TAJWEED FOR BEGINNERS

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THE IMPORTANCE OF TAJWEED

Allah Ta'ala states in the Quran Majeed: "And recite the Quran with measure."
In the commentary of this verse, Hazrat Ali RA states: "Tajweed means to know the Tajweed of the letters and to recognize the places of pausing."
In another place, Allah Ta'ala says: "And with measure have We revealed it (the Quran)."
In a Hadith it has been narrated: "Allah desires that the Quran be recited in the manner it was revealed." Since the Quran was revealed with Tajweed, it is compulsory to recite the Quran with Tajweed. We also know that Allah Ta'ala has made it compulsory upon us to learn Tajweed because without the knowledge of Tajweed, we will not be able to recite the Quran with Tajweed. If we do not do so, then we are liable to be sinful especially those that do not care, for it is narrated that many are they who recite the Quran, while the Quran curses them.
TAJWEED

TAJWEED MEANS: To recite every letter CORRECTLY, from it's Makhraj, with all it's Qualities.

THE PURPOSE OF TAJWEED: To recite the QURAAN in the manner IT was revealed to, AND recited by NABI-E-KAREEM SALLALLAHU ALAIHI WA SALLAM.

THE BENEFIT OF LEARNING AND RECITING THE QURAAN, WITH TAJWEED is that a person will be honoured in this world (DUNYA) and the Hereafter (AAKHIRAT).

NOTE: It is COMPULSORY (FARDH) to learn TAJWEED.

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Questions

1. What is the definition of Tajweed?
2. What is the purpose and benefit of Tajweed?
3. What is the Law (rule) concerning Tajweed?
ERRORS

Errors which are made whilst reciting the QURAAN are of TWO TYPES:

1. MAJOR ERRORS.

2. MINOR ERRORS.

1. MAJOR ERRORS:

1. To recite one letter in place of another;
e.g. instead of reciting ﷴا the person recites ﷴا or instead of ﷴا a person recites ﷴا or in place of ﷴا he recites ﷴا and so on.

2. To add a letter to a word

e.g. a person adds ﷴ after the ﷴ and ﷴ after ﷴ thus reciting ﷴ and ﷴ.

3. To delete a letter from a word

e.g. not to recite the ﷴ in ﷴ and thus recite it as ﷴ.

4. To recite one HARKAT in place of another

e.g. to recite with a KASRA (ZER) on the ﷴ in ﷴ instead of a FAT‘HA (ZABAR)
or to recite the HAMZAH in ﷴ with a FAT‘HA instead of KASRA.
5. To recite a HARKAT in place of a JAZM
e.g. To read on both the ن and/or م with a ZABAR
thus بْنَمَّة

**NOTE:** To make any of the above mentioned errors is a MAJOR SIN AND HARAAM. It is COMPULSORY TO REFRAIN FROM THESE ERRORS.

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2. MINOR ERRORS:

Those errors (mistakes) a person makes, when he does not recite with any of those RULES which show the BEAUTY OF THE QURAAN-E-KAREEM

e.g. not to recite the ر in مَيْكَانَ with a full mouth when it has a FAT’HA, or not to recite the TWO ل in ﷲ with a full mouth when there is a FAT’HA or a DHAMMAH (PESH) before them,
or not to make GHUNNA, IKHFAA or MADD.

**NOTE:** To make any of these Minor Errors is a MINOR SIN AND MAKRROOH. To refrain from these Errors is also NECESSARY.

**Questions**

1. Give the names of the two types of errors?
2. Name any three Major Errors?
3. What is the Law (rule) concerning Major and Minor Errors?
4. What are Minor Errors?
THE RULES OF ISTI’AAZHAH

AND BISMILLAH

Before reciting the QURAAN-E-KAREEM, it is NECESSARY to recite ISTI’AAZHAH.

When STARTING a SURAH, it will be NECESSARY to recite BISMILLAH

BUT NOT AT THE BEGINNING OF SURAH TAUBAH (PARA 10)

If commencing anywhere in a SURAH, besides the beginning, then it will be OPTIONAL to recite BISMILLAH, but it will be BETTER IF RECITED.

Whilst reciting the QURAAN-E-KAREEM, if a person speaks of worldly affairs, OR replies to someone’s SALAAM, OR has something to eat or drink, then it will be NECESSARY for him to REPEAT THE ISTI’AAZHAH BEFORE CONTINUING.

A. THE RECITATION OF ISTI’AAZHAH AND BISMILLAH AT THE BEGINNING OF A SURAH.

This can be done in FOUR ways:

1. WASLE KUL.
2. WASLE AWWAL - FASLE THANI.
3. FASLE AWWAL - WASLE THANI.
4. FASLE KUL.

NOTE: WASL means: To recite TOGETHER. FASL means: To recite SEPARATELY.
Therefore;
1. WASLE KUL means to recite ALL together.
2. WASLE AWWAL - FASLE THANI means to recite the FIRST TWO together and the THIRD separately.
3. FASLE AWWAL - WASLE THANI means to recite the FIRST separately and join the SECOND AND THIRD.
4. FASLE KUL means to recite ALL separately.

1. WASLE KUL: To recite ISTI‘AAZHAH AND BISMILLAH and the beginning of the SURAH together

\[ 	ext{أَعُوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِمِيِّ } \]

2. WASLE AWWAL - FASLE THANI: To recite ISTI‘AAZHAH AND BISMILLAH together, stopping after BISMILLAH and reciting the beginning of the Surah separately

\[ 	ext{أَعُوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِمِيِّ } \]

3. FASLE AWWAL - WASLE THANI: To recite ISTI‘AAZHAH separately and BISMILLAH and the beginning of the Surah together

\[ 	ext{أَعُوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِمِيِّ } \]

4. FASLE KUL: To recite ISTI‘AAZHAH, BISMILLAH and the beginning of the Surah separately

\[ 	ext{أَعُوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِمِيِّ } \]
B. THE RECITING OF ISTI’AAZHAAH, BISMILLAH AND ANYWHERE IN BETWEEN A SURAH, BESIDES THE BEGINNING COULD BE DONE IN FOUR WAYS.

NOTE: Only TWO ways are permissible, i.e. FASLE KUL and WASLE AWWAL - FASLE THANI. The remaining TWO ways are NOT permissible.

