a *fathah* and the *hamzah* of اللهُ is not read, bearing in mind that in the م there is *madd lāzim*. Therefore during *wasl* both *tūl* and *qasr* are allowed.

(NOTE) When stopping on a letter of *madd* then bear in mind that the sound should not be extended more than 1 *alif*. Secondly, a ه or ء should not be added, as many are negligent of this e.g. مَا رَفِي، قَالَوا.

Section Three – The duration and lengths of the
madd

In *madd ʿārid* and *madd līn ʿārid* there are 3 lengths: *tūl*, *tawassuṭ* and *qasr*. The only difference between them is that in *madd ʿārid*, *tūl* is preferred, then *tawassuṭ* and followed by *qasr*. In contrast, *qasr* is preferred in *madd līn*, thereafter *tawassuṭ*, followed by *tūl*.

Now, it should be known that the duration of *tūl* is 3 *alifs* and the duration of *tawassuṭ* is 2 *alifs*. In another opinion the duration of *tūl* is 5 *alifs* and the duration of *tawassuṭ* is 3 *alifs*. According to both views the duration of *qasr* is 1 *alif*.

(NOTE) *Tūl* is equally applied to all four types of *madd lāzim*. Some are of the opinion that *muthaqqal* should be longer while others view that *mukhaffaf* should be longer. However, the view of the majority is that they are equal.

(NOTE) When stopping on a *maftūḥ* letter which is preceded by a letter of *madd* or a letter of *līn* e.g. لَا صَبْرَ الْعَالَمِينَ, then 3 ways are allowed during *waqf*:

- 1) *Tūl* with *iskān*
- 2) *Tawassuṭ* with *iskān*
- 3) *Qasr* with *iskān*

When stopping on a *maksūr* letter then rationally there are 6 ways, of which 4 are allowed:

- 1) *Tūl* with *iskān*
- 2) *Tawassuṭ* with *iskān*
- 3) *Qaṣr* with *iskān*
- 4) *Qaṣr* with *roum*

Tawassuṭ and *tūl* with *roum* are not allowed because to lengthen sound in the letter of *madd* a *sukūn* is needed. Thus, when applying *roum* there is no *sukūn*, but in fact a *mutaharrik*.

When stopping on a *madmūm* letter e.g. نَسْتَعِينُ, then rationally there are 9 ways, of which 7 are allowed:

- 1) *Tūl* with *iskān*
- 2) *Tawassuṭ* with *iskān*
- 3) *Qaṣr* with *iskān*
- 4) *Tūl* with *ishmām*
- 5) *Tawassuṭ* with *ishmām*
- 6) *Qaṣr* with *ishmām*
- 7) *Qaṣr* with *roum*

Tūl and *tawassuṭ* with *roum* are not permitted, as mentioned previously.

(NOTE) When *madd āriḍ* and *madd līn* appear together then one should be mindful that equality and balance is maintained i.e. if *tūl* is made in *madd āriḍ* then *tūl* should be applied in all the other *madd āriḍs* as well, the same applies if *tawassuṭ* or *qasr* is being made. In the same manner balance should be maintained in *madd līn* when they appear together.

As balance is maintained in the durations of *tūl* and *tawassuṭ*, similarly there should be equality in the lengths of *tūl* and *tawassuṭ* e.g. when reciting the *isti`ādhah*, *basmalah* and *sūrah* while applying *fasl al-kul*, then there are 48 ways of reading it. They are: the 3 ways (*qasr*, *tawassuṭ* and *tūl*) with *iskān* and *qasr* with *roum* in الرَّحِيمِ; 3 ways of *iskān* and *qasr* with *roum* in الرَّحِيمِ. 4 multiplied by 4 equal 16 ways. These 16 ways multiplied by the 3 ways of *iskān* in الْعَالَمِينَ results in 48 different ways of reading. From these 48 ways it is unanimous that 4 ways are allowed i.e. (1) *tūl* with *iskān* in الرَّحِيمِ, الرَّحِيمِ and الْعَالَمِينَ, (2) *tawassuṭ* with *iskān* in الرَّحِيمِ, الرَّحِيمِ and الْعَالَمِينَ, (3) *qasr* with *iskān* in الرَّحِيمِ, الرَّحِيمِ and الْعَالَمِينَ, (4) *qasr* with *roum* in الرَّحِيمِ and الرَّحِيمِ alongside *qasr* with *iskān* in الْعَالَمِينَ. Others have allowed *tawassuṭ* with *iskān* and *tūl* with *iskān* in الْعَالَمِينَ when making *qasr* with *roum* in الرَّحِيمِ and الرَّحِيمِ. It is agreed that all the remaining ways besides these 6 are not allowed.

