A Guide for the Reciter

by

Saleem Gaibie
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PREFACE TO SECOND EDITION

I thank my ustādh, Qāri Ayyūb for helping in checking the text of this work and ultimately making the second print an improvement on the first. My gratitude also goes to Sheikh Ismail Londt for his invaluable suggestions. To the students who have studied the book and also contributed in making the third print an improvement on the others.
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All my thanks are firstly due to Allah who has granted me innumerable favors and blessings, to which a lifetime of thanks would not do justice.

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## SYSTEM OF TRANSLITERATION

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**N.B.** Arabic words are italicized except in 4 instances:
1- When they possess a current English usage.
2- When they form part of a heading.
3- When they are proper names of people.
4- When they appear in diagrams.

**N.B.** The sign for [‘] which is [''] will be omitted when the former appears at the beginning of a word.
Foreword

This book is intended for the beginner in Tajwīd. The term beginner is used loosely as it still requires him to at least be familiar with the letters of the Arabic alphabet before being able to take maximum benefit from this book.

The book aims at equipping the student with all the basic rules and theory of Tajwīd and therefore won’t present too many examples as its focus is the theory. Thus without saying, even though the student will get to understand the theory with the aid of this book he requires an able teacher for the practical aspects of Tajwīd.

Even though this book is in an English medium since it is aimed at the English speaking person, it will maintain many of the technical terms used in Tajwīd which are originally in Arabic. By translating absolutely everything into English the true essence and luster of Tajwīd is lost.

This is the first in a series of books. This book is aimed at simplifying the rules of Tajwīd for the beginner. Only after understanding and mastering the first book should the student attempt the second. The second book will be written on a higher level; to understand it the pupil should first master the first book. In this manner, by completing all the books in this series, the student would be exposed to all aspects concerning Tajwīd being deliberated in the international arena and by experts alike.
Many of the rules written in this book are not necessarily how it is documented by scholars and experts in the field of *Tajwīd*. The reason for this is that the book is aimed at being comprehensive and all-encompassing. If presented exactly as found in other books, many discussions which are to come in the rest of this series on *Tajwīd* will not be properly understood. By studying this book the student doesn’t need to refer to another book. This is because other English works in *Tajwīd* have always neglected certain areas in this science. The pupil using these books as aids will get to understand every possible aspect pertaining to the science of *Tajwīd*.

During the various chapters I have placed invaluable notes (*NOTE:* which are of utmost importance that the student take due care that he learns them. They are of strategic importance for the student in understanding the science and future discussions still to come.
INTRODUCTION TO TAJWĪD

Definition

*Tajwīd* literally means to do something well. Technically (according to the *qurrāʾ*), it means to pronounce every letter from its point or place of origin (*makhraj*) together with all its characteristics (*ṣifāt*).

Subject Matter

In *Tajwīd*, we discuss letters of the Arabic alphabet.

Ruling (*Ḥukm*)

It is *farḍ kifāyah* to learn all the rules of *Tajwīd*, but it is *farḍ ʿayn* to recite the Qurʾān with *Tajwīd*.

*Farḍ kifāyah* means that if at least one person in the community performs it, the responsibility falls away from the rest of society, but if no-one performs it, the whole community will be answerable for its negligence. *Farḍ ʿayn* means that it is required from every individual.

Benefit

By learning *Tajwīd*, we protect ourselves from making mistakes in the recitation of the Qurʾān.

Mistakes or errors made in the recitation of the Qurʾān are of two types:

1) *Lahn jaliyy* – a clear error
2) *Lahn khafiyy* – a hidden error
Laḥn in Arabic means error. Jaliyy means clear and khafiyy means hidden.

It is called laḥn jaliyy (a clear error) because it is clear to everyone listening that an error has been made in the recitation. It is harām (prohibited) to recite the Qurʾān with laḥn jaliyy on the condition that the qāriʾ (reciter) is aware that he is making laḥn jaliyy and that he is making no effort to correct his recitation.

There are basically four ways in which laḥn jaliyy can take place:

1) Adding a letter e.g. ْلاَمَّ ِاللَّهَ
2) Omitting a letter e.g. ْلاَمَّ ِاللَّهَ
3) Changing a letter e.g. ُمَلَّ ِاللَّهَ
4) Changing a vowel (ḥarakah) e.g. ُمَلَّ ِاللَّهَ

Laḥn khafiyy is made when the qāriʾ falters in the temporary characteristics (صفات عارضةٌ) of the letters e.g. ikhfāʾ, madd etc.

It is called laḥn khafiyy (a hidden error) because the error is hidden or obscure to most people listening to the recitation, and only after studying Tajwīd will these errors be recognized by them. It is makrūh (disliked) to recite the Qurʾān with laḥn khafiyy provided that the qāriʾ is aware that he is making laḥn khafiyy and that he is making no effort in rectifying his recitation.
TERMS TO KNOW

The Vowels (哈佛啊ت)

The 哈佛啊ت (vowel sounds) in Arabic are indicated by means of a system of strokes above and below the consonantal characters (letters). Every consonant (letter) in Arabic is provided with a vowel sound (哈佛啊) or with a sign indicating its absence (سکین).

The vowels are as follows:

- फतह (Harakat) ( فَتْحَة): a small diagonal stroke above a letter.
- كسرة (Kasrah) (نَسَْْت): a small diagonal stroke below a letter.
- ضمة (Dammah) (ضَََّة): a small ঝ ও above a letter.

The sign indicating the absence of a 哈佛啊 is written directly above a letter e.g. ح. This is called a سکین.

A letter which has or carries a 哈佛啊 is called معاشرك. If it bears a سکین it is called سکین.

