

UNLOCKING THE ARTISTRY OF  
QUR'ANIC ELOCUTION

AN ENGLISH TRANSLATION OF AL-ITQĀN  
BY 'ABD ALLAH IBN ŠĀLIḤ AL-'UBAYD

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Moreover, the author endeavours for this publication to serve as a *ṣadaqat al-jāriyah* for all living and deceased Muslims. As such, all profits generated from the publication will be utilised to offset the expenses of underprivileged students or teachers of the Qurʾān, prioritising those within the Cape Town region and, subsequently, abroad.

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# الإِتْقَانُ

## فِي تَجْوِيدِ الْقُرْآنِ

بِرِوَايَةِ حَفْصِ عَن عَاصِمٍ مِّن طَرِيقِ الشَّاطِئِيَّةِ

عَبْدُ اللَّهِ بْنِ صَالِحِ الْعُبَيْدِ

□

محمد رياض بن أمشاد أبلري

سعود ملاحيل

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مُقَرَّبٌ بِالَّذِي قَدْ كَانَ مِنِّي  
وَعَفْوِكَ إِنِّ عَفْوَتَ وَحُسْنَ ظَنِّي  
وَأَنْتَ عَلَيَّ ذُو فَضْلٍ وَمَنْ  
عَضَّضْتُ أَنَا مَلِيٍّ وَقَرَعْتُ سِنِّي  
لَشَرِّ النَّاسِ إِنْ لَمْ تَعْفُ عَنِّي

إِلَهِي لَا تُعَذِّبْنِي فَإِنِّي  
وَمَا لِي حِيلَةٌ إِلَّا رَجَائِي  
وَكَمْ مِنْ زَلَّةٍ لِي فِي الْخَفَايَا  
إِذَا فَكَّرْتُ فِي نَدَمِي عَلَيْهَا  
يَظُنُّ النَّاسُ بِي خَيْرًا وَإِنِّي

قال محمد رياض بن أرشاد: **قَوْلُ اللَّهِ** - مَا أَنَا بِخَيْرِكُمْ، وَفِيكُمْ مَنْ هُوَ خَيْرٌ مِنِّي ...

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In addition, I thank my parents, Arshād and Sakīnah, for their love, guidance, encouragement, and continuous support. My profound gratitude goes to my cherished wife, Sumaiya, and my children for their patience and the countless hours they have sacrificed in my pursuit of acquiring and imparting knowledge.

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## System of Transliteration

Nr	Arabic	English	Nr	Arabic	English
1	أ	ʾ	17	ظ	ṭh
2	ب	b	18	ع	ʿ
3	ت	t	19	غ	gh
4	ث	th	20	ف	f
5	ج	j	21	ق	q
6	ح	ḥ	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	ṣ	30	يِ	ī
15	ض	ḍ	31	وُ	ū
16	ط	ṭ	32	أَيِّ	ay
			33	أَوْ	aw

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

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

The “al” of the Arabic *lām al-taʿrīf* is occasionally omitted to maintain the flow of English.

## Biography of Shaykh ‘Abd Allah ibn Şāliḥ al-‘Ubayd

### Basic Studies: -

- Born in 1966.
- Graduated from the University of Imām Muḥammad ibn Sa‘ūd, Faculty of *Sharī‘ah*.
- Received his Master’s degree from the University of Washington DC, Faculty of Islamic Studies.
- Received his Doctorate from the University of Şan‘ā, Yemen, Faculty of Arts.



Shaykh ‘Abd Allah ibn Şāliḥ al-‘Ubayd has read the Seven [*Sab‘ah*], the Ten [*Asharah*], via the *Shāṭibiyyah*, the *Durrah* and the *Ṭayyibah*, as well as the Four *Shādhdh Qirā’āt* to many. They include:

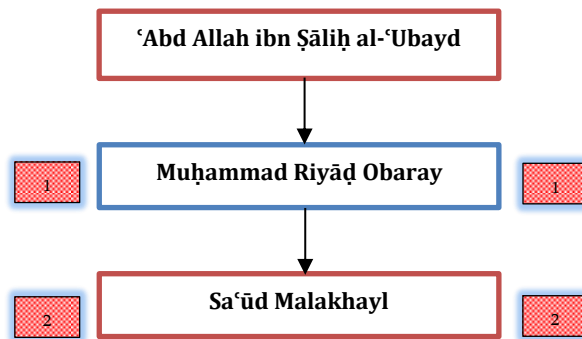
- Aḥmad Aḥmad Muşṭafā Abū Ḥasan – one of the senior students of Aḥmad ‘Abd al-‘Aziz al-Zayyāt – he read the Ten *Qirā’āt* via the *Shāṭibiyyah* and *Durrah* to him.
- ‘Abd al-Bāsiṭ Hāshīm – he read the Ten *Qirā’āt* via the *Ṭayyibah* as well as the Four *Shādhdh Qirā’āt* to him
- Muḥammad ‘Abd al-Ḥamīd ‘Abd Allah – he read the Ten *Qirā’āt* via the *Ṭayyibah* to him.
- Muḥammad ‘Īd ‘Ābidīn. – he read the *riwāyah* of Ḥafş via the *Shāṭibiyyah* to him.
- Ibrāhīm al-Samannūdī – he read a portion of the Qur’an to him for the *riwāyah* of Ḥafş via the *Ṭayyibah* as well as the Four *Shādhdh Qirā’āt* and received *ijāzah* from him.
- Abū al-Ḥasan Muḥy al-Dīn al-Kurdī – he read the *riwāyah* of Ḥafş via the *Shāṭibiyyah* to him.
- Umm al-Sa’d – he read the Ten *Qirā’āt* via the *Shāṭibiyyah* and *Durrah* to her.

- Bakrī al-Ṭarābīshī – he read the Ten *Qirā'āt* via the *Shāṭibiyyah* and *Durrah* to him.
- Miṣbāḥ Widn – he read the Ten *Qirā'āt* via the *Shāṭibiyyah* and *Durrah* to him.
- al-Qāḍī Zayd al-Atharī – he read a portion of the Seven *Qirā'āt* via the *Shāṭibiyyah* and received *ijāzah* from him.

Shaykh al-'Ubayd has authored numerous works, including a two-volume dictionary, which enlists his teachers' names, profiles, biographies, qualifications, etc. His teachers exceed more than 400 in number. The Shaykh currently resides in Madīnah.

## Our Transmission

I transmit the text via *samāʿ* [auditory means] from the author, whereas Saʿūd transmits it via me:



## Introduction by the Translators

The present work constitutes a comprehensive and holistic contextual translation of *al-Itqān fī Tajwīd al-Qur’ān*, authored by the erudite scholar Shaykh ‘Abdullah ibn Ṣāliḥ ibn Muḥammad al-‘Ubayd. This literary work was imparted to us by the author himself during the year 2016 and was subsequently integrated into the curriculum of al-Tanzīl, where it served as a foundational precursor to the study of the extensive *Salsabīl al-Shāfi*, as meticulously curated by ‘Uthmān Murād.<sup>1</sup>

The rationale for this sequencing arises from the intrinsic connection between the *Itqān* and the contemporary discourses discussed within the text of the *Salsabīl*. These intellectual deliberations had hitherto remained unaddressed in the *Tuḥfat al-Aṭfāl* and *Muqaddimat al-Jazariyyah*. Consequently, the *Itqān* emerges as an indispensable bridge, bridging the intellectual chasm that existed between these afore-mentioned paragons of literature and the profoundly comprehensive *Salsabīl al-Shāfi*.

Furthermore, the underlying motivation for adopting this holistic, contextual approach emanates from a multifaceted rationale. As delineated within contemporary academic discourse, a holistic, contextual translation represents an approach that transcends the conventional translation paradigm, which primarily focuses on the mere linguistic transference of words from one language to another. Instead, it operates as a multifunctional conduit, driven by the following reasons:

- **Emphasis on Semantics:** A holistic approach prioritises the precise conveyance of the intended meaning encapsulated within the source text, thereby facilitating a translation that resonates harmoniously with the sensibilities and cognition of the target audience.
- **Cultural Profundity:** A cardinal facet of this approach resides in its meticulous consideration of the cultural subtleties, allusions, and values interwoven into the fabric of the source text. Consequently, it undergoes nuanced adaptations,

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<sup>1</sup> Of particular significance is the fact that ‘Uthmān Murād, in addition to composing the poem *Salsabīl al-Shāfi*, authored an Arabic commentary on the same poem. Furthermore, it is worth noting that my esteemed teacher, Qāri’ Saleem Gaibie, also penned an English commentary on the poem, *al-‘Asl al-Ṣāfi*.

ensuring that the translated work seamlessly integrates within the cultural tapestry of the target audience.

- **Contextual Acuity:** Translators employing this holistic paradigm conduct an exhaustive analysis of the contextual dimensions enveloping the source text. This all-encompassing examination encompasses historical, social, and linguistic facets, thus ensuring that the translation faithfully mirrors the contextual framework of the original work.
- **Linguistic Fluency:** A hallmark of this approach is its commitment to crafting a translation that flows organically and rhythmically in the target language, providing readers with a seamless reading experience akin to engaging with an original work.
- **Creative Interpretation:** Holistic contextual translation, within the boundaries of intellectual integrity, accords a degree of creative latitude to the translator. This interpretive leeway facilitates the effective encapsulation of the source text's essence, fostering a profound communion between the two linguistic and cultural realms.

In essence, a holistic, contextual translation aspires to bridge the chasm separating languages and cultures while meticulously conserving the source text's depth and richness. Its ultimate objective is to offer readers an immersive experience that closely mirrors the act of engaging with the text in its native language.

Notably, and in strict adherence to established academic conventions, this work meticulously incorporates textual evidence extracted from *Muqaddimat al-Jazariyyah* by Ibn al-Jazarī, *Tuḥfāt al-Aṭfāl* by al-Jamzūrī, and *Laʿālī al-Bayān* including its *talkhīs*, both authored by Ibrāhīm al-Samannūdī, which have been placed at the end of each chapter.<sup>2</sup> Additionally, peripheral discussions are adroitly elucidated through the judicious use of footnotes. These scholarly conventions underscore the commitment to an intellectually rigorous approach, thereby upholding the highest standards of academic integrity.

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<sup>2</sup> Intermittently, the author alludes to a distich either of his own composition or one transmitted via al-Khalijī.

Lastly, we fervently implore Allah ﷻ to forgive our transgressions and accept our sincere endeavour. May it serve as a source of salvation for us in the Hereafter and as a perpetual charity for all Muslims, both those who are alive and those who have passed away.

تَرَكْتُ التَّوْبَةَ رِيًّا فِي الْيَاثِي  
لَأَجْلِ رِضَاكَ يَا مَوْئِي الْمَوَالِي  
فَوَقَّيْتُ إِلَى تَحْصِيلِ عِلْمٍ  
وَبَلَّغْتَنِي إِلَى أَقْصَى الْمَعَالِي

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أَنْظُرُ بِعَيْنِ الرَّحْمَةِ يَا رَبِّ لِمَحْمَدٍ  
رِيَاضِ الْفِكْرِ بِالْأَنْوَارِ وَالْجِلَاءِ  
إِحْفَظْهُ وَاغْفِرْ لَهُ وَأَمَلْهُ رَحْمَةً  
وَأَسْكِنهُ الْجَنَانَ بِالثُّورِ وَالتَّعَمِّ

## Preamble by the Author



All praise and thanks belong to Allah ﷻ alone, the Master of the myriad realms, the Beneficent, the Merciful, and the Sovereign of the impending Day of Judgment. May peace and blessings be upon his trustworthy Messenger ﷺ, including his family, Companions, and Successors.

Subsequent thereto, the present compendious work constitutes a concise and instructive opus tailored for the neophyte *ḥāfiṭh*, one who has recently achieved the commendable feat of Qur'ānic memorisation. This compendium has been diligently authored by collating insights from the antecedent erudite scholars, who were renowned for their meticulous transmission of *Tajwīd* [elocutionary principles] relating to the divine Speech of Allah ﷻ, the Lord of the entire universe. Additionally, essential precepts germane to *adā'*, which pertains to correct linguistic enunciation, have been appended. This strategic approach's rationale is rooted in the fact that the previous predecessors served as the leading authorities in this discipline. Thus, any subsequent augmentation embarked upon by the successors resulted in exacerbating confusion for the fledgling acolyte, whereas their precursors evinced certain lacunae in their works. In this context, I have conscientiously embraced the responsibility of preserving this science from the blemishes inherent in the postulations proffered by later scholars within this domain. This initiative was undertaken upon recognising the inclusion of numerous erroneous assertions unrelated to and beyond the realm of this discipline.

In this compendium, I have restricted myself to the *riwāyah* [narration] hailing from Ḥafṣ via the recension of the *Shāṭibiyyah* and the *Taysīr*. Supplications are invoked unto Allah ﷻ, the Supreme Being, to endow this succinct discourse with His favour so that it may benefit a diverse audience. “*He is my Lord; there is no deity except Him; upon Him do I place my reliance, and toward Him is the ultimate return.*”

‘Abd Allāh ibn Ṣāliḥ ibn Muḥammad al-‘Ubayd

The subsequent list highlights my *asānīd* [chains of transmission], involving various teachers with whom I pursued the study of the *riwāyah* of Ḥaḥḥ ḥan ḥĀḥim via the *Shāḥibīyyah* and the *Taysīr* recensional Readings. The presented list encompasses the individuals who actively participated in this transmission process:

- Aḥmad bin Aḥmad bin Muḥṣṣafā Abū Ḥasan al-Malījī. I read two complete renditions of the Qurʿān to him while in Riyāḥ. He, in turn, read to Aḥmad ḥAbd al-ḥAzīz al-Zayyāt, who read to ḥAbd al-Fattāḥ Hunaydī, who read to Muḥammad bin Aḥmad – famously known - as al-Mutawallī.
- Muḥammad bin ḥĪd bin ḥĀbidīn. To whom I read a complete rendition at al-Jāmiʿ al-Kabīr in Riyāḥ. He read to Muḥṣṣafā bin Masʿūd, who read to ḥAbd al-Fattāḥ Hunaydī, who read to Muḥammad bin Aḥmad – famously known as al-Mutawallī, who read to Aḥmad al-Durrī al-Tihāmī, who read to Aḥmad bin Muḥammad – famously known as Salamūnah, who read to Ibrāḥīm al-ḥUbaydī.
- al-Ṣāliḥ Abū al-Ḥasan Muḥiyy al-Dīn bin Ḥasan al-Kurdī al-Dimashqī. I read a complete rendition to him. He, in turn, read to Maḥmūd bin Fāʿiz al-Ḑayrʿaṯānī, who read to Muḥammad Salīm al-Ḥulwānī, who read to his father Aḥmad bin Muḥammad ḥAli al-Ḥulwānī, who read to Aḥmad bin Muḥammad al-Marzūqī, who ultimately read to Ibrāḥīm al-ḥUbaydī.
- Abū Al-Ḥasan also read to ḥĪzz al-Dīn al-ḥArqasūsī, who read to Aḥmad Dahmān, who subsequently read to al-Marzūqī, who read to al-ḥUbaydī.
- Muḥammad bin ḥAbd al-Ḥamīd bin ḥAbd Allāḥ bin Khalīl al-Iskandarī. I read two complete renditions to him. He read to Muḥammad bin ḥAbd Al-Raḥmān al-Khalījī, who read to ḥAbd al-ḥAzīz bin ḥAlī Kuḥayl, who read to ḥAbd Allāḥ bin ḥAbd al-ḥAḥḥīm al-Dusūqī, who read to ḥAli al-Ḥaddādī al-Azharī, who read to Ibrāḥīm al-ḥUbaydī.

- Umm al-Sa'd bint Muḥammad bin 'Ali bin Najm al-Iskandariyyah. I read a complete rendition to her. She, in turn, read to al-Ṣāliḥah Nafisah bint Abū al-'Ilā al-Mālikiyyah, who read to 'Abd al-'Azīz bin 'Ali Kuḥayl [whose *sanads* were previously mentioned].
- Ibrāhīm bin 'Ali al-Samannūdī. I read the first two *rub's* of the Qur'ān to him, and he granted me an *ijāzah* for these, as well as the remaining sections of the Qur'ān. He, in turn, read to Ḥanafī bin Ibrāhīm al-Saqā, who read to Khalīl al-Janāyini, who read to al-Mutawallī.
- 'Abd Al-Mun'im al-Sayyid al-Qāhirī. I read the first two *rub's* of the Qur'ān to him, and he granted me an *ijāzah* for these, as well as the remaining sections of the Qur'ān. He, in turn, read to 'Ali bin Muḥammad al-Ḍabbā', who read to 'Abd al-Raḥmān bin Ḥusayn al-Khaṭīb al-Sha'ār, leading to al-Mutawallī.
- al-Ṣāliḥ Bakrī bin 'Abd al-Majīd al-Ṭarābīshī al-Dimashqī. I read the first *ḥizb* of the Qur'ān to him, and he granted me an *ijāzah* for these, as well as the remaining sections of the Qur'ān. He read to Maḥmūd Fāyiz al-Ḍayr'atānī [the remainder of this *sanad* has been previously noted].
- al-Ṭarābīshī also read to Muḥammad Salīm al-Ḥulwānī, who further recited to his father Aḥmad al-Ḥulwānī, from Aḥmad al-Marzūqī, from Ibrāhīm al-'Ubaydī.

This transmission continued from al-'Ubaydī to 'Abd al-Raḥmān ibn Ḥasan al-Ujhūrī, then to Aḥmad ibn Aḥmad al-Baqarī, and subsequently through Muḥammad ibn Qāsim al-Baqarī, 'Abd al-Raḥmān al-Yamanī, 'Ali ibn Ghānim al-Maqdisī, Muḥammad ibn Ibrāhīm al-Samadīsī, Aḥmad ibn Asad al-Umyūtī, Muḥammad ibn Muḥammad ibn Muḥammad ibn 'Ali ibn al-Jazarī, Muḥammad ibn 'Abd al-Raḥmān al-Ṣā'igh al-Ḥanafī, Muḥammad ibn Aḥmad al-Ṣā'igh, 'Ali ibn Shujā' al-Hāshimī, Abū al-Qāsim al-Shāṭibī, Abū al-Ḥasan 'Ali ibn Hudhayl al-Balansī, Abū Dāwūd Sulaymān ibn Najāḥ, Abū 'Amr 'Uthmān ibn Sa'īd al-Dānī, Abū al-Ḥasan Ṭāhir ibn Ghalbūn, Abū al-Ḥasan 'Ali ibn Muḥammad al-Hāshimī, Aḥmad ibn Sahl al-Ushnānī, Abū

Muḥammad ‘Ubayd ibn al-Ṣabbāḥ, Ḥafṣ ibn Sulaymān al-Kūfī, ‘Āṣim ibn Abū al-Najūd, Abū ‘Abd al-Raḥmān al-Sulamī, and Zirr ibn Ḥubaysh. Both the latter two sourced from ‘Uthmān ibn ‘Affān, ‘Ali ibn Abū Ṭālib, and ‘Abd Allāh ibn Mas‘ūd.

Furthermore, al-Sulamī also read to Ubayy ibn Ka‘b and Zayd ibn Thābit. The Companions mentioned above collectively read to the Prophet Muḥammad ﷺ.

Consequently, the chain of transmission between myself and the Prophet ﷺ, encompasses a total of 28 individuals [links]. Presently, this constitutes the highest *sanad* in relation to a complete rendition of the Qur’ān. This transmission is carried forth according to the principles delineated by scholars of this discipline.

## Introduction to the Discipline of Tajwīd

The fundamental underpinnings of this discipline consist of ten essential aspects:

- 1) **Definition:** Tajwīd is the art of enunciating the Qur'anic graphemes. It entails articulating the innate Speech of Allah ﷻ, the Most High, as conveyed to His Prophet Muhammad ﷺ, meticulously positioning every grapheme at its exact point of articulation. Additionally, it involves upholding both its intrinsic *ḥaqq* [inherent rights] and its *mustaḥaqq* [all derivatives arising from these rights] concerning their attributes, all in precise alignment without any superfluosity or deficiency.
- 2) **Subject:** The focal subject of Tajwīd is the Qur'ān itself, encompassing its supreme qualities and elocutionary principles [*adā'*].
- 3) **Benefit:** One of its primary benefits is safeguarding one's articulation from inadvertent errors while reciting the Qur'ān.
- 4) **Merits:** It is the most esteemed branch of Islamic scholarship; Tajwīd attains such esteem due to its significance in mastering the precise elocution of the noblest discourses. It also stands as a distinctive domain within the realm of this Ummah.
- 5) **Inter-relation with Other Disciplines:** Tajwīd occupies a central position within the constellation of Qur'anic sciences, holding its distinct place among them.
- 6) **Pioneers:** The architects of Tajwīd are the eminent scholars of elocution [*adā'*] who form the bedrock of Tajwīd, codifying the knowledge transmitted to them from the Prophet Muḥammad ﷺ.
- 7) **Designation:** The formal appellation of this discipline is Tajwīd.

- 8) **Origins:** The principles of Tajwīd are deeply rooted within the *Sunnah* [Prophetic tradition], as it draws its substance and principles from the teachings of the Prophet Muhammad ﷺ.
- 9) **Key Concepts:** The science addresses principles that guide the application of specific rules. For instance, in the context of the grapheme *lām* of (ل), the rule of *īth-hār* is obligatory when encompassing the graphemes found in the mnemonic phrase «أَبْعَ حَجَّكَ وَحَفَّ عَقِيمَهُ» while *idghām* is to be observed in the remaining graphemes.
- 10) **Legal Ruling:** It is obligatory to acquire knowledge of Tajwīd if a reciter commits major errors. Otherwise, it assumes the status of a *sunnah* practice.

In summation, this preliminary exploration delves into the foundational aspects of Tajwīd, unravelling its essential tenets and highlighting its role as a cornerstone within the scholarly realm of Qur'anic studies.

## The Articulation Points of Graphemes

**The Makhārij:** The term *makhraj* and its plural *makhārij* signify the points from which graphemes are articulated. It denotes the specific articulatory positions within the oral cavity, distinguishing one grapheme from another.

### Methodology for Determining the Makhraj of a Grapheme:

- 1) **Initiating the Test:** Commence by producing a “*hamzah al-waṣl*” containing any *ḥarakah* [vowel sound].
- 2) **Selection of the Target Grapheme:** Then, articulate the grapheme under investigation, rendering it *mushaddad* or *sākin* [quiescent].
- 3) **Attention to Attributes:** While doing so, pay careful attention to the specific attributes or qualities [*ṣifāt*], whether they pertain to *hams* [the emission of air] or *ṣafīr*, and so forth.
- 4) **Attentive Listening:** Listen attentively to the resulting sound.
- 5) **Identification of Makhraj:** The termination point of the sound defines the *makhraj* of the grapheme, whether it is *muḥaqqaq* [precise] or *muqaddar* [approximate].

**Total Makhārij:** According to the prevailing consensus, there are seventeen distinct *makhārij*.<sup>3</sup> These are as follows:

- 1) **Jawf [Oral and Throat Cavity]:** Denotes the mouth and throat cavity. The following three graphemes originate here:

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<sup>3</sup> While the author concurs with the perspective advocated by Khalil ibn Aḥmad al-Farāhīdī and Ibn al-Jazarī, there are divergent viewpoints held by figures such as Abū Bishr ‘Amr ibn ‘Uthmān Sibaway and al-Qāsim ibn Firruḥ al-Shāṭibī, as expressed by the latter in distichs 1143 – 1144 of the *Shāṭibīyyah*, advocating for the number sixteen, thereby excluding the *jawf*. Furthermore, the infamous student of Sibaway, Abū ‘Alī Muḥammad ibn al-Mustanīr al-Baṣrī, better known by his epithet Qutrūb, Yaḥyā ibn Ziyād al-Aslamī al-Farrā’ al-Daylamī, Ṣāliḥ ibn Ishāq al-Jarmī, and ‘Abd al-Raḥmān al-Makkī, assert the count as fourteen, thereby also excluding the *jawf*, while positing that the *lām*, the *nūn*, and the *rā’*, are articulated from the tip of the tongue.

It is imperative to underscore that these differences in opinion remain confined to the realm of theoretical discourse and do not engender any variations in their practical application. In other words, despite these divergent opinions among the *qurrā’*, all the phonetic nuances of these phonemes are indistinguishable and produce identical sounds.

- The grapheme *alif* (ا) – is consistently *sākinah*, preceding a *maftūḥ* grapheme.
- The *wāw sākinah* (و) – is preceded by a *maḍmūm* grapheme, as observed in (أو).
- The *yā' sākinah* (ي) – is preceded by a *maksūr* grapheme, as found in (إي).

**Example:** (نُوحِيهَا) – The *jawf* stands as one of the most expansive *makhārij* due to its spatial proximity.

- 2) **Aqṣā al-ḥalq [Subglottis Region]:** Refers to the farthest part of the throat, situated closest to the chest. Two graphemes originate from this point:
  - The *hamzah* – (ء)
  - The *hā'* – (هـ)
- 3) **Wasat al-Ḥalq [Glottis Region]:** Signifies the middle region of the throat. Two graphemes are pronounced from this point:
  - The *'ayn* – (ع)
  - The *ḥā'* – (ح)
- 4) **A'lā al-Ḥalq [Supraglottis Region]:** Represents the uppermost throat section closest to the mouth. Two graphemes emanate from this point:
  - The *ghayn* – (غ)
  - The *khā'* – (خ)
- 5) **Aqṣā al-lisān [Remote Posterior Third of the Tongue]:** Denotes the furthest point of the tongue as it contacts the upper soft palate, aligning with the uvula. The grapheme *qāf* (ق) is articulated from this juncture.
- 6) **Aqṣā al-lisān [Posterior Third of the Tongue]:** Refers to the posterior part of the tongue, reaching the hard palate above it. While similar to the previous

grapheme, its position leans more towards the centre of the tongue. The grapheme *kāf* [ك] is pronounced from this point.

- 7) **Wasat al-lisān [Middle of the Tongue]:** Encompasses the midpoint of the tongue's contact with the upper palate. Three graphemes find their origin here:
  - The *jīm* – [ج]
  - *The shīn* – [ش]
  - The unlengthened *yā'* [ي], encompassing both *yā' ghayr maddiyyah* and *yā' līn*.
  
- 8) **Hāfat al-lisān [Lateral Margin of the Tongue]:** The edge of the tongue when touching the gumline of the upper left molars. The upper left molars' gumline, commonly used, or less commonly, the gumline of the upper right molars, serves as the primary point of contact for the edge of the tongue. A less frequent occurrence involves simultaneous contact with both sides of the molars. This articulatory point is employed in enunciating the grapheme *dād* [ض].
  
- 9) **Anterior Palatal and Dental Alveolar Contact:** The anterior side of the tongue establishes contact with the upper palate and the dental alveolar gum structures, encompassing the tip of the tongue extending across the premolars. This elaborate articulatory site characterises the *makhraj* of the grapheme *lām* [ل] and represents the most extensive and precise *makhraj*.
  