1. FASLE KUL: To recite ISTI’AAZHAAH, BISMILLAH and the AAYAT all separately. To recite in this way is permissible

   e.g.  
   أَعْوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجُلِيِّ ِنَسْجَرَ اللَّهُ الرَّجُلِيِّ ِالْمُتَّقِينَ مَفْارِقَةً  

2. WASLE AWWAL - FASLE THANI: To recite ISTI’AAZHAAH and BISMILLAH together and the AAYAT SEPARATELY. To recite in this way is permissible

   e.g.  
   أَعْوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجُلِيِّ ِنَسْجَرَ اللَّهُ الرَّجُلِيِّ ِالْمُتَّقِينَ مَفْارِقَةً  

3. FASLE AWWAL - WASLE THANI: To recite ISTI’AAZHAAH separately, and BISMILLAH and the AAYAT together. To recite in this way is NOT permissible

   e.g.  
   أَعْوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجُلِيِّ ِنَسْجَرَ اللَّهُ الرَّجُلِيِّ ِالْمُتَّقِينَ مَفْارِقَةً  

4. WASLE KUL: To recite ISTI’AAZHAAH, BISMILLAH and the AAYAT together. To recite in this way is NOT permissible

   e.g.  
   أَعْوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجُلِيِّ ِنَسْجَرَ اللَّهُ الرَّجُلِيِّ ِالْمُتَّقِينَ مَفْارِقَةً
C. THE COMPLETING OF A SURAH AND THE BEGINNING OF THE NEXT SURAH COULD BE DONE IN FOUR WAYS.

1. WASLE KUL: To recite the END of a SURAH, BISMILLAH and the BEGINNING of the NEXT SURAH all together.

\[ \text{e.g.} \]
\[
\text{وَإِنِّي لَأَنتِ يَوْمَ الْقِيَāمَةِ لَكُنْتُ تَحْيَاهُ} \]
\[
\text{الْمُرْضَىَِّ لَكَ صَدَّرُكَ} \]

2. WASLE AWWAL - FASLE THANI: To recite the END of a SURAH and BISMILLAH together and the beginning of the NEXT SURAH separately.

\[ \text{e.g.} \]
\[
\text{وَإِنِّي لَأَنتِ يَوْمَ الْقِيَāمَةِ لَكُنْتُ تَحْيَاهُ} \]
\[
\text{الْمُرْضَىَِّ لَكَ صَدَّرُكَ} \]

NOTE: To recite in this manner is NOT permissible, as a person may think that BISMILLAH is part of the PREVIOUS SURAH, whereas the place of BISMILLAH is at the beginning of the SURAH, not the end.

3. FASLE AWWAL - WASLE THANI: To recite THE END of a SURAH separately, and BISMILLAH and the BEGINNING of the NEXT SURAH together.

\[ \text{e.g.} \]
\[
\text{وَإِنِّي لَأَنتِ يَوْمَ الْقِيَāمَةِ لَكُنْتُ تَحْيَاهُ} \]
\[
\text{الْمُرْضَىَِّ لَكَ صَدَّرُكَ} \]

4. FASLE KUL: To recite the END of a SURAH, BISMILLAH and the BEGINNING of the NEXT SURAH separately.

\[ \text{e.g.} \]
\[
\text{وَإِنِّي لَأَنتِ يَوْمَ الْقِيَāمَةِ لَكُنْتُ تَحْيَاهُ} \]
\[
\text{الْمُرْضَىَِّ لَكَ صَدَّرُكَ} \]
Questions

1. What does the terms Isti‘aazhah and Bismillah mean?
2. When should Isti‘aazhah be read?
3. When will Bismillah be read?
4. When will it be necessary to repeat the Isti‘aazhah?
5. What does Wasl and Fasl mean?
6. When starting a surat, in how many ways could Isti‘aazhah, Bismillah and the beginning of the surat be read?
7. Will it be permissible to recite Wasl Awwal-Fasle Thani when completing one surah and beginning the next? Give the reason also.

Hadrat Uthman RA narrates that Rasulullah (Sallallahu-Alayhi-Wasallam) said: "The best amongst you is he who learns the Quran and teaches it."
If there was no Hadith except this Hadith it would have been sufficient to prove the importance and virtue of the Holy Quran.
THE ARABIC ALPHABET ARE 29 WHICH ARE AS FOLLOWS:

JEEM THAA TAA BAA ALIF
RAA ZHAAL DAAL KHAA HAA
DHAAD SAAD SHEEN SEEN ZAA
FAA GHAIN AIN ZHAA TAA
NOON MEEM LAAM KAAF QAAF

YAA HAMZAH HAA WAAW
MAKHAARIJ

Makhraj is the place where the sound of the letter originates. According to Imaam Khalil Rahmatullahi-alaih there are 17 MAKHAARIJ.

1. JOWFE-FAM جَوْفَةُ ثَمَم
   Emptiness of the mouth.

   From this Makhraj is pronounced the three letters of MADD, ا و ي
   e.g. ﴿不死 ﴾
   They are known as HUROOFE-MADDAH حُروُفَ مَدَّةٍ and HUROOFE-HAWA-IEYAH حُروُفَ حَاوْئٍ إِِيِّيَّةَ.

2. AQSA-E-HALQ أَقْصَىٰ عُنُقٍ
   The part of the throat nearest to the chest.

   From this Makhraj is pronounced the letters و and ﴿

3. WASTE-HALQ وَسَطُ عُنُقٍ
   The centre of the throat.

   From this Makhraj is pronounced the letters ع and ﴿ ح

4. ADNAA-E-HALQ أَذْنَاءُ عُنُقٍ
   The part of the throat nearest to the mouth.

   From this Makhraj is pronounced the letters ﴿ غ and ﴿ خ
NOTE: The above letters ء ح خ ٢ are known as HUROOFE-HALQI as they originate from the throat.

5. THE EXTREME BACK OF THE TONGUE WHEN TOUCHING THE PALATE.

From this Makhraj the letter ق is pronounced.


From this Makhraj the letter ك is pronounced.

NOTE: The letters ق ك are known as HUROOFE-LAHATIYAH and HUROOFE-LAHWIYAH because they are pronounced from near the LAHAAT Uvula.

7. THE CENTRE OF THE TONGUE WHEN TOUCHING THE PALATE.

From this Makhraj is pronounced the letters ى ش ج GHAIR MADDAH.

NOTE: The letters ى ش ج GHAIR MADDAH are known as HUROOFE-SHAJRIYAH because they are pronounced from the centre of the mouth.
THE TEETH.

A person commonly has 32 teeth. They are as follows:

THANAYA: - Central Incisors (4)
Two THANAYA ULYA - Upper Central Incisors.
Two THANAYA SUFLA - Lower Central Incisors.

NEXT TO THE THANAYA ON EACH SIDE ARE THE

RABA’IE: - Lateral Incisors (4)
Two RABA’IE ULYA - Upper Lateral Incisors.
Two RABA’IE SUFLA - Lower Lateral Incisors.

NEXT TO THE RABA’IE ON EACH SIDE ARE THE

ANYAAB: - Canines (4)
Two ANYAAB-E-ULYA - Upper Canines.
Two ANYAAB-E-SUFLA - Lower Canines.