The Tashdید

The sign (َّ) is called a تاشدید or شخاد and the letter which bears a تاشدید is called مشرد. The مشرد letter is pronounced twice: the first one always as سکین and the second one with a 哈佛啊, e.g. م (م) is read as م (م) and د (د) is read as د (د).
The Tanwīn

Tanwīn means to add a nūn sākinah (to the end of nouns). Even though this extra nūn sākinah is not written (نُن)، it is pronounced. It is indicated by means of a double fathah (و)، a double kasrah (ـ) or a double dammah (ـ) and is pronounced as ‘an (أَنَّ)، ‘in (إِنَّ) and ‘un (أَنَّ) respectively e.g. رَحْمَة is pronounced as رَحمَةً and مَلَكُ is pronounced as مَلْكُ and صِيَامُ is pronounced as صَيَامُ.
The بِسْمَالَةُ and the إِسْتِيَادَةُ

Istiʿādhah means seeking refuge or protection. When mentioning the istiʿādhah in Tajwīd, we will discuss reciting (أَعُوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِيمِ) before starting recitation of the Qurʾān.

Basmalah literally means to recite (بَسُوْرُ بِِللهِ مِنَ امش َّيْعَانِ امرَّجِيِْ). The basmalah is also recited on commencing the recitation of the Qurʾān and particularly at the beginning of suwar (chapters of the Qurʾān).

TERMS TO KNOW:

- فَطْل means to separate.
- وَضْل means to join.
- الأَوَّل means the first.
- الثَّانِي means the second.
- الكلُّ / الجَمِيْع means everything or all.

When discussing the istiʿādhah and the basmalah, the qārīʾ will find himself in one of three situations if both the istiʿādhah and the basmalah are being recited:

1. He starts his recitation at the beginning of a sūrah (chapter).
2. He starts his recitation in the middle of a sūrah.
3. Having already started recitation of the Qurʾān, he is ending a sūrah and starting another.
1- In the first situation there are four possible ways of reciting:

1. ـوَضْلُ الْكُلـ ـ to join everything i.e. to join the istiʿādhah to the basmalah, and the basmalah to the beginning of the sūrah e.g.

   أَعْوَدُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجَمِ، يَسَمِ اللهَ الرَّحْمنَ الرَّحِيمَ، الْخَفْفُدُ،

2. ـوَضْلُ الْأَوَّل فَطْلُ امثـ ـ to join the first (the istiʿādhah to the basmalah) and separate the second (the basmalah from the sūrah) e.g.

   أَعْوَدُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجَمِ، يَسَمِ اللهَ الرَّحْمنَ الرَّحِيمَ،

3. ـفَطْلُ اْمْكُُ ـ to separate everything i.e. to separate the istiʿādhah from the basmalah, and to separate the basmalah from the beginning of the sūrah e.g.

   أَعْوَدُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجَمِ، يَسَمِ اللهَ الرَّحْمنَ الرَّحِيمَ،

4. ـفَطْلُ اْلأَوَّل وَضْلُ امثـ ـ to separate the first from the second (the istiʿādhah from the basmalah) and join the second (the basmalah to the beginning of the sūrah) e.g.

   أَعْوَدُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجَمِ، يَسَمِ اللهَ الرَّحْمنَ الرَّحِيمَ،

➤ NOTE:

All these four ways are permissible.
2 - In the second situation there are also four possible ways of reciting the *istiʿādhah* and the *basmalah* of which two are preferred:

1. - to separate the *istiʿādhah* from the *basmalah*, and to separate the *basmalah* from the middle of the *sūrah* e.g.
   
   ❮NOTE:❯
   In this situation *وَضْلُ اْلأَوَّل وَضْلُ امثَّانِ* is not advised for the beginner.

2. - to join the *istiʿādhah* to the *basmalah*, and to separate the *basmalah* from the middle of the *sūrah* e.g.

3 - In the third situation there are also four possible ways of reciting the *istiʿādhah* and the *basmalah* of which three are allowed:

1. - to separate everything; the end of the first *sūrah* from the *basmalah* and the *basmalah* from the beginning of the second *sūrah*.

2. - to join everything; to join the end of the first *sūrah* to the *basmalah* and join the *basmalah* to the beginning of the second *sūrah*.

3. - to separate the first *sūrah* from the *basmalah* and join the *basmalah* to the beginning of the second *sūrah*.
NOTE:

will not be allowed as it leaves the impression that the basmalah is part of the end of the first sūrah, which is not the case.

NOTE:

The basmalah should not be recited at the beginning of Sūrah al-Toubah.
When discussing بَسْمَة and إِسْتِعَادَة the reciter will find himself in one of three conditions:

- **Starting recitation at the beginning of a sūrah**
  - 4 ways are allowed:
    1) faṣl al-kul
    2) faṣl al-awwal
    3) waṣl al-thānī
    4) waṣl al-awwal

- **Starting recitation in the middle of a sūrah**
  - 2 ways are preferred for the beginner:
    1) faṣl al-kul
    2) waṣl al-awwal
    faṣl al-thānī

- **Already started recitation, is ending one sūrah and starting another**
  - 3 ways are allowed:
    1) faṣl al-kul
    2) faṣl al-awwal
    waṣl al-thānī
    3) waṣl al-kul

**NOTE:**
Basmalah will not be made when starting from Sūrah al-Toubah.
SYNOPSIS OF THE STUDY OF TAJWĪD

Allah commands us in the Qurʾān:

وَرَقَّل الْقُرْآنَ تَرَبِّيَلا

“And recite the Qurʾān with tartīl”

‘Ali ﷺ explains that tartīl is:

تََْوًِدُ الْـحُرُوفِ وَ مَـْرِفَةُ الْـوُقُوفِ

“Excellence in (the recitation of) the letters and (having) knowledge of waqf”

Considering the condition of the reciter

Considering the place of waqf

Considering the last harakah

Mutadāddah (Opposites)

Ghair Mutadāddah (No Opposites)

1. Hams
2. Jahr
3. Shiddah
4. Rikhwah
* . Tawassuṭ
5. Isti’lāʿ`
6. Istifāl
7. Ḥtbāq
8. Infitāḥ

1. Ṣafīr
2. Qalqalah
3. Līn
4. Inhirāf
5. Takrīr
6. Tafashshīʃ
7. Iṣṭiṣālah

1. ʿIth-hār
2. Idghām
3. Qalb
4. Ḥkhfā` ʿArīḍah (Temporary)
Lāzimah (Permanent)

5. Tarqīq
6. Ṣakkūn
7. Ihbāq
8. Infiṭāḥ
THE MAKHĀRIJ

Makhārij is the plural of makhraj. It literally means a place from which something exits. Technically it is an articulation point i.e. that place from which the sounds of the letters are articulated.