- 10) **Apex or Tip of the Tongue and Palatal Contact:** The tip of the tongue makes contact with the upper palate, extending from one canine tooth to the other. Within this configuration, the pronunciation of the grapheme *nūn* [ن] takes place, varying according to its status as *mutaḥarrikah*, *sākinah*, or *mushaddadah*.
  
- 11) **Articulation at the Central and Lateral Incisors:** The tip of the tongue, including its upper surface, or rather the top of the tongue, engages with the

upper central and lateral incisors. This specific tongue placement facilitates the enunciation of the grapheme *rā'* [ر].

- 12) **Gingival Contact with the Central Incisors:** The tip of the tongue, when touching the gum line of the upper central incisors, serves as the point of articulation for the grapheme *tā'* [ط], while in closer proximity, the graphemes *dāl* [د] and *tā'* [ت] are pronounced.
- 13) **Interdental Articulation Between Central Incisors:** Positioned between the tip of the tongue and both upper and lower central incisors, a slight gap exists with the tongue slightly elevated above the lower central incisors. Within this interdental space, the graphemes *ṣād* [ص], followed by the closer points of articulation for *sīn* [س], and, subsequently, *zāy* [ز], are employed for pronunciation.<sup>4</sup>
- 14) **Articulation at the Edge of Upper Central Incisors:** The tip of the tongue establishes contact with the edge of the upper central incisors, enabling the pronunciation of the grapheme *thā'* [ظ] at this point. In immediate proximity,

<sup>4</sup> Often have I encountered individuals engaged in discussions pertaining to the accurate articulation of the grapheme [ز]. While a prevailing consensus suggests that its correct pronunciation is [زَاء], thus adhering steadfastly to this viewpoint, it is essential to underscore that such assertions lack a substantiated foundation.

It is noteworthy that the predominant pronunciation of this grapheme is *zāy* [زَائِي]. Furthermore, it is imperative to acknowledge that pronouncing it as *ziyy* [زِيِي], *zā* [زَا], or *zā'* [زَاء], has been duly acknowledged and classified as accurate renderings. Hence, there exist four valid methods of enunciating the grapheme, with the initial option being the most prevalent.

In certain instances, some individuals have resorted to a pronunciation akin to *zayn* [زَيْن], a rendition which has been uniformly deemed as incorrect within linguistic conventions.

**Textual Evidence:** al-Ṭibī states in distichs 23 – 24:

وَمَنْ يَعُدَّ الرَّيَّ مِنْهَا لَمْ يُرَدِّ      وَلُغَةُ الْقَضْرِ بِهَا الذُّكُورُ وَرَدِّ  
وَجَاءَ زِيٌّ دُونَ زَيْنٍ فَانْظُرُوا      وَلِكِنَّ الرَّيَّ بِيَاءٍ أَشْهُرُ

*al-Mufīd fī 'Ilm al-Tajwīd*: 7.

the articulation for the grapheme *dhāl* [ذ] is realised, followed by an even closer *makhraj* for the grapheme *thā'* [ث].

- 15) **Intra-Labial Contact with Upper Central Incisors' Edge:** The inner surface of the bottom lip makes contact with the edge of both upper central incisors. This specific configuration facilitates the pronunciation of the grapheme *fā'* [ف].
- 16) **Labial Convergence:** The convergence of the lips serves as the articulation point for the graphemes *bā'* [ب], *mīm* [م], and the *wāw* [و]. When enunciating the latter, the lips remain slightly parted while they are fully closed during the pronunciation of the former; notably, the lips are tightly sealed during the pronunciation of the grapheme *bā'*.
- 17) **The Nasopharynx:** The *khayshūm*, situated in the upper part of the pharynx and connected to the nasal cavity above the soft palate [nasopharynx], is distinct from the nostrils. Within this context, the graphemes *nūn sākinah* [ن] and *mīm sākinah* [م], when read with *ikhfā'* or *idghām* and accompanied by *ghunnah*, are articulated from this point.<sup>5</sup>

<sup>5</sup> **Textual Evidence:** al-Samannūdī states:

وَاللَّسَانُ مَتَانٌ هَدَاةً وَالْأَنْفُ

يَعْمَهُمُ الْخَلْقُ وَاللِّسَانُ الْجُوفُ

**Textual Evidence:** Ibn al-Jazarī states:

عَلَى الْأَذْيِ يَخْتَارُهُ مَنِ اخْتَبَرَ  
حُرُوفَ مَدِّ لَهَا وَاءٍ تَنْتَهِي  
ثُمَّ لَوْسَطِهِ فَعَيْنٌ حَاءٌ  
أَقْصَى اللِّسَانِ فَوْقُ ثَمَّ الْكَافُ  
وَالضَّادُ مِنْ حَافَتِهِ إِذْ وَلِيَا  
وَاللَّامُ أَدْنَاهَا لِمُنْتَهَاهَا  
وَالرَّاءُ يُدَانِيهِ لِيَطْرُقَ أَدْحَلُ  
عُلْيَا النَّيَابِ وَالصَّفِيرُ مُسْتَكِنٌ  
وَالظَّاءُ وَالذَّالُ وَتَا لِيُعْلِيَا

مَخَارِجُ الحُرُوفِ سَبْعَةٌ عَشْرُ  
فَأَلْفُ الجُوفِ وَأَخْتَاهَا وَهِيَ  
ثُمَّ لَأَقْصَى الخَلْقِ هَمَزُ هَاءُ  
أَدْنَاهُ عَيْنٌ حَاءُهَا وَالْقَافُ  
أَسْفَلُ وَالْوَسْطُ فَجِيمُ الشَّيْنِ يَأِ  
لَاضْرَاسٍ مِنْ أَيْسَرِ أَوْ يُمْنَاهَا  
وَالثَّوْنُ مِنْ طَرْفِهِ تَحْتُ اجْعَلُوا  
وَالظَّاءُ وَالذَّالُ وَتَا مِنْهُ وَمِنْ  
مِنْهُ وَمِنْ فَوْقِ النَّيَابِ السُّفْلَى

## The Characteristics of the Graphemes

The term *ṣifah* and its plural *ṣifāt* entails discerning the attributes and characteristics accompanying a grapheme during its pronunciation, encompassing qualities such as fullness, emptiness, and more.<sup>6</sup>

**Ṣifāt Lāzimah [Intrinsic Characteristics]:** They total seventeen:

- 1) **Hams [Whispering]:** *Hams* signifies the auditory weakness in the enunciation of a grapheme. This frailty stems from a deficiency in relying upon the *makhraj* of the grapheme. The sound produced by this grapheme is so feeble that it barely carries a phenomenon akin to breath passing through it. This feature is called *hams*, denoting its covert nature. Ten graphemes embody the phoneme *hams*, identifiable through the mnemonic phrase: [فَحْتَهُ شَخْصٌ سَكَّتْ].
- 2) **Jahr [Audible]:** *Jahr* signifies the robust audibility of a grapheme's sound, resulting from the necessary dependence on its precise *makhraj*. The breath becomes confined during its pronunciation, signifying its strong and manifest nature. The *jahr* phoneme pertains to graphemes beyond the previously mentioned ten graphemes of *hams*.
- 3) **Shiddah [Strength]:** *Shiddah* arises from the substantial reliance on the *makhraj* when pronouncing the grapheme, causing the sound to be confined. This state of strength is known as *shiddah*, implying vigour. Eight graphemes embody this phonemic attribute, unified in the mnemonic sequence: [أَجْدُ قَطُّ | أَبَكَّتْ].

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فَالْقَامَعَ اطْرَافِ التَّنَائِبِ الْمُشْرِفَهُ      مِنْ طَرَفَيْهِمَا وَمِنْ بَطْنِ الشَّفَمَةِ  
وَعُنْتَهُ مَخْرَجَهَا الْحَيْشُومُ      لِلشَّفَتَيْنِ الْوَاوُ بَاءٌ مِيْمٌ

<sup>6</sup> The concept of *ṣifāt* can be categorically dichotomised into two primary classifications: *Ṣifāt Lāzimah* and *Ṣifāt Āriḍah*. Furthermore, within the ambit of *Ṣifāt Lāzimah*, a further subdivision emerges, yielding two distinct subtypes: *Ṣifāt Lāzimah Mutaḍāddah* and *Ṣifāt Lāzimah Ghayr Mutaḍāddah*. The former pertains to *ṣifāt* endowed with opposing characteristics, while the latter encompasses *ṣifāt* devoid of such antithetical counterparts. Consequently, numerals one through nine correspond to the *ṣifāt lāzimah mutaḍāddah*, whereas numerals 10 through 17 delineate the *ṣifāt lāzimah ghayr mutaḍāddah*.

- 4) **Rakhāwah/Rikhwah [Softness]:** *Rakhāwah* or *rikhwah* reflects the feeble reliance on the *makhraj* during the articulation of a grapheme, allowing the sound to flow with relative ease. This gentleness characterises *rakhāwah*, symbolising softness. Sixteen graphemes embody *rakhāwah*, encompassing all graphemes except for those associated with phonemics of *shiddah* and *tawassuṭ*.
- 5) **Tawassūṭ/Bayniyyah [Intermediate]:** *Tawassūṭ*, situated between *rakhāwah* and *shiddah*, represents a balance in the enunciation of a grapheme. This quality is signified by *tawassuṭ*, reflecting an intermediate stance. The *tawassūṭ* graphemes, totalling five, are encompassed in the mnemonic phrase: [لِئِنْ عَمْرًا].
- 6) **Isti'lā' [Elevating the back of the Tongue]:** *Isti'lā'* denotes the upward movement of the back of the tongue to the upper palate during the enunciation of a grapheme, resulting in the phonemic elevation of sound in tandem. This process engenders a velarised phoneme. This phenomenon is epitomised by seven graphemes, succinctly captured in the mnemonic sequence: [اِحْصَ صَغَطٍ قَطًا].
- 7) **Istifāl [Lowering the back of the Tongue]:** *Istifāl* signifies the descent of the tongue from the upper palate; or rather the neutralisation of the tongue while enunciating a grapheme, causing a decrease in sound as it descends towards the base of the oral cavity. This process yields non-velarised phonemes. All the graphemes except those associated with *isti'lā'* are encompassed within the *istifāl* category.
- 8) **Iṭbāq [Enclosure]:** *Iṭbāq* engages the convergence of the sides of the tongue segments with the upper palate while enunciating a grapheme, thereby constraining the sound within this defined articulatory framework. This process engenders a velarised phoneme. This distinct quality delineates the phonetic attributes of four specific graphemes within the mnemonic sequence: [ص، ض، ط، ظ].

- 9) **Infitāḥ [Opening]**: *Infitāḥ* denotes the non-attachment, or opening, between the tongue and the upper palate during the pronunciation of a grapheme, allowing the phonemic sound to remain unconfined between these articulators. This process yields non-velarised phonemes. Graphemes other than those associated with *iṭbāq* fall within the scope of the *infitāḥ* characteristic.

Each pair of *ṣifāt* within this group exhibits an inherent duality, constituting opposing characteristics or phonemes. It is important to note that the sole exception to this pattern is the phonetic attribute, *shiddah*, which notably possesses two opposing characteristics: *bayniyyah* and *rakhāwah*.

- 10) **Ṣafīr [Whistling]**: The *ṣafīr* attribute entails an auxiliary sound originating from the interstice between the lips. It evokes the avian resonance when certain graphemes are articulated. This subset of *ṣafīr* comprises three graphemes found in the mnemonic: [ص، ز، س].
- 11) **Qalqalah [Cadence]**: *Qalqalah* signifies a controlled disruption or oscillation of the tongue when producing graphemes bearing a *sukūn*, resulting in an audible rhythm. This phenomenon is manifested in five distinct graphemes, denoted by the mnemonic phrase: [قُظْبُ جِدِ]. Due to the inherent potency of certain *ṣifāt*, some graphemes exhibit a more pronounced articulation. *Qalqalah*'s prominence is most evident when a grapheme is *mushaddad*, followed by a cessation point [*sākin* state], and least apparent during *waṣl* [*mutaḥarrik* state]. *Qalqalah*'s classification is restricted to a rhythmic effect. Notably, assertions linking *qalqalah* to adjacent graphemes or favouring a *fath* inclination are mere suppositions.<sup>7</sup>

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<sup>7</sup> Some scholars maintain the perspective that *qalqalah* is a *ṣifah lāzimah*, while others assert its classification as a *ṣifah āriḍah*. It is crucial to emphasise that these divergences exclusively concern theoretical aspects and do not affect its practical application in recitation. The rationale for bringing this to attention lies in the observation that, on occasion, both students and scholars expend excessive deliberation on such trivial matters. Instead, this valuable time could be more fruitfully and judiciously employed in pursuits of much greater significance.

- 12) **Līn [Easeful Exit]:** *Līn* characterises the effortless release of a grapheme without strain or overexertion of the tongue. The *līn* trait manifests in the graphemes [و] and [ي] when they are in a *sākin* [non-vocalised] state and preceded by a *fathah*. For instance, the word [قَوْمٌ] exemplifies this feature.
- 13) **Inḥirāf [Inclination]:** *Inḥirāf* denotes the inclination of a grapheme after it departs from its designated *makhraj*, until it inclines toward the *makhraj* of another grapheme. The *inḥirāf* phenomenon primarily involves the graphemes [ل] and [ر], according to the prevailing consensus viewpoint.
- 14) **Takrīr/ Takrār [Shuddering]:** *Takrīr* entails the quivering of the tip and upper region of the tongue during the pronunciation of the grapheme [ر]. It is essential to note that this phonemic “shuddering” does not imply the repetition of multiple *rā’s*, nor does it suggest the complete concealment of its repetition to the extent that the inherent characteristic of the grapheme diminishes.<sup>8</sup> This feature, *takrīr*, is most pronounced when the grapheme [ر] carries a *shaddah* instead of a *sukūn*.
- 15) **Tafash-shī [Breath Spreading]:** *Tafash-shī* involves the dispersion of breath across the entirety of the oral cavity while pronouncing the grapheme [ش]. This attribute is marked by a distinct breathy quality resulting from the expansive airflow within the mouth.
- 16) **Istiṭālah [Elongation]:** *Istiṭālah* signifies the elongation of the sound produced by the grapheme [ض], extending it from its *makhraj* until it reaches the *makhraj* of the grapheme [ل].

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<sup>8</sup> The complete concealment of *takrīr* within the *rā’* results in its audible manifestation resembling a *lām*. Consequently, it is imperative to exercise due diligence when employing this phonetic characteristic.

- 17) **Khafā'** [Concealment]: Concealing the correct pronunciation and enunciation of the *hā'* in the preceding grapheme. The same concealment applies to the graphemes of *madd* and *līn*.

The advantage of comprehending the *ṣifāt* lies in the ability to differentiate among graphemes that share a common *makhraj* and enhance the eloquence of their enunciation.<sup>9</sup>

<sup>9</sup> **Textual Evidence:** Ibn al-Jazarī states:

مُنْفَتِحٌ مُضْمَتَةٌ وَالظَّادُ قُلٌّ  
 شَدِيدُهُ لَفْظٌ أَجْدُ قَطِ بَكَثٌ  
 وَسَبْعٌ عَلُو حُصَّ ضَغْطٌ قِظٌ حَصْرٌ  
 وَفَرٌّ مِنْ لُبِّ الْحُرُوفِ الْمُدْلَقَةِ  
 قَلَقَلَةٌ قُظْبٌ جَبْدٌ وَاللَّيْنُ  
 قَبْلَهُمَا وَالْأَنْجِرَافُ صَحْحَا  
 وَلِلتَّمَنِّي الشَّيْنُ ضَادًا اسْتِطْلُ

صِفَانِهَا جَهْرٌ وَرِخْوٌ مُسْتَفِئِلٌ  
 مَهْمُوسٌ فَحَتْتُهُ شَخْصٌ سَكَاثٌ  
 وَيَبِينَ رِخْوٌ وَالشَّدِيدُ لِنٌ عَمْرٌ  
 وَصَادٌ ضَادٌ طَاءٌ مُطَبَّقَةٌ  
 صَفِيرَةٌ صَادٌ وَزَائِيٌّ سِيْنٌ  
 وَأَوْ وَيَاءٌ سَكَنًا وَأَنْفَتَحَ صَا  
 فِي الْإِلَامِ وَالرَّاءُ وَيَتَكْرِرُ جُعِلُ

## Academic Harmonisation of the Makhārij and Şifāt<sup>10</sup>

- 1) **Bilabial—Plosives:** The lower lip comes in contact with the upper lip and produces an obstruction in the production of it. The articulators are the two lips in the production of bilabial consonants. The point of articulation is the lips. On the other hand, it involves a stricture of complete closure. The air passage is closed at some point in the vocal tract, which builds the air pressure behind the closure. Finally, the closure is suddenly eliminated with the sudden air release with some explosive noise. The result of the manner of articulation is a plosive consonant. Examples: The distribution of the consonant  $\{b\}$  [b].
- 2) **Bilabial—Nasals:** The consonant [m] is found both in Arabic as well as in English. The point of articulation is the lips. It is called nasal because the essential characteristic of it is that the air escapes through the nose. In nasal consonants, however, air does not pass through the mouth; it is stopped by a complete closure somewhere in the mouth. In this case, the soft palate is lowered, and the nose's path remains open in its production.
- 3) **Labiodentals—Fricatives:** The lower lip comes in contact with the upper teeth; thus, the consonants are referred to as labiodentals. For example, [f] and [v] are bilabial fricatives, but [f] is found in Arabic and both [f] and [v] in English. The term fricative is referred to because the air escapes through a narrow passage and makes a hissing sound. These are also called continuous fricatives because throwing air outside can continuously produce friction. [f] is a voiceless consonant, while [v] is voiced.

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<sup>10</sup> This passage is excerpted from an academic paper entitled “*Arabic and English Consonants: A Phonetic and Phonological Investigation*,” authored by Mohammad Shariq. The study engages in an exploratory examination of the phonetic and phonological aspects inherent in Arabic and English consonants, delving into their intricacies and distinct attributes within the phonetic realm. Shariq’s scholarly inquiry involves a comprehensive analysis aimed at discerning the nuances of articulation, sound production, and phonemic contrasts between the consonantal systems of Arabic and English languages. By embarking on this meticulous investigation, Shariq contributes to the scholarly discourse surrounding linguistic phonetics and phonology, enriching the understanding of the complex interplay between speech sounds in these two languages.

- 4) **Dental—Plosives:** The active articulator is the tip of the tongue, and the passive articulator is the upper teeth in producing dental consonants. The closure in the mouth is released suddenly, and the air escapes with some explosive noise. These are four in all [ت] voiceless, [د] voiced, [ط] voiceless and [ض] voiced.
- 5) **Dental—Fricatives:** The tip of the tongue comes in contact with lower and upper teeth, so these sounds are called dentals. It involves a stricture of close approximation; there is a narrow gap through which air comes with an audible friction, and the term given to these consonants is fricative.
- 6) **Alveolar—Nasal:** In producing these consonants, the active articulator is the blade or tip of the tongue and the passive articulator is the teeth ridge or alveolar ridge. That is why these consonants are called alveolar consonants. The air is released through the nose because the soft palate is lowered and the air path to the mouth is blocked, so the term is referred to as nasal. This consonant is [n], which is found both in Arabic as well as in English. The tongue comes in contact with an alveolar ridge, and air escapes with friction through a narrow gap from the oral cavity. In Arabic, these are [s] voiceless, [z] voiced and [sʰ] voiceless, but in English [s] and [z], voiced and unvoiced, are found.
- 7) **Alveolar—Tap:** The tongue touches the alveolar ridge, and in the production of a tap, the tongue moves towards the alveolar ridge, makes a momentary contact, and immediately withdraws to its position of rest. The consonant produced is alveolar-tap [ɖ] in Arabic and [ɾ] in English.
- 8) **Alveolar—Lateral:** The tongue touches the alveolar ridge; it involves a stricture of partial closure. There is a partial at some point in the mouth so that the airstream can escape on one or both sides of the contact. There is a contact between the tip of the tongue and the centre of the teeth ridge, but there is no such contact, at least on one side, between the rim of the tongue and the upper side teeth. The consonant [l] is found.

- 9) **Palatal—Affricate:** The front of the tongue comes in contact with the hard palate of the roof of the mouth, so the sounds are produced with this obstruction called palatal. The production of affricates is similar to that of plosives. There are three stages called: closing, compression and release. Nevertheless, the release is sudden in the case of plosives while gradually producing affricates. A plosive represents the closure part of the affricate, and the release part, fricative, is produced at the same point. Thus, the affricate is represented by two graphemes used in phonetic transcription. There are two affricates in English: voiceless palatal-alveolar affricate [tʃ] and voiced palatal-alveolar affricate [dʒ]. At the same time, Arabic has only one that is voiced palatal-alveolar affricate [ج].
- 10) **Palatal—Approximant:** The front of the tongue comes close to the hard palate, the roof of the mouth. However, the tongue is not as close to the roof of the mouth as in the case of fricatives. In this case, the narrowing is of a lesser degree. The articulators do not come so close together that no audible friction is there in the production of this sound. This sound is also referred to as frictionless continuant, often called approximant. The sound is [j] in English and [ي] in Arabic. It is also called a semi-vowel, essentially a very short approximant. It is a very rapid glide towards, or from, a vowel of more significant stable duration. It differs from both approximants and vowels in that it is momentary and cannot be lengthened (Sethi & Dhamija, 2010). [j] sound occurs at the initial and medial positions only, and it does not occur at the final positions in Arabic and English.
- 11) **Velar—Plosive:** The active articulator, the back of the tongue, comes in contact with the passive articulator soft palate or velum and produces obstruction in the production of these sounds, so they are called velar consonants. The air which is blocked at some point in the oral cavity, releases suddenly with some explosive noise, and we hear a plosive consonant. Arabic has one velar-plosive, [ك] [k], which is voiceless. However, English has one more sound voiced in nature: [g].

- 12) **Uvular—Plosive:** The active articulator, the back of the tongue, comes in contact with the passive articulator uvula and produces obstruction in producing this sound, called a uvular consonant. The air releases with an explosive noise, and the term is referred to as plosive. Uvular plosive [ق] [q] is not found in English, but it is a typical sound in Arabic
- 13) **Uvular—Fricative:** In the production of these sounds, the active articulator, the back of the tongue, comes in contact with the passive articulator uvula, but the air escapes with friction, so the term is referred to them is uvular-fricative. These are also not found in English but are very natural in Arabic. These sounds are voiceless [خ] [x] and voiced [غ] [ɣ] in Arabic.
- 14) **Pharyngeal—Fricative:** Concerning the point of articulation, this consonant is articulated with the tongue root against the back of the throat (the pharynx), thus known as pharyngeal. Its manner of articulation is fricative, which means it is produced by constricting air flow through a narrow channel at the place of articulation, causing turbulence. This pharyngeal fricative is voiceless and found in Arabic but not in English, which is [ح].
- 15) **Pharyngeal—Frictionless Continuant:** Its manner of articulation varies between approximant and fricative, which means it is produced by narrowing the vocal tract at the place of articulation but generally not enough to produce much turbulence in the airstream. The place of articulation of this consonant is pharyngeal, which means it is articulated with the tongue root against the back of the throat (the pharynx). It is not found in English but natural in Arabic. The grapheme in Arabic is [ح].
- 16) **Glottal—Plosive:** The glottal plosive is produced by obstructing airflow in the vocal tract or the glottis. This consonant is plosive because the air is stopped entirely at some point and released suddenly. It is found in all three positions in Arabic words, like the word initially in [أب] [ʔəb] ‘father’.

- 17) **Glottal—Fricative:** The vocal cords are the articulators for the glottal sounds. This type of sound is produced by an obstruction or a narrowing causing friction, but not by vibration between the vocal cords. Thus, the air escapes from the lungs with an audible friction through a narrow glottis. The soft palate, in this case, is raised. This consonant is found in Arabic, represented by **هـ** and in English by [h].
- 18) **Labiovelar—Approximant:** In producing this consonant, the back part of the tongue is raised toward the velum while rounding the lips. It is produced by narrowing the vocal tract at the place of articulation but not enough to produce turbulence. The type of approximant is glide or semivowel. The term glide emphasises the characteristic of movement (or 'glide') of **اوزن** [;w] from the [u] vowel position to the following vowel position.

**Şifāt ‘Āriḍah [Circumstantial Characteristics]:** These *şifāt* encompass attributes that manifest intermittently with specific graphemes while dissipating from those same graphemes on other occasions. The set of *şifāt ‘āriḍah* consists of eleven characteristics, enumerated as follows:

- 1) **Iṭḥ-hār:** It signifies a clear articulation.
- 2) **Idghām:** It denotes consonant assimilation.
- 3) **Qalb:** This term pertains to grapheme substitution.
- 4) **Ikhfā’:** It refers to the partial concealment during pronunciation.
- 5) **Tafkhīm:** This term implies the phonemic veralisation of sound.
- 6) **Tarqīq:** It involves the phonemic non-veralisation of sound.
- 7) **Madd:** It signifies lengthening the sound of *madd*.
- 8) **Qaşr:** This term pertains to shortening the sound of *madd*.
- 9) **Taḥarruk:** It is to vowelise a grapheme, and it is a state contrary to a *sukūn* [absence of diacritics].
- 10) **Sukūn:** This denotes the absence of vowel diacritics on a grapheme.
- 11) **Sakt:** *Sakt* [textual constraints] is briefly discontinuing sound production within a time frame shorter than that of a pause without the need for inhalation. For instance, the *sakt* found in the phrase *بَلِّ \* رَانَ*.

All of the afore-mentioned *Ṣifāt ‘Āriḍah* will be comprehensively elucidated within their respective contextual frameworks in due course, in accordance with the will of Allah ﷻ.<sup>11</sup>

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<sup>11</sup> **Textual Evidence:** al-Samannūdi states:

إِخْفَا وَتَفَخَّيْمُ وَرَقُّ أَخِيدَا  
وَأَيْضًا السُّكُونُ وَالسَّكْتُ حِكْمِي

إِظْهَارُ ادْعَاءٍ وَقَلْبُ وَكَوْنَا  
وَالْمَدُّ وَالْقَضْرُ مَعَ التَّحْرِيكِ

## The Gradation of the Şifāt

The *şifāt* can be categorised into three distinct classifications:

- 1) **Feeble Attributes [Weak Şifāt]:** This classification encompasses six attributes, namely *hams*, *rakhāwah*, *khafā'*, *līn*, *infītāh*, and *istifāl*.
- 2) **Intermediate Attributes [Midmost Şifāt]:** Singularly represented by *bayniyyah* or *tawassuť*.
- 3) **Robust Attributes [Strong Şifāt]:** Encompassing all remaining *şifāt*, these stand as the resolute qualities among the *şifāt*.<sup>12</sup>

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<sup>12</sup> **Textual Evidence:** al-Samannūdī states:

لِيُنْ أَنْفِتَاحُ وَأَسْتَيْفَالُ عُرْفَا  
لَا الدَّلْ قِي وَالْإِضْمَاتِ وَالْبَيْتَةِ

ضَعِيْفُهُا هَمْسٌ وَرِخْوَةٌ وَخَفَا  
وَمَا سِيْرَاهَا وَضَفُّهُ بِالْقُوَّةِ

## The Gradation of Graphemes

The graphemes can be classified into five distinct categories:<sup>13</sup>

- 1) **The Strongest:** A singular grapheme, [ط], stands as the pinnacle of strength.
- 2) **The Strong:** This category encompasses eight graphemes: [ض، ص، ظ، ق، ر، ج، ب، ا].
- 3) **The Intermediate:** Comprising five graphemes: [ء، غ، ل، م، ن], this group occupies a midmost position.
- 4) **The Weak:** A total of ten graphemes fall within this classification: [س، ش، ذ، ز، ع، ا]. It is essential to note that [و] and [ي], when they are in a *sākin* state and are preceded by a *fathah*, as seen in [أُ] and [أَي], are included.
- 5) **The Weakest:** This category encompasses seven graphemes: The three *madd* graphemes — [ا], the [و], when it is in a *sākin* state and preceded by a grapheme with a *ḍammah*, and the [ي], when it is in a *sākin* state and preceded by a grapheme with a *kasrah*; in addition to [ه، ح، ث، ه].

