A Guide for the Reciter

by

Saleem Gaibie
I thank my ustādh, Qāri Ayyūb for helping in checking the text of this work and ultimately making the second print an improvement on the first. My gratitude also goes to Sheikh Ismail Londt for his invaluable suggestions. To the students who have studied the book and also contributed in making the third print an improvement on the others.
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### SYSTEM OF TRANSLITERATION

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

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

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

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

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

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

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

Definition

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

Subject Matter

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

Ruling (*Ḥukm*)

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

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

Benefit

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

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

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

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

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

1) Adding a letter e.g. الْحَمْدُ للهِ
2) Omitting a letter e.g. أَمْ لَا بَلَدَ وَلَمْ يَلَدَ
3) Changing a letter e.g. الْحَمْدُ للهِ
4) Changing a vowel (ḥarakah) e.g. الحَمْدُ للهِ

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

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

The Vowels (Ḥarakāt)
The ḥarakāt (vowel sounds) in Arabic are indicated by means of a system of strokes above and below the consonantal characters (letters). Every consonant (letter) in Arabic is provided with a vowel sound (ḥarakah) or with a sign indicating its absence (sukūn).

The vowels are as follows:

- *Fāṭhah* (فتحة): a small diagonal stroke above a letter.
- *Kasrah* (كسرة): a small diagonal stroke below a letter.
- *Dammah* (ضمة): a small wāw above a letter.

The sign indicating the absence of a harakah is written directly above a letter e.g. ﺔ. This is called a sukūn.

A letter which has or carries a harakah is called *mutaharrik*. If it bears a sukūn it is called *sākin*.

The Tashdīd
The sign (ُ) is called a *tashdīd* or *shaddah* and the letter which bears a tashdīd is called *mushaddad*. The mushaddad letter is pronounced twice: the first one always as sākin and the second one with a ḥarakah, e.g. (مر) is read as (مر) and (داَبَّة) (داَبَّة) is read as (داَبَّة).
The Tanwīn

Tanwīn means to add a nūn sākinah (to the end of nouns). Even though this extra nūn sākinah is not written (ن), it is pronounced. It is indicated by means of a double fathah (۱١), a double kasrah (۱۹) or a double dammah (۱۸) and is pronounced as ‘an (أَنَّ), ‘in (أَنَّ) and ‘un (أَنَّ) respectively e.g. رَحْمَةُ is pronounced as رَحْمَتْ and مَلِكُ is pronounced as مَلْكَنْ and صَيَامُ is pronounced as صِيَامٌ.
The بِسْمَالَةُ and the إِسْتِيَاضَةُ

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

Basmalah literally means to recite (بِسْمِ اللَّهِ الرَّقْبَةِ الرَّجِيمِ). The basmalah is also recited on commencing the recitation of the Qurʾān and particularly at the beginning of suwar (chapters of the Qurʾān).

TERMS TO KNOW:

- فَضْلُ means to separate.
- وَضْلُ means to join.
- الأوَّل means the first.
- التّاني means the second.
- الكلّ / الأَلْجِيْمَع means everything or all.

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

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

1. - to join everything i.e. to join the *istiʿādhah* to the *basmalah*, and the *basmalah* to the beginning of the *sūrah* e.g.

   ʿΑγιός ̀α λλο

2. - to join the first (the *istiʿādhah* to the *basmalah*) and separate the second (the *basmalah* from the *sūrah*) e.g.

   ʿΑγιός ̀α λλο

3. - to separate everything i.e. to separate the *istiʿādhah* from the *basmalah*, and to separate the *basmalah* from the beginning of the *sūrah* e.g.

4. - to separate the first from the second (the *istiʿādhah* from the *basmalah*) and join the second (the *basmalah* to the beginning of the *sūrah*) e.g.

   ʿΑγιός ̀α λλο

   ➢ **NOTE:**

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

1. **فصل الكل** - to separate the *istiʿādhah* from the *basmalah*, and to separate the *basmalah* from the middle of the *sūrah* e.g.