**Cross section of the organs of speech**

Figure 1: THE ORGANS OF SPEECH
There are 17 *makhārij* (articulation points) according Khalil Ibn Aḥmad al-Farāḥīdī:

1) The empty space in the mouth and throat. The three lengthened letters (*madd* letters) are pronounced from here viz. *wāw sākinah* preceded by a *dammah*, *yāʾ sākinah* preceded by a *kasrah* and *alif*.

➤ **NOTE:**
The *alif* never takes a *harakah* and is always preceded by a *fatḥah*.

2) The lower throat. This is the part of the throat which is closest to the chest and furthest from the opening of the mouth. The *hamzah* (ء) and *hāʾ (ه)* are pronounced from here.

3) The middle throat. The *ʿayn* (غ) and *ḥāʾ (خ)* are pronounced from here.

4) The upper throat. This is that part of the throat which is closest to the mouth. The *ghayn* (ق) and the *khāʾ (ك)* are pronounced from here.

---

1 This is also the view held by Ibn al-Jazari and most contemporary scholars.
Areas of the tongue used for articulation

5) The extreme back of the tongue, when touching the palate above it (the soft palate). The qāf (ق) is pronounced from here.

6) The back of the tongue, not as far the back as the (ق), when touching the palate above it (the hard palate). The kāf (ك) is pronounced from here.

➤ NOTE:
The back part of the tongue refers to that part of the tongue furthest from the mouth.

7) The centre part of the tongue when touching the palate above it. The jīm (ج), shīn (ش) and the unlengthened yāʾ (أَيْنِاء غَيْرَ الْمُدَّةَ) are pronounced from here.
NOTE:
The *yāʾ ghayr maddiyyah* - أَيْئَاء غَيْرِ المَدْيَةَ - is either that *yāʾ* which is *mutaharrakah* or which is *sākinah* and preceded by a *fatḥah*. The latter is also called *yāʾ līn* (۳۵).  

**Teeth and their Names**

8) The side or edge of the tongue when touching the upper molars left or right. It can also be articulated from both sides at once. The *dād* (ض) is pronounced from here. The left side is said to be the easiest, followed by the right side. From both sides at the same time is the most difficult.

9) The anterior sides of the tongue (nearest to the mouth) and the tip of the tongue when touching the gums of the teeth extending from one premolar to the other. The *lām* (ل) is pronounced from here.
10) The tip of the tongue when touching the gums of the teeth extending from one canine to the other. The \textit{nūn} (ن) is pronounced from here.

11) The tip of the tongue and the top of the tip when touching the gums of the upper central and lateral incisors. The \textit{rāʾ} (ر) is pronounced from here.

\begin{itemize}
\item \textbf{NOTE:}
Most scholars are of the opinion that the tongue touches the gums of the upper central incisors in the \textit{makhraj} of the \textit{nūn} (ن) and the \textit{rāʾ} (ر).
\end{itemize}

12) The tip of the tongue when touching the upper central incisors at the gum line. The \textit{ṭāʾ} (ظ), the \textit{dāl} (ذ) and the \textit{tāʾ} (ت) are pronounced from here.

13) The tip of the tongue when touching the edge of the upper central incisors. The \textit{ṭḥāʾ} (ع), the \textit{dhāl} (ر) and the \textit{thāʾ} (ث) are pronounced from here.

14) Between the tip of the tongue and both central incisors. The \textit{sād} (ص), the \textit{sīn} (س) and the \textit{zāy} (ز) are pronounced from here.

\begin{itemize}
\item \textbf{NOTE:}
There is a slight gap between the tongue and the teeth when articulating these letters.
\end{itemize}
15) The inside of the bottom lip when touching the edge of the upper central incisors. The fāʾ (ف) is pronounced from here.

16) The meeting of the lips. The wāw ghayr maddīyah (الْمَدِّيَّة أَلْوًَوْ غَيْرُ), the bāʾ (ب) and the mīm (م) are pronounced from here.

➤ NOTE:
The wāw ghayr maddīyah will either be mutaharikah or ʿin, the same as the yāʾ ghayr maddīyah.

➤ NOTE:
The wāw (و) is pronounced with the incomplete meeting of the lips. In articulating the bāʾ (ب) and the mīm (م), the lips meet completely.

17) The khayshūm (خَيْشُوْم) or nasal cavity. The ghunnah or nasal sound comes from here.
THE ṢIFĀT

Ṣifāt is the plural of ṣifāh. Literally it means qualities or characteristics. Technically, ṣifāt are those characteristics which are affixed to the pronunciation of a letter whether intrinsic or circumstantial.

The ṣifāt of the letters are of two types:

1. صفات لازمَة - Intrinsic or permanent ṣifāt.
   These ṣifāt form part of the make-up of the letter i.e. the letter cannot be found without these ṣifāt.

2. صفات عارضة - Temporary or circumstantial ṣifāt. In some conditions these ṣifāt are found and in other conditions they are not.

The Ṣifāt Lāzimah

They are divided into two types:
1. مُضَادَة - those ṣifāt which have opposites
2. غَي مُضَادَة - those ṣifāt which have no opposites.

The Mutaḍāddah

Because these ṣifāt are lāzimah, it is impossible that any letter of the Arabic alphabet be found without these ṣifāt, and due to them being opposites, it is also impossible that both opposite ṣifāt are found in any one letter! Thus, all letters of the Arabic alphabet must have one of these pairs of ṣifāt.
They are:

1. *Hams* (هََْس) - It literally means a whisper. The breath flows when pronouncing the letters of *hams*. It has 10 letters found in the combination: فَحَثََُّ شََْصٌ سَكَت.

2. *Jahr* (جََْر) - It literally means to announce something loudly or publicly. This is the opposite of *hams*. The breath is imprisoned when pronouncing these letters. The letters of *jahr* are all the remaining letters of the Arabic alphabet besides the letters of *hams*.

3. *Shiddah* (شِدَّة) - It literally means strength. The sound is imprisoned when reading these letters. Its letters are found in the combination أَجِدُ قَطَّ بَكَت.