<sup>13</sup> While the predominant view held by Arab scholars commonly designates the grapheme [ط] as the strongest, ‘Abd al-Raḥmān al-Makkī contends that the graphemes within the mnemonic sequence [ض، ص، ظ، ق، ر، ج، ب، ا] collectively belong to the first category, which is classified as the strongest. These disparities arise from variations in their methodological approaches. The former viewpoint exclusively assesses the strength of those *ṣifāt lāzimāh* that universally exhibit robust characteristics without any exceptions. Conversely, the latter approach incorporates a broader evaluation of *ṣifāt lāzimāh*, acknowledging their overall strength but introducing an exception for one of these *ṣifāt*, which is deemed weak.

Ṣifāt Lāzimah Mutaḍāddah				Ṣifāt Lāzimah Ghayr Mutaḍāddah	
ط	<i>Jahr</i>	<i>Shiddah</i>	<i>Isti‘lā’</i>	<i>Iṭbāq</i>	<i>Qalqalah</i>
ق	<i>Jahr</i>	<i>Shiddah</i>	<i>Isti‘lā’</i>	<i>Infitāḥ</i>	<i>Qalqalah</i>
ظ	<i>Jahr</i>	<i>Rakhāwah</i>	<i>Isti‘lā’</i>	<i>Iṭbāq</i>	--
ض	<i>Jahr</i>	<i>Rakhāwah</i>	<i>Isti‘lā’</i>	<i>Iṭbāq</i>	<i>Istiṭālah</i>

**The Advantages of the afore-mentioned Classifications:** These two classifications serve multiple purposes. They provide insight into the application of Tajwīd on isolated and combined graphemes. Furthermore, they empower the understanding of when to employ or omit *idghām* [assimilation] in pronunciation.<sup>14</sup>

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<sup>14</sup> **Textual Evidence:** al-Samannūdī states:

بِأَقَافٍ جِيمٍ ذَالٌ ظَا رَا صَادُ  
 ذَالٌ وَرَائِي تَا وَعَيْنٌ شَيْنٌ  
 وَالْمَدُّ مَعُ «فَحَرَكْتُ» أضعفها  
 وَالْمِيمُ وَالنُّونُ فَخَمْسٌ أَقْسَمَتْ

قَوِيٌّ أَحْرَفُ الْهَجَاءِ ضَادُ  
 وَالظَّاءُ أَقْوَى وَالضَّعِيفُ سَيْنٌ  
 كَذَا حَرَفَا اللَّيْنِ خَاءٌ كَأْفَهَا  
 وَالْوَسْطُ هَمْزٌ غَيْنٌ مَعُ لَامٍ أَتَتْ

## The Methodology for Deriving the *Şifāt* of a Grapheme

To discern the *şifāt* of each grapheme accurately, a systematic approach must be employed by following steps:

- 1) **Selection of the Grapheme:** Choose the specific grapheme for which the *şifāt* will be determined.
- 2) **Commencement with Hams:** Initiate the analysis with the *şifah* of *hams*. If *hams* is present in the grapheme, document it; if absent, then its opposing attribute, *jahr*, applies.
- 3) **Application of the Methodology:** Extend the same procedure to the subsequent three pairs of *şifāt*.
- 4) **Attributes without Opposites:** After identifying the *şifāt* with opposing counterparts [*şifāt lāzimah mutaḍāḍdah*] have been identified, proceed to the category of *şifāt* devoid of opposing characteristics [*şifāt lāzimah ḡhayr mutaḍāḍdah*]. Document these non-opposing *şifāt* [*ḡhayr mutaḍāḍdah*] associated with the chosen grapheme.
- 5) **Attributes Count:** The total number of characteristics, or *şifāt* attributed to any given grapheme should neither surpass six [inclusive of both *mutaḍāḍdah* and *ḡhayr mutaḍāḍdah şifāt*] nor fall below four *şifāt*.

A comprehensive understanding of each grapheme's characteristics can be systematically derived and catalogued by meticulously adhering to this methodological approach.

## Tarqīq and Tafkhīm: Non-Verlised and Verlised Phonetic Emanations

**Tarqīq:** This denotes the quality of emptiness [non-verlisation] within a grapheme, consequently inhibiting its complete resonance within the oral cavity.

**Tafkhīm:** This signifies the presence of fullness [verlisation] in a grapheme, resulting in its robust reverberation within the oral cavity.

### Implementation of Tarqīq and Tafkhīm in Graphemes

The graphemes within the Arabic alphabet can be classified into three distinct categories in terms of *tafkhīm* and *tarqīq*:

- 1) **Consistent Tarqīq:** This category encompasses all *istifāl* graphemes, consistently pronounced with *tarqīq*.
- 2) **Consistent Tafkhīm:** All *isti'ālā'* graphemes fall into this classification, which are uniformly pronounced with *tafkhīm*.
- 3) **Intermittent Tarqīq and Tafkhīm:** Certain graphemes, depending on contextual factors, exhibit alternating instances of *tarqīq* and *tafkhīm*. These graphemes are as follows:
  - [ﺍ] Primarily aligned with *tarqīq*, it may assume *tafkhīm*/*taghlīṭh* based on contextual factors.
  - [ﺏ] Not exclusively designated as *tafkhīm* or *tarqīq*. Instead, it adheres to *tafkhīm* when preceding a *mufakh-kham* [verlised] grapheme and to *tarqīq* when preceding a *muraqqaq* [non-verlised] grapheme.
  - [ﺕ] Disparity exists concerning its inherent nature. The prevalent view asserts its classification as *tafkhīm* in nature, with *tarqīq* emerging under particular circumstances. Others contend that it evades a

straightforward categorisation, fluctuating between *tafkhīm* and *tarqīq* due to situational nuances. However, both viewpoints retain plausibility.

## The Hierarchical Arrangement of the Isti'ālā' Graphemes

The hierarchical arrangement of *isti'ālā'* graphemes [حُصَّ صَغُطِ قِظْ] based on their degree of strength unfolds as follows:<sup>15</sup>

- [ط] – Strongest.
- [ض] – Very Strong.
- [ص] – Strong.
- [ظ] – Moderate.
- [ق] – Weak.
- [غ] – Very Weak.
- [خ] – Weakest.

<sup>15</sup> The evaluation of the *isti'ālā'* graphemes can be methodically conducted through the following framework:

Şifāt Lāzimah Mutaḍāddah				Şifāt Lāzimah Ghayr Mutaḍāddah	
ط	<i>Jahr</i>	<i>Shiddah</i>	<i>Isti'ālā'</i>	<i>Iṭbāq</i>	<i>Qalqalah</i>
ض	<i>Jahr</i>	<i>Rakhāwah</i>	<i>Isti'ālā'</i>	<i>Iṭbāq</i>	<i>Istiṭālah</i>
ص	<i>Hams</i>	<i>Rakhāwah</i>	<i>Isti'ālā'</i>	<i>Iṭbāq</i>	<i>Şafīr</i>
ظ	<i>Jahr</i>	<i>Rakhāwah</i>	<i>Isti'ālā'</i>	<i>Iṭbāq</i>	--
ق	<i>Jahr</i>	<i>Shiddah</i>	<i>Isti'ālā'</i>	<i>Infiṭāḥ</i>	<i>Qalqalah</i>
غ	<i>Jahr</i>	<i>Rakhāwah</i>	<i>Isti'ālā'</i>	<i>Infiṭāḥ</i>	--
خ	<i>Hams</i>	<i>Rakhāwah</i>	<i>Isti'ālā'</i>	<i>Infiṭāḥ</i>	--

To expound further, this approach delineates a structured method for assessing and categorising the *isti'ālā'* graphemes, facilitating a comprehensive understanding of their gradation and relative strengths.

## Gradations of Tafkhīm

The tiers of *tafkhīm* found within the *isti'ālā'* graphemes are delineated across three distinct levels:

- 1) **Mufakh-kham Grapheme as Maftūḥ:** This initial level involves a *mufakh-kham* grapheme that stands as *maftūḥ*, as exemplified by words like *ظَلَمَ* and *طَائِفَةٌ*.
  - In the subsequent context, a *sākin* grapheme ensues the *maftūḥ* grapheme, evident in instances such as *يَقْتُلُونَ*.
- 2) **Mufakh-kham Grapheme as Maḍmūm:** This phase incorporates a *mufakh-kham* grapheme transitioning to a *maḍmūm* state, exemplified by the word *وَأَخْلِقَ*.
  - This progression unfolds as follows when a *sākin* grapheme follows the *maḍmūm* grapheme, as observed in *وَيُقْتَلُونَ*.
- 3) **Mufakh-kham Grapheme as Maksūr:** This final echelon entails a *mufakh-kham* grapheme transforming into a *maksūr* state, elucidated by words like *قَبِيلًا*.
  - This stage is characterised by subsequent *sākin* graphemes accompanying a *maksūr* grapheme, found in constructs like *نَذِفُهُ*. Within this category, *tafkhīm* assumes a relative identity and is identified as *tafkhīm nisbī*.<sup>16</sup>

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<sup>16</sup> It is crucial to underscore that these gradations are intended solely to clarify the conceptual comprehension of the different levels of *ghunnah*, *qalqalah*, and *tafkhīm* within a theoretical context. There exists a prevailing misconception surrounding the multiple degrees of *tafkhīm*, particularly concerning *tafkhīm nisbī*, regarded as the lowest level of *tafkhīm*. It is important to note that the reading of a *mufakh-kham* grapheme must never be misconstrued as *muraqqaq* in any manner, despite its relatively low gradation of *tafkhīm*, as observed in the reading of the word *إِخْرَاجًا*. In this example of *tafkhīm nisbī*, the grapheme *khā'* is frequently and mistakenly read as *muraqqaq* as opposed to *mufakh-kham*, despite its inherent quality of *isti'ālā'*.

## The Rules Governing Rā'

The established principle dictates that the enunciation of the grapheme *rā'* entails *tafkhīm* [veralised] rather than *tarqīq* [non-veralised], except under the subsequent circumstances:

- 1) **The Maksūr Rā'**: When the *rā'* assumes a *maksūr* form, as illustrated in the word [رَجَالٌ].
- 2) **The Rā' Sākinah**: When a *rā'* is rendered *sākinah*, it adheres to three prerequisites:
  - It immediately follows a grapheme marked with a *kasrah ašli*.<sup>17</sup>
  - The *rā'* resides within the same word.
  - The subsequent grapheme is devoid of *isti'la'* attributes within the same word. An illustrative instance lies in the word [فِرْعَوْنَ].<sup>18</sup>
- 3) **The Rā' Sākinah due to Waqf**: In instances where the *rā'* becomes *sākinah* due to a *waqf* and is preceded by a *yā' sākinah*. This is observable in words such as [الْحَبِيرُ] and [الطَّيْرُ].<sup>19</sup>
- 4) **End-of-Word Rā' Sākinah after Maksūr Grapheme**: When the *rā'* manifests as *sākinah* at the word's end, following a preceding *maksūr* grapheme, irrespective of the scenarios below:
  - The presence of a *sukūn* on the *rā'* due to an applied *waqf* is exemplified by [قُدْرَ].

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Therefore, in certain graphemes, *tafkhīm* is an inherent characteristic, whereas in others, it is contingent. Hence, it is imperative to consistently pronounce graphemes with the inherent quality of *tafkhīm* as *mufakh-kham*, regardless of their gradation level.

<sup>17</sup> When the *kasrah* is of a temporary nature [*āriq*], the grapheme *rā'* must be read with *tafkhīm*. For instance, in phrase such as [لَمِنَ ارْتَضَى، ارْجِعُوا، أَمْ ارْتَابُ].

<sup>18</sup> When the *rā'* is followed by a grapheme of *isti'la'* within the same word. The must be read with *tafkhīm*. For example, in the word [فِرْعَوْنَ].

<sup>19</sup> In *wasl* mode, the pronunciation ruling of the *rā'* must conform to the specific *ḥarakah* present on the *rā'*.

- A *sākin* grapheme interposed between the *rā'* and the preceding *maksūr* grapheme, as observed in [سِحْرًا].
- A *sukūn* on the *rā'* is of an *aṣḥī* nature. This can be witnessed in phrases like [فَاصِرٌ صَبْرًا].

Similar regulations govern the following variants of *rā'*:

- 1) **The Rā' Mumālah:** A *rā'* articulated with *imālah*, as uniquely exemplified in the phrase [بِسْمِ اللَّهِ مَجْرَاهَا].
- 2) **The Rā' Maksūrah with Waṣl and Rawm:** The grapheme *rā'* is enunciated as *maksūrah* when employed in *waṣl* mode while concurrently exhibiting the practise of *rawm*. This principle finds illustration in expressions like [وَالْعَصْرِ].

## Dual Pronunciation of Rā': Variations and Applications

Within contemporary scholarly discourse, attention has been drawn to three specific words wherein the application of both *tafkhīm* and *tarqīq* is permissible:

- 1) In the word (فَرَقَ), found in *Sūrat al-Shu'arā'*, the application of *tarqīq* is to be preferred initially – in adherence to the prevailing correct opinion. This holds true irrespective of whether the *rā'* is recited in *waṣl* or *waqf* mode, with *iskān* or with the employment of *rawm*.
- 2) The word (الْقِطْرَ) in *Sūrat al-Saba'* offers another instance. Here, an initial application of *tarqīq* is recommended following the principles of *adā'* [elocution]. When this word is read in *waṣl* mode, *tarqīq* is the sole sanctioned manner due to the *maksūrah* form of the *rā'*.
- 3) The word (مِضْرًا) – occurring without *tanwīn* – is encountered in *Sūrah Yūnus*, *Yūsuf*, and *Sūrat al-Zukhruf*. In accordance with *adā'*, an initial application of *tafkhīm* is prescribed in *waqf* mode. Uniformity prevails, and *tafkhīm* is unequivocally employed due to the inherent *fathah* on the *rā'*.

In addition, Ibn al-Jazarī also apprised five additional instances in his opus *al-Nashr*:

- 1) The word (فَأَسْرًا), which appears in *Sūrah Hūd*, *al-Hijr*, *Ṭāhā*, *al-Shu'arā'*, and *al-Dukhān*.
- 2) The word (يَسْرًا), appearing in *Sūrat al-Fajr*.
- 3) The word (وَنُذْرًا), encountered in *Sūrat al-Qamar*.
- 4) The word (الْحِجْرَارِ), present in *Sūrat al-Shūrā*, *al-Raḥmān*, and *al-Takwīr*.
- 5) The word (هَارًا), witnessed in *Sūrat al-Tawbah*.

Ibn al-Jazarī reports the minority view of allowing *tarqīq* in the afore-mentioned words apart from the first two. The prevailing consensus among scholars advocates reading them with *tafkhīm* first, following *adā'*. However, during *waṣl* mode, *tarqīq* is universally applicable without any dispute.

It is noteworthy that in *waqf* mode, if a *rā'* is *sākinah*, and the preceding grapheme bears a *ḍammah*, as found in the word *بِالتُّدْرِ*, or a preceding *fathah*, exemplified by *بِالبَشْرِ*, or a preceding *sukūn*, as seen in *وَالْفَجْرِ*, opinions differ. While it has been reported that *tarqīq* must be employed, the consensus upheld by the majority of *adā'* scholars asserts that *tafkhīm* is the preferred pronunciation. Contemporary practice aligns with this opinion, applying *tafkhīm* to the *rā'* in the afore-mentioned instances unless *waqf* is observed while concurrently applying *rawm*.<sup>20</sup>

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<sup>20</sup> **Textual Evidence:** al-Samannūdi states:

وَالرَّوْمُ كَالْوَصْلِ وَتَتَّبَعُ الْأَلْفُ مَاقْبَلَهَا وَالْعَكْسُ فِي الْعَنِّ الْإِلْفُ

## The Rules Governing Lām

The *lām* adopts a full pronunciation, marked by *tafkhīm* [verbalised], under the following circumstances:

- 1) **Succeeding a Ḍammah:** For instance, in the word [عَبْدُ اللَّهِ].
- 2) **Succeeding a Faḥah:** As exemplified in the word [فَاللَّهُ].

Conversely, the *lām* adopts *tarqīq* when it succeeds a *kasrah*, as observed in the word [اللَّهُ].<sup>21</sup>

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<sup>21</sup> **Textual Evidence:** Ibn Jazarī states:

وَفَخَّيْمِ اللَّامِ مِنْ اسْمِ اللَّهِ      عَنْ فَوْضِ كَعْبِدِ اللَّهِ

## The Rules Pertaining to Nūn Sākinah & Tanwīn

The *nūn sākinah* and *tanwīn* exhibit adherence to four distinct principles:

- 1) **Iṭḥ-hār Principle:** This principle entails the enunciation of the respective grapheme from its designated *makhraj* without any accompanying superfluous *ghunnah*, or nasal resonance. It is executed through six distinct graphemes, namely [ء، ه، ع، ح، ع، خ]. To illustrate, instances include [مَنْ ءَامَنَ]، [وَيَنْتَوُونَ]، and [وَجَنَّتِ ٱلْأَقْفَافُ]. This precept is recognised as *iṭḥ-hār ḥalqī*.
- 2) **Idghām Principle:** This principle encompasses the amalgamation of two identical graphemes, thus presenting them as a single *mushaddad* grapheme. However, this phenomenon also materialises when a *nūn sākinah* or *tanwīn* is followed by a sextet of graphemes contained within the mnemonic phrase [يَرْمَلُونَ].

Additionally, *idghām* materialises in two distinct forms:

- a) **Idghām with Ghunnah:** This configuration is characterised by four specific graphemes found in the phrase [يَنْمُوا]. Examples include [إِنْ يَشَأْ] and [رِجَالٌ يُحِبُّونَ]. However, an exception to this rule emerges when the grapheme of *idghām* follows a *nūn sākinah* within the same word, thereby mandating *iṭḥ-hār* — also denoted as *iṭḥ-hār muṭlaq* — applicable in four words within the Qur’ān, namely [صِنُونُ]، [قِنُونُ]، [الذُّنْيَا]، and [يُنْيَانُ]. The rationale for applying *iṭḥ-hār* in these cases is to preclude ambiguity inherent in the application of *idghām*. Noteworthy exceptions include, [يُس \* وَالْقُرْآنِ] and [ان \* وَالْقَلَمِ]، which invoke *iṭḥ-hār* due to the narration of Ḥafṣ via the recension of the *Taysīr*. This *iṭḥ-hār* occurrence arises from the observation of *infīṣāl ḥukmī*, as these are names of distinct *suwar* and constitute elements of *i’jāz* and *taḥaddī*.

b) **Idghām without Ghunnah:** The consonants [ل] and [ر] exemplify this category, evident in instances like *أَمِنْ رَبِّهِمْ* and *أَعْفُورٌ رَّحِيمٌ*, excluding a solitary exception within the Qurʾān: *أَمَنْ \* رَاقٍ* noted in *Sūrat al-Qiyāmah*, due to *riwāyah* dictating Ḥaḥḥaf’s reliance on *sakt* [textual constraints] via the *Taysīr*, consequently prompting *iṭḥ-hār* for distinct articulation. This choice ensures lucid enunciation of both words.

3) **Qalb Principle:** The act of substituting a *nūn sākinah* or *tanwīn* with a *mīm sākinah*, accompanied by *ghunnah* and *ikhfāʾ*, is referred to as *qalb*. This phenomenon solely transpires when a *mīm sākinah* is succeeded by the grapheme [ب], as demonstrated in phrases such as *أَنْبِئْهُمْ*, *أَنْ بُورِكَ*, and *عَلَيْمٌ بِذَاتِ* [الصدور].

4) **Ikhfāʾ Principle:** This principle represents an intermediary condition between *iṭḥ-hār* and *idghām* and is defined as concealing the initial grapheme within the second while retaining the characteristic of *ghunnah* resonance. This state is termed *ikhfāʾ ḥaqīqī* and applies to the remaining fifteen graphemes. For example, instances include *أَنْ كَانَ*, *أَنْكَالًا*, and *أَوْرِزُّكَ كَرِيمٌ*. The duration of *ghunnah* in *ikhfāʾ* spans two *ḥarakāt* [2 morae].<sup>22</sup>

<sup>22</sup> **Textual Evidence:** al-Jamzūrī states:

أَرْبَعُ أَحْكَامٍ فَخُذْ تَبْيِينِي  
لِلْخَلْقِ سِتًّا رُبَّتْ فَلْتَعْرِفِ  
مُهَمَّلَاتٍ ثَمَّ غَيْنٌ خَاءُ  
فِي يَزْمُلُونَ عِنْدَهُمْ قَدْ تَبَّتْ  
فِيهِ بَعْدَ بَيْنَهُمْ وَعَلِمَا  
تُدْغِمُ كَذْنِيَا تَمَّ صِنُونِ تَلَا  
فِي اللّامِ وَالرَّائِ تَمَّ كَرَزْنَهُ  
مِيَّ بَعْدَ مَعِ الإخْفَاءِ  
مِنَ الحُرُوفِ وَاجِبٌ لِقَاضِلِ  
فِي كَلِمٍ هَذَا البَيْتِ قَدْ صَمَّنْتَهَا  
دُمَ طَيِّبًا زِدْ فِي ثَقِي صَاحِ ظَالِمَا

لِلتَّوْنِ إِنْ تَسْكُنُ وَلِلتَّنُونِ  
فَالأَوَّلُ الإِظْهَارُ قَبْلَ أَحْرَفِ  
هَمْزُ فَهَاءُ ثَمَّ غَيْنٌ خَاءُ  
وَالثَّانِ إِدْغَامٌ بِسِتَّةِ أَتَتْ  
لِكِنَّهَا قِسْمَانِ قِسْمٌ يُدْغِمَا  
إِلَّا إِذَا كُنَّا بِكَلِمَةٍ فَفَلَا  
وَالثَّانِ إِدْغَامٌ بِعَبْرٍ غَنَّنَهُ  
وَالثَّلَاثُ الإِفْقَالُ بَعْدَ البَاءِ  
وَالرَّابِعُ الإخْفَاءُ عِنْدَ القَاضِلِ  
فِي خَمْسَةِ مِنْ بَعْدِ عَشْرِ رَمَزَهَا  
صَفْ ذَا تَتَا كَمْ جَادَ شَخْصٌ قَدْ سَمَا

## The Gradations of Ikhfā'

Scholars of Tajwīd delineate three progressive gradations within the framework of *ikhfā'*:

- 1) The foremost level, closely aligned with the *ith-hār* principle, pertains to consonants like [ك] and [ق]. This is evident in instances such as [يُنْقَدُونَ].
- 2) The subsequent level, approximating the *idghām* principle, is exemplified by the consonants [ت], [د] and [ط]. This phenomenon is observed in phrases like [عِنْدَهُ].
- 3) The intermediate level, situated between the realms of *ith-hār* and *idghām*, encompasses the remaining ten consonants: [ذ], [ش], [ض], [ج], [ظ], [ز], [ث], [س], [ص], and [ف]. An illustrative case is [يُنْصَرُونَ].

Mastery of these principles necessitates guidance from proficient, qualified scholars facilitated via *talaqqī*.<sup>23</sup>

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<sup>23</sup> **Textual Evidence:** al-Samannūdī states:

« كَمْ قَرَّ » وَالْإِذْعَامَ « دَوْمًا تَلْوَطْنِي »  
« ظَلَّ جَلِيلًا صِيفَ شَرِيْفًا ذَا فِتْنَا »

وَقَارَبَ الْإِظْهَارَ عِنْدَ أَوْلَانِي  
« صِدْقٌ سَمَاءًا زَاهٍ فِتْنَا »

## The Rules Governing Mīm Sākinah

Three fundamental regulations pertain to the enunciation of a *mīm sākinah*:

- 1) **Ikhfā'**: This precept involves concealing the *mīm sākinah* when it is followed by the grapheme *bā'*, as exemplified in: اَهُمْ بِرِزُونَ. This articulation, recognised as *ikhfā' shafawī*, entails producing the *mīm* without extreme lip compression or a slight gap.

The *mīm sākinah* must be read gently, devoid of undue exertion or hyperbole while maintaining *ghunnah* for a duration spanning two *ḥarakāt* [2 morae]. It is essential to note that there exists no distinction between the applications of *ikhfā' shafawī* and *qalb*, both discussed earlier within the ambit of *nūn sākinah* and *tanwīn*. Furthermore, an alternative enunciation of *ikhfā'* involves employing *iṭḥ-hār*, differing from the manner of *qalb*; however, a consensus of scholars maintains that *iṭḥ-hār* is inapplicable to it.