   أَعُوذُ بِاللَّهِ مِن الشَّيْطَانِ الرَّجِيمِ - يَسِمُّ اللَّهِ الرَّحْمَنُ الرَّجِيمِ - ذَلِكَ الْكِتَابُ

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

   أَعُوذُ بِاللَّهِ مِن الشَّيْطَانِ الرَّجِيمِ يَسِمُّ اللَّهِ الرَّحْمَنُ الرَّجِيمِ - ذَلِكَ الْكِتَابُ

**NOTE:**

In this situation **فصلُ الأوَّل وَفِضْلُ الثاني** is not advised for the beginner.

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

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

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

3. **فصلُ الأوَّل وَفِضْلُ الثاني** – to separate the first *sūrah* from the *basmalah* and join the *basmalah* to the beginning of the second *sūrah*. 
NOTE:

وَضْلُ الْأَوَّل فَطْلُ امثَّانِ the basmalah will not be allowed as it leaves the impression that the basmalah is part of the end of the first surah, which is not the case.

NOTE:
The basmalah should not be recited at the beginning of Sūrah al-Toubah.
SUMMARY OF THE استغفار AND THE بسم الله

When discussing استغفار and بسم الله the reciter will find himself in one of three conditions:

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<thead>
<tr>
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<th>Recitation Action</th>
<th>Ways Allowed</th>
<th>Reasons</th>
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<tbody>
<tr>
<td>Starting recitation at the beginning of a surah</td>
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<td>for the beginner</td>
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<tr>
<td>Starting recitation in the middle of a surah</td>
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<tr>
<td>Already started recitation, is ending one surah and starting another</td>
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1) fasl al-kul
2) fasl al-awwal
waql al-thānī
3) waql al-kul
4) waql al-awwal
fasl al-thānī

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

Allah commands us in the Qurʾān:

وَرَتِّلْ الْقُرْآنَ تَرْتِبَةً

“And recite the Qurʾān with tartīl”

ʿAli  explains that tartīl is:

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

ٰوَزَثِّـلِ امْغحِرَوْفِ وَ مَـْرِفَةُ امْغوُك

Considering the condition of the reciter

Considering the place of waqf

Considering the last harakah

Makhārij

Śifāt

Lāzimah (Permanent)

‘Āridah (Temporary)

Mutadāddah (Opposites)

Ghair Mutadāddah (No Opposites)

1. Ith-hār
2. Idghām
3. Qalb
4. Īkhfā`
5. Tākhīm
6. Tafkhum
7. Qasr
8. Ṣakāt
9. Ṣākt
10. Sukūn
11. Istifāl
12. Infitāḥ
THE MAKHĀRIJ

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

Cross section of the organs of speech

![Figure 1: THE ORGANS OF SPEECH](image)
There are 17 *makhārij* (articulation points) according Khalil Ibn Aḥmad al-Farāhīdī:

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

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

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

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

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

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1 This is also the view held by Ibn al-Jazari and most contemporary scholars.
5) The extreme back of the tongue, when touching the palate above it (the soft palate). The \( qaf \) (ق) is pronounced from here.

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

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

7) The centre part of the tongue when touching the palate above it. The \( jim \) (ج), \( shin \) (ش) and the unlengthened \( ya' \) (آ) are pronounced from here.
NOTE:
The yāʾ ghayr maddīyyah -ًَّ دِّ مَـ امْيِ اء غَيْ مْ اَ - is either that yāʾ which is mutaharrīkāh or which is sākinah and preceded by a fāṭḥah. The latter is also called yāʾ līn (إيلي-).

Teeth and their Names

Figure 3: THE TEETH AND THEIR NAMES

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

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

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

➤ **NOTE:**
Most scholars are of the opinion that the tongue touches the gums of the upper central incisors in the \( \text{makhraj} \) of the \( \text{nūn} \) and the \( \text{rāʾ} \).

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

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

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

➤ **NOTE:**
There is a slight gap between the tongue and the teeth when articulating these letters.
15) The inside of the bottom lip when touching the edge of the upper central incisors. The ٍ(ف) is pronounced from here.

16) The meeting of the lips. The َوُ(اَلْوَا وَ ْ غِّيْرٌ) (wāw ghayr maddiyyah), the ُ(ب) (bā’) and the َ(م) (mīm) are pronounced from here.