If making *faṣl al-awwal waṣl al-thānī* then there are 12 possible ways of reading. They are the 4 ways in الرَّجِيمِ multiplied by the 3 ways in الْعَالَمِينَ. From these ways, it is agreed that 4 ways are allowed: *tūl* with *iskān* in both, *tawassuṭ* with *iskān* in both, *qasr* with *iskān* in both, *qasr* with *roum* in the former and *qasr* with *iskān* in the latter. Others have also allowed *tawassuṭ* and *tūl* with *iskān* in the latter while applying *qasr* with *roum* in the former. In the last 2 ways there is difference of opinion.

When making *waṣl al-awwal faṣl al-thānī* there are also 12 possible ways, of which it is agreed that 4 are allowed and in 2 there is difference of opinion. They are the same ways allowed in *faṣl al-awwal waṣl al-thānī*. Therefore they will not be detailed here.

When making *waṣl al-kull* then the 3 lengths with *iskān* will be made in الْعَالَمِينَ.

In brief, when reciting the *isti`ādhah* and *basmalah*, there are 15⁵ or 21⁶ ways which are allowed.

⁵ The 4 agreed upon ways explained above when making *faṣl al-kull*, *faṣl al-awwal waṣl al-thānī*, and *waṣl al-awwal faṣl al-thānī*, in addition to the 3 ways in *waṣl al-kull*.

⁶ Added to the 4 agreed upon ways, are the 2 ways in which there is difference of opinion. Thus, there are 6 ways when making *faṣl al-kull*, *faṣl al-awwal waṣl al-thānī*, and *waṣl al-awwal faṣl al-thānī*, in addition to the 3 ways in *waṣl al-kull*.

(NOTE) These ways which have been explained is when *waqf* is made on العَالَمِينَ. Considering whether *waqf* or *wasl* is made on يَوْمَ الدِّينِ, الرَّحْمَنِ الرَّحِيمِ or نَسْتَعِينُ and so forth, many more possible ways may be extracted. The method of extracting which ways are permitted is that if a weak *madd* is given preference over a strong one, or balance is not maintained or different opinions become muddled, then it will not be allowed.

If a *madd āriḍ* and *madd līn āriḍ* comes together then rationally there are at least 9 possible ways of reading. If the *madd āriḍ* comes before the *madd līn* e.g. رَمِنَ جُوعٍ * وَأَمْنُهُمْ مِنْ خَوْفٍ, then 6 ways are allowed: *tūl* with *tūl*, *tūl* with *tawassuṭ*, *tūl* with *qasr*, *tawassuṭ* with *tawassuṭ*, *tawassuṭ* with *qasr* and *qasr* with *qasr*. 3 ways are not allowed: *tawassuṭ* with *tūl*, *qasr* with *tawassuṭ* and *qasr* with *tūl*. If *madd līn* comes first e.g. لَا رَيْبَ فِيهِ * هُدًى لِّلْمُتَّقِينَ, then there are also 9 possible ways of which 6 are allowed: *qasr* with *qasr*, *qasr* with *tawassuṭ*, *qasr* with *tūl*, *tawassuṭ* with *tūl*, *tawassuṭ* with *tawassuṭ* and *tūl* with *tūl*. 3 ways are not allowed: *tūl* with *tawassuṭ*, *tūl* with *qasr* and *tawassuṭ* with *qasr*.

The reason why these ways are not permitted is because primarily, *madd* is made in the letters of *madd* while *madd* made in the letters of *līn* is due to resemblance (to the letters of *madd*). *Madd* in the former is considered strong and in the latter weak.