4. *Rikhwah/Rakhāwah* (زِخْوَت /زَخَاوَت) - It literally means softness. This is the opposite of *shiddah*. The sound flows when pronouncing the letters which have *rakhāwah*.

* *Tawassut* (توَسُط) or *bayniyyah* (بَيْنَيّة) - It literally means in-between. This *ṣifah* is in-between *shiddah* and *rakhāwah*. Its sound does not flow as in *rakhāwah*, nor is it imprisoned as in *shiddah*. Its letters are لِنْ عُمَر.

➤ **NOTE:**
The letters of *rakhāwah* are all the letters besides the letters of *shiddah* (أَجِدُ قَطَّ بَكَت) and *tawassut* (لِنْ عُمَر).
NOTE:
*Tawussuṭ* is not an independent *ṣifah* because it has a bit of *shiddah* and a bit of *rakhāwah*. For this reason it is not counted as an individual *ṣifah*.

5. *Istiʿlāʾ* (إِسْتِـْلٓء) - It literally means to elevate. The back part of the tongue rises when pronouncing the letters which have this *ṣifah*. It is found in the 7 letters of خْصَضْغَط قَظَ.

NOTE:
Due to the back part of the tongue rising, it causes these letters to be pronounced with a full mouth/thick sound (*tafkīm*).

6. *Istifāl* (إِسْتِفَال) - It literally means to lower. This is the opposite of *istiʿlāʾ*. The back part of the tongue does not rise but instead lays low when pronouncing these letters. It is found in all the letters besides the letters of *istiʿlāʾ*.

NOTE:
This action (of the tongue) causes these letters to be pronounced with an empty mouth/thin sound (*tarqīq*).

7. *Iṭbāq* (إِضْـْبٓاق) - It literally means lid or cover. The centre part of the tongue embraces or encompasses the palate. Its letters are ِšَاﺩ, ِḍād, ِتَā and ِتِحَāʾ (ضّصّصّطِ).
NOTE:
All the letters of īṭbāq have istiʿlāʾ in them also.

NOTE:
Due to this ṣifāh these letters are read more full/thick than the qāf (ق), the ghayn (غ) and the khāʾ (خ) which only have istiʿlāʾ in them.

8. Infitāḥ (إِفْتَاح) - It literally means to open. This is the opposite of īṭbāq. The centre of the tongue lies open, not embracing the palate. It is found in all the letters besides the letters of īṭbāq, including the qāf (ق), the ghayn (غ) and the khāʾ (خ).

NOTE:
Because the tongue lies open it causes these letters to have a more empty/thin sound in them (tarqīq).

NOTE:
In istiʿlāʾ, istifāl, īṭbāq and infitāḥ, the action actually takes place in the tongue, but metaphorically we say that it takes place in the letters.

The Ghayr Mutaḥaddah
These ṣifāt are also lāzīmah i.e. it is impossible that a letter having one of these qualities be found without it. However, they do not have any opposites and will only apply to some letters of the Arabic alphabet.
1. **Ṣafīr** (ضَفِيْر) - It literally means a whistling sound. It is found in the **ṣād** (ص), the **sīn** (س) and the **zāy** (ز). When these letters are pronounced, there is a whistling sound.

2. **Līn** (لِين) - It literally means softness. It is found in the **wāw sākinah** and **yā’ sākinah** when they are preceded by a **fathah** (ً). They are pronounced with ease and without much exertion or difficulty.

3. **Inḥirāf** (إِنْحْرَاف) - It literally means inclination. The makhrāj of these letters incline towards the makhrāj of another letter. It is found in the **lām** (ل) and the **rā’** (ر).

4. **Takrīr / takrār** (تَكْرِيْر / تَكْرَاز) - It literally means to repeat something. It is found in the **rā’** (ر). When it is pronounced, the tongue shudders or shivers (because it repeatedly “knocks” against the palate).

➤ **NOTE:**

The correct pronunciation of takrīr requires us to hide or minimise the takrīr and not to exaggerate it.

5. **Tafashshī** (الْفَتْشَشْي) - It literally means spread out. It is found in the **shīn** (ش). When pronouncing this letter, the breath spreads throughout the mouth.

6. **Qalqalah** (الْقَلْقَالَة) - It literally means shaking or disturbance. It is found in the letters **qāf**, **ṭā**, **bā**, **jīm**, **dāl** or the combination **قُضْبَ جَدًّ.** When these
letters are pronounced, there is a disturbance in the makhraj making it seem as if they are being read with an extra echoing sound.

7. Istiṭālah (إِسْتِعَالَة) - It literally means to lengthen. It is found in the dād (ض). When pronouncing the dād (ض), the sound is lengthened from the beginning of its makhraj till the end i.e. from the beginning of the side of the tongue until its end (until it reaches the makhraj of the lām - ل).

**The Ṣifāt ʿĀridah**

These characteristics are temporary i.e. sometimes they are found in a letter and sometimes they are not.

They are all 11 in number:

1. Iṯḥ-hār
2. Idghām
3. Iqlāb
4. Ikhfāʾ
5. Ṭafkhīm
6. Tarqīq
7. Madd
8. Qaṣr
9. Harakāt
10. Sukūn
11. Sakt
These 11 ṣifat are all mentioned in the following two lines of poetry:

إظهار أذاعَ و قلبَ وكذا * إخفُ و تخفَم و رق أخذًا وأيضًا السكون والسكت حكي

SUMMARY OF ṢIFĀT

1. Ḥams
2. Jahr
3. Shiddah
4. Rikhwah
5. Tawassuṭ
6. Isti‘lā’
7. Istifāl
8. Iḥbāq
9. Infitāḥ

10. Suqūn
11. Sakt

2 Al-La‘ālī al-Bayān
TAFKHĪM AND TARQĪQ

*Tafkhīm* literally means to make something fat or full. In contrast, *tarqīq* means to make something thin.

The letters of the Arabic alphabet can be divided into three categories:

1. Those which are always read with *tafkhīm* or full-mouth.
2. Those which are always read with *tarqīq* or empty-mouth.
3. Those which are sometimes read with *tafkhīm* and sometimes read with *tarqīq*.