- 2) **Idghām**: This principle encompasses the assimilation of a *mīm sākinah* into another adjacent *mīm*, as demonstrated in instances like اَكَمَّ مِّنْ.
- 3) **Iṭḥ-hār**: This principle dictates the distinct articulation of the *mīm sākinah*, bereft of additional *ghunnah*, when any of the remaining 26 graphemes follows it. Illustratively, اَتَمُّسُونَ, typifies this concept, termed *iṭḥ-hār shafawī*. Notably, the application of *iṭḥ-hār* is of particular significance when the *mīm sākinah* precedes either a *wāw* or a *fā'*, considering their shared *makhraj*, with the former and a close *makhraj* relationship with the latter. This phenomenon is identified as *iṭḥ-hār shafawī shadīd*.<sup>24</sup>

<sup>24</sup> **Textual Evidence:** al-Jamzūrī states:

لَا أَلِفٍ لَّتَيْنِيَّةٍ لِذِي الْحِجَا  
إِخْفَاءً اذْغَامًا وَإِظْهَارًا فَتَقْطُ  
وَسَمَّهِ الشَّفْوِيَّ لِلسُّرَاءِ  
وَسَمَّ اذْغَامًا صَغِيرًا يَأْتِي  
مِنْ أَحْرَفٍ وَسَمَّهِ الشَّفْوِيَّةِ

وَالْمِيمُ إِذْ تَسْكُنُ تَحِي قَبْلَ الْهَجَا  
أَحْكَامَهَا ثَلَاثَةٌ لِمَنْ صَبَطَ  
فَالأَوَّلُ الْإِخْفَاءُ عِنْدَ الْبَاءِ  
وَالثَّانِي اذْغَامًا بِمِثْلِهَا أَتَى  
وَالثَّالِثُ الْإِظْهَارُ فِي الْبَقِيَّةِ

## The Rules Governing Nūn and Mīm Mushaddadatayn and Ghunnah

In cases where the *nūn* and *mīm* appear as *mushaddadatayn*, the application of *ghunnah* spanning two *ḥarakāt* becomes obligatory. This necessity arises from assimilating these two graphemes into a singular enunciation unit. This phonetic fusion is exemplified in instances such as:<sup>25</sup>

- [مُحَمَّدًا]
- [وَلَكُمْ مَّا]
- [مَنْ نَصَّرِينَ]

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وَاحْذَرْ لَدَىٰ وَاوٍ وَقَفَا أَنْ تَحْتَفِي نِي      لِقُرْبِهِا وَلَا تَحَادِ فَاغْرِف

**Textual Evidence:** al-Samannudī states:

وَأَخْفِ أَحْرَىٰ عِنْدَ بَا وَأَذْغَمَا      فِي الْمِيمِ وَالْإِظْهَارِ مَعَ سِوَاهُمَا

<sup>25</sup> **Textual Evidence:** al-Jamzūrī states:

وَعَنَّ مِيمًا نُونًا شُدَّادَا      وَسَمَّ كُمَّلًا حَرْفَ غَنَّةٍ بَدَا

## The Gradations of Ghunnah

The tiers of *ghunnah*<sup>26</sup> [nasalisation] exhibit a comprehensive range comprising five distinct categories:

- 1) The most robust manifestation of *ghunnah* is encountered in the *mushaddad* category, as seen in instances like *إِنَّكَ* and *أَمِنْ مَّالٍ*.
- 2) *Mudgham* represents the subsequent tier, manifesting with discernible intensity, as observed in phrases such as *أَمِنْ وَآلٍ*.
- 3) Next in progression is *mukhfā'*, where *ghunnah* finds a moderate expression, evident in *فَأَحْكُمُ بَيْنَهُمْ* and *عَنْكُمْ*.
- 4) *Sākin muṭḥ-har*, the fourth classification, entails a more subdued degree of *ghunnah*, illustrated by *تَمْتَرُونَ*.
- 5) The final stratum, classified as *mutaḥarrik mukhaffaf*, encompasses the lowest pronounced level of *ghunnah*, demonstrated by examples including *يُنَادُونَ*.

The duration of *ghunnah* remains consistent at two *ḥarakāt* within the initial three categories. However, in the final two categories, although the presence of *ghunnah* persists, its temporal extent is less than two *ḥarakāt*.

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<sup>26</sup> In distich 31, 'Uthmān Murād provides an explicit definition of *ghunnah* [nasalisation] as an auditory phenomenon essentially characterised by a nasal or ringing phoneme, primarily inherent within the graphemes *nūn* and *mīm*. Furthermore, Murād draws an analogical parallel, positing that the auditory manifestation of *ghunnah* closely parallels the tonal quality exhibited by a gazelle during the act of delivering her fawn. *Salsabīl al-Shāfi'*: 58.

## The Regulations of Tarqīq and Tafkhīm in the Context of Ghunnah

The modulation of *ghunnah* adheres to the phonetic attributes of the succeeding grapheme. Consequently, if the succeeding grapheme is endowed with a *muraqqaq* [non-veralised] quality, the characteristic of *ghunnah* is pronounced as *muraqqaq* [non-veralised].

Correspondingly, when the following grapheme is articulated with *tafkhīm* [veralisation], the ensuing *ghunnah* is mirrored as *mufakh-kham* [veralised].<sup>27</sup>

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<sup>27</sup> **Textual Evidence:** al-Jamzūrī states:

وَعَنَّ فِي نُؤُنٍ وَمِيمٍ بَادِيًا      إِنَّ شُدَّادًا فَادُعِمَةً فَأَخْفِيَا  
فَأُظهِرًا فَحَرَكًا وَقُدْرَتًا      بِأَلْفِ لَا فِيهِمَا كَمَا تَبَثُّ

## The Rules Governing Mutamāthilān, Mutajānisān, and Mutaqāribān

The rules pertaining to the phonological concepts of *mutamāthilān*, *mutajānisān*, and *mutaqāribān* constitute a framework that governs the phonetic interactions between two adjacent graphemes in the context of Arabic pronunciation. This chapter aims to explore these rules in-depth, shedding light on their intricacies and applications.

When two adjacent graphemes coalesce in pronunciation, as exemplified in instances like *إِنَّهُ هُوَ* and *إِبْلِ لَعَنَهُمْ*, they fall under one of four classifications: *mutamāthilayn*, *mutaqāribayn*, *mutajānisayn*, or *mutabā'idayn*.

The first category, *mutamāthilān*, involves two graphemes that share both their *makhraj* [point of articulation] and *ṣifāt* [phonetic attributes]. This category is further divided into three subtypes:

- 1) **Ṣaghīr:** This subtype pertains to instances where the first grapheme is *sākin* [unvocalised] while the second grapheme is *mutaḥarrik* [vocalised]. An example is *أَضْرِبْ بَعْضَكَ*, wherein the ruling for such cases is to apply *idghām* [assimilation], except for instances involving the grapheme *هـ* or when the first *sākin* grapheme is a grapheme of *madd*.
- 2) **Kabīr:** In this case, both the first and second graphemes are *mutaḥarrik*. For instance, *مَنْ يَكْفُرْ*. The ruling is typically *iṭḥ-hār*, with a few of exceptions such as *أَلَا تَأْمَنَّا* and *قَالَ مَا مَكَّنِّي*.
- 3) **Muṭlaq:** This subtype is characterised by the opposite of *ṣaghīr*, where the first grapheme is *mutaḥarrik* and the second is *sākin*, as seen in *تُنْتَلَى*. The ruling is *iṭḥ-hār*.

The second category, *mutajānisān*, involves two graphemes that share the same *makhraj* but differ in *ṣifāt*. It also consists of three subtypes:

- 1) **Ṣaghīr**: This subtype encompasses scenarios like the combination of [د] and [ت] as in [أَجِيَّتْ دَعَوْتُكُمْ].
- 2) **Kabīr**: This subtype involves combinations like [ت] and [ط], as in [الصَّالِحَاتِ طُوبَى].
- 3) **Muṭlaq**: Similar to the previous subtype, this category entails combinations such as [ت] and [ط], as seen in [أَفْتَضَمُعُونَ].

For both *kabīr* and *muṭlaq* subtypes of *mutajānisān*, the ruling is *iṭḥ-hār*, with the exception of specific cases where *idghām* is applied, such as when specific consonants follow certain graphemes.

Furthermore, there is an additional exception known as *ikhfā' shafawī*, such as in [هُم بِهِ], which is in accordance with the view of the majority of scholars of *adā'*. In contrast, the majority practises *iṭḥ-hār*, whereas the minority advocates for *ikhfā' shafawī*. Nonetheless, the practise generally aligns with the majority view; thus the principle of *iṭḥ-hār* holds precedence over *ikhfā' shafawī*.

The third category, *mutaqāribān*, pertains to instances where two adjacent graphemes exhibit certain relationships in terms of their *makhraj* and *ṣifāt*. This classification includes three possibilities:

- Close in both *makhraj* and *ṣifāt*.
- Close in *makhraj* only.
- Close in *ṣifāt* only.

Each of these types is further divided into three sub-categories. In the first sub-category:

- 1) **Ṣaghīr**: For instance, the pairing of [ت] with [ث] in [كَذَّبَتْ نَمُودٌ].

2) **Kabīr**: An example is [ق] with [ك] in [مِنْ فَوْقِكُمْ].

3) **Muṭṭlaq**: Illustratively, [ت] with [ث] in [وَلَا يَسْتَنْوِنَ].

Within the second sub-category:

1) **Ṣaghīr**: An instance is [د] with [س] in [قَدْ سَأَلَهَا].

2) **Kabīr**: As seen in [عَدَدَ سِينِينَ], where [د] pairs with [س].

3) **Muṭṭlaq**: An example is [س] with [ن] in [سُنْدُسٍ].

The third sub-category encompasses:

1) **Ṣaghīr**: An example is [د] with [ج] in [إِذْ جَاءَتْكُمْ].

2) **Kabīr**: Illustrated by [ق] with [ط] in [فَالْتَقَطَهُ].

3) **Muṭṭlaq**: As observed in [يَلْتَقِظُهُ], where [ق] pairs with [ط].

The rules governing these sub-categories are as follows:

- For *kabīr* and *muṭṭlaq*, the ruling is to apply *iṭḥ-hār*.
- As for *ṣaghīr*, the same *iṭḥ-hār* rule applies unless it falls under the scope of seven exceptions. Five of these exceptions are read with *idghām*, the sixth with *qalb*, and the seventh with *ikhfāʿ*:
  - a) **Idghām**:
    - a) A *nūn sākinah* followed by a *mīm*, as in [مِنْ مَّالٍ].
    - b) A *nūn sākinah* or *tanwīn* in specific words, including [و], [ل], and [ي].
      - [ر] for example [مِنْ رَبِّهِمْ], however, an exception is made in: [مَنْ رَاقٍ], because it is the result of *sakt*, in which case *iṭḥ-hār* is applied.
      - [ل] for example [مِنْ لَدُنْهُ].
      - [و] for example [مِنْ وَالٍ].
      - [ي] for example [مَنْ يَأْتِيهِ].

- c) The *lām* in [ل] and [قُل] and in the [ر]; for example: [بَلْ رَبُّكُمْ] and [قُلْ رَبِّ]. However, an exception is made in the phrase [بَلْ رَانَ] due to *sakt*.
- d) The *lām shamsiyyah* regarding its 14 graphemes, except the [ل] even though *idhgām* is applied, due to *lām shamsiyyah* falling under the category of *mutamāthilayn* and not *mutaqāribayn*
- e) The [ق] which is *sākinah* and precedes a [ك], as in [أَلَمْ تَخْلُقْكُمْ].
- b) **Qalb:** When the *nūn sākinah* is followed by a *bā'*, as in [ذَنْبٍ].
- c) **Ikḥfā':** When the *nūn sākinah* is followed by any of the 15 graphemes of *ikḥfā'*, except for [ق] and [ك] because they fall under the category of *mutabā'idayn*.

The third category, *mutabā'idayn*, pertains to two distant graphemes in terms of *makhraj* and *ṣifāt*. This category is further subdivided into three distinct sub-categories:

- 1) **Ṣaghīr:** As an illustration, consider the pairing of [ع] with [ل], as observed in [تَأْلَمُونَ].
- 2) **Kabīr:** A demonstrative case is the conjunction of [د] with [ع], exemplified by [دَابَّأ].
- 3) **Muṭlaq:** Another instance involves [ق] and [و], seen in [قَوْلًا].

The rules for this category are uniform: apply *iṭḥ-hār*.

An exception is made for *ṣaghīr* in two cases:

- A *nūn sākinah* followed by a [ق] as in [يَنْقَلِبُ].
- A *nūn sākinah* followed by a [ك] as in [مِنْكُمْ].

In these cases, *ikḥfā'* is applied.

It is important to note that under the discussion of *mutabā'idayn*, a distant *makhraj* between two graphemes might exist even if they share the same *ṣifāt*, as seen in [ت] and [ك] in *وَلْيُكْمِلُوا*. However, this scenario is rare and carries no ruling.<sup>28</sup>

<sup>28</sup> **Textual Evidence:** al-Samannūdi states:

حَايٍ عَلَى الظَّاهِرِ فِيهِمَا قُسَمَا  
فِي مَخْرَجٍ وَصِفَةٍ كَمَا بَدَا  
إِنْ فِي مَخْرَجٍ لَا فِي الصِّفَاتِ اتَّفَقَا  
تَقَارِبًا أَوْ كَانِ فِيهِمَا  
تَبَاعُدًا وَالْخُلْفُ فِي الصِّفَاتِ جَا  
كُلٌّ فَسَمَّ بِالْكَبِيرِ وَقَتِفِ  
أَوْلَهَا وَمُطَلَّقٌ فِي الْعُكْسِ عَن  
أَدْغَمٍ وَلَكِنْ سَكَتُ «**مَالِيَهُ**» أَسَدٌ  
فِي النَّامِعِ الْأَطْبَاقِ وَهِيَ فِيهِمَا  
مِنْ قُرْبٍ أَدْغَمٌ يَنْخَلْفُكُمْ بِيَتَمُّ  
أَشْهُمُهُ مُدْغَمًا وَأُخْفِيَةً نَا

إِنْ يَجْتَمِعُ حَرْفَانِ حَظَّ مَا فَهَمَا  
فَمَتَمَّ الْإِلَانِ إِنْ يَتَجَرَّدَا  
وَمُتَجَانَسَا إِنْ تَطَابَقَا  
وَمُتَقَارَبَا إِنْ حَايَتْ فِيهِمَا  
وَمُتَبَاعَدَا إِنْ حَايَتْ مَخْرَجًا  
وَحَيْثُمَا تَحَرَّكَ الْحَرْفَانِ فِي  
وَسَمَّ بِالصَّغِيرِ حَيْثُمَا سَكَنَ  
أَوَّلٌ مِثْلَ الصَّغِيرِ عَمِيرٌ مَدٌ  
وَالْحِجْنَسُ مِنْهُ الدَّالُّ أَوْ طَا أَدْغَمَا  
وَإِذْ يَطَّأُ وَازْكَبٌ وَيَلْهَثُ وَلَزِمَ  
وَالثُّوْنُ فِي «**مَالِكَ لَا تَأَمَّنَا**»

## The Rules Pertaining to Idghām Nāqīṣ and Idghām Kāmil

The rules governing *idghām* are categorised into two distinct classifications:

- 1) **Idghām Kāmil:** This phenomenon entails completely assimilating the first grapheme's inherent qualities and attributes. An exemplification of this principle can be observed in the graphemes [ل] and [ر], as demonstrated in [رَبُّكُمْ].
- 2) **Idghām Nāqīṣ:** This classification involves assimilating the first grapheme's inherent qualities while its attributes persist. This phenomenon is exemplified in the graphemes [ط] and [ت], as depicted in [أَحَطَّتْ].<sup>29</sup>

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<sup>29</sup> **Textual Evidence:** al-Samannūdī states:

وَكَيْلٌ إِنْ يُنْحَاحَ دَا فَلَمْ تَعْلَمْ      دَا نَقِصٌّ إِنْ يَبْتَقِ وَضُفُّ الْمُدْعِمِ

## The Rules Governing Lāmāt al-Sawākin

The regulations governing *lāmāt al-sawākin* encompass a variety of instances. In the Qur’ān, five types of *lām* exhibit their presence, each adhering to specific principles:<sup>30</sup>

- 1) **Lām al-Ta‘rīf:** This pertains to the [أل] that connects with nouns. Its application rests on two distinct conditions:
  - a) *Iṭḥ-hār*, recognised as *lām qamariyyah*. When the following 14 graphemes, encompassed within the mnemonic phrase [أَبْعَ حَجَّكَ وَحَفْ [عَفِيمَهُ], follow [أل], *iṭḥ-hār* is triggered. For instance, [الْقَمَرَ].
  - b) *Idghām*, exercised in the case of remaining graphemes apart from those within *lām qamariyyah*. A prime example of this is [الشَّمْسِ], termed as *lām shamsiyyah*.
- 2) **Lām al-Fi‘l:** Originates in verbs, this fundamental *lām* is evident in:
  - *Māḍī* [past tense], as exemplified in [فَالْتَقَطَهُ].
  - *Muḍāri‘* [present/future tense], evident in [يَلْتَقِطُهُ].
  - *Amr* [imperative command], seen in [وَأَلِّقْ].

Its adherence aligns with the principle of *iṭḥ-hār*. However, exceptions arise under specific circumstances:

- If a *lām* follows it, as in [أَقْلَ لَوْ], *idghām* is applied due to the *mutamāthilayn* rule.

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<sup>30</sup> The author posits the existence of five distinct categories of *lāmāt*, and categorises the *lām* encountered in the word [الْأَسْبَتِكُمْ] as *lām al-ismiyyah*. Conversely, others, such as ‘Uthmān Murād, contend that it should be designated as *lām al-aṣliyyah*, defining it as an inherent *lām* occurring at the inception of a noun. Concerning the *lām* positioned within the middle of a noun, as exemplified in [سُلْطَانُ], [مُلْحًا], and [يَلُكُ], he classifies them as *lām al-ismiyyah*. Notably, this classification system expands the total count of *lāmāt* to six for ‘Uthmān Murād, in contrast to the original five. This perspective is found in *Salsabīl al-Shāfi*, specifically in distichs 35 through 42.

- If a *rā'* follows it, such as in **قُلْ رَبِّ**, *idghām* is enforced owing to the *mutaqāribayn* principle.

- 3) **Lām al-Ḥarf:** Manifesting exclusively in specific particles like **هَلْ** and **بَلْ**, this authentic *lām* is limited to just these two *hurūf* in the Qur'ān. Instances of its presence include **هَلْ يَسْتَوْنَ** and **بَلْ قَالُوا**.

Within this context, the guiding principle entails the application of *īḥ-hār* across all the enumerated *hurūf*, with a notable exception accorded to **بَلْ**. However, certain exclusions govern this exception:

- If a *lām* follows it, exemplified by instances like **بَلْ لَمَّا**.
- If a *rā'* appears subsequently, observed in instances such as **بَلْ رَفَعَهُ**. In both of these exceptions, the *idghām* phonetic merger will be implemented.

Notably, in the example of **بَلْ زَانَ**, the *īḥ-hār* of the *lām* ensues due to the phenomenon of *sakt*.

- 4) **Lām al-Isim:** This category encapsulates the inherent *lām* present within an *ism*, as illustrated by examples like **أَلْسِنَتِكُمْ**.

In the context of *lām al-ism*, the prevailing rule dictates the application of *īḥ-hār*.

- 5) **Lām al-Amr:** This class denotes a *lām* that does not inherently form part of the original word itself but appears as an additional grapheme. Subsequent to this *lām*, a *fi'l muḍāri'* follows, albeit preceded by either **وَ**, **فَ**, **ثُمَّ**. An instance illustrating this is **فَلْيَنْظُرْ**.

The domain of *lām al-amr*, similarly, adheres to the application of *īḥ-hār* as the guiding principle.<sup>31</sup>

<sup>31</sup> **Textual Evidence:** al-Samannūdī states:

أُظْهِرُ وَكُنْ فِي غَيْرِهَا مُدْعَمَةٌ      «أَبْنَى حَجَّكَ وَخَفَّ عَقِيْبَهُ»

## The Rules Governing Madd and Qaṣr

*Madd* signifies the prolongation of the auditory duration of the sound produced by a grapheme of *madd* or *līn*. Conversely, *qaṣr* denotes maintaining the grapheme of *madd* or *līn* without any additional prolongation.

- 1) The graphemes subject to *madd* are three:
  - a) **Alif:** It is invariably *sākin* [devowelised] and necessitates being preceded by a *maftūḥ* grapheme.
  - b) **Wāw Sākinah:** When its precursor is a *maḍmūm* grapheme.
  - c) **Yā' Sākinah:** When it is preceded by a *maksūr* grapheme.

An exemplification of the afore-mentioned and their associated conditions is found in the phrase: **أُوجِبَهَا**.

- 2) The graphemes subject to *līn* are two:
  - a) **Wāw Sākinah:** When its precursor is a *maftūḥ* grapheme.
  - b) **Yā' Sākinah:** When it is preceded by a *maftūḥ* grapheme.

A case in point of the afore-mentioned and their associated conditions is found in the phrase: **يَوْمَيْنِ**.

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وَالسَّلَامُ مِنْ فَعْلٍ وَحَرْفٍ أَظْهِرًا      وَأَسْمَاءٌ وَلَا الْأَمْرَ أَيْضًا قَرَرًا

## The Categorisation of Madd

The concept of *madd* is classified into two primary categories:

- 1) **Madd Aṣlī Ṭabīʿī:** This pertains to *madd* where the prolongation of the grapheme can only be accomplished through its inherent nature, independent of any external factors such as a *hamzah* or *sukūn*. An illustration of this is found in the word **قَالَ**.

Its governing principle is *qaṣr*, and its duration is equivalent to two *ḥarakāt* [two morae].

Additionally, *madd aṣlī ṭabīʿī* assumes the following forms:

- a) **Kilmī Ṭabīʿī:** This form of *madd* emerges within a single word. A case in point is **أَتَجِدُونَنِي**.
- b) **Ḥarfī Ṭabīʿī:** This encompasses *madd* present in five particular graphemes that are often positioned at the beginning of specific *suwar*. The mnemonic phrase encapsulates these graphemes, **أَحْيَ طَهْر**. Examples include the *ṭāʾ* and the *ḥāʾ* of **طَهْر** and the *rāʾ* in **الر**.
- c) **Tamkīn:** It surfaces briefly to differentiate between two **اِو** or two **اِي**, ensuring differentiation as in: **ءَامَنُوا وَعَمِلُوا** or **فِي يَوْمٍ**. Adherence to proper pronunciation is paramount, avoiding either *idghām* or *ḥadhf* [omission] of the *madd* grapheme.
- d) **ʿIwāḍ:** This denotes stopping on an *alif* that has been substituted by a *tanwīn*. Noteworthy examples include reading the words **مُصَلَّى** and **أَفْوَاجًا** in *waqf* mode.

- 2) **Madd Far'ī 'Arḍī:** It constitutes a prosodic phenomenon that arises concomitantly with the presence of a *hamzah* or a *sukūn*.

The *hamzah*, in this context, catalyzes three distinct forms:

- a) **Badal:** This occurrence materialises when the *hamzah* precedes the grapheme of *madd*, as exemplified in the word: (وَأَتَيْتُمْ). The normative prescription, in this instance, advocates the implementation of *qaṣr*.
- b) **Muttaṣil:** This configuration transpires as the *hamzah* follows the grapheme of *madd*, coexisting within a singular linguistic word unit, as is discernible in the word: (شَاءَ).
- c) **Munfaṣil:** This pattern emerges when the *hamzah* succeeds the grapheme of *madd* and is positioned in the subsequent word as illustrated in instances like (هَأَنْتُمْ) and (أَبْرَهُ أَحَدًا).

For both the *muttaṣil* and *munfaṣil* forms of *madd*, the prescribed course of action mandates *tawassuṭ*, spanning four or five *ḥarakāt*.<sup>32</sup> However, the prevalent predilection leans towards the former viewpoint of employing four *ḥarakāt*, a practice presently adhered to.

The *sukūn*, a diacritical mark denoting the absence of a vowel, catalyzes two distinct types of *madd*, contingent upon its presence following a grapheme of *madd*:

- a) **Lāzīm:** In cases where the *sukūn* is permanent, whether in the context of *waṣl* or *waqf* mode, it delineates four distinct subtypes:

- **Kilmī Muthaqqal:** This pertains to instances wherein an augmented *sukūn muthaqqal* materialises subsequent to a

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<sup>32</sup> It is of particular significance to observe that the *Shātibiyah* recension, as transmitted via Ḥafṣ, advocates the inclusion of either four or five *ḥarakāt* in both *madd muttaṣil* and *munfaṣil*. In stark contrast, the *Taysīr* recensional Readings solely advocates for the implementation of four *ḥarakāt*.

grapheme of *madd* in a same word. Illustrations encompass: دَائِيَه and ءَاذَكَرَيْن.

- **Kilmī Mukhaffaf:** This occurrence emerges when a *sukūn aṣlī mukhaffaf* appears after a grapheme of *madd* in the same word. A singular illustration of this class is evident in the word ءَالْتَن found in both occurrences within *Sūrah Yūnus*.
- **Ḥarfī Muthaqqal:** It ensues when a *sukūn aṣlī mushaddad* appears after a grapheme of *madd* confined to a single grapheme, such as in the instance of: الم.
- **Ḥarfī Mukhaffaf:** This arises upon the emergence of a *sukūn aṣlī mukhaffaf* following a grapheme of *madd* confined to a single grapheme or a grapheme of *līn*. Examples encompass the grapheme ص, as well as the grapheme ‘*ayn* in كهيعص and عسق.

Additionally, constituent graphemes of *ḥarfī* are encapsulated within the mnemonic phrase: سَنَقُصُّ عِلْمَكَ.

The normative ruling for all four afore-mentioned subtypes entails implementing *madd* extending over six *ḥarakāt* [6 morae]. An exception is extended to the instance featuring the grapheme عين, wherein its appearance within the Qur’ān permits the application of both *tūl* and *tawassuṭ*.

- b) ‘**Ārid:** This designation is assigned when the condition of fixity characterises the *madd* in *waqf* mode, while such fixity does not endure in *waṣl* mode.

The governing decree mandates the permissibility of applying *waqf* with *qaṣr*, *tawassuṭ* and *tūl*.<sup>33</sup>

<sup>33</sup> **Textual Evidence:** al-Samannūdī states:

وَسَمَّ بِأَلْمِ دَّ الظَّيْبِ عِي الأَوْلَا  
حَرْفُ مَسَكٍ نْ أَوِ أَلْمُ زُورِدْ  
كَأَنَّ جَادِلُونِي ظِي طَه وَرَا

وَأَلْمُ دُ أَصْلِي عِي وَفَرَعِي جِي جَلَا  
وَهُوَ مَالَمْ يَبْكَ بَعْدَ حَرْفِ مَدْ  
وَذَاكَ كَلِمِي عِي وَحَرْفِي جِي جَرِي

## Several Pertinent Considerations Regarding the Phenomenon of Madd Warrant Attention

- 1) The temporal span attributed to the graphemes of *madd* corresponds to one *alif* or two *ḥarakāt*. The inherent attribute of the *alif* is that of *tamkīn*, its quantification is achieved through the enunciation of two *mutaḥarrik* graphemes. This principle is exemplified in instances such as the repetition of the two ك graphemes within the word [مَنَاسِكُكُمْ]. The determination of this attribute is adjudicated through the method of *mushāfahah*, involving skilled practitioners as well as diligent oral exercises.

Notably, the duration of *madd* and the measurement of *ḥarakāt* are contingent upon the specific cadence of one's recitation. Thus, in the method of *tadwīr*, a deliberate and measured pace and the discernibility of the durations of the *ḥarakāt* are more apparent compared to the brisk pace of *ḥadr*. Furthermore, in the deliberate and prolonged cadences of *tarassul* and *taḥqīq*, the distinction in durations becomes even more apparent than in the pace of *tadwīr*. This phenomenon is rooted in the principle that both graphemes and their respective *ḥarakāt* are articulated in harmonious proportion. Indeed, this pace [taḥqīq], characterised by meticulous pronunciation, has been recognised as a guiding principle ascribed to the Prophet ﷺ, a methodology validated through the authentication of numerous narrations and transmitted through a multitude of sagacious scholars.