These ways are not allowed because it gives preference of the weak over the strong.

Depending on the last *ḥarakah* of the letter upon which *waqf* is being made, if *roum* and *ishmām* is also applied, then it will result in more possible ways. In these cases too, the precept of balance and preference must be kept in mind e.g. مِنْ جُوعٍ * مِنْ حَوْفٍ.

(NOTE) There are a few opinions regarding the length of *madd muttasil* and *munfasil*: 2 *alifs*⁷, 2 and a half *alifs*⁸ or 4 *alifs*⁹. In *munfasil*, *qasr* will also be allowed. One may practice any one of these opinions, but if a few *madd muttasils* appear together, then the opinion which was applied first should be maintained in all the other places it comes e.g. considering the above mentioned opinions, in وَالسَّمَاءِ بِنَاءٍ, there are 9 possible ways of reading, of which the 3 which maintains balance are allowed while the remaining 6 are not allowed. Similarly if a few *madd munfasils* appear together then the varied opinions should not be muddled e.g. لَا تُؤَاخِذْنَا إِنْ نَسِينَا أَوْ. In this example one should not practice one

⁷ This equals 3 *ḥarakāt*, which is technically referred to as *fuwayyq al-qasr*. See *al-Nashr* Vol. 1 pg. 322.

⁸ This equals 4 *ḥarakāt*, which is technically referred to as *tawassuṭ*. See *al-Nashr* Vol. 1 pg. 323.

⁹ This equals 5 *ḥarakāt*, which is technically referred to as *fuwayyq al-tawassuṭ*. See *al-Nashr* Vol. 1 pg. 324.

opinion in the first *madd munfasil* and another in the second, but care should be taken that balance be maintained between them.

(NOTE) Theoretically, when *madd munfasil* and *muttasil* appears together, and *munfasil* comes first e.g. هُوَ لَاءٌ then *qasr* or 2 *alifs* is allowed in *munfasil* while 2 *alifs*, 2 and a half *alifs* or 4 *alifs* is allowed in *muttasil*.

If 2 and a half *alifs* is made in *munfasil*, then in *muttasil* 2 and a half *alifs* or 4 *alifs* will be permitted. 2 *alifs* will not be allowed since *muttasil* is stronger than *munfasil*, and giving preference of a weak over a strong is not endorsed.

If 4 *alifs* is made in *munfasil*, then only 4 *alifs* will be allowed in *muttasil*. 2 *alifs*, or 2 and a half *alifs* will not be allowed due to previously mentioned reasons.

If *muttasil* comes before *munfasil* e.g. جَاءُوا أَبَاهُمْ, and 4 *alifs* is made in it, then in *munfasil* 4 *alifs*, 2 and a half *alifs*, 2 *alifs* or *qasr* will be allowed.

If 2 and a half *alifs* is made in *muttasil*, then 2 and a half *alifs*, 2 *alifs* or *qasr* will be allowed in *munfasil*. 4 *alifs* will not be allowed in *munfasil*.

If 2 *alifs* is made in *muttasil*, then 2 *alifs* or *qasr* will be allowed in *munfasil*. 2 and a half *alifs* or 4 *alifs* will not be allowed in *munfasil*.

(NOTE) When *muttasil* and *munfasil* appear together e.g. بِأَسْمَاءِ هَهُؤُلَاءِ, then the above-mentioned precepts should be applied in extracting which ways will be allowed.

(NOTE) When stopping on *muttasil*, and *waqf* with *iskān* or *ishmām* is being made e.g. نَسِيْعٌ، فُرُوْءٌ، رَشِيْءٌ, then *tūl* will also be allowed. Though there is a circumstantial *sukūn*, *qasr* will not be allowed because it will result in discarding the original cause (*sabab*) of the *madd* (the *hamzah* in the same word) and practicing upon the circumstantial cause (the temporary *sukūn*), which is not allowed. If *waqf* with *roum* is made, then it will be made with *tawassut* only.