➤ NOTE:
The َوُ(اَلْوَا وَ ْ غِّيْرٌ) (wāw ghayr maddiyyah) will either be mutaharikah or ُ(لَىَنٌ), the same as the ُ(يَأْ) (ya’ ghayr maddiyyah).

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

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

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

The ṣifāt of the letters are of two types:

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

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

The Ṣifāt Lāzimah

They are divided into two types:

1.  مُتَضَاذَّةٌ - those ṣifāt which have opposites
2.  غَيْرُ مُتَضَاذَّةٌ - those ṣifāt which have no opposites.

The Mutaḍāddah

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

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

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

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

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

* **Tawassut** (تَوْسُط) or **bayniyyah** (بنِيَّة) - It literally means in-between. This ṣifah is in-between shiddah and rakhāwah. Its sound does not flow as in rakhāwah, nor is it imprisoned as in shiddah. Its letters are لِينُ عَمَرُ.

➤ **NOTE:**
The letters of rakhāwah are all the letters besides the letters of shiddah (أَجَد قَطَّ بِكُت) and tawassut (لِين عَمَر).
NOTE:
*Tawussūṭ* is not an independent *ṣifah* because it has a bit of *shiddah* and a bit of *rakhāwah*. For this reason it is not counted as an individual *ṣifah*.

5. *Istīlā’* (إِسْتِيْلَٰٓاَل) - It literally means to elevate. The back part of the tongue rises when pronouncing the letters which have this *ṣifah*. It is found in the 7 letters of َخُصَّ ضَغْطٍ قَطَّ.

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

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

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

7. *Iṭbāq* (إِطْبَاقُ) - It literally means lid or cover. The centre part of the tongue embraces or encompasses the palate. Its letters are َسَّدَ, َدَدَ, َتَّā and ِثَّā’ (ض, ص, ط, and ُظ).
NOTE:
All the letters of itbāq have istiʿlāʾ in them also.

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

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

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

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

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

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

3. Inḥirāf (إِنْحَرَاف) - It literally means inclination. The makhraj of these letters incline towards the makhraj of another letter. It is found in the lām (ل) and the rāʾ (ر).

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

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

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

6. Qalqalah (َمَ امْلَل) - It literally means shaking or disturbance. It is found in the letters qāf, ṭāʾ, bāʾ, jīm, dāl or the combination قُضْبٌ جَبَّ. When these
letters are pronounced, there is a disturbance in the makhraj making it seem as if they are being read with an extra echoing sound.

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

**The Ṣifāt Āriḍah**

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

They are all 11 in number:

1. *Iṭḥ-hār*
2. *Idghām*
3. *Iqlāb*
4. *Ikhfā‘*
5. *Tafkhīm*
6. *Tarqīq*
7. *Madd*
8. *Qaṣr*
9. *Harakāt*
10. *Sukūn*
11. *Sakt*
These 11 ʿṣifat are all mentioned in the following two lines of poetry:

إظهار ادغام وقلب وكذا * إخفا وتفجيم ورق أحدًا
والند ولقصر مع التحركي * وأيضًا السكون والسكت حكي

SUMMARY OF ʿṢIFĀT

1) Ḥām 2) Jāhr 3) Shiddah 4) Rikhwah *
5) Tawassuṭ 6) Istīʿlāʾ 7) Istifāl 8) Infitāḥ
9) Qasr 10) Harakāt 11) Sukūn 12) Sakt
2) Qalqalah 3) Līn 4) Inḥirāf 5) Takrīr
6) Tafashshī 7) Istīṭālah

1) Ṣafīr 2) Qalqalah 3) Līn 4) Inḥirāf
5) Takrīr 6) Tafashshī 7) Istīṭālah
1) Ith-hār 2) Idghām 3) Qalb
4) Ikhfāʾ 5) Tafkhīm 6) Tarqīq
7) Madd 8) Qasr 9) Harakāt
10) Sukūn 11) Sakt

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2 ʿAl-Lāʿālīʿ al-Bayān
**TAFKHĪM AND TARQĪQ**

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

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

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

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

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

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

They are:

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

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

They are all the remaining letters of the alphabet.