هَمْزٍ أَوْ السُّكُونِ مُطْلَقًا جَـ لَـ  
وَمَعَ شُرُوطِهِـا بِتَوْجِيهِـا أَتَتْ  
بِهَمْزٍ رَّوَجَائِـرُ إِن يَنْفِصِلُ  
أَوْ عَارِضِ السُّكُونِ لِلْوَقْفِ تَبَتْ  
وَلَكِنِ الظُّمُؤُلُ بِقِآءِةٍ وَصِفِ  
وَقَفَّـا وَوَضَّـا بِسِـتٍ يُعْتَمَدُ  
وَأَقْضُرُ وَعَيْنِ اْمَدُّ وَوَسَّطَهُ مَعَا  
وَإِنْ بِكِلْمَةٍ فَتَنَذَا الْكَلِمِـي  
مُخَفَّـا إِنْ حَيْثُ كُـلُّ شَيْءٍ دَدَا

أَمَّا الْأَخِيرُ فَهُوَ مَوْقُوفٌ عَلَى  
حُرُوفِهِ فِي لَفْظِ (( وَاي )) جُمِعَتْ  
فَوَاجِبٌ مَعَ سَبْقِهِ إِنْ يَنْفِصِلُ  
أَوْ إِنْ عَلِيَّهِ هَمْزٌ تَقَدَّمَ  
وَاللَّيْنِ مُلْحَقٌ بِهِ إِذَا وَقِفَ  
وَلَزِمَ إِنْ سَاكِنٌ جَا بَعْدَ مَدِّ  
وَإِنْ طَرَا تَحْرِيكُهُ فَاشْبَعَا  
وَإِنْ بِحَرْفٍ جَاءَ فَالْحَرْفِـي  
مُتَقَدِّمًا لَـنَ حَيْثُ كُـلُّ شَيْءٍ دَدَا

Concerning the matter of estimating the duration of *madd* through the gesture of closing and opening the fingers, it is pertinent to underscore that this practice, being bereft of historical validation, remains an unregulated undertaking unrecognised by earlier scholars.

The ensuing verse of poetry composed by the author serves as a hierarchical arrangement of the *mudūd*:

أَفْوَى الْمُدُودِ اللَّازِمِ الْمُتَّصِلُ      فَالْعَارِضِ الْمَفْصُولِ ثُمَّ الْجَبْدُلُ

### The Hierarchical Arrangements of the Mudūd

- a) *Lāzim* – Strongest.
- b) *Madd Muttaṣil* – Strong.
- c) *Madd ‘Āriḍ* – Intermediate.
- d) *Madd Munfaṣil* – Weak.
- e) *Madd Badl* – Weakest.

Within the realm of *adā’*, the erudite scholars have meticulously arranged the *mudūd*, positioning them hierarchically in terms of their inherent strength. This systematic classification implies that in instances where two factors or causes of *madd* converge, precedence is granted to the stronger *madd*. A case in point is found in the word [ءَامِينَ], wherein both *madd badl* and *madd lāzim* manifest concomitantly.

Similarly, take into account the phrase [رَعَا أَيَدِيَهُمْ], where coexistent occurrences of *madd badl* and *madd munfaṣil* become evident.

- 2) The initial graphemes appearing in the opening chapters manifest in four distinct categories:
- a) The *alif*, a grapheme devoid of *madd* elongation, is exemplified by instances such as **الم**.
  - b) The graphemes collectively encapsulated in the mnemonic phrase **مَنْ قَصَّ سَلَكَ**, uniformly subjected to *madd*.
  - c) The graphemes unified in the mnemonic sequence **حَيِّ طَهْرًا**, harmoniously uniformly subjected to *qaṣr*.
  - d) The grapheme **عين**, commencing *Sūrahs Maryam* and *al-Shūrā*, is subjected to either *ishbā'* or *tawassuṭ*.
- 3) In instances where a temporary *sukūn* transiently resides within the initial passages containing *mudūd*, and the given grapheme necessitates vocalisation, two viable approaches are permissible:
- a) **Madd**: spanning six *ḥarakāt*. [*muqaddam fī al-adā'*]
  - b) **Qaṣr**: spanning two *ḥarakāt*.

This specific scenario, in line with the *riwāyah* [narration] of Ḥafṣ, solely transpires at the commencement of *Sūrat Āl Imrān*, **الم الله**. During *waṣl* mode, only the *mīm* bears a *fathah*, with the vowel of the subsequent *alif* being elided.

## The Rules Governing Līn

In the context of *waṣl*, the occurrence of *līn* [diphthong] demands the application of *qaṣr*. It is noteworthy that, regardless of the specific type of *madd*, mastery in this regard can only be acquired through the practise of *mushāfahah*, that is, via direct oral transmission. An exception to this principle is evident in cases featuring the grapheme *‘ayn* in **كهيحص** and **عسق** – the beginning of *Sūrat Maryam* and *Sūrat al-Shūrā* – as they encompass both *madd* and *tawassuṭ*.

In the context of *waqf*, the ruling remains consistent with that of *madd ‘āriḍ*, allowing for the application of *qaṣr*, *tawassuṭ*, or *madd*. Nonetheless, when *waqf* coincides with the deployment of *rawm*, it is exclusively articulated with *qaṣr*.

## The Rules Governing the Hā' al-Kināyah

The *hā' al-kināyah*, also known as *hā' ḍamīr*, represents a linguistic element denoted by the grapheme *hā'* (هـ), which exists independently from the original word structure. It refers to a suffixed, singular, masculine, and third-person pronoun. *The hā' al-kināyah* manifests in four distinct conditions:

- 1) It appears between two *sākin* [non-vowel] graphemes, as exemplified in *إِلَيْهِ* (إِلَيْهِ) *الْمَصِيرُ*.
- 2) It is preceded by a *mutaḥarrik* [vowelised] grapheme and followed by a *sākin* grapheme, illustrated by *لَهُ الْمُلْكُ* (لَهُ الْمُلْكُ).
- 3) Conversely, it can also occur when preceded by a *sākin* grapheme and followed by a *mutaḥarrik* grapheme, as in *وَلْيَرْصُدْهُ* (وَلْيَرْصُدْهُ) *وَلْيَقْتَرِفُوا*.

The governing rule for the afore-mentioned conditions dictates the application of *qaṣr*, wherein the intended enunciation of the *hā' al-kināyah* entails either a *ḍammah* or a *kasrah* without any *ṣilah*. An exception to the third condition arises in a singular instance within the Qur'ān, specifically in the phrase *وَيَخْلُدُ فِيهِ مُهَانًا* found in *Sūrat al-Furqān*. In this exceptional case, the rule of *ṣilah* is applied in *waṣl* mode.

- 4) When the *hā' al-kināyah* appears between two *mutaḥarrik* graphemes, the following rules apply:
  - a) If the *hā' al-kināyah* is *maḍmūm*, and it is preceded by a *ḍammah* or a *fathah*, *ṣilah* is employed while pronouncing the *wāw* during *waṣl* mode. For example: *إِنْ كُنْتُ قُلْتُهُ فَقَدْ عَلِمْتَهُ تَعَلَّمَ مَا فِي نَفْسِي*.
  - b) If the *hā'* is *maksūr*, and it is preceded by a *maksūr* grapheme, *ṣilah* is employed while pronouncing the *yā'* in *waṣl* mode. For example: *بِهِ* *أَبْصِيرًا*.

When applying *ṣilah*, the duration of *madd* is two *ḥarakāt* if there is no subsequent *hamzat al-qaṭʿ* following it. For instance, in cases such as [يَرَهُ أَحَدًا], it will fall into the category of *madd munfaṣil*, as previously discussed. However, there are three exceptions to the afore-mentioned rule:

- 1) In *Sūrat al-Aʿrāf* and *Sūrat al-Shuʿarāʾ*, the phrase [أَرْجُهُ وَأَخَاهُ] is enunciated with *iskān* of the *hāʾ*.
- 2) In *Sūrat al-Naml*, the phrase [فَأَلْقَاهُ فِيهِم] is also read with *iskān* of the *hāʾ*.
- 3) In *Sūrat al-Zumar*, the phrase [يَرْضَاهُ لَكُمْ] is articulated without lengthening the application of *ṣilah*.

A noteworthy point to consider is that the default pronunciation of *hāʾ al-kināyah* is with a *ḍammah*, as seen in words like [لَهُ] and [مِنْهُ]. However, if a *kasrah* precedes it, as in [بِهِ], or if it is followed by a *yāʾ sākinah*, as seen in [فِيهِ], it is read with a *kasrah*. This adaptation is made for ease of pronunciation. It is worth noting that the narration of Ḥafṣ adheres to this original ruling in instances such as [وَمَا أَدْنَيْنِيهِ], in *Sūrat al-Kahf* and [عَلَيْهِ اللَّهُ], in *Sūrat al-Faḥ*, thereby reading these instances with a *ḍammah* on the *hāʾ al-kināyah*.<sup>34</sup>

<sup>34</sup> **Textual Evidence:** ‘Abd Allah al-ʿUbayd states:

لَا بَعْدَ يَا سَاكِنَةٍ وَكَسْرٍ فَسَمَّ  
 هِ اضْمُمْ لِحَافِصِ صَاحِبِ الْإِنْتِقَانِ  
 بِالْقَضْرِ غَيْرَ مَرَمَا بِفَرْقَانٍ أَتَتْ  
 فِي نَحْوِ «**قُلْتُمْ فَقَدْ عَلِمْتُمْ**»  
 وَيَرْضَاهُ بِالْقَضْرِ وَاتَّبَعَ السُّنَنَ

الْأَصْلُ فِي هَا الضَّمِيرُ أَنْ تُضَمَّ  
 إِلَّ عَلَيَّ اللهُ مَا أُنْسَانِي  
 أَحْوَالُهَا أَرْبَعَةٌ فَذُفُرَاتُ  
 كَذَا مُحَرَّرَكَيْنِ صِلْ مُشْبِعَهُ  
 إِلَّا فَأَلْقَاهُ ثُمَّ أَرْجَاهُ أَسْكَنَ

# The Isti'ādhaḥ and the Basmalah: Regulations and Variations

## The Rules Governing the Isti'ādhaḥ

The *isti'ādhaḥ*, by unanimous consensus among scholars, does not form an integral part of the Qur'ān. The precise phraseology of the *isti'ādhaḥ* is اَعُوْذُ بِاللّٰهِ مِنَ الشَّيْطٰنِ الرَّجِيْمِ, a wording that is traceable back to the Prophet Muḥammad ﷺ through authentic chains of narration. This particular phrase is also found verbatim in *Sūrat al-Naḥl* and is the preferred wording endorsed by scholars of *adā'*.

It is noteworthy that the addition of phrases such as اَعُوْذُ بِاللّٰهِ السَّمِيْعِ الْعَلِيْمِ or مِنْ هَمَزِهِ وَفَحِّهِ is considered a *sunnah*, as it has been substantiated via Prophetic traditions.

The prevailing ruling regarding the *isti'ādhaḥ* is that it is deemed a highly recommended practice [*sunnah mu'akkadah*], as this is in accordance with the most valid opinion. Additionally, when the *isti'ādhaḥ* is read in conjunction with the beginning of a *sūrah* – except for *Sūrat al-Tawbah*, there are four prescribed methods, categorised and sequenced in accordance with *adā'*:

- 1) **Qaṭ' al-Jamī'** [**Complete Separation**]: This involves a distinct separation between the *isti'ādhaḥ*, the *basmalah*, and the commencement of the *sūrah*.
- 2) **Separating the Isti'ādhaḥ and joining the Basmalah**: In this scenario, the *isti'ādhaḥ* is recited separately, while the *basmalah* is integrated with the beginning of the *sūrah*.
- 3) **Joining the Isti'ādhaḥ and the Basmalah**: In this approach, the *isti'ādhaḥ* is conjoined with the *basmalah*, and the recitation initiates from the beginning of the *sūrah*.

- 4) **Waṣl al-Jamī‘ [Complete Joining]:** This entails the unification of the *isti‘ādhah* with the *basmalah*, and further linking the *basmalah* to the beginning of the *sūrah*.

Regarding the commencement of *Sūrat al-Tawbah*, two approaches are recognised:

- 1) **Separating the Isti‘ādhah from the Beginning of the Sūrah:** In this method, the *isti‘ādhah* is read independently of the *sūrah*.
- 2) **Waṣl with the Beginning of the Sūrah:** In this approach, the *isti‘ādhah* is integrated with the beginning of the *sūrah*.

Notably, these two methods are also applicable when incorporating the *isti‘ādhah* in the middle of any *sūrah*.<sup>35</sup>

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<sup>35</sup> **Textual Evidence:** ‘Abd Allah al-‘Ubayd states:

<p>أَرْبَعَةٌ قَطَعَ الْحَبِيبُ نَمَّ لَه وَوَضَّلَ كُلَّ نَمَّ صِلَ ذَا الرَّالِ</p>	<p>وَأَوْجُهُ اسْتِعَاذَةٌ مَعِ بَسْمَلَهُ وَضَّلَ لِتَانِ نَمَّ وَضَّلَ الْأَوَّلِ</p>
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## The Rules Governing the Basmalah

The *basmalah* serves the following functions within the Quranic text:

- 1) It constitutes a verse of *Sūrat al-Fātiḥah*, according to one scholarly perspective.
- 2) It forms part of a verse within *Sūrat al-Naml*.
- 3) It is an independent verse employed to demarcate and preface each surah, except for *Sūrat al-Tawbah* in an absolute sense.<sup>36</sup>

The governing decree concerning the *basmalah* is that it holds the status of *sunnaḥ*.

In the context of its placement between two *sūrahs*, except for *Sūrat al-Tawbah*, there are three established approaches for the reciter to initiate their recitation. These approaches are organised according to the principles of *adā'* and are as follows:

- 1) **Qaṭ' al-Jamī'** [**Complete Separation**]: This entails the segregation of the concluding verses of the preceding *sūrah* from the *basmalah*, and, similarly, the separation of the *basmalah* from the subsequent *sūrah*.
- 2) **Separating the Conclusion of the Sūrah and Joining the Basmalah to the Subsequent Sūrah**: This approach involves separating the final verses of the preceding *sūrah* while joining the *basmalah* with the beginning of the following *sūrah*.
- 3) **Waṣl al-Jamī'** [**Complete Joining**]: This method involves the seamless connection of the concluding verses of the preceding *sūrah* with the *basmalah*, followed by joining the *basmalah* to the beginning of the subsequent *sūrah*.

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<sup>36</sup> Unrestrictedly – denoting that the *basmalah* does not feature at the commencement, middle, or any other point within this particular *sūrah*.

Additionally, a fourth method exists, which is deemed impermissible as it involves joining the concluding verses of the *sūrah* to the *basmalah* and then separating the *basmalah* from the beginning of the subsequent *sūrah*. This practice is considered impermissible for two key reasons:

- 1) The narration stemming from the Prophet ﷺ indicates that the *basmalah* is situated at the beginning of the *sūrah*, not at its end.
- 2) Reciting in the afore-mentioned manner conveys the erroneous notion that the *basmalah* forms part of the *sūrah*.

Furthermore, between *Sūrat al-Anfāl* and *Sūrat al-Tawbah*, there are three permissible approaches for transitioning without reciting the *basmalah*:

- 1) **Qaṭʿ [Complete Stop]:** The recitation concludes at the end of *Sūrat al-Anfāl*, marked by a stop during which the reciter takes a breath.
- 2) **Sakt [textual constraints]:** A pause is observed between *Sūrat al-Anfāl* and *Sūrat al-Tawbah* without taking a breath.
- 3) **Waṣl [Joining]:** The end of *Sūrat al-Anfāl* is joined with the commencement of *Sūrat al-Tawbah*.

In conclusion, the prevailing consensus favours the omission of the *basmalah* when commencing from the middle of a *sūrah*. This approach aligns with preference, as it adheres to the established revelation of the *basmalah* at the inception of the *suwar*.<sup>37</sup>

<sup>37</sup> **Textual Evidence:** Concerning the *awjuh* when joining between two *suwar*, al-Khalījī states:

وَيَبْنَ كُـلُّ سُـوْرَةٍ وَأُخْرَى      لِمَنْ يُبْسِـلُ ثَلَاثَ تُـقَرَاتٍ  
قَطَعُ الْجَمِيْعَ ثُمَّ وَضَلُ الثَّانِي      وَوَضَلُ كُـلِّ فَاتِلٍ بِالْإِنْتِقَانِ

**Textual Evidence:** When joining between *Sūrat al-Anfāl* and *al-Tawbah*, al-Ṭībī states:

وَيَبْنَ الْأَنْفَالِ وَالْتَوْبَةِ      لِلْكَـلِّ قِـفِّ وَوَضَلُ وَجِيءٍ بِسَكْتَةٍ

## The Gradations of Recitation

Three distinct paces characterise recitation:

- 1) **Tahqīq**: This level entails a meticulous and deliberate recitation at a very slow pace. Each grapheme is enunciated with precision, affording it its rightful pronunciation and the due consideration of all its rights without any exaggeration.
- 2) **Tadwīr**: Positioned between the paces of *tahqīq* and *ḥadr*, *tadwīr* represents a pace characterised by moderate swiftness. It entails carefully rendering each grapheme, ensuring it receives its proper articulation and due attention to all associated rights.
- 3) **Ḥadr**: This level encompasses a rapid recitation pace. Despite the pace, every grapheme must be accorded its rightful pronunciation and the associated rights without any negligence.

It is worth noting that both *tartil* and *tajwīd* serve as descriptors encompassing all the afore-mentioned recitation levels.<sup>38</sup>

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**Textual Evidence:** When joining between *Sūrat al-Anfāl* and *al-Tawbah*, al-Khalijī states:

وَيَبْنِيْنَ الْاَنْفَالَ وَتَوْبَةَ بِاَلَا      بَسْمَلَةَ قَفًّا اَوْ اسْكُتْ اَوْ صِلَا

<sup>38</sup> **Textual Evidence:** al-Samannūdi states:

وَالْحَذْرُ وَاللَّتْدُ وَيُرْمَعُ تَحْقِيْقِي      مَرَاتِبُ الْكُلِّ عَلٰى التَّحْقِيْقِي

## Waqf and Ibtidā': its Variations and Governing Rules

**Waqf:** This term signifies the act of suspending vocalisation on the concluding word of a passage for a duration sufficient for one to take a breath with the intention of resuming the recitation.

**Ibtidā':** This denotes the act of initiating one's recitation after previously having stopped due to *waqf*.

The fundamental principle of *waqf* is rooted in the realm of *ijtihād* [scholarly endeavour], except for the specific case of stopping at the end of verse-terminals, which holds the status of *tawqīfī* based on the practice of the Prophet Muḥammad ﷺ. This practice of stopping at each verse-terminal is deemed a *sunnah*, even when the verse is connected to the subsequent one, as exemplified by the verse, **فَوَيْلٌ لِلْمُصَلِّينَ**.

Notably, the mastery of *waqf* and *ibtidā'* is a profound skill. The venerable predecessors, including the Companions of the Prophet ﷺ and subsequent generations, earnestly dedicated themselves to studying this discipline.

Nonetheless, among scholars, there exists divergence regarding the specification of *wuqūf*. The most accurate adherence to the principles of *waqf* is observed by those who follow the path of the pious predecessors and the research of later-day scholars. This approach entails the precise placement of *waqf* at the intended junctures while avoiding any form of unwarranted exaggeration or undue rigidity.

The benefits of implementing *waqf* are multifaceted:

- Facilitating a stop for the reciter, allowing for the renewal of breath.
- Highlighting the depth of meaning, *ijāz* [inimitability], and *balāghah* [rhetorical eloquence] within the verses.
- Enhancing the beauty of Qur'ānic recitation and its *adā'*.
- Amplifying the profundity and impact of the Qur'ānic verses on the hearts and souls of individuals.

A thorough analysis of *waqf* reveals three primary classifications:

- 1) **Tām [Complete Stop]:** This category denotes a stop that concludes the meaning of the verse and does not establish any connection with what follows it, neither in terms of *lafḥ* [wording] nor *ma'nah* [meaning]. For instance: وَإِنْ | وَالتَّقُوا اللَّهَ |. تَفَعَّلُوا فَإِنَّهُ فَسُوقٌ بِكُمْ
- 2) **Kāfī [Sufficient Stop]:** This classification signifies a stop that completes the meaning and establishes a connection with what follows it in *ma'nah* [meaning] but not necessarily in *lafḥ* [wording]. An example is: وَإِذْ قَالَ رَبُّكَ | قَالَوا أَتَجْعَلُ فِيهَا | الْمَلَائِكَةَ إِنِّي جَاعِلٌ فِي الْأَرْضِ خَلِيفَةً

The ruling for stopping at both *waqf tām* and *kāfī* is considered plausible, and it is suitable to recommence recitation after applying *waqf*.

- 3) **Ḥasan [Commendable Stop]:** This category represents a stop that achieves the intended meaning but establishes a connection with what follows it, both in *lafḥ* [wording] and *ma'nah* [meaning]. For example: لَا يُحِبُّ اللَّهُ الْجَهْرَ بِالسُّوءِ مِنَ | الْقَوْلِ | إِلَّا مَنْ ظَلَمَ |

The ruling for *waqf ḥasan* is that it is suitable to stop on it, but it is not suitable to commence recitation with that which follows it unless it marks the beginning of a new verse.

- 4) **Qabīḥ [Disallowed Stop]:** This classification pertains to a pause that connects to what follows it both in *lafḥ* [wording] and *ma'nah* [meaning] but either signifies no intended meaning or distorts the intended meaning. For example: <sup>39</sup> .وَمَا مِنْ إِلَهٍ |

<sup>39</sup> An additional manifestation of *waqf qabīḥ* involves the inadvertent insertion of oaths within the Qur'anic text. An illustrative instance of this phenomenon is discernible in *Sūrah Luqmān*, specifically in verse 13, وَإِذْ قَالَ لُقْمَانُ لِأَبْنِهِ | (وَهُوَ يَعِظُهُ يَبْنَؤِي لَأَنْفِرَكَ بِاللهِ "إِنَّ الْمِرْيَةَ تَخْلَعُ عَنِّي عَظِيمٌ". This verse, when translated, reads as "And recall when Luqmān said to his son, whilst he was admonishing him. O my child, do not associate (any partners) with Allah ﷻ; Indeed, associating (any partners unto Him) is surely a grave injustice". It is apparent that there exists no deliberate oath in this context. However, if a reciter initiates the recitation from the commencement of the verse, but then

Its legal ruling dictates that *waqf* must not be instituted at such a juncture, nor should one initiate *ibtidā'* from the point immediately following it after applying *waqf*. In the event of compelled cessation at such a juncture, one must recommence reading from the textual segment preceding the disallowed stop and continue from the point following it.

The assertions of certain scholars that “It is impermissible to apply *waqf*” or “It is impermissible to initiate *ibtidā'*” are to be construed in a technical rather than a legal sense. However, deliberate *waqf* at a location that distorts or subverts the intended meaning, contrary to Allah’s ﷻ original intent, is deemed not only *ḥarām* [impermissible] but also constitutes an act of *kufr* [disbelief].

Regarding the renowned places of *waqf* attributed to the Prophet ﷺ through Jibrīl, as posited by some scholars of *adā'*, they are deemed *mustaḥab* [permissible and commendable]. Nonetheless, a direct attribution to the Prophet ﷺ cannot be established due to a lack of substantive evidence. Notable examples include:

- *فَاسْتَبِقُوا الْحَيْرَاتِ* and the other seventeen similar well-known locations for *waqf*.
- The ten places of *waqf* signifying forgiveness, for instance *قَالُوا يَنْوِيلُنَا مَنْ بَعَثَنَا مِنْ مَرْقَدِنَا \* هَذَا مَا وَعَدَ الرَّحْمَنُ*.

It is a fundamental principle that wherever the application of *waqf* is permissible, *ibtidā'* [initiation] from the subsequent portion is also permissible, with the exception of cases wherein prior notability regarding *waqf ḥasan* has been established.

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discontinues at *وَإِذْ قَالَ لُقْمَانُ لِابْنِهِ وَهُوَ يَعِظُهُ يَسْتَوِي لَأَتَّبِعَنَّكَ* and subsequently resumes from *إِنِّي السِّرُّكَ لَكُلَّمُ عَظِيمٌ*, the resulting translation alters to “*And recall when Luqmān said to his son, whilst he was admonishing him. O my child, do not associate (any partners) with Allah ﷻ. By Allah ﷻ indeed, associating (any partners unto Him) is surely a grave injustice.*” In effect, the reciter thereby introduces an oath that was not originally intended by the divine authorship of Allah ﷻ Himself.

Commencing one's recitation is deemed *ḥasan* [commendable] only when the conveyed meaning is complete, as exemplified in phrases such as **الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ**, or when the initial point of recitation corresponds to the commencement of a new verse.

Conversely, initiating one's recitation [*ibtidā'*] is categorised as *qabīḥ* [disallowed] if the conveyed meaning lacks coherence or conveys a distorted meaning, as illustrated by expressions like **إِنَّ اللَّهَ فَعِيرٌ** and **يَدُ اللَّهِ مَغْلُولَةٌ**.

Moreover, akin to instances where a reciter is compelled to apply a disallowed stop [*waqf qabīḥ*] due to external constraints necessitating an interruption, they are similarly compelled to employ an initial disallowed commencement [*ibtidā' qabīḥ*].

For instance, consider the following passage from *Sūrat al-Mu'minūn*: **وَقَالَ الْمَلَأُ مِنْ قَوْمِهِ: الَّذِينَ كَفَرُوا**

In situations where the verse in question is lengthy, and the reciter is unable to recite it in a single breath, the reciter will find it necessary to stop within the verse due to the exigency of breath. Consequently, they are compelled to continue their recitation from the point of interruption. Attempting to recommence the verse from its outset proves futile, as it will only lead to a repeated interruption mid-verse due to the insufficiency of breath. This interpretation aligns with the adage of our scholars: **إِذَا إِطَالَ الْوَصْلُ ، إِغْتَفَرَ الْقِصْلُ**, signifying that a prolonged connection between verses necessitates forgiveness for the division within the verse.<sup>40</sup>

<sup>40</sup> In other words, when confronted with a lengthy verse that exceeds one's capacity for uninterrupted recitation in a single breath, the act of stopping within the verse – and thereby employing a *waqf qabīḥ* – will be excused or pardoned.