(NOTE) Those ways permitted in *khilāf jā`iz*¹⁰ e.g. the ways allowed in the *basmalah*, and so on, to read all the ways at every place is defective. To read one of the permitted ways is sufficient. However, to combine all the permitted ways will be acceptable if it is for the purpose of teaching.

¹⁰ A permitted difference e.g. *qasr*, *tawassut* or *tūl* being made during *waqf*, the ways of stopping or joining the *isti`ādhah* and *basmalah*, and so forth.

(NOTE) In this section, when stating that something is permitted/allowed (*jā`iz*) and another is not permitted/allowed, it means what is better (*oulā*), though it may be defective according to the experts.

(NOTE) To muddle differences in sequence where one difference is dependant on the next, is prohibited (*harām*) e.g. in فَتَلَقَىٰ آدَمَ مِنْ رَبِّهِ كَلِمَاتٍ, if آدَمَ is read as *marfū`* then كَلِمَاتٍ must be read as *mansūb* and visa versa.¹¹

If one adheres to a particular narration when reciting, and then intermixes it with another, it will result in inaccuracy of a narration. However, if this is done based on mere recitation (*tilāwah*), then it will be acceptable. For example, in the narration of Hafs, 2 *туруқ* are well known: the *tarīq* of Imam Shāṭibī and the *tarīq* of Ibn al-Jazarī. Considering that both are established from Hafs, then mixing them would not be a problem, especially if one is common among the masses and the other, though somewhat neglected, is well known and established by *qurrā`*. Then in this case to read it, teach it and document it is most necessary. Mixing the views and opinions of latter scholars (*muta`akh-khirīn*) would not be considered problematic.

¹¹ To read آدَمَ as *mansūb* and كَلِمَاتٍ as *marfū`*. This is found in the *Qirā`ah* of Ibn Kathīr.

Section Four – The Rules of Waqf

Waqf means to break the breath at the end of a complete word. If it takes place at the end of a verse, or wherever *waqf* is allowed, then recitation should be continued from what follows, else one should repeat from the word upon which *waqf* has been made, or before it.

Waqf is not allowed in the middle of a word, nor on such a word which is joined to another (a joined compound). Similarly, *ibtidā`* (to start) and *i`ādah* (to repeat) is not allowed on these places.

Now understand that if the word upon which *waqf* is made is *sākin*, then only *waqf* with *iskān* will be made there. If the word is originally *sākin*, but due to circumstances receives a *harakah*, then too, *waqf* with *iskān* will be made e.g. أَنْذِرِ النَّاسَ، عَلَيْهِمُ الدَّلَّةُ.

If the letter upon which *waqf* is made is *mutaharrik*, then it is either a *tā`* written as a *ṭ*, or not. If it is written as *ṭ*, then during *waqf* it will be changed into a *ḥ* e.g. نِعْمَةٌ، رَحْمَةٌ. If it is not like this (a *ṭ*), and the last letter has 2 *fathahs*, then it will be changed into an *alif* during *waqf* e.g. هُدًى، سَوَاءً. If the last letter has one *fathah* then only *waqf* with *iskān* will be made e.g. يَعْلَمُونَ. If the last letter has

one or two *dammahs* e.g. يَفْعُلُ، بَرَقُ, then *waqf* with *iskān*, *ishmām* and *roum* will be allowed. *Ishmām* means to make the letter *sākin* and then round the lips to indicate to a *dammah*. *Roum* means to recite the *ḥarakah* with a soft sound. If the last letter has one or two *kasrahs* e.g. وَلَا فِي السَّمَاءِ، ذُوَا انْتِقَامٍ, the *waqf* with *iskān* and *roum* will be allowed.

(NOTE) *Roum* and *ishmām* are only permitted on those *ḥarakāt* which are original or permanent. If they are circumstantial then *roum* and *ishmām* will not be allowed e.g. عَلَيْكُمُ الصِّيَامُ، أَنْذِرِ النَّاسَ.

(NOTE) During *roum* the *tanwīn* will be dropped, the same as the *ṣilah* in the *hā` al-damīr* is dropped when stopping with *roum* or *iskān* e.g. لَهُ، بِهِ.