**Those letters which are always read with *tafkhīm***.

They are all the letters which have the *ṣifah* of *istiʿlaʿ* in them, viz. (َّخُصَضْطَقْ).

**Those letters which are sometimes read with *tafkhīm* and sometimes with *tarqīq***.

They are:
1. The *alif* (ا)
2. The *lām* (ل) in the word *Allah*
3. The *rāʾ* (ر)

**Those letters which are always read with *tarqīq***.

They are all the remaining letters of the alphabet.

The letters which are read with only *tafkhīm* and *tarqīq* can easily be understood. What needs to be learnt however, is the second group of
letters: the alif, lām in the name of Allah and the rā’- when should they be read with tafkhīm and when should they be read with tarqīq.

THE ALIF

The alif does not have the quality of tafkhīm or tarqīq but is dependent on the letter before it. If the alif (ا) is preceded by a full-mouth letter it will be read with a full mouth and if preceded by an empty-mouth letter it will be read with an empty mouth, e.g. ۛرَأَدَ, قَالَ.

➤ NOTE

The tafkhīm letters (full-mouth letters) are not the letters of isti‘la’ only, but if the alif is preceded by a rā’, then too it will be read with tafkīm, e.g. ۚفِرَاقٌ, صَرَاطٌ. In these examples, the rā’ is also a tafkhīm letter.

SUMMARY REGARDING THE RULE OF ALIF

- If preceded by a full-mouth letter, read with tafkhīm.
- If preceded by an empty-mouth letter, read with tarqīq.

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THE (ل) IN THE NAME (الله)

The (ل) is normally read with *tarqīq*, however, the (ل) which appears in the name (الله) is sometimes read with *tarqīq* and sometimes with *tafkhīm*.

If the (ل) in the name (الله) is preceded by a *fathah* or *dammah*, it will be read with *tafkhīm*, e.g. ﷺ، and if preceded by a *kasrah* it will be read with *tarqīq*, e.g. ﷺ.

SUMMARY OF THE LĀM IN الله

The lām in الله

- If preceded by a fathah or dammah
  - read with tafkhīm

- If preceded by a kasrah
  - read with tarqīq
THE LETTER RĀ' - ر
The (ر) will be found in one of three conditions:
1. rā’ mutaḥarrakah
2. rā’ sākinah preceded by a mutaḥarrik
3. rā’ sākinah preceded by a sākin letter which is preceded by a mutaḥarrik.

The Rā’ Mutuḫarrikah
If the (ر) has a fatḥah or a ẓammah, it will be read with tafkīm, e.g. ﷮، ﷯ and if it has a kasrah it will be read with tarqīq e.g. ﷮.

➢ NOTE
The rā’ mushaddadah has the same rule like the rā’ mutuḫarrikah i.e. if it has a fatḥah or a ẓammah it will be read with tafkīm, e.g. ﷮ and if it has a kasrah, it will be read with tarqīq e.g. ﷯.

➢ NOTE
Rā’ mumālah (that rā’ in which imālah or inclination has taken place) will always be read with tarqīq. In rā’ mumālah the fatḥah inclines towards the kasrah and the alif towards the yā’. There is only one word in the narration of Ḥafs which is read with imālah; مُجَرَّباه in Sūrah Hūd ﷳ.
The Rā’ Sākinah preceded by a mutaḥarrik

If the ṛāʾ sākinah is preceded by a fatḥah or ḍammah it will be read with tafkhīm, e.g. آلاف, and if it is preceded by a kasrah it will be read with tarqīq e.g. أَلْمَاَّبْرَرُ فِرْعَوْنَ.

➤ NOTE

This rule is applied whether stopping on the ṛāʾ or continuing (as long as the ṛāʾ remains sākin). If during wasl (continuing) the ṛāʾ gains a ḥarakah then the rules of ṛāʾ mutaḥarrikah will apply.

There are three exceptions to this rule:

1. If the kasrah is temporary e.g. مَزْجِعَيْ.

Contrary to the rule (that ṛāʾ sākinah will be pronounced with tarqīq if preceded by a kasrah), the ṛāʾ will be read with tafkhīm due to the temporary kasrah.

➤ NOTE

An easy way to check whether the kasrah is temporary or not, is to join it to what’s before it. If the kasrah is not pronounced when joining then it is temporary. If the kasrah is read whether joining or starting from it, (in all conditions) then it is permanent.

2. If the ṛāʾ sākinah is followed by a letter of istiʿlāʾ in the same word e.g. مَرْضَاذًا and كِرْظَاش. These are the only examples of this in the Qur’ān. Contrary to the rule the ṛāʾ will be pronounced with tafkhīm here.
We add the condition: "In the same word" to exclude words like فَاضِبْرُ and لَآ نَصْرَا خَدُّكَ أَنْذَرْ قُومَكَ ضِبْرًا in which the rā’ will be read with tarqīq because the letter of īstīlā’ following it is in the next word.

3. The rā’ sākinah and the kasrah must be in one word. If they are in two different words, the rā’ will be pronounced with tafkhīm e.g. ﴿ٓاَلََِّّي اَزْثَضَ﴾, ﴿ٓزَةِّ ازْجِـُون﴾, ﴿ٓزَةِّ ازْحَـمَا﴾.

In ﴿بَمِ اَزْتََتُوا﴾, ﴿مَنِ اَزْثَضَ﴾, ﴿مِـمَنِ اَزْثَضَ﴾, and ﴿اِنِ اَزْثَخْتُ﴾, the kasrah before the rā’ sākinah is temporary and it is in a different word to the rā’ sākinah. Therefore it will be read with tafkhīm. These are the only examples of this in the Qur’ān.

The rā’ mushaddadah upon which waqf (a stop) is made will be read with tafkhīm if it is preceded by a fathah or dammah e.g. ﴿اَلْمُسْتَفْتَرُ أَنْ أَلْمَعْرَ﴾ and with tarqīq if preceded by a kasrah e.g. ﴿مُسْتَفْتَرُ﴾, ﴿مُسْتَفْتَرُ﴾.