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

## The Alif

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

### ➤ Note

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

## Summary Regarding the Rule of Alif

- **Alif**
  - If preceded by a full-mouth letter
    - Read with *tafkīm*
  - If preceded by an empty-mouth letter
    - Read with *tarqīq*
THE (ل) IN THE NAME (الله)

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

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

**SUMMARY OF THE LĀM IN الله**

The lām in الله

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

- If preceded by a kasrah:
  - read with tarqīq
THE LETTER RĀ’ - ﷲ

The (﷼) will be found in one of three conditions:

1. rā’ mutāḥarrīkah
2. rā’ sākinah preceded by a mutāḥarrīk
3. rā’ sākinah preceded by a sākin letter which is preceded by a mutāḥarrīk.

The Rā’ Mutāḥarrīkah

If the (﷼) has a fatḥah or a ẓammah, it will be read with tafkīm, e.g. ﷲ and if it has a kasrah it will be read with tarqīq e.g. ﷲ.

➤ NOTE

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

➤ NOTE

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

If the rā’ sākinah is preceded by a fatḥah or ẓammah it will be read with tafkhīm, e.g. يَرْجِـُونَ, and if it is preceded by a kasrah it will be read with tarqīq e.g. أَلْمَقْـًا ِفَرَغْـُونَ.

➤ NOTE

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

There are three exceptions to this rule:

1. If the kasrah is temporary e.g. مَزْجِعِيّ. Contrary to the rule (that rā’ sākinah will be pronounced with tarqīq if preceded by a kasrah), the rā’ will be read with tafkhīm due to the temporary kasrah.

➤ NOTE

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

2. If the rā’ sākinah is followed by a letter of isti‘lā’ in the same word e.g. قَرْطَاسَ and فَرَقْ فَأْمَلَمْ مَضْداً. These are the only examples of this in the Qurʼān. Contrary to the rule the rā’ will be pronounced with tafkhīm here.
NOTE

We add the condition: "In the same word" to exclude words like فَاضِبِِْ and بَهْذِزْ in which the rā’ will be read with tarqīq because the letter of istilâ’ following it is in the next word.

3. The rā’ sākinah and the kasrah must be in one word. If they are in two different words, the rā’ will be pronounced with tafkhīm e.g. ﻻُوُيِّ نْزُبِ ارَّخُمْهُمَا نْرِبُ ارْجُعُونَ ارْتَضُيَّ.

NOTE

In بَمِ ازْتََتُوا, مُنِ ازْثَضَ, and اِنِ ازْثَخْتُ, the kasrah before the rā’ sākinah is temporary and it is in a different word to the rā’ sākinah. Therefore it will be read with tafkhīm. These are the only examples of this in the Qur’an.

NOTE

The rā’ mushaddadah upon which waqf (a stop) is made will be read with tafkhīm if it is preceded by a fathah or dammah e.g. ﺔَّا ﺔَّا ﺔَّا and with tarqīq if preceded by a kasrah e.g. ﺔَّا ﺔَّا.

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

If the mutaḥarrīk has a fathah or dammah it will be pronounced with tafkhīm e.g. ﺔَّا ﺔَّا and if it has a kasrah it will be read with tarqīq e.g. ﺔَّا.
NOTE

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

Summary of:

The rāʾ

- Rāʾ *mutaharrikah*
  - If it has a fatha or a dammah
    - tafkhīm
  - If it has a kashrah
    - *tarqīq*
  - If the *mutaharrik* has a fatha or kashrah
    - tafkhīm
  - If the *mutaharrik* has a kashrah
    - *tarqīq*

- Rāʾ sākinah before it a *mutaharrik*
  - If it has a fatha or kashrah
    - *tarqīq*
  - If it has a kashrah
    - tafkhīm
  - If the *mutaharrik* has a fatha or kashrah
    - *tarqīq*
  - If the *mutaharrik* has a kashrah
    - tafkhīm

- Rāʾ sākinah before it a sākin, before it a *mutaharrik*
  - If it has a fatha or kashrah
    - *tarqīq*
  - If it has a kashrah
    - tafkhīm
  - If the *mutaharrik* has a fatha or kashrah
    - *tarqīq*
  - If the *mutaharrik* has a kashrah
    - tafkhīm

Except in 3 cases:

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

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

**THE MĪM SĀKINAH**

The mīm sākinah has three rules:

1. *Ikhfā’* (إخفاء)
2. *Idghām* (إذغام)
3. *Iṭḥ-ḥār* (إظهار)

**IKHFĀ’**

*Ikhfā’* – It literally means to conceal or hide. If the mīm sākinah (م) is followed by a bā’ (ب) then ikhfā’ will take place; the (م) will be concealed and it will be read with ghunnah e.g. تَرْمِيهِمْ بِِِجَازَتٍ, زَبََُّّمْ بَِِّم. This is called *ikhfā’ shafawī*.