(NOTE) In قَوَارِيرًا of *Sūrah al-Aḥzāb*, the first فَوَارِيرًا of *Sūrah al-Dahr*, the detached pronoun أَنَا، and لَكِنَّا which comes in *Sūrah al-Kahf*, an *alif* will be read during *waqf* but not during *wasl*. In سَلَامًا of *Sūrah al-Dahr*, it is permitted to stop with an *alif* or without an *alif*.

(NOTE) It is recommended that *waqf* be made at the end of a verse, thereafter on the symbol (م), followed by a (ط), subsequently a (ج) and then on a (ز).

Preference should not be given to a *waqf* which is improper when another is more appropriate i.e. one stops in the middle of a verse instead of at the end of a verse, one continues through a (م) and stops on a (ط), and so on. In fact, one should gauge his recitation so that he stops at the end of a verse, a (م), or a (ط).

According to some, *waqf* is better than *wasl* on a verse which is linked to what follows in grammar (لفظ).

According to scholars there is no sin if one does not change the meaning by stopping at a place which should be joined, or joining at a place where one should stop. However, this is contrary to customary practice which should be adhered to, so that it does not result in uncertainty or doubt regarding a meaning which is not intended.

Similarly one should take note when repeating (making *i'ādah*). In some places *i'ādah* is detestable. In the same manner as *waqf*, which can at times be *hasan*, *ahsan*, *qabīh* or *aqbah*, likewise, *i'ādah* is also of 4 types. Therefore, one should repeat from a place which is *hasan* or *ahsan*, as apposed to a place which is *qabīh* e.g. to repeat from قَالُوا إِنَّ اللَّهَ فَقِيرٌ is *hasan* as apposed to repeating from إِنَّ اللَّهَ which would be *qabīh*.

(NOTE) Stopping at every place of *waqf* when one has the ability to continue is not appropriate. The reciter is like a traveller and the places of *waqf* are like resting places. So just as it is unnecessary and futile for a traveller to stop at every resting place, likewise it is senseless for a reciter to stop at every place of *waqf*. The time wasted in stopping unnecessarily could have been used to increase recitation. However, to stop on *waqf lāzim* (م), *mutlaq* (ط), or at the end of a verse which is not linked to what follows in grammar (لفظ), is desirable.

When making *waqf* – with *iskān* or otherwise – and the breath is not broken, then this is not considered as *waqf* and is in fact a grave error.

(NOTE) It should not be that a stop or *saktah* is made in the middle of a word, but, wherever *saktah* is established via narration, only there should it be made. As has been mentioned previously, this is only in 4 places.

To make *saktah* at the end of verses is not disallowed.

Amongst the general public, the well-known misconception that *saktah* must be made in 7 places or else it will result in the name of satan, is a serious error. These 7 places are: كَنَّسَ, كَنَعُ, كَيَّوْ, هَرَبَ, دُلِّلَ, بَعَلَّ, بَعَلَّ. In this manner, if the end of a word is joined to the

beginning of the next word, then *saktah* would be required on many more places. Mullā 'Ali al-Qārī writes in his commentary on the *Muqaddimah al-Jazariyyah*:

وَمَا اشْتَهَرَ عَلَى لِسَانِ بَعْضِ الْجَهْلَةِ مِنَ الْقُرْآنِ فِي سُورَةِ الْفَاتِحَةِ لِلشَّيْطَانِ، كَذَا مِنَ الْأَسْمَاءِ فِي مِثْلِ هَذِهِ
 التَّرَاكِبِ مِنَ الْبِنَاءِ فَخَطَأً فَاحِشٌ وَإِطْلَاقٌ قَبِيحٌ، ثُمَّ سَكَنَتْهُمْ عَلَى نَحْوِ دَالِ الْحَمْدِ وَكَافِ إِيَّاكَ وَأَمْتَالِهَا
 غَلَطٌ صَرِيحٌ.