The Rā’ Sākinah preceded by a sākin letter which is preceded by a mutaḥarrik

If the mutaḥarrik has a fatḥah or dammah it will be pronounced with tafkhīm e.g. ﴿حُسْرُ اَلْعُصْرِ﴾ and if it has a kasrah it will be read with tarqīq e.g. ﴿ذَكْرِ﴾.
NOTE

If rāʾ sākinah is preceded by a yāʾ sākinah, it will ALWAYS be read with *tarqīq* eg. خُيْرِرْ. This rule will only apply during *waqf*. During *waṣl* (joining), the rāʾ becomes *mutaharrik* and the rules of rāʾ *mutaharrikah* will apply.

Summary of:

The rāʾ

- Rāʾ mutaharrikah
- Rāʾ sākinah before it a mutaharrik
- Rāʾ sākinah before it a sākin, before it a mutaharrik

If it has a fathah or a dammah
- tafkhīm
- tarqīq

If it has a kasrah
- tafkhīm
- tarqīq

If the mutaharrik has a fathah or dammah
- tafkhīm
- tarqīq

If the mutaharrik has a kasrah
- tafkhīm
- tarqīq

Except in 3 cases

- The kasrah is temporary
- the rāʾ sākinah is followed by a letter of *istiʿlām* in the same word
- the rāʾ sākinah and the kasrah are in 2 different words
THE RULES CONCERNING THE NŪN (ن) AND THE MĪM (م)

If the (ن) or the (م) are mushaddadah, they will be read with ghunnah (a nasal sound), e.g. عَٰمَّلْنَّ.

THE MĪM SĀKINAH

The mīm sākinah has three rules:

1. Ikhfāʾ (إِخْفَاء)
2. Idghām (إِذْغَام)
3. Iṭḥ-hār (إِظْهَار)

IKHFĀʾ

Ikhfāʾ – It literally means to conceal or hide. If the mīm sākinah (م) is followed by a bāʾ (ب) then ikhfāʾ will take place; the (م) will be concealed and it will be read with ghunnah e.g. تَرْمِيهِمْ بِِِجَازَتٍ، وَبَِّمْ مَّن. This is called ikhfāʾ shafawī.

NOTE

(شَفَة) means lips. (شَفَوِىّ) would refer to a labial pronunciation. It is called (شَفَوِىّ) because the (م) is pronounced from the lips.

IDGHĀM

Idghām – It literally means to assimilate or incorporate. If the mīm sākinah (م) is followed by another (م) idghām will take place i.e. the first mīm (م) will be assimilated into the second mīm (م) and it will be read with ghunnah e.g. نَِبِّهِمْ مَّنْ أَمْ مَّنْ.
I'TH-HĀR

*Iṭḥ-hār* – It literally means to make clear or apparent. If the *mīm sākinah* (*مَ) is followed by any letter besides the *bāʾ* (*بَ) (of *ikhfāʾ*) or the *mīm* (*مِمَ) (of *idghām*) then *iṭḥ-hār* will take place i.e. the *mīm* (*مِمَ) will be read clearly without any extra *ghunnah* (nasal pull) in it e.g. ﷺ. This is called *iṭḥ-hār shafawī*.

**Summary of:**

The Rules of Mīm Sākinah

- **Ikhfāʾ**
  - If followed by *bāʾ* (*بَ*)

- **Idghām**
  - If followed by *mīm* (*مِمَ*)

- **Iṭḥ-hār**
  - If followed by the remaining letters
THE NŪN SĀKINAH (ن) AND TANWĪN ( ۰-۹-۰-۸-
)
The rules of the nūn sākinah and tanwīn are the same because they both have the same pronunciation during wasl (joining) e.g. 

The nūn sākinah and tanwīn have four rules:

1. Iṭḥ-hār (إِظَهَار)
2. Idghām (إِذغَام)
3. Iqlāb (إِكْلَة)
4. Ikhfāʾ (إِخْفَاء)

ITH-HĀR
If a nūn sākinah or tanwīn is followed by any of the letters of the throat (ح، ج، ع، ه، ）， then ith-hār will take place i.e. it will be pronounced clearly without any extra ghunnah e.g. كَنْوَا أَخَذَ أَنْفَتَ.

IDGHĀM
If a nūn sākinah or tanwīn is followed by any of the letters of (يَرْمَلُوْنَ)، then idghām will take place.

Idghām is of two types:

1. Idghām with ghunnah
2. Idghām without ghunnah

If a nūn sākinah or tanwīn is followed by a lām (ل) or rāʾ (ر)، then idghām will be made without ghunnah e.g. منَ اللَّمْنَ منْ رَّبِ. If a nūn sākinah or tanwīn is followed by any of the letters of (يَثْمَوْنَ)، idghām will be made with ghunnah e.g. خَيْرًا مِنْهَا وَنْعَمَّا مَنْ يَتَكَوَلْ. 41
NOTE
If a yāʾ(ي) or wāw (و) appears after the nūn sākinah (ن) in the same word, then instead of idghām taking place (as mentioned previously), ithhār will be made e.g. صنوان، بنيان and قنوان. These are the only examples of this in the Qurʾān.

IQLĀB
Iqlāb – It literally means to change.
If a nūn sākinah or tanwīn is followed by a bāʾ(ب) iqlāb will take place i.e. the nūn sākinah or tanwīn will be changed into a (م). As explained previously in the rules of mīm sākinah (م), if it is followed by a bāʾ(ب), ikhfāʾwill take place and it will be read with ghunnah e.g. ضمْ بْكَمِ بَعْدَ.

IKHFĀʾ
If a nūn sākinah or tanwīn is followed by any letter besides (ح، هـ، هـ، خ، غ - of ithhār)، (يَرْمَلُونَ - of idhām ) and (ب - of iqlāb) then ikhfāʾwill take place and it will be read with ghunnah e.g. قُمَا صَلِّلْنا أَلْسُنَكَ.
The Rules of Nūn Sākinah and Tanwīn

- Ith-hār
- Idghām
- Iqlāb/Qalb
- Ikhfā`

If followed by خ، غ، ح، ع، هـ، يَـرْمَلُونَ، خ، غ، ح، ع، هـ، يَـرْمَلُونَ, or the remaining letters

With Ghunnah

If followed by ِبِنَمْو

If the nūn sākinah is followed by a ِي or ِء in the same word, then Ith-hār will be made
THE MADD

*Madd* literally means to lengthen or to extend. Technically, it means the lengthening of sound in the letters of *madd* or the letters of *lin*.