**NOTE**

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

**IDGHĀM**

*Idghām* – It literally means to assimilate or incorporate. If the mīm sākinah (م) is followed by another (م) idghām will take place i.e. the first mīm (م) will be assimilated into the second mīm (م) and it will be read with ghunnah e.g. بٔمْ مَّن, كَْمِّنْ. 

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Iṯḥ-HĀＲ

Iṯḥ-hār – It literally means to make clear or apparent. If the mīm sākinah (م) is followed by any letter besides the bā' (ب) (of ikhfā') or the mīm (م) (of idghām) then iṯḥ-hār will take place i.e. the mīm (م) will be read clearly without any extra ghunnah (nasal pull) in it e.g. أَلْحَفِدُ. This is called iṯḥ-hār shafawī.

Summary of:
The Rules of Mīm Sākinah

- Ikhfā`
  - If followed by b
- Idghām
  - If followed by m
- Ith-hār
  - If followed by the remaining letters
**THE NūN SĀKINAH (ن) AND TANWĪN (ُ- ، ۰- ، ۰- )**

The rules of the *nūn sākinah* and *tanwin* are the same because they both have the same pronunciation during *waṣl* (joining) e.g. بَنْ بِبَنْ بَنَّ بَنَّ.

The *nūn sākinah* and *tanwin* have four rules:

1. *Iṭḥ-hār* (إِطْهَار)
2. *Idghām* (إِذْغَام)
3. *Iqlāb* (إِقْلَاب)
4. *Ikhfāʾ* (إِخْفَاء)

**ITH-HĀR**

If a *nūn sākinah* or *tanwin* is followed by any of the letters of the throat (ح، غ، خ، د،) then *ith-hār* will take place i.e. it will be pronounced clearly without any extra *ghunnah* e.g. بَهْـَمْتَ، بَحَد انُفُوً.

**IDGHĀM**

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

*Idghām* is of two types:

1. *Idghām* with *ghunnah*
2. *Idghām* without *ghunnah*

If a *nūn sākinah* or *tanwin* is followed by a *lām* (ل) or *rāʾ* (ر)، then *idghām* will be made without *ghunnah* e.g. مِنْ لُوْلُ وَّ، مِنْ نْ لَُّّ وَّ، مِنْ تُلْوَـْْا.

If a *nūn sākinah* or *tanwin* is followed by any of the letters of (يَنْتَمُوْ)، *idghām* will be made with *ghunnah* e.g. خَيًْا مِنَْْا.
NOTE
If a یاء (ي) or و (و) appears after the نون سakinah (ن) in the same word, then instead of idghām taking place (as mentioned previously), iht-hār will be made e.g. صنان، بنيان، دنيا. These are the only examples of this in the Qurʾān.

IQLĀB
Iqlāb — It literally means to change.
If a نون سakinah or tanwīn is followed by a ب (ب) iqlāb will take place i.e. the نون سakinah or tanwīn will be changed into a (م). As explained previously in the rules of ميم سakinah (م), if it is followed by a ب (ب), ikhfaʾ will take place and it will be read with ghunnah e.g. ضمّ نكمِ بنعد.