NEXT TO THE ANYAAB ON EACH SIDE ARE THE

DHAWAAHIEK: - First Premolars (4)
Two DHAWAAHIEK-E-ULYA - Upper first Premolars
Two DHAWAAHIEK-E-SUFLA - Lower first Premolars
NEXT TO THE DHAWAHIK ON EACH SIDE ARE THE

TAWAHIEN: ٢٧٢٧٢٧٢٧٢٧٢٧٢٧ - Second Premolars (4), First
Molars (4), Second Molars (4)

Six TAWAHIEN-E-ULYA ٢٧٢٧٢٧٢٧٢٧٢٧٢٧
- Upper Second Premolars, First and Second Molars.

Six TAWAHIEN-E-SUFLA ٢٧٢٧٢٧٢٧٢٧٢٧٢٧
- Lower Second Premolars, First and Second Molars.

The last tooth in the mouth on each side is called
the NAAJIZ ٢٧٢٧٢٧٢٧٢٧٢٧٢٧ (third molar).

Two Nawaajiz Ulya ٢٧٢٧٢٧٢٧٢٧٢٧٢٧٢٧ on left and right.
Two Nawaajiz Sufla ٢٧٢٧٢٧٢٧٢٧٢٧٢٧ on left and right.

NOTE: The DHAWAHIK, TAWAHIEN, NAWAJIEZ, together
are known as the ADHRAAS.

They are the premolars which are (8):
2 Top right 2 Top left
2 Bottom right 2 Bottom left
and the molars which are (12)
3 Top right 3 Top left
3 Bottom right 3 Bottom left.

THE TEETH

THE TEETH COMPLETE ARE 30 AND 2
THANAYA ARE 4 AND RABA'IE ARE 2,2
ANYAAB ARE 4 AND THEN 20 REMAIN
ADRAAS HAVE THE QARIS GIVEN IT'S NAME
DAWAHIK 4 AND TAWAHIEN 12 YOU KNOW
NAWAJIEZ SIDE BY SIDE HAS 2,2 ALSO.

From this Makhraj the letter ض is pronounced.

There are three ways of pronouncing the ض :
1. From the right side
2. From the left side
3. From both sides at the same time
But it is commonly easier to pronounce the ض from the left side.

NOTE: The letter ض is known as HARFE-HAFIYAH because it is pronounced from the upturned sides of the tongue.


From this Makhraj the letter ل is pronounced.

10. THE EDGE OF THE TONGUE, WHEN TOUCHING THE GUMS OF THE TEETH, WHICH EXTENDS FROM THE CANINE ON ONE SIDE, TO THE CANINE ON THE OTHER SIDE.

From this Makhraj the letter ن is pronounced.


From this Makhraj the letter ر is pronounced.

NOTE: The letters ل ر ن are known as HUROOFE-TARFIYA AND HUROOFE-ZHALKIYA because they are pronounced from the edge of the tongue.

From this Makhraj the letters د ت are pronounced

NOTE: The letters د ت are known as HUROOFE-NIET'IEYAH ص ن ق ر because they are pronounced from the cavity of the roots of the THANAYA ULYA

13. THE TIP OF THE TONGUE WHEN TOUCHING THE EDGE OF THE CENTRAL INCISORS (THANAYA ULYA)

From this Makhraj the letters ض ظ are pronounced

NOTE: The letters ض ظ are known as HUROOFE-LIETHWIYAH ص ن ق ر because they are pronounced from the teeth which are attached to the gums which in turn are known as LITH-THA.


From this Makhraj the letters ص ص are pronounced

NOTE: The letters ص ص are known as HUROOFE-ASALIYA ص ن ق ر because they are pronounced from the sharp tip of the tongue.


From this Makhraj the letter ف is pronounced.
16. BOTH THE LIPS (WHEN MEETING)

From this Makhraj the letters و م ب GHAIR MADDAH are pronounced.

NOTE: 1. ب is pronounced from the wet portions of the lips.
   م is pronounced from the dry portions of the lips.
   و is pronounced by the incomplete meeting of the lips.

2. The letters و م ب ف are known as HUROOFE-SHAFAWIYAH because they are
   pronounced from the lips.

17. KHAISHOOM - THE NOSTRILS.

From this Makhraj the GHUNNA is pronounced.

Questions

1. Define Makhraj.
2. How many Makharij are there?
3. a. What is the Makhraj of ى ghair maddah?
   b. Explain ى ghair maddah.
4. Recite the poem regarding the teeth.
5. a. Which letter is known as Harfe Hafiyyah?
   b. And what is it’s Makhraj?
   c. How many ways are there of pronouncing this letter?
6. Which letters are known as Huroofe Niet’ieyah?
7. a. What is the Makhraj of the Huroofe Shafawiyah?
   b. Describe the difference in the Makhraj of
SIFAAT

**DEFINITION:** The qualities with which a letter is pronounced is called SIFAT

**SIFAAT ARE OF TWO TYPES:**

1. LAAZIMAH
2. AARIDHAH

1. **LAAZIMAH:** That quality which is found in the letter itself.
2. **AARIDHAH:** That quality which is found due to circumstances.

**LAAZIMAH IS OF TWO TYPES:**

1. **ZHAATIYAH**
2. **MAHALLIYAH**

1. **ZHAATIYAH:**

That quality which has to do with the pronouncing of the letter itself. Without the quality, it is impossible to pronounce the letter. If the letter is pronounced, it will be incomplete.

2. **MAHALLIYAH:**

That quality which describes the MAKHRAJ of the letter.
ZHAATIYAH IS OF TWO TYPES:

A. MUTADHAADDAAH

B. GHAIR MUTADHAADDAAH

A. MUTADHAADDAAH:

Those two qualities which are opposite to each other.

NOTE: MUTADHAADDAAH has five pairs. From each pair, NEITHER can the two qualities be found together in any one letter, NOR can any letter be without any one of the two qualities. From each pair, one quality will DEFINITELY be found in a letter.

B. GHAIR MUTADHAADDAAH: Those qualities which have NO OPPOSITES.

A. THERE ARE TEN TYPES OF MUTADHAADDAAH:

1. HAMS (1st pair) 2. JAHR

3. SHIEDDAT (2nd pair) 4. RIKHWAT

5. ISTIE’LA (3rd pair) 6. ISTIFAAL

7. ITBAAQ (4th pair) 8. INFITAAH

9. IZHLAAQ (5th pair) 10. ISMAAT

1. HAMS is that quality, which when pronounced, the VOICE of the letter ends off so LOW in the Makhraj, that the BREATH will REMAIN FLOWING.

e.g. The ﷐ in ﷓

NOTE: 1. There are 10 LETTERS of HAMS, which are;
2. The LETTERS of HAMS are known as MAHMOOSAH.