“That which has become common on the tongues of the ignorant regarding the Qur`ān, that in Sūrah al-Fātihah the name of Shaytān will occur if words are compounded (joined). In this manner names in similar utterances of grammatical constructions are a detestable error and an atrocious implication. Then their saktahs made on the likes of the د of الْحَمْدُ and the ك of إِيَّاكَ is an outright error.”¹²

The *nūn sākinah* in the word كَائِنٌ is actually the *nūn* of *tanwīn* which is written (as ن). Besides this word, in no other place in the *mushaf* of 'Uthmān ؓ is the *nūn* of *tanwīn* written. The rule of the *tanwīn* is that it is dropped during *waqf*. However, since *waqf* is made in accordance with *rasm*, and here the *nūn* of *tanwīn* is written, therefore this *nūn* of *tanwīn* will be read during *waqf*.

(NOTE) If a *ḥarf al-illah* is not written at the end of a word, then during *waqf* it will not be read either. If it is written, then during *waqf* it will be read. Examples of it being written include: وَأَقِيمُوا

¹² *Minah al-Fikriyyah* pg. 275.

لَا تَسْقِي الْحُرْتَ and تَحْتَهَا الْأَنْهَارُ، الصَّلْوَةَ are: فَارْهَبُونَ in *Sūrah al-Nisā`*, وَسَوْفَ يُؤْتِ اللَّهُ in *Sūrah Yūnus*, نُنَجِّ الْمُؤْمِنِينَ in *Sūrah al-Nisā`*, فَإِنِ اتَّخَذْتُمُ اللَّهَ مَتَابًا and عِقَابٍ in *Sūrah al-Ra`d*. However, in فَمَا أَتَانِ اللَّهُ of *Sūrah al-Naml*, in spite of the ي not being written, during *waqf* it is permitted to read with or without the ي since Hafs reads a *yā` maftūhah* during *wasl*. Other examples include: وَيَدْعُ الْإِنْسَانَ in *Sūrah al-Isrā`*, وَيَمْحُ اللَّهُ الْبَاطِلَ in *Sūrah al-Shūrā*, يَدْعُ الدَّاعِ in *Sūrah al-Qamar*, سَنَدْعُ الزَّبَانِيَةَ in *Sūrah al-`Alaq*, أَيُّهُ الْمُؤْمِنُونَ in *Sūrah al-Nūr*, أَيُّهُ السَّاجِرُ in *Sūrah al-Zukhruf* and أَيُّهُ الثَّقَلَانِ in *Sūrah al-Raḥmān*.

On the other hand, if it is not written because it agrees with another letter in writing (تَمَاسُّلٌ - similarity) then it will be read during *waqf* e.g. تَرَاءَ الْجُمُعَانَ and سَوَاءَ، مَاءَ، جَاءَ، وَلِتَسْتَوُوا، وَإِنْ تَلَّوْا رَيْسَتَحِييَ، رُحِييَ.

(NOTE) لَا تَأْمَنَّا عَلَى يُوسُفَ was originally لَا تَأْمَنَّا، with two *nūns*. The first *nūn* is *madmūmah* and the second *nūn* is *maftūhah*. Here, complete *ith-hār* or complete *idghām* is not allowed. But, with *idghām*, *ishmām* will be made, and with *ith-hār*, *roum* will be made.

(NOTE) Care should be taken that the letter upon which *waqf* is made or from which one starts should be read with complete clarity, especially when a ء or ع comes after another *sākin* letter e.g. جُوعٌ، سُوءٌ، رَمِيٌّ. Most are negligent of this and do not read the letter at all, or render it deficiently.

(NOTE) The *nūn khafifah* comes twice in the Qur`ān: وَلَيَكُونًا مِنْ الصَّاعِرِينَ in *Sūrah Yūsuf* and لَتَسْفَعَا in *Sūrah al-ʿAlaq*. In both places the *nūn* will be read with an *alif* thereafter during *waqf* because it is written with an *alif*.

Epilogue
Section One

It should be understood that the knowledge of 4 sciences are essential for the reciter who is a teacher:

1) The science of *Tajwīd*

This refers to the *makhārij* of the letters and all their respective *ṣifāt*.

2) The knowledge of *waqf*

The manner in which *waqf* should be made on a word should be known, as well as how it should not be made. It should also be known where the meaning would be *qabīḥ*, *ḥasan*, where *waqf* is *lāzim*, or not *lāzim*, and so forth.