IKHFaʾ
If a نون سakinah or tanwīn is followed by any letter besides (ح، ز، هـ، ى)، (خ - of iht-hār)، (يَرْمَلُون - of idhām) and (ب - of iqlāb) then ikhfaʾ will take place and it will be read with ghunnah e.g. قومًا صلِفُوا، أنفسكم.
The Rules of Nūn Sākinah and Tanwīn

Ith-hār

- If followed by خ، غ، ح، ع، هـ، يَـرْمَلُونَ، ب

  - With Ghunnah
  - Without Ghunnah

    - If followed by بَـنْمُو

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

Idghām

- If followed by肠

Iqlāb/Qalb

- If followed by ب

Ikhfā`

- If followed by the remaining letters
THE MADD

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

The letters of *madd* are three:
1. *Wāw sākinah* preceded by a *dammah* (وَ)  
2. *Yāʾ sākinah* preceded by a *kasrah* (يَ)  
3. *Alif* (اء)

➤ **NOTE**
The *alif* is always preceded by a *fathah*.

The letters of *līn* are two:
1. *Wāw sākinah* preceded by a *fathah* (وَ)  
2. *Yāʾ sākinah* preceded by a *fathah* (يَ)

Initially *madd* is divided into two types:
1. (المَدُّ الْأَضْلِّي) – the primary *madd*  
2. (المَدُّ الْفَرْعُي) – the secondary *madd*

MADD AŞLİ

It is that *madd* where after the letter of *madd* there is no *hamzah* (ه) or *sukūn* (٠) e.g. .

The duration of *madd ašli* is one *alif*. One *alif* is referred to as *qāṣr*.  

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MADD FAR‘Ī

It is that madd where after the letter of madd, there is a hamzah or sukūn.

The hamzah is a cause for two types of madd:
1. (مَدُّ ـاَمْ مُتَّؼطِلـ امْ) – the joined madd
2. (مَدُّ ـاَمْ مُيْفَطِلـ امْ) – the separated madd

If after the letter of madd, the hamzah is in the same word together with the letter of madd, then it is madd muttaṣil e.g. سُؤْؤٍث، جِِْءَه.

➢ NOTE
It is called the joined madd (مَدُّ ـاَمْ مُتَّؼطِلـ امْ) because the letter of madd and the hamzah are joined (together) in one word.

If after the letter of madd, the hamzah forms part of the beginning of the next word, then it is madd munfaṣil e.g. بِيْ فَيْنُسْكُمِ أَنْتَزُلَ.

➢ NOTE
It is called the separated madd (مَدُّ ـاَمْ مُيْفَطِلـ امْ) because the letter of madd and the hamzah are in separate words.

The duration of madd muttaṣil and madd munfaṣil is three or four alifs. This is also referred to as tawassuṭ.
The sukūn (َ) is also a cause for two types of madd:
1. (الْمَدُّ الْعَارِضِ لِلسُّكُوْن) – the temporary or conditional madd (due to waqf; stopping).
2. (الْمَدُّ الْلَّازِمُ) – the permanent or compulsory madd.

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

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

The duration of madd ʿārid is qaṣr, tawassūt or ʿūl. ʿūl is pulled to the length of five alifṣ. There is no madd which is pulled longer than ʿūl.

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

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

The duration of madd lāzim is ʿūl (five alifṣ) only.

TERMS TO KNOW:
- (كَلَّمَة) – coming from (كَلُّمَة) meaning word.
- (خَرْف) – coming from (خَرْف) meaning letter.
(مُخْتَفَفِ) – meaning light, referring to a sukūn which is generally light or easy to read.

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

**Madd lázim** is initially divided into two types:

1. المَدّ الْأَرْمِيَّ كَلِمِّيَّ
2. المَدّ الْأَرْمِيَّ حَرْفِيَّ

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

*Madd lazim* will be *ḥarfī* (حَرْفِّ) if the letter of *madd* and the *sukūn* are found in a letter (حرف). By letter (حرف), the “cut” letters (الْحُرُوْفُ المُتَقْطَعَات) are specifically referred to e.g. طَسْسِمُتُ اَلْحَزْزَامُ etc.

The (الْحُرُوْفُ المُتَقْطَعَات) are only found at the beginning of *suwar* (chapters).

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

They will be *muthaqqal* (مُتَقَّلِ) if the *sukūn* is due to *idghām* e.g. وَلَا الْضَّالِئِينَ لَمْ يَمِّيْمُ - الْآمِ - البَلْدُ لِيْنَ -

They will be *mukhaffaf* (مُخْتَفَفِ) if the *sukūn* appears without any *idghām*, e.g. قَافُ وَالْقُرْآنَ - قَ - (الْآمِ) - وَالْآنَ.
MADD LĪN

If after the letter of līn there is a temporary sukūn, it will be madd līn ʿārid e.g. صَيْف, حَوْف. Its duration is ṭūl, tuwassuṭ or qaṣr.