3. The OPPOSITE of HAMS is JAHR.

2. JAHR is that quality, which when pronounced, the VOICE of the letter ends off so HIGH in the Makhraj, that THE BREATH will not continue to flow.

e.g. The  in  

NOTE: 1. The LETTERS of JAHR are known as 

     MAJ’HOORAH.

2. Besides the LETTERS of MAHMOOSAH, the rest are MAJ’HOORAH.

3. SHIEDDAT is that quality, which when pronounced the VOICE of the letter will be HARD, and the VOICE of the letter will END OFF in the Makhraj.

   e.g. The  in  

NOTE: 1. There are 8 LETTERS of SHIEDDAT, which are;

   

2. The LETTERS of SHIEDDAT are known as SHADEEDAH 

3. The OPPOSITE of SHIEDDAT is RIKHWAT.

4. RIKHWAT is that quality, which when pronounced the VOICE of the letter will be SOFT and the VOICE of the letter will REMAIN FLOWING in the Makhraj.

   e.g. The  in  

18
NOTE: 1. The LETTERS of RIKHWAT are known as

RIKHWAH

2. BETWEEN the QUALITIES of SHIEDDAT and RIKHWAT, there is ANOTHER QUALITY known as TAWASSUT

TAWASSUT is that quality, which when pronounced, the VOICE of the letter will be BETWEEN THE QUALITY of SHIEDDAT AND RIKHWAT

e.g. The ل in قل

NOTE: 1. There are five LETTERS of TAWASSUT, which are

2. The LETTERS of TAWASSUT are known as MUTAWASSITAH.

3. Besides the LETTERS of SHADIDAH, AND MUTAWASSITA the REST are the LETTERS of RIKHWAT.

5. ISTIE’LA is that quality, which when pronounced, the MAJOR PORTION of THE TONGUE from the BACK, will rise towards the palate

e.g. The خ in تخفيض حريز

NOTE: 1. There are seven LETTERS of ISTIE’LA, which are

2. The LETTERS of ISTIE’LA are known as MUSTA’LIYAH

3. The OPPOSITE of ISTIE’LA is ISTIFAIL.
6. ISTIFAAL is that quality, which when pronounced, the MAJOR PORTION of THE TONGUE, from the BACK, will NOT rise towards the palate

e.g. The ت in كذك

NOTE: 1. The LETTERS of ISTIFAAL are known as MUSTAFILAH

2. Besides the LETTERS of MUSTA’LIYAH, the REST are the LETTERS of MUSTAFILAH.

7. ITBAAQ is that quality, which when pronounced, the CENTER of the TONGUE, WILL MEET and EMBRACE the palate

e.g. The ط in مطلاع

NOTE: 1. There are four LETTERS of ITBAAQ, which are ص ض ط ظ

2. The LETTERS of ITBAAQ are known as MUTBIQAH

3. The OPPOSITE of ITBAAQ is INFITAAH.

8. INFITAAH is that quality, which when pronounced, the CENTER of the TONGUE, WILL NOT MEET and COVER the palate

e.g. The ل in كم

NOTE: 1. The LETTERS of INFITAAH are known as MUNFATIHAH

2. Besides the LETTERS of MUTBIQAH, the REST are the LETTERS of MUNFATIHAH.
9. **IZHLAAQ** אודלק is that quality, which when pronounced, THE LETTERS, IN THEIR MAKHRAJ, are pronounced QUICKLY and SWIFTLY.

e.g. The م in 

**NOTE:** 1. There are six LETTERS of IZHLAAQ which are

2. The LETTERS of IZHLAAQ are known as MUZHLIQAH

3. The OPPOSITE of IZHLAAQ is ISMAAT

10. **ISMAAT** إمتات is that quality, which when pronounced, the LETTERS, IN THEIR MAKHRAJ, are pronounced SLOWLY AND FIRMLY.

e.g. The ض in 

**NOTE:** 1. The LETTERS of ISMAAT are known MUSMITAH

2. Besides the LETTERS of MUZHLIQAH, the REST are the LETTERS of MUSMITAH.
B. THERE ARE SEVEN TYPES OF GHAIR MUTADHAADDAH:

1. QALQALAH
2. SAFEER
3. TAFASHSHEE
4. TAKREER
5. LEEN
6. INHIRAAF
7. ISTITALAT

1. QALQALAH is that quality, which when pronounced the VOICE of the letter (WHEN IT HAS A SUKOOIN) will be pronounced WITH AN ECHOING SOUND.

   e.g. The ق in حَقَّنَتا خَلَقَنَ

   NOTE: There are five LETTERS of QALQALAH, which are

2. SAFEER is that quality, which when pronounced the VOICE of the letter will be pronounced QUICKLY, WITH A SOUND LIKE THAT OF A WHISTLE.

   e.g. The س in مُسْلِمٍ اسْتَنْعَاهَا

   NOTE: There are three LETTERS of SAFEER, which are

3. TAFASHSHEE is that quality, which when pronounced, the VOICE of the letter will FLOW THROUGHOUT THE MOUTH.

   e.g. The ش in وَاَشْهَدُهُمْ تُونِينَ

   NOTE: This quality is found ONLY in the LETTER ش
4. **Takreer** 

This quality which when pronounced there will be a shiver on the tongue.

E.g. The in الصرخة.

**Important:** Takreer is shown for this reason that a person should refrain from it.

**Note:** This quality is found only in the letter ١.

5. **Leen** 

This quality, which when pronounced the voice of the letter is so soft, that if a person wants to make madd on them, it will be possible.

E.g. The ٤ in ٤حنى and the ٣ in ٣النيف.

**Note:** 1. This quality is found only in the letters of leen.

2. ٤ and ٣ will be the letters of leen only when they have a sukoon and the letter before them has a zabar (fat’ha).

E.g. The ٤ in او٤ and the ٣ in ا٤بى.

6. **Inhiraaf** 

This quality, which when pronounced, the sound of the letter, returns in the makhraj.

E.g. The makhraj of ١ when pronounced, returns towards the makhraj of laam and vice-versa.

**Note:** This quality is found only in the letters ١ and ١.

7. **Istitalat** 

This quality, which when pronounced, the voice of the letter will remain, from the beginning of the makhraj, till the end.

E.g. The ض in ضكة الصكالين.

**Note:** This quality is found only in the letter ض.
Makhraj of ٰ The back edge of the tongue upturned, touching the gums of the Molars and Premolars. Sifaat. Back of tongue should rise towards palate while the centre will meet and embrace it, and also sound of the letter will remain from beginning till end of makhraj.

Makhraj of ُ The tip of the tongue, touching the edge of the Thanaya Ulya including the Thanaya Ulya. Sifaat. Back of tongue should rise towards the palate while the centre will meet and embrace it.

Makhraj of ُ The tip of the tongue when touching the edge of the Thanaya Ulya. Sifaat. Back of tongue should rise towards the palate while the centre will meet and embrace it.