**Textual Evidence:** Ibn Jazarī states:

<p>لَا بُدَّ مِنْ مَعْرِفَةِ الْوُقُوفِ ثَلَاثَةَ تَامٍ وَكَفَايٍ وَحَسَنٍ تَعَلَّقِي - أَوْ كَانَ مَعْنَى - فَأَبْتِي إِلَّا رُوُوسَ الْأَيِّ جَوَّزٌ فَالْحَسَنُ يُوقِفُ مُضْطَرَّرًا وَيُبْدَأُ قَبْلَهُ وَلَا حَرَامَ غَيْرُ مَا لَكَهُ سَبَبٌ</p>	<p>وَبَعْدَ تَجْوِينِ دِكِّ لِلْخُرُوفِ وَالْأَبْتِيَاءِ وَهِيَ تُفَسَّمُ إِذْ وَهِيَ لِمَاتَمَّ فَإِنْ لَمْ يُوجَدِ فَالتَّامُ فَالْكَافِي وَلَفْظًا فَاثْمَعَنَّ وَعَيْرُ مَا تَمَّ فَيُبْحُجُّ وَآلَهُ وَلَيْسَ فِي الْقُرْآنِ مِنْ وَفِي وَجَبُّ</p>
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## The Methodology of Applying Waqf with Iskān, Rawm, and Ishmām

According to the narration of Ḥafṣ, three distinct modes of applying *waqf* upon the last word are recognised:

- 1) **Iskān [devocalisation/unvowelised]**: This represents the fundamental approach when implementing *waqf*. It entails a complete cessation of vocalisation.
- 2) **Rawm [vowel reduction/elision]**: It entails the partial pronunciation of the last grapheme of the word at which *waqf* is being applied. The duration of this partial pronunciation amounts to one-third of a *ḥarakah* [vowelisation], with the remaining two-thirds of the *ḥarakah* being inaudible. Rawm is employed in the following scenarios:<sup>41</sup>
  - a) **Maḍmūm**: For example: [وَمِنْ حَيْثُ].
  - b) **Marfūʿ**: For example: [بَلْ هُوَ قُرْآنٌ مَّجِيدٌ].
  - c) **Maksūr**: As in: [هُؤُلَاءِ].
  - d) **Majrūr**: As in: [مِنْ عَذَابٍ أَلِيمٍ].
- 3) **Ishmām [performed assimilation and devocalisation of the first]**: It refers to the rounding of the lips immediately following the pronunciation of the *sukūn*, resembling the pronunciation of the grapheme “*wāw*” and indicating a *ḍammah*. Consequently, *ishmām* is exclusively applied to *maḍmūm* and *marfūʿ* graphemes and is not employed with *maksūr* or *majrūr* graphemes. This limitation arises from the fact that *ishmām* signifies the *ḥarakah* of *ḍammah* and the state of *rafʿ*.

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<sup>41</sup> The *qurrāʾ* mention that *rawm* constitutes one third of a *ḥarakah*. At times, it is also referred to as *ikhtilās*, *ikhfāʿ al-ḥarakah* and *ikhfāʿ al-ṣawt bi al-ḥarakah*.

The acquisition of knowledge pertaining to *rawm* and *ishmām* is exclusively attainable through the process of *mushāfahah* [direct instruction or guidance]. However, it is imperative to underscore that *rawm* and *ishmām* find no sanction in the ensuing circumstances:

- 1) When the feminine *tā'*, which serves as the point of *waqf*, subsequently transforms into a *ha'* due to the act of stopping, as exemplified in the word الْحَيَّةِ.

However, when *waqf* is applied due to *rasm* [orthography] upon a feminine *tā'*, *rawm* and *ishmām* are permissible, provided it is not in the state of being *manṣūb*. For instance, consider the phrase وَرَحْمَةُ رَبِّكَ خَيْرٌ مِّمَّا يَجْمَعُونَ.

- 2) In instances where a grapheme remains *sākin* [non-vocalised] in *waṣl* mode, such as in the phrase أَفَلَا تَنْهَرُونَ.
- 3) When a grapheme undergoes *mutaḥarrik* [vocalisation] in *waṣl* mode with a temporary *ḥarakah* [vowel], as illustrated in the phrase فُجِّمِ اللَّيْلَ.
- 4) When a grapheme, during *waṣl* mode, becomes *mutaḥarrik* with a *fatḥah* or the state of *naṣb* [accusative case] and is not *munawwan*, as exemplified in the word الْعَالَمِينَ.
- 5) Regarding *hā' al-ḍamīr*, scholars hold divergent views. Many unequivocally permit it, as documented in the *Taysīr*. Conversely, some categorically prohibit it, aligning with what is documented in the *Shāṭibiyyah*, as per al-Dānī's mention in sources beyond the scope of the *Taysīr*.

Furthermore, additional clarifications have been provided by certain scholars. They maintain that *rawm* and *ishmām* are not permissible if they are preceded by:

- a) A *dammah*, as seen in [يَعْلَمُهُ].
- b) A *wāw sākinah*, as in [وَلِيَرِضْوَهُ].
- c) A *kasrah*, as exemplified by [بِهِ].
- d) A *yā' sākinah*, as observed in [إِلَيْهِ].

In the absence of any of the afore-mentioned conditions, both *rawm* and *ishmām* are permissible.<sup>42</sup>

In addition, Ibn al-Jazarī stated in the *Nashr*: “In my view, this represents the most equitable perspective.”

The benefit of *rawm* and *ishmām* lies in elucidating the specific *ḥarakah* at which *waqf* is being employed in *waṣl* mode.<sup>43</sup>

<sup>42</sup> For instance, if a *fathah* precedes it, as in [أَلَنْ تُخَلِّفَهُ], or if an *alif* appears before it, as in [وَهَدَنَهُ], or if an original *sukūn* appears before it, as in [عَنَّهُ].

<sup>43</sup> **Textual Evidence:** al-Samannūdī states:

كَذَا يُرَامُ عِنْدَ ذِي رَفْعٍ وَضَمٍّ	وَالْأَصْلُ فِي التَّوْفِيفِ السُّكُونُ وَيُشَمُّ
هَذَيْنِ فِي نَصْبٍ وَقَفَّحٍ حُظْلًا	وَرُمَ لَدَى جَرٍّ وَكُسْرٍ وَكَلًّا
عَارِضَ تَحْرِيبِكِ كَلَيْهِمَا نَفْوًا	وَعِنْدَ هَا أَنْتَى وَمِيمِ الْجَنْجِجِ أَوْ
دَعُ بَعْدَ يَا وَالْوَاوِ أَوْ كُسْرٍ وَضَمٍّ	وَالْخُلْفِ فِي هَاءِ الضَّمِيرِ وَالْآتَمِّ

## The Methodology of Applying Waqf on Madd

When *waqf* is applied on a *madd ʿarīḍ li al-sukūn*, it can be categorised into the following types:

- 1) **Manṣūb**: Such as **الْكُفَّارِ**. **Maftūh**: Such as **الْعَالَمِينَ**. These can have one of three durations: *qaṣr*, *tawassuṭ*, or *madd*, all of which are read with *iskān*.
- 2) **Majrūr**: For instance, **بِقَرِيبٍ**. **Maksūr**: As seen in **إِنْ هَذَا لَسَجْرٌ**. These have four *awjuh* [options in recitation]: *qaṣr*, *tawassuṭ*, *madd* [all with *iskān*], and the application of *rawm* with *qaṣr*. It is important to note that this allowance for *rawm* with *qaṣr* is specific to *riwāyah* with *rawm*, which maintains the same ruling during both *waqf* and *waṣl* modes.
- 3) **Marfūʿ**: Such as **مَجِيدٌ**. **Maḍmūm**: For instance, **مِنْ قَبْلُ**. These present seven possible *awjuh*: *qaṣr*, *tawassuṭ*, *madd* [all with *iskān*], the same variations for *ishmām*, and finally, *rawm* with *qaṣr*.

In the event of stopping on a word containing a *ḥarf līn* [diphthong], all the aforementioned *awjuh* are applicable, except for *rawm*. Specifically, the duration of *rawm* with *qaṣr* will not be equivalent to two *ḥarakāt* but rather shorter than that of *madd ṭabīʿī*. Mastery of this distinction can only be attained *mushāfahatan* [through direct instruction]. Illustrative examples include: **الْبَيْتِ** and **وَلَا خَوْفٌ**.

Furthermore, when *waqf* is imposed on a *madd muttaṣil*, it engenders the following scenarios:

- 1) **Manṣūb**: As in, **وَالسَّمَاءِ**. **Maftūh**: Such as **شَاءَ**. These situations yield three *awjuh*:
  - a) *Tawassuṭ* [four *ḥarakāt*/four morae] with *iskān*.
  - b) *Tawassuṭ* [five *ḥarakāt*/five morae] with *iskān*.
  - c) *Madd* [six *ḥarakāt*/six morae] with *iskān*.

2) **Majrūr**: as seen in, [مِنَ السَّمَاءِ]. **Maksūr**: as in, [أُولَآءِ]. These situations yield five *awjuh*:

- a) *Tawassuṭ* [four *ḥarakāt*/four morae] with *iskān*.
- b) *Tawassuṭ* [five *ḥarakāt*/five morae] with *iskān*.
- c) *Tawassuṭ* [four *ḥarakāt*/four morae] with *rawm*.
- d) *Tawassuṭ* [five *ḥarakāt*/five morae] with *rawm*.
- e) *Madd* [six *ḥarakāt*/six morae] with *iskān*.

3) **Marfū'**: as in, [السُّفَهَاءِ]. **Maḍmūm**: as found in, [وَيْسَمَاءِ]. These situations yield eight *awjuh*:

- a) *Tawassuṭ* [four *ḥarakāt*/four morae] with *iskān*.
- b) *Tawassuṭ* [five *ḥarakāt*/five morae] with *iskān*.
- c) *Madd* [six *ḥarakāt*/six morae] with *iskān*.
- d) *Tawassuṭ* [four *ḥarakāt*/four morae] with *ishmām*.
- e) *Tawassuṭ* [five *ḥarakāt*/five morae] with *ishmām*.
- f) *Madd* [six *ḥarakāt*/six morae] with *ishmām*.
- g) *Tawassuṭ* [four *ḥarakāt*/four morae] with *rawm*.
- h) *Tawassuṭ* [five *ḥarakāt*/five morae] with *rawm*.

When *waqf* is imposed on a *madd lāzim*, it results in the following *awjuh*:

- 1) **Manṣūb**: As in [صَوَافٍ], this entails *madd* lasting six *ḥarakāt* with *iskān*.
- 2) **Majrūr**: For example, [عَيْرٌ مُضَارٌّ], presents two possible *awjuh*:
  - a) A *madd* lasting six *ḥarakāt* with *iskān*.
  - b) A *madd* lasting six *ḥarakāt* with *rawm*.
- 3) **Marfū'**: Illustrated by [وَلَا جَانٌّ], offers three *awjuh*:
  - a) A *madd* lasting six *ḥarakāt* with *iskān*.
  - b) A *madd* lasting six *ḥarakāt* with *ishmām*.
  - c) A *madd* lasting six *ḥarakāt* with *rawm*.

When a *madd munfaṣil* coincides with a *madd muttaṣil*, whether they are *manṣūb* or *maftūḥ*, as exemplified by *كَلَّمَ أَضَاءَ*, four *awjuh* arise:

- 1) When the *madd munfaṣil* is prolonged for the duration of four *ḥarakāt*, the *madd muttaṣil* can be prolonged for the duration of four or six *ḥarakāt*, both with *iskān*.
- 2) When the *madd munfaṣil* is prolonged for the duration of five *ḥarakāt*, the *madd muttaṣil* can be prolonged for the duration of five or six *ḥarakāt*, both with *iskān*.

If a *madd munfaṣil* coincides with a *madd muttaṣil*, whether they are *majrūr* or *maksūr*, as illustrated by *عَلَى هَوْلَاءَ*, six *awjuh* emerge:

- 1) When the *madd munfaṣil* is prolonged for the duration of four *ḥarakāt*, the *madd muttaṣil* is prolonged for the duration of four *ḥarakāt*, with either *iskān* or *rawm*, and for six *ḥarakāt* with *iskān*.
- 2) When the *madd munfaṣil* is prolonged for the duration of five *ḥarakāt*, the *madd muttaṣil* is prolonged for the duration of five *ḥarakāt*, with either *iskān* or *rawm*, and for six *ḥarakāt* with *iskān*.

If a *madd munfaṣil* coincides with a *madd muttaṣil*, whether they are *maḍmūm* or *marfūʿ*, as portrayed in *كَمَاءَ أَمِنَ السُّفَهَاءَ*, ten *awjuh* emerge:

- 1) When the *madd munfaṣil* is prolonged for the duration of four *ḥarakāt*, the *madd muttaṣil* is prolonged for the duration of four *ḥarakāt*, with either *iskān*, *rawm*, or *ishmām*, and for six *ḥarakāt*, with either *iskān* or *ishmām*.
- 2) When the *madd munfaṣil* is prolonged for the duration of five *ḥarakāt*, the *madd muttaṣil* is prolonged for the duration of five *ḥarakāt*, with either *iskān*, *rawm*, or *ishmām*, and for six *ḥarakāt*, with either *iskān* or *ishmām*.

When a *madd munfaṣil* or a *madd muttaṣil* encounters a *madd ‘āriḍ*:

- 1) If a *madd muttaṣil* meets with a *madd ‘āriḍ li al-sukūn* for instance, وَأُولَئِكَ مِنْ الصَّالِحِينَ, it yields six *awjuh*:
  - a) When the *madd muttaṣil* is prolonged for the duration of four *ḥarakāt*, the *madd ‘āriḍ* is either read with *qaṣr*, *tawassuṭ*, or *ṭūl*, all with *iskān*.
  - b) When the *madd muttaṣil* is prolonged for the duration of five *ḥarakāt*, the *madd ‘āriḍ* is either read with *qaṣr*, *tawassuṭ*, or *ṭūl*, all with *iskān*.

**Note:** The same *awjuh* applies when a *madd munfaṣil* meets a *madd ‘āriḍ*.

When a *madd līn* encounters a *madd ‘āriḍ*:

- 1) If the *madd ‘āriḍ* precedes the *madd līn*, for example: أَسْطِيزُ الْأَوْلِيَيْنِ وَهُمْ يَنْهَوْنَ, it results in six possible *awjuh*:
  - a) *Qaṣr* in both *madd ‘āriḍ* and *madd līn*.
  - b) *Tawassuṭ* in the first *madd ‘āriḍ* with either *tawassuṭ* or *qaṣr* in the second *madd līn*.
  - c) *Madd* in the first *madd ‘āriḍ* with either *ṭūl*, *tawassuṭ*, or *qaṣr* in the second *madd līn*.
- 2) If the *madd līn* precedes the *madd ‘āriḍ*, for instance: ذَلِكَ الْكِتَابُ لَا رَيْبَ فِيهِ \* هُدًى لِّلْمُتَّقِينَ, it also yields six possible *awjuh*:
  - a) *Qaṣr* in the first *madd līn* with either *qaṣr* or *tawassuṭ* or *ṭūl* in the second *madd ‘āriḍ*.
  - b) *Tawassuṭ* in the first *madd līn* with either *tawassuṭ* or *ṭūl* in the second *madd ‘āriḍ*.
  - c) *Madd* in both the *madd līn* and the *madd ‘āriḍ*.

## Initiating a Recitation with a Hamzat al-Waṣl

A *hamzat al-waṣl* may manifest within a *fiʿl* [verb], *ism* [noun], or a *ḥarf* [particle] and its regulations are delineated as follows:

### 1) In the Case of a Fiʿl [Verb]:

- a) If a *hamzat al-waṣl* appears in a verb where it is *maḍmūm al-thālith*<sup>44</sup>, and the *ḍammah* is permanent, as exemplified in *أَعْبَدُوا*, then the *hamzat al-waṣl* is read with a *ḍammah*.
- b) If the third grapheme in the verb bears a *ḍammah* and this *ḍammah* is temporary, then the *hamzat al-waṣl* is read with a *kasrah*. This particular scenario occurs exclusively in five verbs within the Qurʾān: *أَتُّنُوا*, *أَمُشُوا*, *أَمَضُوا*, *أَبْنُوا*, *أَقْضُوا*.
- c) If the third grapheme in the verb is either *maftūḥ* or *maksūr*, as observed in *أَضْرِبْ*, then the *hamzat al-waṣl* is read with a *kasrah*.

### 2) In the Case of a Ism [Noun]:

- a) If a *hamzah al-waṣl* appears in the *maṣādir*<sup>45</sup>, for instance *أَفْتَرَاءً*, and *أَسْتِغْفَارًا*, then it *hamzat al-waṣl* is read with a *kasrah*.
- b) If it is *muʿarraf bi al-lām* [definite form], for example, *أَلْحَمْدُ*, then the *hamzat al-waṣl* is read with a *fathḥah*.
- c) When a *hamzat al-waṣl* appears in any of the ten nouns that contain it, then it is read with a *kasrah*. Notably, only seven of these nouns are found in the Qurʾān: *أَسْمٌ*<sup>46</sup>, *أَنْتَيْنِ*, *أَنْتَيْنِ*, *أَمْرًا*, *أَمْرًا*, *أَمْرًا*, *أَبْنًا*.

<sup>44</sup> *Maḍmūm al-thālith* is when the third grapheme of a verb is vowelised with a *ḍammah*.

<sup>45</sup> *Maṣādir* is a noun in the superlative form.

<sup>46</sup> The remaining three are: *أَيْمٌ*, which is used to express an oath, and an additional *nūn* may be attached to it. The word *أَسْتِغْفَارًا* denotes the anatomical reference to the anus. Lastly, the word *أَبْنٌ* incorporates an additional *mīm* [according to linguistic usage] within the term *أَبْنٌ*. Furthermore, some linguists have included *أَلٌ*, *mawṣūlah* as well.

## The Hamzat al-Istifhām Conjoined with an Alif al-Waṣl

Concerning the *hamzat al-istifhām*, when it is conjoined with an *alif al-waṣl*, the second *alif* is omitted, leaving the first *alif* in a *maftūḥ* state. This linguistic phenomenon is observed in the Qurʾān, specifically in seven instances:

- 1) *Sūrat al-Baqarah*.
- 2) *Sūrah Maryam*.
- 3) *Sūrah Sabaʿ*.
- 4) *Sūrat al-Ṣāffāt*.
- 5) *Sūrah Ṣād*.
- 6) *Sūrah Ṣād*.
- 7) *Sūrat al-Munāfiqūn*.

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**Textual Evidence:** Ibn Jazarī states:

إِنْ كَانَتْ نَالَتْ مِنَ الْفِعْلِ يَضَمُّ  
الْأَسْمَاءَ غَيْرَ السَّلَامِ كَسُرِّهَا وَفِي  
وَأَمْرَاءٍ وَأَسْمَاءٍ مَعَ اثْنَتَيْنِ

وَأَبْدَأَ بِهِمْ زِلْزَالِ مِنَ فِعْلِ يَضَمُّ  
وَأَكْسِرُهُ حَالَ الْكُسْرِ وَالْفَتْحِ وَفِي  
أَبْنٍ مَعَ ابْنَتِ امْرِيٍّ وَاثْنَتَيْنِ

**Textual Evidence:** al-Samannūdī states:

بَدَأَ إِذَا أَصَلَ فِي التَّالِيَةِ ضَمُّ  
فِي «ابْنُوا» مَعَ «ابْنُوا نِي» مَعَ «ابْنُوا» «افْضُوا إِلَيَّ»  
وَفَتْحَهَا مَعَ لَامِ عَرَفٍ أُخِذَ  
لِاسْمِ الْفُسُوفِ فِي اخْتِيَارِ قَصْدَا  
وَإِثْنَتَيْنِ وَأَسْمَاءٍ وَأَمْرِيٍّ وَأَمْرَاءٍ

وَهَمْزَةُ الْوَصْلِ مِنَ الْفِعْلِ تَضَمُّ  
وَجِيئَتْهَا بِعَرَضٍ فَكَسِرَ يَأْخِذِي  
وَكَسِرُهَا فِي الْفَتْحِ وَالْكَسْرِ كَدَا  
وَأَبْدَأَ بِهِمْ زِلْزَالِ فِي ابْنَادَا  
وَأَبْنِيًّا وَابْنَيْنِ وَابْنَتِ

## The Rules Governing Hamzat al-Waṣl occurring with a Hamzat al-Qaṭʿ

This phenomenon occurs in phrases such as **الَّذِي أُؤْتِمِنَ** and presents two scenarios:

- 1) **Integrating the Verb with the Preceding Word:** In this instance, the *hamzat al-waṣl* is omitted, and the *hamzat al-qaṭʿ* remains *sākinah* [unvocalised].
- 2) **Initiating from the Verb:** In this instance, the *hamzat al-waṣl* retains its pronunciation, while *hamzat al-qaṭʿ* transforms into a grapheme of *madd* of the exact phonetic nature as the preceding vowel. The pronunciation of *hamzat al-waṣl* is contingent upon the vowelisation of the third grapheme in the verb, as previously delineated:
  - a) If the third grapheme of the verb is *maḍmūm* with a permanent *ḍammah*, the *hamzat al-waṣl* is read with a *ḍammah*, and the *hamzat al-qaṭʿ* [which is *sākin*] changes into a *wāw maddiyyah*. For example:  
[أُؤْتِمِنَ]
  - b) If the third grapheme of the verb is *maḍmūm* with a temporary *ḍammah*, the *hamzat al-waṣl* is read with a *kasrah*, and the *hamzat al-qaṭʿ* [which is *sākin*] changes into a *yāʾ maddiyyah*, as observed in:  
[أُؤْتُونِي].
  - c) If the third grapheme of the verb is *maftūḥ*, the *hamzat al-waṣl* is read with a *kasrah*, and the *hamzat al-qaṭʿ* [which is *sākin*] changes into a *yāʾ maddiyyah*, as seen in: [أُؤْدُنْ لِي].

## The Beautification of Individual Graphemes

The mastery of Tajwīd involves a fundamental approach that necessitates the meticulous examination of each individual grapheme. This meticulous study forms the foundation for achieving proficiency in the pronunciation of all graphemes collectively. Those aspiring to attain the esteemed status of reciters and Tajwīd practitioners should focus their attention on this specific chapter. It serves as a training ground where individuals can cultivate the ability to analyse each grapheme in isolation, considering factors such as its *makhraj* [articulation point], *ṣifāt lāzimah* [intrinsic characteristics], and *ṣifāt ʿarīḍah* [circumstantial characteristics].

### The Hamzah [ء]:

- 1) **Its Makhraj:** It is situated in the remote part of the lower throat, farthest away from the mouth's opening.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Jahr*, *Shiddah*, *Istifāl*, and *Infitāḥ*.

**Note:** It must be articulated with ease, devoid of any exaggeration or undue difficulty, ensuring that the reciter executes the *hamzah* without sensing any exertion in their recitation. Due to the inherent weightiness of the *hamzah*, particular care must be taken when enunciating it with a *kasrah* or *ḍammah*, both of which impose a heavier articulation. This is exemplified in phrases such as *وَالْأَرْضُ أُعِدَّتْ* |, and *وَالْحِجَارَةُ أُعِدَّتْ* |.

Moreover, the reciter must not become lax when encountering multiple *hamzahs* within a single word or across two words, as in the case of *هُؤُلَاءِ* | *ءِالهِةَ*. This applies equally when the *hamzah* appears after two *musdhaddad* graphemes, for instance, *السَّيِّ وَلا* |, and particularly when stopping on a *hamzah* that is not a grapheme of *madd*. For example: *دِفْءٌ* |.

## The Alif (ا):

- 1) **Its Makhraj:** The *alif* is a phoneme that exists solely as a sound in the air and does not rely on any specific articulation point within the mouth, akin to the concept of breath. Its *makhraj* is attributed to the *jawf* [the oral cavity encompassing the empty space in the mouth and throat].
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Rikhwah, Istifāl, Infitāḥ and Khafiyy.*

**Note:** In instances where there is neither a *hamzah* nor a *sukūn* succeeding an *alif*, it is imperative to accord it as a grapheme facilitating *madd* or *tamkīn* without introducing any additional prolongation extending beyond six *ḥarakāt* or diminishing its duration. This principle holds true, especially when certain Arabic alphabet graphemes [*ḥurūf al-muqatta'āt*] appear at the beginning of a particular *suwar*, such as the *rā'* in (الر), or when it substitutes a *tanwīn* [nunation] and changes into an *alif* when applying *waqf*, as exemplified in: (بِنَاءً).

## The Bā' (ب):

- 1) **Its Makhraj:** The convergence of the lips.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Shiddah, Istifāl, Infitāḥ and Qalqalah.*

**Note:** When the grapheme *bā'* appears alongside a *fā'* or a *wāw*, it is imperative to enunciate it distinctly. Examples include (وَأِنْ تَعْجَبْ فَعَجَبٌ) and (فَلْيَكْتُبْ وَلْيُمْلِلْ). Similarly, when the grapheme *bā'* repeats itself consecutively, it must be articulated clearly to avoid *idghām*, as seen in (لَذَهَبَ بِسَمْعِهِمْ).

Furthermore, this pronunciation must maintain a level of *tarqīq* even if the *bā'* is in close proximity or adjacent to a *mufakh-kham* grapheme, as in (وَبَصَلِهَا).

However, the *bā'* must not be read with such excessive *tarqīq* that it resembles *imālah*.

Moreover, the quality of *shiddah* – coupled with *qalqalah* – must be maintained when stopping on a *bā'*, as demonstrated in [تَبَّتْ يَدَا أَبِي لَهَبٍ وَتَبَّ].

Additionally, due care must be taken to avoid reading the *bā'* with *ghunnah* [nasalisation] or generating any sound resembling *khayshūm* [as in the sound of the grapheme *mīm*]. This precaution is especially crucial when the *bā'* is *mushaddad*, as in [رَبِّ الْعَالَمِينَ]. When encountering a *bā' sākinah* [quiescent *bā'*], the rules of *qalqalah* must be meticulously observed without excessive exertion, as an overly pronounced *qalqalah* may suggest that *bā'* is *mutaḥarrik*. This principle applies to all the graphemes that are subject to *qalqalah*; excessive emphasis on *qalqalah* might mislead the listener into thinking that the *qalqalah* grapheme is *mutaḥarrik*.

#### The Tā' [ت]:

- 1) **Its Makhraj:** Gingival Contact with the Central Incisors: The tip of the tongue, when touching the gum line of the upper central incisors.
- 2) **It possesses the following Şifāt Lāzimah:** *Hams*, *Shiddah*, *Istifāl* and *Infitāḥ*.

**Note:** It is imperative to enunciate the grapheme *tā'* clearly in the following instances:

- a) When the *tā'* appears alongside a *ṭā'*, one must exercise caution to ensure clarity in its pronunciation, specifically regarding its characteristics of *hams* and *tarqīq*. For example: [فَإِنْ اسْتَظَعْتَ].
- b) Similarly, when the *tā'* appears alongside a *qāf*, the same precautionary measure regarding its clarity must be observed. For example: [فَلِمَ تَقْتُلُونَ].

Notably, failure to enunciate the *tā'* clearly may lead it to resemble a *ṭā'* in both of the afore-mentioned cases.

- c) Proper pronunciation of the *tashdīd* on a *tā'* must be ensured, as in:   
[فَمَا رَجَحْتُ تَجَارَتُهُمْ].
- d) When the *tā'* repeats itself consecutively, as in [تَتَجَافَى], it must be read clearly and distinctly.
- e) When a *dāl* follows a *tā'*, as in [وَأَعْتَدْنَا], caution must be exercised to avoid the *tā'* from being mispronounced as a *dāl*.

Furthermore, due care must be taken to prevent any remnants of the graphemes *sīn* and *zāy* from influencing the pronunciation of the grapheme *tā'*.

#### The Thā' [ث]:

- 1) **Its Makhraj:** The tip of the tongue establishes contact with the edge of the upper central incisors.
- 2) **It possesses the following Şifāt Lāzimah:** *Hams*, *Rikhwah*, *Istifāl* and *Infitāh*.