Most of the matters pertaining to *Tajwīd* have been mentioned, including *waqf*, as regards its applications. Brief mention has also been made of *waqf* and its implications upon the intended meaning of the Qur`ān. For further details, the more comprehensive books should be referred to since the intent here is brevity.

3) The science of *Rasm*

Knowledge of this science is also essential i.e. how a specific word should be written in a particular place since script follows

pronunciation, as well as where it contradicts this (writing contradicts pronunciation). In the case of the latter, if pronunciation should follow the script (*rasm*), then it will result in major errors being made e.g. الرَّحْمَن is written without an *alif*, لَا إِلَىٰ اللهُ مُخْشَرُونَ, لَا أَدْبَحْنَهُ, لَا أَوْضَعُوا are all written with *lām al-tākīd* which has an additional *alif* after it. If these latter examples are read according to how they are written then it will not make sense as something which is being emphasised is now being negated.

Rasm is *touqīfi* (divinely inspired), and writing it contrary to this manner is not permitted. During the time of the Prophet ﷺ, whenever portions of the Qur`ān were revealed, it was immediately written down. Amongst the Companions رضي الله عنهم, various sections of the Qur`ān was preserved. Thereafter, during the time of Abū Bakr رضي الله عنه, all these sections and portions were gathered together. Later, during the reign of `Uthmān رضي الله عنه with utmost care and precision, the Companions رضي الله عنهم unanimously penned several copies of the Qur`ān and sent them to every end of the Islamic lands. The difference between the first and second compilation was that the first did not have a particular sequencing of the *sūrahs* while the latter did. Abū Bakr رضي الله عنه and `Uthmān رضي الله عنه chose Zayd ibn Thābit رضي الله عنه to fulfil this task because he was one of the scribes and because he witnessed the *`ardah al-akhīrah* – the last presentation of the Prophet ﷺ to Jibrīl عليه السلام. Zayd

ﷺ read the Qur`ān to the Prophet ﷺ according to the *ʿardah al-akhīrah*. In spite of Zayd ﷺ having memorised the Qur`ān and having knowledge of all its seven *ahruf*, he displayed utmost caution when gathering the Qur`ān. The Companions ﷺ were instructed that they had to bring forth whichever portions of the Qur`ān they had written with them and also had to present 2 witnesses to testify that the portion of the Qur`ān brought was written in the presence of the Prophet ﷺ.

Thus, Abū Bakr ﷺ and ʿUthmān ﷺ wrote it in the very same manner in which it was documented in the presence of the Prophet ﷺ. However, some scholars of *Rasm* are of the opinion that the Qur`ān was written as per instruction of the Prophet ﷺ. Thus, the Companions ﷺ unanimously penned the Qur`ān in this manner, without any dots or vowel signs.

In the second century, for the sake of ease, dots and vowel signs were added to the Qur`ānic text. It has been mentioned that *rasm* is *touqīfī*, therefore just as the manner in which the dots and vowel signs were added to the text, the Companions ﷺ could have changed the disagreeing *rasm* to conform to its pronunciation. It is extremely unlikely that Abū Bakr ﷺ, ʿUthmān ﷺ, or all of the Companions ﷺ saw additions which harmed the *rasm* and did nothing to remedy it. This is why all the Caliphs, the Companions, the Successors and their

Successors, as well as the four Imams have accepted this writing (*rasm*). Therefore, altering the Qur`ānic text to agree with pronunciation is not permitted. Many scholars of deep insight have explained many secrets and motives behind the *rasm* which leads to the fact that it is very similar to the *hurūf al-muqatta`āt* and the *mutashābihāt* verses – وَاللَّهُ وَالرَّاسِخُونَ فِي الْعِلْمِ يَقُولُونَ – وَمَا يَعْلَمُ تَأْوِيلَهُ إِلَّا اللَّهُ – آمَنَّا بِهِ كُلٌّ مِنْ عِنْدِ رَبِّنَا – And none knows its hidden meanings except Allah. And those firmly grounded in knowledge say: “We believe in it, all of it is from our Lord.”