Makhraj of ُ The tip of the tongue when touching the roots of the Thanaya Ulya. Sifaat. Back of tongue should rise towards the palate while the centre will meet and embrace it.
Makhraj of ﷲ The tip of the tongue when touching the edge of the Thanaaya Ulya. Sifaat. Voice of letter should be soft and will flow in makhraj, and will be pronounced sharply with a whistling sound.

Makhraj of ﷿ The tip of the tongue when touching the roots of the Thanaaya Ulya. Sifaat. Voice of letter should be harsh and will end off in makhraj.

Makhraj of ﷸ The inner centre of the bottom lip when touching the edge of the Thanaaya Ulya. Sifaat. Voice of letter should be soft and will flow in the makhraj.

Makhraj of ﷺ The tip of the tongue when touching the edge of the Thanaaya Ulya. Sifaat. Voice of letter should be soft and will flow in makhraj.
Questions

1. What is the definition of Sifat?
2. How many types of Sifaat are there?
3. a. What does Zhaatiyah mean?
   b. Name the two types of Zhaatiyah.
4. Define Mutadhaaddah.
5. Give only the ten names of Mutadhaaddah.
6. a. What is the definition of Hams?
   b. Name the ten letters of Hams.
7. What does Rikhwat mean?
8. What is the difference between Istie’lah and Itbaaq?
9. What does Ghair Mutadhaaddah mean?
10. Give only the seven names of Ghair Mutadhaaddah.
11. Define Qalqalah.
12. What are the letters of Inhiraaf?
13. a. Istitalat is found in which letter?
    b. Define Istitalat?

AADaab of the Holy Quran

It should be known that true benefit can only be derived from something when all it's aadaaab and etiquettes are carried out in full. The same applies to the Quran. Some of the etiquettes of the Quran are as follows:

1. To have wudhu
2. Face the Qiblah
3. Sit in a clean place
4. Sit in a respectable posture
5. Recite with humility
6. Correct the intention
7. Keep the pleasure of Allah in mind
8. Concentrate during recital
9. Do not allow the mind to stray
10. To apply ltr before recital
11. To make miswaak before recital
12. To wear good, clean clothes
TERMS TO KNOW

HAR’KAAT  are three:

ZABAR  ZAYR  FAT’HA

ZER  DZAIR  KASRAH

PESH  RAYNAH  DHAMAAH

A letter with a harkat is known as a MUTAHARRIEK

TANWEEN  are also three.

FAT’HATAIN  DO ZABAR

KASRATAIN  DO ZER

DHAMMATAIN  DO PESH

SUUKOON  JAZM

A LETTER WITH A SUUKOON IS KNOWN AS SAAKIN

TASHDEED

A LETTER WITH A TASHDEED IS KNOWN AS MUSHADDAH

Questions

1. Name the three Harkats.
2. How many tanween are there, name them?
3. What is a Sakin and Mushaddad?
SIFAAT-E-AARIDHAH

1. The LETTERS OF MUSTAA'LIYAH are seven

NOTE: These letters in every condition will be recited with a FULL MOUTH (MUFAKH'KHAM).

EXAMPLES OF THE LETTERS OF MUSTAA'LIYAH:

1. خ
2. ص
3. ض
4. غ
5. ط
6. ع
7. ف

2. Besides the LETTERS OF MUSTAA'LIYAH, the remaining are the LETTERS OF MUSTAFILAH

NOTE: These letters in every condition will be recited with an EMPTY MOUTH, (MURAQQAQ)

EXAMPLES OF SOME OF THE LETTERS OF MUSTAFILAH:

1. ض
2. ج
3. د
4. ز

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From the LETTERS OF MUSTAFILAHH, there are three LETTERS which are sometimes recited MUFAKH’KHAM and sometimes recited MURAQQAQ.

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Questions

1. How should the letters of Musta’liyah be read?
2. How will the letters of Mustafilah be read?
3. Which letters will sometimes be read Mufakh’kha or sometimes Muraqqaq?

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THE RULES OF ALIF

1. If before AN ALIF there is a MUFAKH’KHAM LETTER, then that ALIF will also be recited with a FULL MOUTH.
2. If before AN ALIF there is a MURAQQAQ LETTER, then that ALIF will also be recited with an EMPTY MOUTH.

EXAMPLES OF THE SEVEN LETTERS OF MUSTA’LIYAH:

1. خالدًا
2. صليم
3. ركّة السَّلَلَينِ
4. عافر
5. ظُهٌّ
6. قاثنًا
7. ظالِيَةٌ

EXAMPLES OF SOME OF THE LETTERS OF MUSTAFILAH:

1. بِالبَاطِلٍ
2. قَالَتْ
3. حَفُظُوا
4. مُرْسِهَا
5. وَمَتَأَرِبُ
6. دَعَاوَى
7. كَانَ
THE RULES OF BOTH THE LAAMS ل IN THE NAME OF ALLAH

1. If before the two ل in ALLAH, there is a letter with a ZABAR (FAT’HA), or a PESH (DHAMMAH), then both the ل will be recited MUFAKH-KHAM (FULLMOUTH).
2. If before the two ل in ALLAH there is a ZER (KASRA), then both the ل will be recited MURAQ-QAQ (EMPTY MOUTH).

EXAMPLES OF THE NAME OF ALLAH ﷺ BEFORE IT A LETTER WITH A:

A. ZABAR - FAT’HA ﻲِبْنِداَنِاَاللّٰهَ ﻨِبْنِداَنِاَاللّٰهَ ﻲِبْنِداَنِاَاللّٰهَ
B. PESH - DHAMMAH ﻲِبْنِداَنِاَاللّٰهَ ﻲِبْنِداَنِاَاللّٰهَ ﻲِبْنِداَنِاَاللّٰهَ
C. ZER - KASRA ﻲِبْنِداَنِاَاللّٰهَ ﻲِبْنِداَنِاَاللّٰهَ ﻲِبْنِداَنِاَاللّٰهَ

Questions

1. When will the alif be read Mufakh’kham?
2. Give some examples of the alif when it will be read Mufakh’kham?
3. When will the two ل in ﷺ be read Mufakh’kham or Murajjaq?
4. How should these examples be read?