**Note:** The flow of breath and the *şifah* of *hams* within the grapheme *thā'* must not be overlooked. This is to prevent the *thā'* from resembling the sound of a *dhāl*. The *şifah* of *hams* must be retained when the grapheme *thā'* repeats itself consecutively, as in [ثَالِثٌ ثَلَاثَةٌ]. Additionally, when applying *waqf* on a *thā'*, as in [وَمِنَ الْأَجْدَاثِ], the *şifah* of *hams* must also be maintained.

### The Jīm [ج]:

- 1) **Its Makhraj:** Encompasses the midpoint of the tongue's contact with the upper palate.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Shiddah, Istifāl, Infitāḥ* and *Qalqalah*.

**Note:** Caution must be exercised under the following circumstances concerning the grapheme *jīm* in order to prevent any mispronunciation:

- a) When the *jīm* appears alongside a *tā'*, as the *tā'* has the characteristic of *hams*, vigilance is required to prevent the *jīm* appearing alongside a *tā'* from resembling a *shīn* due to the *hams* of the *tā'*. For instance, in the word [فَاجْتَبَهُ].
- b) When it appears alongside a *dāl*, similar caution is necessary to avoid it from resembling a *shīn*. An example is [مِنَ الْأَجْدَاثِ].

Furthermore, the preservation of its characteristics must also be maintained when the *jīm* is *mushaddad* or repeats itself consecutively, as seen in [حَبَبْتُمْ].

Additionally, when a *zāy* or a *sīn* appears alongside *jīm*, it must not be read hastily in order to prevent any confusion or distortion between *zāy* and *sīn* and vice versa. For instance, in [رَجَسًا إِلَىٰ رَجْسِهِمْ] and [رَجْرًا مِّنَ السَّمَاءِ].

### The Ḥā' [ح]:

- 1) **Its Makhraj:** *Wasat al-ḥalq* [Glottis Region], signifies the middle region of the throat.
- 2) **It possesses the following Şifāt Lāzimah:** *Hams, Rikhwah, Istifāl* and *Infitāḥ*.

**Note:** In the presence of any other throat graphemes alongside the grapheme ḥā', it is essential to ensure a clear pronunciation of the ḥā' in the following circumstances:

- a) Particularly when it appears alongside an 'ayn, as seen in the example زُحْرِحَ عَيْنِ [النَّارِ].
- b) Also, when it appears alongside a hā', as found in وَسَبَّحَهُ لَيْلًا.
- c) Similarly, when it repeats itself consecutively, as observed in لَا أَبْرِحُ حَتَّى.
- d) Additionally, when it appears alongside a *mufakh-kham* grapheme, maintaining *tarqīq* of the ḥā' is essential, as exemplified by أَحَطْتُ.

#### The Khā' [خ]:

- 1) **Its Makhraj:** *A'lā al-ḥalq* [Supraglottis Region], represents the uppermost throat section closest to the mouth.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Hams, Rikhwah, Isti'lā' and Infitāḥ.*

**Note:** When the grapheme khā' is adjacent to a *shīn* or a *tā'*, it is imperative to read the *khā'* clearly as to prevent any resemblance to a *ghayn*, as found in the phrase وَلَا تَخْشَى.

At the same time, one must exercise caution not to apply *tarqīq* to the *khā'* nor overemphasize its *tafkhīm* to the point of it being considered objectionable.

## The Dāl [د]:

- 1) **Its Makhraj:** *A'lā al-ḥalq* [Supraglottis Region], represents the uppermost throat section closest to the mouth.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Jahr, Shiddah, Istifāl, Infitāḥ* and *Qalqalah*.

**Note:** Caution must be exercised when articulating the grapheme *dāl* in the following scenarios:

- 1) When the *dāl* appears alongside a *lām*, it must be read clearly to avoid *idghām*, as in لَقَدْ لَقِينَا. [لَقَدْ لَقِينَا].
- 2) Similarly, when it appears alongside a *nūn*, as in قَدْ نَرَى, it must be pronounced distinctly.
- 3) Generally, the *dāl* is read with *ith-hār*, especially when it is *sākin* and followed by *qalqalah* to prevent it from resembling a *tā'*, for example, يَدْخُلُونَ.
- 4) Its *ṣifāt* must be maintained when it repeats itself or is *mushaddad*, as in مُمَدَّدَةٌ.
- 5) When it is *mushaddad*, one must avoid reading it with *tafkhīm*, which is considered an error, as it may resemble a *tā'*. For example, يَوْمَ الدِّينِ.
- 6) Some reciters tend to pronounce the *dāl* with the extreme tip of the tongue rather than the full tip, which brings the pronunciation closer to the uvula, constituting a *lahn* [error].

## The Dhāl [ذ]:

- 1) **Its Makhraj:** *Alā al-ḥalq* [Supraglottis Region], represents the uppermost throat section closest to the mouth.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Jahr, Rikhwah, Istifāl* and *Infitāḥ*.

**Note:** Caution must be exercised in enunciating the grapheme *dhāl* in the following scenarios:

- 1) When *dhāl* appears adjacent to a *rāʾ*, it is imperative to articulate it distinctly and employ *tarqīq* to prevent it from morphing into a *ṭhāʾ*, which would alter the meaning of the word. For instance, in the phrases *يَحْدُرُ الْأَخْرَةَ* and *إِنَّ عَذَابَ* *رَبِّكَ كَانَ مَحْدُورًا*.
- 2) Similarly, when *dhāl* is juxtaposed with a *nūn*, precautions must be taken to prevent *idghām*. For example, in the word *أَخَذْنَا*.
- 3) Caution is warranted when *dhāl* is positioned alongside a *kāf*, as an oversight might result in it resembling a *thāʾ*. For instance, in *وَأَذْكُرَنَّ مَا يُتْلَى*.
- 4) Excessive exhalation while pronouncing *dhāl* may inadvertently cause it to resemble a *thāʾ*.
- 5) Just as one refrains from reading the *dhāl* with *tafkhīm* as to prevent it from resembling a *ṭhāʾ*, an equivalent degree of caution must be exercised with *tarqīq* of the *dhāl* as to avoid the sound inclining towards an *imālah*.

## The Rā' ر:

- 1) **Its Makhraj:** The tip of the tongue, including its upper surface, or rather the top of the tongue, engages with the upper central and lateral incisors.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Tawassūt, Istifāl, Infitāh, Inḥirāf* and *Takrār*.

**Note:** The grapheme *rā'* is characterised by having two *ḥarakāt*, primarily due to its repetition and the application of *waqf*, which enhances its clarity. *Takrār* is an intrinsic attribute of the *rā'* based on research. However, it is important not to excessively emphasise *takrār* to the extent that it suggests the presence of multiple *rā's* in a single pronunciation, as this constitutes a *lahn* [error].

The correct manner of pronouncing the *rā'* involves the tongue making a single contact with its *makhraj* without sticking to it, as excessive contact could result in it resembling the sounds of *ghayn* or a thick *lām* with *taghlīṭh*. Forcefully pushing the tongue against the *makhraj* must also be avoided, as this morphs a *ṭā'*. This is especially pertinent when the *rā'* is sākin.

When the *rā'* is *mushaddad*, it is equivalent to two graphemes. However, when it is *mutaḥarrik*, there is no issue with its pronunciation.

To pronounce a *rā'* with *tarqīq*, one must slightly move the tip of the tongue toward the throat while utilising the upper palate. The tongue must make less contact with the palate compared to when the *rā'* is read with *tafkhīm*. The tongue is lowered to create space and avoid constricting the sound between the tongue and the palate, allowing for an emptier sound.

For *tafkhīm*, increase the use of the tip of the tongue compared to *tarqīq*. The tongue must be slightly closer to the front of the mouth while touching the upper palate, creating a more stretched-out position. This confines the sound between the tongue and the palate, producing *tafkhīm*.

When *rā'* appears juxtaposed to a *nūn*, a clear enunciation of the *rā'* is essential to avoid *idghām*. For example: [وَأَصْبِرْ نَفْسَكَ]. This precaution also applies when *rā'* is adjacent to a *lām* due to the close proximity of their *makhraj*, as seen in [وَيَغْفِرْ لَكُمْ]. In cases where the *rā'* is *mushaddad* or repeated consecutively, it must not be pronounced hastily, as in [مُحَرَّرًا]. Additionally, this precaution must be exercised during *waqf*. For example, in the phrase [عَيْرٌ مُضَارًّا].

### The Zāy [ز]:

- 1) **Its Makhraj:** Positioned between the tip of the tongue and both upper and lower central incisors, a slight gap exists with the tongue slightly elevated above the lower central incisors.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr*, *Rikhwah*, *Istifāl*, *Infitāḥ* and *Şafīr*.

**Note:** When the *zāy* is *sākin*, the subsequent grapheme must be pronounced distinctly, whether the subsequent grapheme shares the qualities of *hams* or *jahr*. This precaution is necessary to prevent the *zāy* from being pronounced as a *sīn*. This phenomenon is attributed to the presence of shared qualities, including the *şifah* of *şafīr* and other characteristics common to both the *zāy* and the *sīn*. For instance, consider words like [مَا كُنْزُكُمْ] and [يُزْجِي سَحَابًا].

### The Sīn [س]:

- 1) **Its Makhraj:** Positioned between the tip of the tongue and both upper and lower central incisors, a slight gap exists with the tongue slightly elevated above the lower central incisors.
- 2) **It possesses the following Şifāt Lāzimah:** *Hams*, *Rikhwah*, *Istifāl*, *Infitāḥ* and *Şafīr*.

**Note:** When the *sīn* is *sākin* and is juxtaposed to any of the graphemes of *itbāq*, it is imperative to pronounce it distinctly and at a measured pace. This precaution is

essential to prevent it from being enunciated as a *ṣād*. For example, consider the word *مَسْطُورًا*.

Similarly, when the *sīn* is *ṣākin* and appears alongside a *jīm*, it must be pronounced carefully to avoid it from being morphed as a *zāy*. For example, consider the word *إِسْجَرُونَ*. This phenomenon is attributed to the shared quality of *jahr* between the *zāy* and the *jīm*.

Likewise, when the *sīn* is *ṣākin* and is adjacent to the grapheme *rāʾ*, it must be pronounced distinctly to prevent it from resembling a *ṣād*. For example, consider the word *أَسْرَهُمْ*.

Caution must also be exercised when the *sīn* is *mushaddad* or repeated consecutively. For example, consider the phrase *أَقَمْنَا أَسْسًا*.

### The Shīn [ش]:

- 1) **Its Makhraj:** Encompasses the midpoint of the tongue's contact with the upper palate.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Hams, Rikhwah, Istifāl, Infitāḥ and Tafash-shī*.

**Note:** The characteristic of *tafash-shī* must be enunciated distinctly under the following conditions:

- 1) When the *shīn* is *ṣākin*, as in the word *وَلَا تَنْتَرُوا*.
- 2) When it is *mushaddad*, as seen in *بَشِّرْنَاكَ*.
- 3) When it appears alongside a *jīm*, as found in *شَجَرٍ بَيْنَهُمْ*.
- 4) When it follows a *lām al-taʿrīf* [ال], as observed in *الشَّمْسُ*.

It is important to note that the *shaddah* must be articulated clearly in all graphemes considered *shamsiyyah* when they appear after a *lām al-ta'rif*, without overemphasis.

### The *Ṣād* (ص):

- 1) **Its Makhraj:** Positioned between the tip of the tongue and both upper and lower central incisors, a slight gap exists with the tongue slightly elevated above the lower central incisors.
- 2) **It possesses the following *Ṣifāt Lāzimah*:** *Hams, Rikhwah, Isti'ālā', Iṭbāq and Ṣafīr.*

**Note:** When enunciating a *ṣād*, meticulous attention should be given to the following:

- 1) If the *ṣād* appears juxtaposed to a *ṭā'*, it must be pronounced correctly in accordance with the attributes of *iṭbāq* and *isti'ālā'* as to avoid it sounding like a *sīn*. For instance, in the word *المُصْطَفَيْنَ*.
- 2) The *ṣād* must be distinguished from *sīn* since they share the same pronunciation but differ in meaning, as in the word *وَكَمْ قَصَمْنَا مِنْ قَرْيَةٍ*.
- 3) When the *ṣād* is *sākin* and appears alongside a *dāl*, caution must be exercised as to prevent it from being morphed like a *ṭhā'*. For example, in the word *وَتَصَدِيئًا*.
- 4) Similar care must be taken when the *ṣād* is *mushaddad*, as exemplified in *الصَّراطِ*.

## The Ḍād [ض]:

- 1) **Its Makhraj:** *Hāfat al-lisān* [Lateral Margin of the Tongue]: The edge of the tongue when touching the gumline of the upper left molars. The upper left molars' gumline, commonly used, or less commonly, the gumline of the upper right molars, serves as the primary point of contact for the edge of the tongue. A less frequent occurrence involves simultaneous contact with both sides of the molars.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Jahr, Rikhwah, Isti'la', Iṭbāq and Istiṭālah.*

**Note:** It is imperative to exercise the precise articulation and distinct pronunciation of the *ḍād*, as previously elucidated, to prevent it from erroneously resembling a *ṭhā'*, a *ṭā'*, or a *mufakh-kham dāl*, as such an error constitutes a significant phonetic mistake and is considered *lahn jaliyy* [major error].

In addition to the afore-mentioned precautions, caution must be observed in the following scenarios when enunciating the grapheme *ḍād*:

- 1) When it is juxtaposed with a *tā'*, it must be read unrushed and without a *sakt* [textual constraint] to avoid it being misconstrued as a *ṭā'*, as exemplified in the word [عَرَضْتُمْ].
- 2) When it occurs alongside a *ṭā'*, as in [فَمِنْ اضْطَرَّ], a *jīm*, as in [وَإِخْفِضْ جَنَاحَكَ], or a *nūn*, as in [عَرَضْنَا], precaution should be taken to avoid *idghām* with the subsequent grapheme.
- 3) It must be articulated and enunciated with due attention to the characteristic of *istiṭālah* to distinguish it from the *ṭhā'*, thereby preventing any unintended alterations in meaning, as in the word [وَلَا الضَّالِّينَ].
- 4) Similarly, it is imperative to exercise caution and enunciate the *ḍād* clearly and distinctly when it repeats itself consecutively within a single word, such as

وَأَعْضُصُ], or when it appears at the end of one word and is followed by a *ṭhā'* at the beginning of the next word, as in [يَعْصُ الظَّالِمُ]. Additionally, when the *dād* is adjacent to a *dhāl* it must also be enunciated clearly to avoid any confusion, as in [الْأَرْضَ ذُنُولًا].

Furthermore, the grapheme *dād* requires extensive practice and mastery to the extent that it is often associated with the Arabic language itself [*lughat al-dād*]. To attain proficiency in pronouncing the grapheme *dād*, individuals aspiring to do so must diligently practice moving their tongue to its specific *makhraj* until its pronunciation becomes natural.

#### The Ṭā' [ط]:

- 1) **Its Makhraj:** Gingival Contact with the Central Incisors: The tip of the tongue, when touching the gum line of the upper central incisors.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Jahr, Shiddah, Isti'ālā', Iṭbāq and Qalqalah.*

**Note:** In addition to the previously mentioned characteristics, special care should be taken in the following scenarios when pronouncing the grapheme *ṭā'*:

- 1) When the *ṭā'* is *sākin* [unvocalised] and appears juxtaposed to a *tā'*, and *idghām* of the *ṭā'* into the *tā'* is applied, it is imperative to clearly maintain the *ṣifah* of *iṭbāq*, for example, in the word [بَسَطْتَ].
- 2) When it is *sākin*, the *ṣifah* of *qalqalah* must be enunciated clearly without exaggeration to prevent it from resembling a *mutaḥarrik* grapheme. For instance, in the word [يَلْتَقِظُهُ].
- 3) Similarly, when it appears alongside the grapheme *ṣād*, caution must be exercised to prevent it from being pronounced as a *tā'*. For example, in the word [أَصْطَفَى].

### The Ṭā' [ط]:

- 1) **Its Makhraj:** Gingival Contact with the Central Incisors: The tip of the tongue, when touching the gum line of the upper central incisors.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Rikhwah, Isti'lā',* and *Iṭbāq.*

**Note:** In addition to the previously mentioned attributes, caution should be exercised when pronouncing the grapheme *ṭhā'* in the following scenarios:

- 1) The *şifāt* of *iṭbāq* and *isti'lā'* must be pronounced clearly to prevent it from morphing into a *ṭā'* or a *tā'*, especially in words like *أَوْعَظْتَ*. Similarly, when it appears alongside a *fā'*, caution must be exercised to avoid it resembling a *thā'*. For example, in the word *أَنْ أَظْفَرَكُمْ*.
- 2) It must be articulated clearly to distinguish it from a *dhāl*, particularly when its pronunciation alters the meaning of words, given that both graphemes share the same *makhraj*. For instance, in the phrase *وَمَا كَانَ عِظَاءُ رَبِّكَ مَحْظُورًا*.

### The 'Ayn [ع]:

- 1) **Its Makhraj:** *Wasat al-ḥalq* [Glottis Region], signifies the middle region of the throat.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Tawassuṭ, Istifāl,* and *Infitāḥ.*

**Note:** In addition to the afore-mentioned attributes, caution must be exercised when pronouncing the grapheme 'ayn in the following scenarios:

- 1) The 'ayn must be articulated and enunciated effortlessly, with ease, and without any strain to avoid it resembling a retching sound or a grapheme of the *shiddah*, such as a *hamzah*.

- 2) When it appears juxtaposed to any of the remaining graphemes of the throat, it must be read with *ith-hār* [clear articulation], ensuring that the sound of the grapheme *‘ayn* disappears. For example, in the word: *ارْجِعْ إِلَيْهِمْ*. Similarly, the same applies when it appears alongside a grapheme with *hams*, for example, in the word: *إِعْصَارًا*.
- 3) When *idghām* is applied to a similar grapheme like *‘ayn*, it must be pronounced clearly, without any exaggeration. For example, in the phrase: *مَا لَمْ اَسْتَطِعْ عَلَيْهِ*.
- 4) Due care must be observed when the grapheme *‘ayn* repeats itself consecutively, as in the phrase: *أَنْ تَقَعَ عَلَى الْأَرْضِ*.
- 5) It must not be read with *tafkhīm*, as it may cause the *‘ayn* to resemble the sound of graphemes of *isti‘lā’*, resulting in an undesirable sound.

#### **The Ghayn** [غ]:

- 1) **Its Makhraj:** *Wasat al-halq* [Glottis Region], signifies the middle region of the throat.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Rikhwah, Isti‘lā’, and Infitāh.*

**Note:** In addition, when pronouncing the grapheme *ghayn*, it is essential to exercise caution in the following scenarios:

- 1) The *ghayn* must be pronounced and enunciated distinctly without any omission or a gargling sound.
- 2) When it appears alongside any of the throat graphemes, *ith-hār* [clear articulation] must be observed without excessive exaggeration, as found in the phrase *أَفْرِغْ عَلَيْنَا*.

- 3) Caution should be exercised when it appears juxtaposed any grapheme that possesses the characteristic of *hams*, for instance, in [وَتَغْشَىٰ وُجُوهُهُمُ النَّارُ]. This is to prevent it from being resounded as a *khā'*, which is considered a *lahn jaliyy*. Similarly, when it appears alongside a *qāf*, lest it must not be mistaken or morph a *qāf*, as in: [رَبَّنَا لَا تُزِغْ قُلُوبَنَا].
- 4) When the *ghayn* appears alongside its likeness, caution must be exercised to prevent the application of *idghām* or *ikhtilās*, as seen in the phrase [يَبْتِغِ غَيْرًا].
- 5) The *ṣifāh* of *tafkhīm* in the grapheme *ghayn* must be observed, especially when it appears alongside any grapheme read with *tarqīq*. For example: [بَعْثًا  
بَيْنَهُمْ].

#### The Fā' [ف]:

- 1) **Its Makhraj:** Intra-Labial Contact with Upper Central Incisors' Edge: The inner surface of the bottom lip makes contact with the edge of both upper central incisors.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Hams, Rikhwah, Istifāl and Infitāh*.

**Note:** Caution must be exercised when articulating the grapheme *fā'* in the following scenarios:

- 1) When a *fā'* appears alongside a *mīm* or a *wāw*, it is crucial to ensure that the *ṣifāh* of *hams* is distinctly observed. This precaution prevents the sound from being hidden and thus ensures clarity in its articulation and enunciation. For instance, in the phrase [تَلَقَّفْ مَا صَعُورًا].
- 2) The same precaution must be exercised in cases involving the conjunction of *fā'* with the graphemes *qāf* and *wāw*, as exemplified by [ق\* وَالْقُرْآن].

- 3) When it appears juxtaposed to a *bā'*, it is essential to exercise caution to prevent the application of *idghām* or *ikhtilās* between the *fā'* and *bā'*, ensuring their distinct articulation and enunciation, as in **اِخْتَسِفَ بِهِمْ**.
- 4) Likewise, exercise the mentioned precaution when the *fā'* is *mushaddad* or appears consecutively, such as in **حَقَّقَ اللَّهُ عَنْكُمْ**.

Additionally, one must avoid applying excessive pressure on the bottom lip with the upper central incisors when articulating the *fā'*. This action results in a blowing effect as opposed to the desired characteristic of *hams*, and it is deemed unpleasant.

Similarly, be attentive not to overemphasise *tafkhīm*, especially when the *fā'*, which is read with *tarqīq*, appears alongside a grapheme that is read with *tafkhīm*. For example: **صَفْرَاءُ**.

#### The Qāf (ق):

- 1) **Its Makhraj:** Aqṣā al-lisān [Remote Posterior Third of the Tongue]: Denotes the furthest point of the tongue as it contacts the upper palate, aligning with the uvula.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Jahr*, *Shiddah*, *Isti'ālā'*, *Infitāḥ* and *Qalqalah*.

**Note:** Caution must be exercised when articulating the grapheme *qāf* in the following scenarios:

- 1) The characteristics of *jahr* and *isti'ālā'* are read very distinctly to prevent the *qāf* from being mistaken for a *kāf*, which would result in a change in meaning, as found in **فَالْمُورِيَّتِ قَدْحًا**.

- 2) When the *qāf* is *mushaddad* or repeated consecutively, it must be pronounced clearly and read in an unhurried pace to ensure that it is not obscured, as in, **اِحَقَّ قَدْرِهِ**.
- 3) It is considered undesirable to pronounce and enunciate the *qāf* like a *ghayn*.

### The Kāf [ك]:

- 1) **Its Makhraj:** Aqṣā al-lisān [Posterior Third of the Tongue]: Refers to the posterior part of the tongue, reaching the hard palate above it. Not as far back as the *qāf*.
- 2) **It possesses the following Ṣifāt Lāzimah:** *Hams, Shiddah, Istifāl* and *Infitāḥ*.

**Note:** In addition, when pronouncing the grapheme *kāf*, it is essential to exercise caution in the following scenarios:

- 1) The *kāf* must be enunciated with its *hams* attribute and pronounced clearly to ensure that it does not resemble a *qāf*, as in the word **يَكْتُمُونَ**.
- 2) It must also be pronounced distinctly, especially when it is *mushaddad* or repeats itself consecutively, such as in **يُدْرِكُكُمْ**.
- 3) Similarly, when it appears juxtaposed to a *qāf* due to their closeness in *makhraj*, as in **اعْرُشِكَ قَالَتْ**, the *kāf* must be articulated and enunciated very distinctly.
- 4) It is essential to avoid reading the *kāf* with *tafkhīm*, especially when it appears alongside a grapheme of *isti'ālā'*, as in **كَطِي السَّجَلِ**.

## The Lām [ل]:

- 1) **Its Makhraj:** Anterior Palatal and Dental Alveolar Contact: The anterior side of the tongue establishes contact with the upper palate and the dental alveolar gum structures, encompassing the tip of the tongue extending across the premolars.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Tawassuṭ, Istifāl, Infitāḥ* and *Inḥirāf*.

**Note:** In addition to the previously mentioned considerations, careful attention must be given to the following scenarios when pronouncing the grapheme *lām*:

- 1) When the *lām* is *sākin* and appears alongside the grapheme *nūn*, it must be pronounced distinctly and must be read without haste to prevent the occurrence of *idghām* between them. For instance, in the word [وَأَنْزَلْنَا]. Additionally, avoiding applying *sakt* [textual constraints] between the *lām* and the *nūn* is imperative due to their closeness in *makhraj*.
- 2) When it is repeated successively, or it is *mushaddad*, it must be pronounced clearly. For example, in the phrase [غَلَّا لِلَّذِينَ آمَنُوا], where six *lāms* occur, care must be taken to avoid overexertion or exaggeration in their pronunciation, as this may cause the *lām sākinah* to resound as a *mutaḥarrik*.
- 3) Caution must be exercised to prevent the *lām* being read with *taghlīṭh* when it appears alongside any of the graphemes with *isti'ālā'*, particularly the *ṭhā'*, as in the word [غَلْظَةً].
- 4) The *lām* must be read and pronounced gently, with *tawassuṭ*, when it is the *lām al-qamriyyāh* as in [الْقَمَرِ]. Similarly, the *lām* must be read gently when it is *mushaddad*. Moreso, due diligence must be observed when the *lām* is followed by another *lām* that is read with *tafkhīm*, as in [وَأَحَلَّ اللَّهُ], the first *lām* must be read with *tarqīq*.

### The Mīm (م):

- 1) **Its Makhraj:** The convergence of the lips.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Tawassuṭ, Istifāl, Infitāḥ* and *Ghunnah*.

**Note:** In addition, when pronouncing the grapheme *mīm*, it is essential to exercise caution in the following scenarios:

- 1) When the *mīm* appears juxtaposed to a *fā'* or a *wāw*, it must be pronounced clearly and distinctly. For example, in phrases such as (هُم فِيهَا) and (هُم وَقُوْدُ), the *mīm* must be clearly articulated.
- 2) Caution must be exercised when the *mīm* is *mushaddad* to ensure that it is read with two *ḥarakāt* and with its application of *ghunnah* [nasalisation]. The exact duration of *ghunnah* must be consistently maintained when the *mīm* repeats itself consecutively. For example, in the phrase (وَعَلَىٰ أُمِّمٌ مَّمَّنٌ مَّعَكَ), which consists of eight occurrences of the grapheme *mīm*, each *mīm* must receive equal attention with regards to *ghunnah* during their pronunciation.

### The Nūn (ن):

- 1) **Its Makhraj:** Apex or Tip of the Tongue and Palatal Contact: The tip of the tongue makes contact with the upper palate, extending from one canine tooth to the other.
- 2) **It possesses the following Şifāt Lāzimah:** *Jahr, Tawassuṭ, Istifāl, Infitāḥ* and *Ghunnah*.