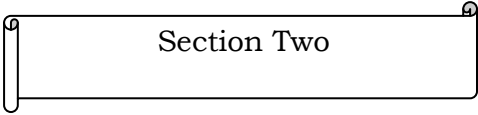
4) The science of *Qirā`āt*

This is the science which studies the differences found in the wording of the revelation. *Qirā`āt* is of 2 types:

1. Its reading is authentic, belief in it is mandatory while its derision or denial is sinful and tantamount to disbelief. These are the Ten *Qirā`āt* which are established via *tawātur*.
2. The anomalous (*shādhah*) *qirā`āt* – those *qirā`āt* which have not been proven via *tawātur* and are not as renowned. The ruling regarding it is deeming or reciting it as Qur`ān, reading it in such a manner that gives the impression to the listener that it is Qur`ān is *harām*.

Nowadays, a calamity which has become common is that one who recites any of the Ten *Qirā`āt* which are *mutawātir*, then it is scoffed at and accused by some as being incorrect. Some *huffāth*

and neo-*qurrā`* study the differences of *qirā`āt* from the books of *tafsīr* and begin reciting without knowing what type of *qirā`ah* it is, whether its recitation is legitimate, or whether it is *mutawātir* or *shādhah*. The level of reproach concerning the condition of both may be gauged from what has been mentioned previously.



Section Two

There is difference of opinion as to whether the Qur`ān should be recited with tunes or melodies. The opinions vary between *ḥarām* (prohibited), *makrūh* (disliked), *mubāh* (allowed) and *mustahāb* (desired). Then there is also difference of opinion as to whether it is allowed restrictedly or unrestrictedly. However, the accepted and relied upon view is that if the rules of *Tajwīd* are sacrificed for tunes or melodies, then it is *makrūh* or *ḥarām*, else it would be *mubāh* or *mustahāb*.

In general, to recite the Qur`ān with a beautiful voice abiding by the rules of *Tajwīd* is *mustahāb* and *mustahsan* (commendable). The Arabs would generally read with a beautiful voice, without any exertion and not show an ounce of consideration for the rules of musical melody. In spite of this, they recited in the most beautiful voices which were completely natural and innate to them. In this manner each one's tone was different and distinct from the other. At any time they could read according to these natural tones, as apposed to set melodies which could be imitated at one time, but not necessarily at another. From here the difference between tone (لَهْجَة) and melody (تَنْغَم) is clear; that which is innate is a tone, contrary to a melody.

It is also necessary to know what melody is: it is to recite in a beautiful voice based on fixed and arranged rules of musical melody i.e. at places the sound should be decreased or increased, softer or louder, the pace should be hastened or lagging, a word should be read strongly while others should be weaker, or reciting in a crying/sad voice, and so forth. Those who are familiar with it will be able to explain more.

However, the words of great experts of this science (music) should be heard: that nothing is recited except that it is in accordance with some set rule of melody. Thus, when a person who has no knowledge of these melodies recites with eagerness and enthusiasm, it will inevitably be according to one of these melodies. For this reason, some who show caution have started reading the Qur`ān in such a manner that their recitation does not even have a hint of a good voice, because, ultimately a beautiful voice will result in a melody which one should be cautious of. They state further about some Arabs who recite with a sweet tone, that they are singing, when beautifying of the voice is by no means prohibited or discouraged.

The summary and outcome of this discussion is that concern should be shown to recite the Qur`ān with *Tajwīd*, pronouncing all its letters correctly, as well as contemplating the meaning, and not concern as to whether his beautifying of the voice agrees

with the rules of melodies or not. If one is not able to understand what he is reciting, then at least he should bear in mind is that he is reading the words of the Most Glorious and Great, the King of all kings, who is listening to what he is reciting. The etiquette of recitation are well known.

Compiled by `Abd al-Raḥmān ibn Bashīr Khān. May Allah ﷻ forgive him and his parents.

تمت بالخير

This translation was completed on 15 Feb 2012, before *Thuhr* Prayer. May Allah accept this humble effort and benefit all those who read it.