1. ﻲِبْنِداَنِاَاللّٰهَ 2. ﻲِبْنِداَنِاَاللّٰهَ 3. ﻲِبْنِداَنِاَاللّٰهَ
THE RULES OF RAA ﷺ

THE RAA ﷺ HAS THREE CONDITIONS:

A. RAA MUTAHARRIK: The RAA ﷺ will have any of the three HARKATS.

  e.g. ﷺ رَسُولُ ﷺ

B. RAA SAAKIN, BEFORE IT A MUTAHARRIK: The RAA with a JAZM (SU KoON), the letter before it will have a HARKAT.

  e.g. ﷺ مُرْيَزَ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ 

C. RAA SAAKIN, BEFORE IT A SAAKIN, BEFORE THAT A MUTAHARRIK: The RAA with a JAZM, the letter before it will have a JAZM, and before that the letter will have a HARKAT.

  e.g. ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ ﷺ 

A. THE RULES OF RAA ﷺ MUTAHARRIEK.

1. If the RAA has a ZABAR or a PESH, the RAA will be recited WITH A FULL MOUTH.
2. If the RAA has a ZER, the RAA will be recited WITH AN EMPTY MOUTH.

EXAMPLES OF RAA ﷺ ON IT A:

A. ZABAR - FAT’HA ﷺ ﷺ ﷺ ﷺ 
B. PESH - DHAMMAH ﷺ ﷺ 
C. ZER - KASRAH ﷺ ﷺ ﷺ
B. THE RULES OF RAA SAAKIN ز BEFORE IT A MUTAHARRIEK.

1. If the MUTAHARRIEK before the RAA SAAKIN has a FAT’HA or a DHAMMAH, the RAA will be recited WITH A FULL MOUTH.
2. If the MUTAHARRIEK before the RAA SAAKIN has a KASRA, the RAA will be recited WITH AN EMPTY MOUTH.

EXAMPLES OF A RAA SAAKIN, BEFORE IT A LETTER WITH A:

A. ZABAR - FAT’HA

 Burlington  العربية

B. PESH - DHAMMAH

 Burlington  العربية

C. ZER - KASRA

 Burlington  العربية

NOTE: There are THREE CONDITIONS for this RAA to be recited MURAQQAAQ:

2.1. Before the RAA SAAKIN, the KASRAH should be ASLI (ORIGINAL), AND NOT ‘ARDHI (TEMPORARY). Therefore, if the KASRAH is ARDHI (TEMPORARY) the RAA will be recited WITH A FULL MOUTH.

EXAMPLES OF KASRAH-E-ASLI:

EXAMPLES OF KASRAH-E-ARDHI:

2.2. Before the RAA SAAKIN the KASRAH will be in the same word, and NOT in the PREceding word. Therefore, if the KASRAH is in the PREceding word, then the RAA WILL NOT be recited MURAQQAAQ, but will be recited MUFAKH’KHAM.

EXAMPLES OF KASRAH BEING IN THE SAME WORD

EXAMPLES OF KASRAH BEING IN THE PRECEDING WORD
2.3. After the RAA SAAKIN, none of the LETTERS OF MUSTA'LIYAH must be found in the same word. If there is a LETTER OF MUSTA'LIYAH in the same word, the RAA WILL NOT be recited MURAQQAQ, but it will be recited MUFAKH'KHAM.

EXAMPLES OF THE LETTERS OF MUSTA'LIYAH BEING IN THE SAME WORD:

\[ \text{إِصْدَأَر} \quad \text{فَرْقَة} \quad \text{قُرْطَبٌ} \quad \text{إِصْدَأَر} \quad \text{إِصْدَأَر} \]

NOTE: 1. These are the only examples in the Quraan-e-Kareem.

2. In the raa can be recited both, muraqqaq and mufakh'kham. Those Qarits who took into consideration both the kasrahs on either side of the Raa, recited it Muraqqaq. And those Qarits who took into consideration that the letter of Istie'la appears after the Raa Saakin, recited it Mufakh'kham.
C. THE RULES OF RAA SAAKIN, BEFORE IT A SAAKIN, BEFORE THAT A MUTAHARRIK.

1. If the MUTAHARRIK has a FAT‘HA or a DHAMMAH, then the RAA will be recited MUFAKH’KHAM.

2. If the MUTAHARRIK has a KASRAH, then the RAA will be recited MURAQQAQ. THUS, THE RULE IS, that if before the raa saakin, besides the yaa saakin, any other letter with a saakin appears, and before it the mutaharrik has a fat‘ha or a dhammah, then the raa will be recited mufakh’kham and if the mutaharrik has a kasra, then the raa will be recited muraqqaq.

   e.g. FAT‘HA
   DHAMMAH
   KASRA

3. If before the RAA SAAKIN, there is a YAA SAAKIN then that RAA, UNDER EVERY CONDITION (WHETHER THE MUTAHARRIK HAS A FAT‘HA, DHAMMAH OR A KASRAH) will be recited MURAQQAQ ONLY.

   e.g. لاَّ نَبْيَّة

4. After RAA, there is only one (1) place in the QURAAN, in Surah Hud in which IMAM HAFS RAHMATULLAHI ALAIH makes IMAALAH إِمَّالِه. Because of IMAALAH, this RAA will be recited MURAQQAQ.
THE RULES OF RAA MUSHADDAD.

The rules of RAA MUSHADDAD is the SAME as that of RAA MUTAHARRIK. If the RAA MUSHADDAD has a FAT'HA or a DHAMMAH, the RAA will be recited MUFAKH'KHAM. And if the RAA MUSHADDAD has a KASRAH, the RAA will be recited MURAQQAQ.

e.q. ِبِنِ شْر ِمُسْتَقْر ِحُرْمَاللّٰه

Questions

1. Name the three conditions of Raa.
2. a. What are the rules of Raa Mutaharriek?
   b. Give examples.
3. a. Explain the rules of Raa Saakin before it a Mutaharriek.
   b. Give examples.
4. a. Mention the three conditions for the Raa Saakin to be read Muraqqaq?
   b. And also write the examples in each condition?
5. Describe the rule of Raa Saakin, before it a Saakin, and before that a Mutaharriek?
6. How will the Raa in the word مُجِبَتْهَا be read?
THE RULES OF MEEM MUSHADDAD و م and NOON MUSHADDAD لا

If there is a TASHDEED on a MEEM و or a NOON لا then the MEEM and NOON will be recited with GHUNNAH e.g. مَيْتَاءِمُ ذَلِكَ نَفَتْيَهُ وَأَلْهَمُهُ عَلَيْهِنَّ إِنَّهَا الْخَلِيْقَةُ إن

NOTE: The duration of GHUNNAH is ONE ALIF.