The letters of *madd* are three:
1. *Wāw sākinah* preceded by a *dammah* (۰۰)
2. *Yā’ sākinah* preceded by a *kasrah* (۰۰)
3. *Alif* (۰۰)

➤ NOTE

The *alif* is always preceded by a *fatḥah*.

The letters of *lin* are two:
1. *Wāw sākinah* preceded by a *fatḥah* (۰۰)
2. *Yā’ sākinah* preceded by a *fatḥah* (۰۰)

Initially *madd* is divided into two types:
1. (اَمْـمَدُّ اْلأَضْلِّ) – the primary *madd*
2. (اَمْـمَدُّ اْمْفَرْؾِىّ) – the secondary *madd*

MADD AŞLİ

It is that *madd* where after the letter of *madd* there is no *hamzah* (۷) or *sukūn* (۶) e.g. ﴿۹۹۹۹۹﴾.

The duration of *madd ašli* is one *alif*. One *alif* is referred to as *qaṣr*. 
MADD FARĪ

It is that *maddin* where after the letter of *maddin*, there is a *hamza* or *sukūn*.

The *hamza* is a cause for two types of *maddin*:

1. (الْمَدُّ الْمُتَّجِلِّ) – the joined *maddin*
2. (الْمَدُّ الْمُيْفَطِلِّ) – the separated *maddin*

If after the letter of *maddin*, the *hamza* is in the same word together with the letter of *maddin*, then it is *maddin* muttaṣīl e.g. سُؤُّلَ، جِئْهُ، جَآِهَ.

> NOTE

It is called the joined *maddin* (الْمَدُّ الْمُتَّجِلِّ) because the letter of *maddin* and the *hamza* are joined (together) in one word.

If after the letter of *maddin*, the *hamza* forms part of the beginning of the next word, then it is *maddin* munfāṣīl e.g. فِيُلْسُكِمْ، فَوَا أنتَسُكِمْ، يَمَا أَتْرَلَ.

> NOTE

It is called the separated *maddin* (الْمَدُّ الْمُنْفَطِلِّ) because the letter of *maddin* and the *hamza* are in separate words.

The duration of *maddin* muttaṣīl and *maddin* munfāṣīl is three or four *alifs*. This is also referred to as *tawassut*. 

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The sukūn (۪) is also a cause for two types of madd:

1. (الْمَدُّ الْعَارِضُ لِلسُّكُونِ) – the temporary or conditional madd (due to waqf; stopping).
2. (الْمَدُّ اللَّازِم) – the permanent or compulsory madd.

If after the letter of madd the sukūn is temporary (does not always remain) then it will be madd ʿārid e.g. تُكَذِّبَِنْ تَعْلَمُونَ.

➤ NOTE

It is called the temporary madd because the sukūn is temporary.

The duration of madd ʿārid is qaṣr, tawassuṭ or ṭūl. Ṭul is pulled to the length of five alifs. There is no madd which is pulled longer than ṭūl.

If after the letter of madd the sukūn is permanent (it remains in all conditions; during waqf and waṣl) then it will be madd lāzim e.g. قَلِ ،أَلْنَهُ.

➤ NOTE

It is called the compulsory madd because the sukūn is compulsory or permanent.

The duration of madd lāzim is ṭūl (five alifs) only.

TERMS TO KNOW:

(كِِّمِىّ) – coming from (كَِِمَة) meaning word.

(حَرْفِّ) – coming from (حَرْف) meaning letter.
(مُخفَّفٌ) – meaning light, referring to a sukūn which is generally light or easy to read.

(مُثَـلَّل) – meaning heavy, referring to a tashdīd, which is “heavier” in pronunciation than the sukūn.

Madd lázim is initially divided into two types:

1. اللَّمْدَ اللَّأَرِم مَلِيَّمً.
2. اللَّمْدَ اللَّأَرِم حَرْفيً.

Madd lázim will be kilmī (كِِْمِىّ) if the letter of madd and the sukūn are found in a word (كلمة).

Madd lázim will be ḥarfī (حَرْفِّ) if the letter of madd and the sukūn are found in a letter (حرف). By letter (حرف), the “cut” letters (المُقَطَّعات) are specifically referred to e.g. طَسْسُم٨،حَرْم٨ etc.

The (المُقَطَّعات) are only found at the beginning of suwar (chapters).

Madd lázim kilmī and madd lázim ḥarfī are both mukhaffaf and muthaqqal.

They will be muthaqqal (مُثَـلَّل) if the sukūn is due to idghām e.g. وَلَا الضَّالِّيَّين لَمْ يَمِّم٨ - الْمَّضْلُومُ - لَيْن

They will be mukhaffaf (مُخفَّفٌ) if the sukūn appears without any idghām, e.g. (قَاف٨ وَالْقُوَّار٨) - ق٨،(أَلْغَم٨) - يَلْهَان٨. 

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MADD LĪN

If after the letter of līn there is a temporary sukūn, it will be madd līn 'ārid e.g. خُوْف. Its duration is ᵗūl, tuwassūṭ or qaṣr.

If after the letter of līn the sukūn is permanent, it will be madd līn lāzīm e.g. غَيْبَةَ عَسِيقَ (the ِعَسِيقَ in both). These are the only two examples of this madd in the Qur’ān.

The duration of madd līn lāzīm is tawassūṭ or ᵗūl. Ṭūl is preferred.
The Madd

Aslī
After the letter of madd there is no hamzah/sukūn

Farʿī
After the letter of madd there is a hamzah/sukūn

Hamzah (ء)
In the same word
Muttasil

Sukūn (ْ–)
In the next word
Permanent
Munfasil
Temporary
Lāzim

Permanent               Temporary
Muttasil                          Munfasil                 Lāzim                         'Ārid

Kilmī              Harfī
Mukhaffaf   Muthaqqal     Mukhaffaf     Muthaqqal

Madd Līn

‘Ārid
Lāzim
WAQF

Previous qurrā’ would use the terms waqf, qaṭʾ and sakt synonymously. With time they, however, came to define the rules more specifically:

Qaṭʾ (قَطع) – It literally means to cut. Technically it means to cut or end the recitation without the intention continuing. Qaṭʾ is only allowed at the end of āyāt.