**Note:** In addition, when pronouncing the grapheme *nūn*, it is essential to exercise caution in the following scenarios:

- 1) When the grapheme *nūn* is *mushaddad*, it is imperative to pronounce it distinctly with an extended duration of two *ḥarakāt* during its application of *ghunnah*. This rule must also be observed when the *nūn* is repeated consecutively. For instance, in the phrase **وَلَتَعْلَمَنَّ نَبَأَهُ**, care must be taken to ensure that each occurrence of the grapheme *nūn* receives equal attention in terms of *ghunnah*.
- 2) Care should be taken to ensure that the *nūn* does not linger indefinitely when applying a *waqf* to prevent it from becoming protracted, as seen in the phrase: **الْعَلَمِينَ**.

### The Hā' [هـ]:

- 1) **Its Makhraj:** It is situated in the remote part of the lower throat, farthest away from the mouth's opening.
- 2) **It possesses the following Şifāt Lāzimah:** *Hams*, *Rikhwah*, *Istifāl*, *Infitāḥ* and *Khafiyy*.

**Note:** Great care must be exercised to ensure the correct pronunciation of the *şifah* of *khafiyy* in the *hā'*, particularly in *waqf* mode. For instance, the word **فِيهِ** must be observed without any exaggeration or overemphasis, maintaining a gentle and clear articulation and pronunciation.

This careful approach in enunciation and pronunciation must also be observed when the *hā'* appears consecutively, as in **إِلَهِهُ هَوْنُهُ**, or when it is *mushaddad*, such as in **يُوجِّهُهُ**.

Furthermore, when the *hā'* appears alongside a *ḥā'*, one must be cautious to prevent the application of *idghām*. For example, in the phrase **وَسَبِّحْهُ لَيْلًا**, the pronunciation of the *hā'* must not assimilate nor infuse with the subsequent grapheme, thereby maintaining its distinct articulation.

## The Wāw [و]:

- 1) **Its Makhraj:** Jawf [Oral and Throat Cavity]: Denotes the mouth and throat cavity.
- 2) **Labial Convergence:** The in complete convergence of the lips serves as its articulation point.
- 3) **It possesses the following Şifāt Lāzimah:** *Jahr, Rikhwah, Istifāl, Infitāh, Līn* and *Khafiyy*.

**Note:** In addition, when pronouncing the grapheme *wāw*, it is essential to exercise caution in the following scenarios:

- 1) The grapheme *wāw* exhibits the *şifah* of *khafā'* when it is in a *sākin* state, and it becomes heavy when it is *mutaḥarrik*— especially when it is *maḍmūm* or when it meets another *sākin* grapheme. In such cases, it must be pronounced distinctly to avoid its disappearance. For instance, in the phrase [ وَلَا تَنْسُوا الْفَضْلَ ] [ وَيُنَبِّئُكُمْ ], the *wāw* with a *ḍammah* must be pronounced clearly. When the *wāw* *maḍmūm* is adjacent to another *wāw*, extra care must be observed in its pronunciation, as seen in [ مَا يُورِي عَنْهُمَا ].
- 2) When the *wāw* is repeated consecutively, and both *wāws* are preceded by a *maftūḥ* grapheme, the *shaddah* on the *wāw* must be read clearly, as in [ وَأَوْا ] [ وَأَنْصَرُوا ]. However, if the first *wāw* is *sākin* and it is preceded by a *ḍammah*, as in [ اصْبِرُوا وَصَابِرُوا ], *madd* is applied instead of a *shaddah*.
- 3) There is a clear distinction when a *wāw*, which is *mushaddad*, appears after another *wāw*, especially if the first *wāw* is *munawwan* – in this case, *idghām* with *ghunnah* is applied. For example, in [ عُدُوْا وَعَشِيًّا ], the *wāw* with a *shaddah* is read with *idghām* with *ghunnah*.

## The Yā' [ي]:

- 1) **Its Makhraj:** Jawf [Oral and Throat Cavity]: Denotes the mouth and throat cavity.
- 2) **Its Makhraj:** Wasaṭ al-lisān [Middle of the Tongue]: Encompasses the midpoint of the tongue's contact with the upper palate.
- 3) **It possesses the following Şifāt Lāzimah:** *Jahr, Rikhwah, Istifāl, Infitāḥ, Līn* and *Khafiyy*.

**Note:** In addition, when pronouncing the grapheme *yā'*, it is essential to exercise caution in the following scenarios:

- 1) When the grapheme *yā'* does not appear alongside a *hamzah* or a *sukūn*, and it is preceded by a *maksūr* grapheme, it must be prolonged with the correct duration of *madd*, equivalent to the duration of one *alif* [two *ḥarakāt*/two morae]. For example, in the word [مِيرَاثٌ], the *yā'* must be lengthened. However, if it is preceded by a *maftūḥ* grapheme, the *madd* does not apply, and it must be treated like any other regular grapheme. For instance, in [عَلَيْهِمْ], the *yā'* is not prolonged.
- 2) When it appears with a *kasrah*, it must be pronounced clearly without any additional elongation or *ikhtilās*. For example, in [مَشِيكَ], the *yā'* must be pronounced distinctly.
- 3) If it appears juxtaposed to another *yā'* and both are *mutaḥarrik*, they must be pronounced separately and distinctly to prevent the application of *idghām*. For instance, in [وَمِنْ خِزْيِ يَوْمِئِذٍ], both *yā'* graphemes are read individually.
- 4) When it is *mushaddad*, the *shaddah* must be read clearly, whether the *yā'* appears in the middle of a word, as in [إِيَّاكَ نَعْبُدُ], or at the end of a word and it is read in *waqf* mode, as in [بِمُصْرِحِي]. Similarly, when it repeats itself

consecutively, as in [لُجِّي يَغْشَهُ], it must be pronounced clearly and without any exaggeration.

## Errors in Recitation

It is of paramount significance to recognise the distinctive manner of delivery inherent to the Qurʾān, setting it apart from all other written works and forms of discourse. Evidently, the Prophet Muḥammad ﷺ was the recipient of this divine message via *talaqqī*, facilitated by the Angel Jibrīl. This starkly contrasts the conventional acquisition of knowledge from written sources.

To emphasise this noteworthy feature, the Prophet Muḥammad ﷺ issued a specific directive to his companions, including the esteemed ten, instructing them to learn the Qurʾān from four designated individuals within their ranks. Remarkably, this directive was dispensed despite the Prophet's ﷺ own exceptional eloquence and the linguistic acumen possessed by his companions.

Given this historical backdrop, it remains perplexing that contemporary scholars and knowledge seekers frequently neglect the crucial practice of acquiring Qurʾanic knowledge directly from proficient authorities in this field. This oversight is particularly confounding considering their limited comprehension of this discipline and their relative shortcomings in both eloquence [*faṣāḥah*] and rhetoric [*balāghah*].

Numerous potential pitfalls may emerge as a consequence of this oversight:

- 1) **Laḥn Jaliyy [Clear Error]:** It is worth noting that individuals who have committed the Qurʾān to memory rarely fall into this category. However, some prominent examples of *laḥn jaliyy* include:
  - a) **Interchanging Graphemes:** This involves the substitution of graphemes, such as transforming a *ḍād* into a *ṭhāʾ* or a *tāʾ*, or even converting it into a *mufakh-kham* [verbalised] *dāl*. Similarly, it entails the replacement of a *ghayn* with a *qāf*, or vice versa.
  - b) **Replacement of Tas-hīl:** This occurs when the pronounciative technique of *tas-hīl* is erroneously replaced with a *hāʾ*. A prime

example of this can be found in the rendition of the phrase **﴿عَاجِبِي﴾**, whether it is in the narration of Ḥafṣ or any another Reading.

- a) **Errors in I'rāb:** Despite being grammatical in nature, these errors may not significantly alter the meaning of the text. One example is the mispronunciation of the *'ayn* with a *kasrah* in phrases like **﴿مَنْ يَتَّبِعُ﴾** **﴿الرَّسُولَ﴾**.
- b) **Omitting Graphemes:** This error entails omitting a grapheme from a word or phrase. For instance, in the verse **﴿فَيَقُولُ رَبِّي أَهْنَنِ﴾**, the *yā'* in the word **﴿رَبِّي﴾** is omitted.
- c) **Adding Graphemes:** Adding a superfluous grapheme to a word or phrase, as seen when inserting a *yā'* in the word **﴿رَبِّ﴾**, which alters the phrase **﴿فَيَقُولُ رَبِّ لَوْلَا أَخَّرْتَنِي﴾**.
- d) **Overextending Ḥarakāt:** This error involves excessively prolonging a diacritical mark [*ḥarakah*] to the extent that it generates an additional grapheme. For instance, stretching the *kasrah* in the *kāf* in the word **﴿مَلِكِ﴾** results in the emergence of a *yā'* due to this prolonged enunciation. Although rare among Qur'ān memorisers, such clear pronunciation errors underline the importance of precise and meticulous recitation.

- 2) **Lahn Khafiyy [Hidden Errors]:** The realm of *lahn khafiyy* encompasses an vast array of scenarios and hypotheses, rendering it an unfathomable expanse. Consequently, the ability to discern and navigate these multifaceted scenarios serves as a defining characteristic that distinguishes scholars and *qurrā'* from one another:
- a) **Exaggeration in Tajwīd:** This entails an excessive and burdensome style of recitation, leading to an undesirable result similar to *lahn jaliyy*.
  - b) **Indiscriminate Application of Tafkhīm:** A common pitfall involves uniformly applying *tafkhīm* to all graphemes without distinguishing between those that require *tafkhīm* and those that necessitate *tarqīq*.
  - c) **Unwarranted Imālah:** Some reciters consistently employ *imālah* throughout their entire recitation, regardless of its applicability.
  - d) **Inconsistencies within a Single Recitation:** This category includes varying one's recitation by implementing different rules in the same passage. For instance, at times, *qasr* may be applied to a prolonged *madd*, while at other times, *ṭūl* is used in the same context. Inconsistent application of the attributes [*ṣifāt*], such as *ghunnah*, may also occur. Similarly, variations in the recitation pace may lead to the use of *ḥadr* in one instance and *tarassul* in another, all within the same recitation. These inconsistencies undermine the integrity of the recitation.
  - e) **Uniformity in Recitation:** Ideally, a proper recitation must exhibit uniformity and consistency from start to finish. The manner of *adā'* [articulation, enunciation, pronunciation, lexical stress, pace, composer, and so forth] must remain steadfast, following the tradition passed down by earlier scholars to subsequent generations.

- f) **Excessive Lengthening of Mudūd:** Some reciters tend to overextend the duration of various *mudūd* beyond what has been transmitted from earlier scholars.
- g) **Abbreviating Madd:** Particular attention should be given to *madd*, especially the *madd ‘āriḍ*, to ensure it is not unduly shortened or reduced in duration.
- h) **Infusion of Ghunnah or Air:** Introducing *ghunnah* [nasalisation] or the sound of air into the pronunciation of a *madd*, disrupting its natural articulation.
- i) **Misplaced Madd:** Incorrectly applying *madd* where it should not be, like elongating the *lām* and *mīm* in |الْحَمْدُ| or the *wāw* in |مَلِكِ يَوْمِ الدِّينِ|.
- j) **Exaggerated Shaddah:** Overemphasising the *shaddah* [germination] of a *mushaddad* grapheme beyond necessity.
- k) **Idghām Misapplication:** Applying *idghām* [assimilation] where it is not required, such as assimilating the *ḍād* into the *tā’* in |أَفَضْتُمْ|.
- l) **Misplaced Iṭḥ-hār:** Employing *iṭḥ-hār* [clarity] when *idghām* is needed, like pronouncing *iṭḥ-hār* for the *dāl* in |قَدْ تَبَيَّنَ|.
- m) **Sākin Grapheme Errors:** Mishandling *sākin* [non-vocalised] graphemes by either rushing them or applying *tashdīd* [germination], thereby distorting their pronunciation.
- n) **Rushed Mutaḥarrik Graphemes:** Failing to give due time and pronunciation to *mutaḥarrik* [vocalised] graphemes, especially when they appear consecutively.

- o) **Ikhtilās Errors:** *Ikhtilās* of the *ḥarakāt*, thus reading them partially, this leads to mispronunciations, e.g., the *rā'* in ﴿يَرْتُهُا﴾ and the *ʿayn* in ﴿يَعِدُّكُمْ﴾.
- p) **Ishmām Misuse:** Misapplying *ishmām* to graphemes like *zāy*, making it resemble *ṣād*.
- q) **Incomplete Pronunciation:** Not clearly pronouncing the graphemes in *waqf* mode, such as the *mīm* in ﴿عَلِمُ﴾. In this case, the *ghunnah* must be completed.
- r) **Indistinct Istiʿlāʾ Graphemes:** Neglecting to pronounce *istiʿlāʾ* graphemes distinctly when stopping, as in ﴿وَالْعَصْرِ﴾.
- s) **Qalqalah Errors:** Incorrectly applying *qalqalah* to graphemes like *ḍād* or *hamzah*.
- t) **Sakt Misuse:** Pausing between graphemes with a slight *sakt*, thereby disrupting the flow, e.g., inserting a *sakt* after *ḍād* in ﴿يَضْرِبُونَ﴾.
- u) **Ghunnah Omission:** Failing to apply *ghunnah* when pronouncing the grapheme *yā'*, as in ﴿مَنْ يَقُولُ﴾.
- v) **Incorrect Ikhfāʾ Ḥaqīqī:** Misapplying *ikhfāʾ ḥaqīqī* due to improper tongue and palate positioning, leading to inconsistent pronunciation.
- w) **Inaccurate Tafkhīm:** Incorrectly applying *tafkhīm* to *istifāl* graphemes when they appear alongside *mufakh-kham* graphemes, as seen in the *bā'* in ﴿صَبْرُوا﴾.
- x) **Takhfīm Misapplication:** Applying *tafkhīm* to a *rā'* that must be read with *tarqīq* in *waqf* mode, as in ﴿السَّرَائِرُ﴾ or ﴿بَصِيرُ﴾.

- y) **Unwarranted Taghlīḥ:** Applying *taghlīḥ* to a *lām* that must be read with *tarqīq*, as in صَلَّيْ [صَلَّيْ].

These nuanced errors can significantly impact the correct and beautiful recitation of the Qurʾān, underlining the importance of meticulous attention to pronunciation and articulation. Additionally, errors in pronunciation can be categorised into three types, each with its unique characteristics and potential for improvement:

- 1) **Rectifiable Errors:** These errors can be corrected and avoided through dedicated practice. Examples of such errors include:
  - a) Pronunciation changes are influenced by regional dialects, like substituting a *ghayn* with a *qāf* or a *dād* with a pronounced *zāy*.
  - b) Rushed pronunciation, which may cause graphemes to be inaccurately articulated.
- 2) **Partially Rectifiable Errors:** The extent to which these errors can be corrected depends on the individual's level of memorisation [*ḥifẓ*] and their commitment to practice. Non-Arabic speakers, for instance, may fall into this category.
- 3) **Congenital Defects:** These are inherent issues that individuals are born with and cannot completely change. Examples include lisps, stutters, and so forth. While these individuals should strive to improve their recitation to the best of their ability, their efforts are evaluated based on their sincerity and dedication. Their earnestness determines their reward and the extent to which they strive to enhance their recitation skills.

Understanding these categories helps individuals identify their specific challenges in pronunciation and work towards improvement, with the ultimate goal of achieving accurate and beautiful Qurʾanic recitation.

## Verifying the Narration of Ḥafṣ via the Shāṭibiyah Recension

The Narration of Ḥafṣ		Discussion
1	ءَاذَّكَرَيْنَ ، ءَأَلْسِنَ ، ءَأَلَّه	Ibdāl and Tas-hīl, with the former being the <i>muqaddam fī adā</i> . <sup>47</sup>
2	ءَأَعَجِبِي	Tas-hīl
3	يَلْهَثُ * ذَلِكْ ارْكَبْ مَعَنَا	Idghām
4	أَلَمْ تَخْلُقْكُمْ	Idghām Kāmil and Idghām Nāqis, with the former being the <i>muqaddam fī adā</i> .
5	يَسْ * وَالْقُرْآنِ ن * وَالْقَلَمِ	Iṭḥ-hār
6	لَا تَأْمَنَّا	Ishmām and Rawm, with the former being the <i>muqaddam fī adā</i> .
7	عِوَجًا * قِيَمًا مَرَقَدِنَا * هَذَا مَنْ * رَاقٍ بَلْ * رَانَ	Sakt
8	مَالِيهِ * هَلَكَ	Sakt and Idghām, with the former being the <i>muqaddam fī adā</i> .
9	كُلُّ فِرْقٍ	Taqīq and Tafkhīm, with the former being the <i>muqaddam fī adā</i> .
10	ضَعِفِ ضَعْفًا	Ḍammah and Faṭḥah, with the former being the <i>muqaddam fī adā</i> .
11	وَبَيَّضُطْ بَصْطَةً	Sīn
12	الْمُصَيِّطُرُونَ	Şād and Sīn, with the former being the <i>muqaddam fī adā</i> .
13	بِمُصَيِّطِرٍ	Şād
14	ءَاتَنِ اللهُ	Waḳf Mode: Iṭhbāt of the yā'. Waṣl Mode: Ḥadhḫ of the yā'.

<sup>47</sup> The prevailing convention at al-Tanzil is to issue *taqdim* [precedence] to reading *tas-hīl* over *ibdāl*.

15	سَلَسَلَا	Ithbāt of the alif or Ḥadhf, with the former being the <i>muqaddam fī adā</i> . Waṣl Mode: Ḥadhf of the alif with faṭḥ of the lām.
16	كَانَتْ قَوَارِيرًا	Waqf Mode: Ithbāt of the alif. Waṣl Mode: Ḥadhf of the alif.
17	قَوَارِيرًا مِنْ فِضَّةٍ	Waqf Mode: with iskān of the rā' and Ithbāt of the alif. Waṣl Mode: with a rā' maftūḥah and Ḥadhf of the alif.
18	الظُّنُونَا، الرَّسُولَا، السَّيْبِلَا	Waqf Mode: Ithbāt of the alif. Waṣl Mode: Ḥadhf of the alif.
19	لَسَكِنَّا هُوَ اللَّهُ	Waqf Mode: Ithbāt of the alif. Waṣl Mode: Ḥadhf of the alif.
20	أَنَا أَنْبِئُكُمْ، أَنَا أَكْثَرُ، إِنْ أَنَا إِلَّا نَذِيرٌ	Waqf Mode: Ithbāt of the alif. Waṣl Mode: Ḥadhf of the alif.
21	وَلَيَكُونَا، لَنَسْفَعَا، إِذَا	Waqf Mode: Ithbāt of the alif.
22	مَجْرَاهَا	Imālah Kubrā
23	بِئْسَ الْأِسْمُ	Ibtidā' Mode: 1) Faṭḥ of the hamzat al-waṣl and khafḍ of the lām. 2) Ḥadhf of the hamzah and Khafḍ of the lām. <sup>48</sup>

<sup>48</sup> Textual Evidence: Concerning the *farsh* [individual variants], al-Samannūdi states:

لِحَفْصِنَا وَمَيْلَاتِ مَجْرَاهَا  
سَيْنُ وَيَسُطُ وَتَانِي بَسْطَةَ  
هَدْيَيْنِ فِي الْمَصِيطِ رُونَ نَقْلًا

ءَأَعَجِي سُهَّالِي سُهَّالَتِ أَخْرَاهَا  
وَأَضْمُ أَوْ افْتَحْ ضَعْفَ رُومٍ وَأَتِّي  
وَالصَّادَ فِي مَصِيطِ رِخْدٍ وَكِلَا

Textual Evidence: Concerning the *farsh* [individual variants], al-Samannūdi states:

بِالْحَذْفِ وَالْإِثْبَاتِ فِي الْيَا وَالْأَلِفِ  
إِذَا وَلَكِنَّا وَنَحْوُ رُكْعَا  
كَانَتْ قَوَارِيرًا مَعَ السَّيْبِلَا  
فَمُودَ مَعَ أَخْرَى قَوَارِيرًا رَبَدَا

وَفِي سَلَسِلَا وَمَا آتَانِ قِفْ  
وَقِفْ بِهَا فِي لَيْكُونَا نَسْفَعَا  
أَنَا مَعَ الظُّنُونِ وَالرَّسُولَا  
وَحَذْفَهَا وَضَلَا وَمُظَلَّةَ لَدَى

## Innovations Introduced by the *Qurrā'*

It is imperative to recognise that the *qurrā'*, those who have mastered the art of Qur'ānic recitation, occupy an esteemed position within the Muslim ummah. This assertion finds support in a narration preserved in *Ṣaḥīḥ al-Bukhārī*, wherein the Prophet Muḥammad ﷺ conveyed: ***"The best among you is he who learns the Qur'ān and teaches it."***

Within the context of advising on matters related to the Qur'ān, it is paramount to abstain from any form of *bid'ah* or innovation, particularly those innovations that may arise from some individuals among the *qurrā'*. Such innovations might be borne out of ignorance or excessive leniency despite the proponents' insistence that their intentions are noble. It is crucial to underscore that a good intention does not rectify or validate an error.

Among the myriad of innovations that have surfaced, the following are noteworthy:

- 1) Reciting the Qur'ān in melodious tunes or imitating the tunes of singers and ungodly individuals is reprehensible. Even more deplorable is the accompaniment of musical instruments during the recitation of the Qur'ān. Engaging in such practices not only mocks the verses of Allah ﷻ but can also lead to acts of disbelief.
- 2) Another erroneous practice is reciting the Qur'ān in a group, with several people reciting a verse or part of a word in unison, akin to a chorus. Such an approach prioritises the harmonisation and synchronisation of voices over the sanctity and impact of the Qur'ān. This practice violates the rights of the Qur'ān and stands in contrast to established reports from the Prophet ﷺ. However, this discussion excludes gatherings specifically convened for the study and recitation of the Qur'ān, where individuals may recite a designated number of verses each.

- 3) Reciting the *suwar* of the Qur'ān in reverse mode, starting from the end and moving towards the beginning, is considered an abomination by our pious predecessors.
- 4) Hasty recitation is also forbidden, which distorts the graphemes and diacritical marks. Numerous reports emphasise the prohibition of such haste.
- 5) Reciting the graphemes of the Qur'ān in a soft and lethargic manner, resembling the speech of a drunkard or a lazy person, is discouraged.
- 6) *Tahzīn*, the act of artificially intensifying one's voice during recitation to convey an appearance of deep emotional humility and submissiveness, is forbidden as it resembles showing off. However, this prohibition does not extend to those who recite the Qur'ān melodiously or those who recite it with mindfulness and reflection, for they are considered exemplary reciters who recite with reverence and fear of Allah ﷻ.
- 7) Reciting with *tar'īd*, where the reciter appears to be trembling and shivering as if from cold or an excruciating pain.
- 8) Reciting with *tarqīṣ* is akin to racing through the recitation. This error may occur because of applying *rawm* with a *sakt* [textual constraints] on a *sākin* [non-vocalised] grapheme, only to give it a *ḥarakah* [vowel] when it should remain *sākin*, particularly when making a pause to renew one's breath during recitation.
- 9) Reciting with *tamāyil*, characterised by swaying movements, either forward or sideways. This practice is reminiscent of Jewish rabbinic studies and is also observed in Jewish prayer, including at places of Jewish sanctity, such as the Wailing Wall [Western Wall].
- 10) Engaging in head movements, swerving it right and left or up and down, mimicking a yes or no motion.

- 11) Displaying various facial expressions involving the eyes, eyebrows, or even altering mouth postures when pronouncing *fathah*, *kasrah*, or *damma* in the recitation. Such actions are considered disrespectful to the Qur’ān.
- 12) Placing hands on the ears or partially over the face during recitation.
- 13) Reciting at mosque entrances to collect donations.
- 14) Charging excessive fees for recitation has been admonished as it amounts to accumulating wealth. However, taking a reasonable fee, particularly when needed, is considered a rightful practice.<sup>49</sup>
- 15) Reciting the Qur’ān at funerals and gravesides.
- 16) Shouting “Allah, Allah!” after each verse or recitation, with some individuals going to extremes by screaming.
- 17) Concluding a recitation with the phrase *إِصْدَقَ اللَّهُ الْعَظِيمُ* [Allah ﷻ, the Almighty, has spoken the truth].
- 18) Reciting the word “*al-Fātiḥah*” followed by reciting *Sūrat al-Fātiḥah* after each recitation.
- 19) Reciting *Sūrat al-Ikhlāṣ* once or thrice after completing a full rendition of the Qur’ān.

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<sup>49</sup> Shaykh ‘Abd Allah ibn Ṣāliḥ al-‘Ubayd, the author, has written an extensive treatise titled: *Ḥukm Akhdh al-Ajr ‘alā Iqrā’ al-Qur’ān*, wherein he exhaustively delves into the subject matter at hand.

# إجازة الكتاب

الحمد لله رب العالمين ، وأصلي وأسلم على صفوة الأنبياء والمرسلين ، سيّد القراء وإمام المجودين ،

محمد بن عبد الله الصادق الأمين ، وعلى آله وأصحابه ومن تبعهم إلى يوم الدين ،

أما بعد : فيقول العبد الفقير إلى الهادي ، المحتاج إلى رحمة الباري

**محمد رياض بن أمّرشاد بن إبراهيم بن إسماعيل بن يوسف أبا مري:**

**سعود ملاخيل**

فقد رغب إليّ الأخ الفاضل / رغب إليّ الأخت الفاضلة:

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فقد دَرَسْتُ / دَرَسَتْ الكتاب:

**الإتقان في تجويد القرآن برواية حفص عن عاصم من طريق الشاطبية -- فأجزئته/ فأجزئتها بالكتاب.**

التوقيع:

**وَهُوَ مِنَ الَّذِينَ بَلَغُوا**

**قَدْ خُصَّتِ الْأُمَّةُ بِالْإِسْنَادِ**

قَالَ مُحَمَّدٌ رِيَاضٌ سَائِلًا  
حَمْدًا لِمَنْ بَقِيَ عَلَيْهِ وَالْأَنَا  
مُحَمَّدٍ مَنْ جَاءَ بِالْقُرْآنِ  
أَلَا هَذَا تَمَامُ التَّحْفَةِ  
فَاقْبَلْهُ يَا إِلَهَنَا وَسَامِعِ  
وَصَلِّ دَائِمًا عَلَيَّ مُحَمَّدٍ

إِلَيْهِهِ سِتْرًا جَمِيلًا شَامِلًا  
مُصَلِّيًا عَلَيَّ الَّذِي هَدَانَا  
وَالِهِ وَصَوِّبْهُ الْأَعْيَانَ  
بِعَوْنِ رَبِّنَا مَفِيضِ التَّعْمَةِ  
نَاطِمَهُ وَاعْفِ رُؤْيَا الْقَبَائِحِ  
وَالِهِ وَصَوِّبْهُ الْأَمَاجِدِ

وقال محمد رياض بن أمشاد:

سَبَقَنِي خُطُوبِي مُدَّةَ بَعْدِ مَوْتِي  
فِيَا نَاطِرًا فِيهَا سَلِ اللَّهُ رَحْمَةً

عَلَيَّ أَنَّهُ تَبَّقَنِي وَتَفَنَّنِي أَنَا مِلِّي  
لِكَاتِبِهَا الْمَدْفُونُونَ تَحْتَ الْجَنَادِلِ