THE RULES OF MEEM SAAKIN م

MEEM SAAKIN HAS THREE Rules:

1. IDGHAAM إِدْعَاءُ
2. IKHFAA إِخْفَاءُ
3. IZH-HAAR إِلْثَّاَرُ

1. IDGHAAM إِدْعَاءُ مُم

If after MEEM SAAKIN م there appears a MEEM، م IDGHAAM with GHUNNAH will take place.

e.g. لَهُمُ مَا تُؤْفِكُهُمْ إِلَيْكُمْ مَسْلَوْنَّ وَأَرْجُلَكُمْ تَقُلُّوا بَيْنَهُمْ مَرَضٌ

2. IKHFAA إِخْفَاءُ بِم

If after MEEM SAAKIN م there appears the letter BAA ب IKHFAA will take place,

e.g. وَمِنْ يَعْقِبُهُمْ يَنْبِيِّبُبِلَانِ فَرْسَاهُمْ بِالْبَيْتِ عَلَيْهِمْ بَرَكَاتٌ

NOTE: This IKHFAA is known as IKHFAA-E-SHAFAWIE.
3. IZH-HAAR

If after MEEM SAAKIN م besides the letters MEEM م AND BAA ب any other letter appears, IZH-HAAR will take place,
e.g. عليَّهم مَعِيَّة الصلَّاتين * هُمْ وَقَنُونُنَّ أَمِلُهُم رُؤُيَّادًا ۖ كَيَّمَهُم في.

NOTE: This IZH-HAAR is known as IZH-HAAR-E-SHAFAWIE

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Questions

1. What is the duration of Ghunna?
2. How many rules has Meem Saakin got?
3. Define Idghaam and Ikfaa.
4. How will these words be read

1. رُسُلُهُمْ يُبَيِّنَتٰهُم ۖ ۖ ۖ
2. أَمِلُهُم رُؤُيَّادًا ۖ
3. لِثْمٍ مَّوْرَكَتٰهُم
4. كَيَّمَهُم في.
THE RULES OF NOON SAAKIN نَّ AND TANWEEN ۶۶

NOON SAAKIN AND TANWEEN HAS FOUR RULES:

1. IZH-HAAR ً
2. IDGHAAM ً
3. QALB ً
4. IKHFAA ً

1. IZH-HAAR ً

NOTE: The common meaning of IZH-HAAR is, to pronounce the letters from their MAKHRAJ, CLEARLY AND DISTINCTLY, without any changes.

If after NOON SAAKIN نَّ OR TANWEEN ۶۶ any of the six LETTERS OF HUFOOF-E-HALQI ءغخضث appear, there will be IZH-HAAR, ً

e.g. ۶۶

This IZH-HAAR is known as IZH-HAAR-E-HALQI.
2. IDGHAAM

NOTE: The common meaning of IDGHAAM is to enter one thing into another. If after NOON SAAKIN or TANWEEN any of the SIX LETTERS OF YARMALOON appears, then there will be IDGHAAM. In LAAM AND RAA, the IDGHAAM will be COMPLETE, which is known as IDGHAAM -E-TAAM

e.g. 

In the remaining four letters the IDGHAAM will be INCOMPLETE, which is known as IDGHAAM-E-NAAQIS

NOTE: IDGHAAM IN THIS INSTANCE WILL BE WITH GHUNNAH

e.g. 

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There will be no IDGHAAM in the following words:

Since the NOON SAAKIN ن and or are in the same word.

3. QALB

NOTE: The literal meaning of QALB is to change one thing into another.

If after NOON SAAKIN ن OR TANWEEN תּ the letter ب appears, then that NOON SAAKIN OR TANWEEN will change into a MEEM SAAKIN, and will be recited WITH GHUNNAH

e.g. תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ 

4. IKHFAA

NOTE: The literal meaning of IKHFAA is to conceal.

If after NOON SAAKIN ن OR TANWEEN תּ beside: the SIX LETTERS OF HUROOF-E-HALQI תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ 

the SIX LETTERS OF YARKALOON תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ תּ 

if any other letter appears, then the NOON SAAKIN OR TANWEEN will be recited with IKHFAA.
كُلْمَاتٍ كَانَتْ دُرُّها عَرِيْبَةً ذَا النِقَّاءِ
فَحَمَّلَهَا إِلَى النّاسِ لَتَنْظُرُوهَا كَمَا يَنْظُرُوا كَأَنَّهَا رَجُلَتْ
كُلّهَا سُكْبَتْ لِيْلَةَ سَبَيْتُ
فَكَنَّ شَاهِدًا وَتَنْضَقَّ شِيْبَهَا قَلْبُ شَهِيدٍ
قَدْ شُقِّتْ ضَعْفَهَا وَأَدَافُعُ قَانُصُرًا عَدَابًا صَعُدًا
يَقِدَحُ صَبَحَ يِلَٰهُبُ ذَهَرَةً ضَفَعًا
مِنْ كَلِمَتِهِمْ اِلْكُلْمَةُ طَيِّبَةُ سَمُوْيَهُ يِطَاهُا بَلْدَةً طَيِّبَةً
إِنّكُمْ تَنْظُرُونَ ذُلْلُ طَيِّبَةٍ فَثُمَّ شَكَبَهُمْ ضَلُلُ
فَمِنْ فَضْلِهِمْ قَوْمَا فَيْقِيْنَ اْهْدِيْنِ بِحَيَاةٍ نَفْسَهُمُّ
مِنْ كُلِّ كَلِمَةٍ كَانَ كَأَنَّهَا عَلَى مَيْمَانِهَا قَطُرُّها قِيْسَ سُوْفُ
ًَّلَكَ وَلَكَنْ كُلُّ سُوْفُ كَأَنَّهُ كَأَنَّهُ كَأَنَّهُ جَنُّ وَأَكْسَوَّا كَأَنَّهُ عَدَوُّ كَأَنَّهُ
Questions

1. Name the four rules of Noon Saakin and Tanween?
2. Give the common and technical meaning of Idghaam?
3. What does Idghaame Naqis and Idghaame Taam mean?
4. Give some examples of words in which Idghaam will be Naqis?
5. Why will there be no Idghaam in the following words?
   1. ﷲ
   2. ﷮
   3. ﷸ
   4. ﷻ
6. Describe the rule of Qalb with examples?
7. When will Ikhfa take place?

AADAAB OF THE HOLY QURAN

It should be known that true benefit can only be derived from something when all its aadaab and etiquettes are carried out in full. The same applies to the Quran. Some of the etiquettes of the Quran are as follows:
1. Not to talk to anyone during recital
2. If speech is necessary, to recite a’uzu when recommencing tilawat
3. Quran can either be recited loudly or softly, according to the circumstances
4. Quran could either be recited looking inside or by heart
5. Quran should be recited in a beautiful, melodious voice
6. Recite the Quran in the tone of the Arabs
N.B. However the Laws of Tajweed must be observed under all circumstances.
THE RULES OF MADD

The common meaning of MADD is to extend a thing from its original position.