Waqf (وَقْف) – It literally means to stop. Technically it is to stop at the end of a complete word long enough to renew the breath with the intention of continuing recitation.

Sakt (سَكْت) – It literally means silence. Technically it means to stop the sound whilst reciting without breaking the breath.

When discussing waqf, there are three things which are considered:
1. The condition of the qāriʾ.
2. The place where the qāriʾ stops.
3. The ḍarakah of the last letter upon which waqf is being made.

1. Considering the condition of the qāriʾ, waqf is of four types:
   1. الْوَقْفُ الْاَلْحَتَابِي – the examinatory stop.
      This waqf is made when being tested (e.g. by a teacher etc.).
      This waqf is allowed (jaʿīz) with the condition that the qāriʾ starts his recitation from that particular word again if it doesn’t distort the meaning, else he will have to start before the word upon which he made
waqf. If it is at the end of a verse, he should continue his recitation from the next verse.

2. the adjourning stop.
This waqf is made on a particular place solely to complete the various Qirāʾāt. This waqf is also allowed and the qāriʾ will continue reading from that particular word in which the difference of opinion is found. He does not need to repeat what occurs before this word because the object here is to complete all the various Qirāʾāt.

3. the forced stop.
This is an involuntary stop made by the qāriʾ which is caused by an unplanned break in his breath due to a cough, sneeze etc. This waqf is allowed even though the meaning will be incomplete, but the qāriʾ has to start his recitation from that particular word (on which he stopped) if the meaning allows it, or else he will have to read from before that word.

4. the voluntary stop.
This is a stop where the qāriʾ chooses to stop at a particular place to renew his breath.

2. Considering the place where the qāriʾ stops, waqf is also of four types:
1. the complete stop.
The qāriʾ makes waqf in such a place where the sentence, as well as the meaning, is complete and there is no connection between it and the following verse e.g. وَأَوْلَيْكَ هُمُ الَّذِينَ كَفَّارُهُمْ (*) إِنَّ الَّذِينَ كَفَّارُهُمْ. 

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NOTE
A connection between two verses can be that they are either connected via their meaning (معنى) or by their grammar (لفظًا). If the verses are connected by their meaning then they do not necessarily have to be connected by their grammar. However, if they are connected by their grammar then they will be connected by their meaning.

2. الوقف الكافٍ – the sufficient stop.
The qāriʾ makes waqf in such a place where the meaning is connected to the verse following it, but it is not connected grammatically e.g. وَبِالآخِرَةِ هُمْ يَوقَنُونَ (*) أوْلِيَاءٌ عَلَى هَدَايَةٍ مِنْ زَوْدٍ.

3. الوقف الحسن – the sound/good stop.
The qāriʾ stops in such a place where the sentence has a complete meaning, but is connected via its meaning and grammar to what follows e.g. أَلْحَمِدُ اللَّهَ رَبِّ الْعَالَمِينَ (*), أَلْحَمِدُ اللَّهِ.

NOTE
In waqf tām and waqf kāfî, the qāriʾ will start his recitation after the place of waqf whether it’s in the middle or the end of a verse. If waqf ḥasan is made at the end of a verse, then the qāriʾ will start reciting from the next verse. And if waqf ḥasan is made in the middle of a verse, the qāriʾ will have to start from a suitable place before the place of waqf.

4. الوقف التََّبِينٍ – the undesirable stop.
The qāriʾ makes a stop in such a place where the sentence is incomplete in that it does not give a sound meaning or gives a corrupted meaning
and is connected to what follows in meaning and in grammar e.g. ﻓَعَلَّمُ ﺃَﻟْهُ ﻻ ﺑِاءُ أَيْبًا ﺟَزِينَ ﻡَا ﺃَﻟْهُ ﺑِاءُ أَيْبًا ﻋَزَا ﻛُرِномуَا ﺑِاءُ أَيْبًا ﻋَزَا ﻛُرِنُكُوَا ﺑِاءُ أَيْبًا ﻋَزَا ﻛُرِنُكُوَا ﺑِاءُ أَيْبًا ﻋَزَا ﻛُرِنُكُوَا ﺑِاءُ أَيْبًا ﻋَزَا ﻛُرِنُكُوَا ﺑِاءُ أَيْبًا ﻋَزَا ﻛُرِنُكُوَا ﺑِاءُ أَيْبًا ﻋَزَا ﻛُرِنُكُوَا ﺑِاءُ أَيْبًا ﻋَزَا ﻛُرِنُكُوَا ﺑِاءُ أَيْبًا ﻋَزَا 

**NOTE**

Waqf qabīḥ is not allowed unless forced to due to expiration of breath, a sneeze or a cough etc.

3. Considering the last ُهَرَكَاه, waqf is of three types:

1. وَقُفَ ﺑِأَلْسَـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْ~

iskān means to make sākin. So وَقُفَ ﺑِأَلْسَـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْ~ is to stop making the last letter sākin. Whether the last letter has a fathah, dammah or kasrah, it will be given a sukūn during waqf.

2. وَقُفَ ﺑِأَلْزَـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْ~

This is to make waqf on the last letter of the word reading the ُهَرَكَاه partially. It is only allowed on a dammah and a kasrah.

3. وَقُفَ ﺑِأَلْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْـْ~

This is to make waqf on the last letter of the word by indicating towards the ُهَرَكَاه with the lips. It is only allowed on a dammah.

**SAKT**

Sakt is found in the narration of Ḥafṣ in four places:

1. بِلْ * زَانَ in Sūrah al-Muṭaffifin.
2. ﻣَنْ * زَاَقٍ in Sūrah al-Qiyāmah.
3. ﻣَرْكَدِنََ * ذَا in Sūrah Yāsīn.
4. ﻨِوَجَا * ﻡُيِّمًا in Sūrah al-Kahf.

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