If after the letter of līn the sukūn is permanent, it will be madd līn lāzim e.g. صٓـٓي نٓ، قٓسٓ ؾٓمٓح (the َشْيْف in both). These are the only two examples of this madd in the Qurʾān.

The duration of madd līn lāzim is tawassuṭ or ṭūl. Ṭūl is preferred.
The Madd

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

Far‘ī
After the letter of madd
there is a hamzah/sukūn

Hamzah (ء)

In the same word
Muttasil

In the next word
Munfasil

Permanent
Lāzim

Temporary
‘Ārid

Sukūn (ۤ)

Kilmī
Mukhaffaf

Muthaqqal

Madd Līn

‘Ārid

Lāzim
WAQF

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

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

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

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

When discussing *waqf*, there are three things which are considered:

1. The condition of the *qāri’*.
2. The place where the *qāri’* stops.
3. The *ḥarakah* of the last letter upon which *waqf* is being made.

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

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

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

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

2. Considering the place where the qāriʾ stops, waqf is also of four types:
1. َلْوَقْفُ الْنَّامِ. – the complete stop.
The qāriʾ makes waqf in such a place where the sentence, as well as the meaning, is complete and there is no connection between it and the following verse e.g. وَأَوْلَيْكَ هُمُ الْمُفْلِحُونَ (*) إِنَّ الَّذِينَ كَفَّرُوا.
A connection between two verses can be that they are either connected via their meaning (مَـْنً) or by their grammar (مَفْؼًا). If the verses are connected by their meaning then they do not necessarily have to be connected by their grammar. However, if they are connected by their grammar then they will be connected by their meaning.

2. الْوَقْفُ الْكَافِيٍّ – the sufficient stop.

The qāri’ makes waqf in such a place where the meaning is connected to the verse following it, but it is not connected grammatically e.g. وَبِِلأٓخرَتِ هُُْبُوْمَئِمَ ؿَلَ ُُدًى مِنْ زَبَِِّّمْ.

3. الْوَقْفُ الْحَسَنٍ – the sound/good stop.

The qāri’ stops in such a place where the sentence has a complete meaning, but is connected via its meaning and grammar to what follows e.g. الْحَمْدُ لِِ ؼامْمِ, مِيَ (*)ـزَةِّ امْـَامَ  حَمْدُ لِِ ؼامْمِ.

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

4. الْوَقْفُ الْتَيْبٍ – the undesirable stop.

The qāri’ makes a stop in such a place where the sentence is incomplete in that it does not give a sound meaning or gives a corrupted meaning.
and is connected to what follows in meaning and in grammar e.g. فَأَعْلَمَ أَنَّهُ لا
يَا أَيُّهَا الَّذِينَ آمَنُوا لا تَقْرَىِّلوا الصَّلَاةَ إِلَّآ

NOTE

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

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

1. وَكْف بِِْلِسْكََن — to make waqf with iskān.
   Iskān means to make sākin. So وَكْف بِِْلِسْكََن is to stop making the last letter sākin. Whether the last letter has a fāṭah, dāmmah or kasrah, it will be given a sukūn during waqf.

2. وَقُفَ بَالْرُؤْم — to make waqf with roum.
   This is to make waqf on the last letter of the word reading the ḥarakah partially. It is only allowed on a dāmmah and a kasrah.

3. وَقُفَ بَالْإِشْمَام — to make waqf with ishmām.
   This is to make waqf on the last letter of the word by indicating towards the ḥarakah with the lips. It is only allowed on a dāmmah.

SAKT

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

1) بَلِّ رَأَى in Sūrah al-Muṭaffifin.
2) مِنْ رَآيِ in Sūrah al-Qiyāmah.
3) ﴿مَزْقِينَا هَنَّا﴾ in Sūrah Yāsīn.
4) غَوْجَا فِيماٰ in Sūrah al-Kahf.
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