The technical meaning of MADD is to prolong the letters of MADD OR LEEN

There are TWO types of MADD

A. MADD-E-ASLI
B. MADD-E-FAR’IE

A. MADD-E-ASLI

That MADD which, after the LETTERS OF MADD, there is no HAMZAH ء or SUKUON ن

NOTE: 1. The LETTERS OF MADD-E-ASLI نب非凡 are THREE:
   a. An ALIF ئ before it a letter with a FAT‘HA
   b. A WAOW ئ before it a letter with a DHAMMAH
   c. A YAA ى before it a letter with a KASRA.
   e.g. 你会发现 أوزورنا

   2. The duration of MADD-E-ASLI is ONE ALIF. It is NOT permissible to prolong the MADD-E-ASLI MORE than ONE ALIF, nor is it correct to make this MADD LESS than ONE ALIF. To do so is HARAAM (because by prolonging more than an ALIF is adding a letter to the QUR’AAN, and by making it less than an ALIF is reducing a letter from the QUR’AAN)
B. MADĐ-E-FAR‘IE

That MADĐ which, after the LETTERS OF MADĐ, there is a HAMZAHA OR SUKoon.

e.g. آلهٍ والنَّبِیةُ فَهْوَاءٌ يَضَارِیبَ مَا وَأْعَهْ

There are FOUR types of MADĐ-E-FAR‘IE:

a. MADĐ-E-MUTTASIL

b. MADĐ-E-MUNFASIL

c. MADĐ-E-AARIDH WAQFI

d. MADĐ-E-LAAZIM

A. MADĐ-E-MUTTASIL

That MADĐ which, after the LETTERS OF MADĐ, the HAMZAHA appears in the SAME WORD

e.g. ۳ ﴾ ﴾ ۳

١ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۳ ۢ
B. MADD-E-MUNFASIL

That MADD which, after the LETTERS OF MADD, the HAMZAH appears at the BEGINNING OF THE SECOND WORD
e.g.

\[ \begin{align*}
\text{ء} & \text{ا} \\
\text{kīthā} & \text{ālī} \\
\text{w} & \text{ānshēhā} \\
\text{gālānā} & \text{āotonā} \\
\text{y} & \text{wātihīni} \text{akn} \\
\text{dī'īdī} & \text{alābī} \\
\end{align*} \]

NOTE: The duration of MADD-E-MUNFASIL is [according to IMAAM SHATBIE] 2 1/2 OR 4 ALIFS
which is known as TAWASSUT

C. MADD-E-AARIDH WAQFI

That MADD which, after the LETTERS OF MADD, the HARKAT of the LAST LETTER of the word will be CHANGED into a SUKOOK \( \text{ُ} \) which is TEMPORARY due to stopping,
e.g.

\[ \begin{align*}
\text{ء} & \text{ا} \\
\text{fī al-} \text{ālāmān} & \text{ū} \\
\text{w} & \text{fariyātā} \text{ū} \\
\text{ṣālānā} & \text{ū} \\
\text{y} & \text{lamlūkūn} \text{ū} \\
\text{qura} & \text{īf kūfūn} \text{ū} \\
\text{ṣīfā} & \text{īf ṣīfūn} \text{ū} \\
\end{align*} \]

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NOTE: 1. The duration of MADD-E-AARIDH WAQFI is TOOL 
\( \text{TAWASSUT} \) AND QASR \( \text{TAWASSUT} \) AND QASR

2. TOOL will get preference, then TAWASSUT, thereafter QASR

3. The duration of TOOL is 3 or 5 ALIFS, TAWASSUT is 2 or 3 ALIFS, QASR is 1 ALIF

NOTE: 1. In MADD-E-LEEN AARIDH, there will be QASR THEN TAWASSUT THEN TOOL

2. The duration in MADD-E-LEEN AARIDH of QASR is 1 HARKAT (HALF AN ALIF), TAWASSUT is 1 OR 1 1/2 ALIFS and TOOL is 2-2 1/2 OR 3 ALIFS.

Examples of MADD-E-LEEN AARIDH:

\[ \text{Examples of MADD-E-LEEN AARIDH:} \]

\[ \text{D. MADD-E-LAAZIM} \]

That MADD which, after the LETTERS OF MADD, the

SUKOON is ORIGINAL \( \text{SUKOON} \)

NOTE: SUKOON-E-ASLI is that SUKOON which remains in the word, whether stopping or not.
There are FOUR types of MADD-E-LAAZIM.

a. KILMI MUTHAQQAL
b. KILMI MUKHAFFAF
c. HARFI MUTHAQQAL
d. HARFI MUKHAFFAF

A. KILMI MUTHAQQAL

That MADD which, after the LETTERS OF MADD, there is a TASHDEED, and BOTH, the LETTER OF MADD AND TASHDEED are in ONE WORD.

e.g.

B. KILMI MUKHAFFAF

That MADD which, after the LETTERS OF MADD, there is a SUKOOON, and BOTH, the LETTER OF MADD AND SUKOOON are in ONE WORD.

e.g.

NOTE: This is the ONLY example in the QUR’AAN of KILMI MUKHAFFAF.
C. HARFI MUTHAQQAL

That MADD which, after the LETTERS OF MADD, there is a TASHDEED, and BOTH, the LETTER OF MADD AND TASHDEED are found in the LETTERS OF MUQATTA’AAT

\[ \text{e.g.} \quad \text{ظَٰمْ} \]

D. HARFI MUKHAPPAF

That MADD which, after the LETTERS OF MADD, there is a SUKoon, and BOTH, the LETTER OF MADD AND SUKoon are found in the LETTERS OF MUQATTA’AAT

\[ \text{الْزَٰدِينُ} \quad \text{حَمُّبُ} \quad \\ \text{كَهُنِيعُسْ} \quad \text{صَٰبُرُ} \quad \text{عِسْكُ} \quad \text{وَالْقَلْبُ} \]

\[ \text{نَّ وَالْقَلْبُ كَهُنِيعُسْ} \quad \text{حَمُّبُ عِسْكُ} \quad \text{صَٰبُرُ} \]

NOTE: 1. In all FOUR types of MADD-E-LAAZIM there will ONLY be TOOL طَيْلٌ.

2. The duration of TOOL طَيْلٌ is 3 or 5 ALIFS.

E. LEEN-E-LAAZIM

If after the LETTERS OF LEEN, a SUKoon-E-ASLI \[ \text{سُكُنْ عِسْكُ} \] appears, then that LETTER OF LEEN will be known as LEEN-E-LAAZIM

EXAMPLE: The \[ \text{عَ} \text{حَمُّبُ} \text{كَهُنِيعُسْ} \] and \[ \text{وَالْقَلْبُ} \]

In LEEN-E-LAAZIM, there will be TOOL طَيْلٌ TAWASSUT and QASR تَمْر طَيْلٌ TOOL will get preference, then, TAWASSUT and QASR is very weak.
Questions

1. What is the common and technical meaning of Madd?
2. How many types of Madd are there?
3. When will the letters ی and ی be letters of Madd?
4. What is the duration of Madde Asli?
5. What is Madde Far'ie?
6. Name the four types of Madde Far'ie?
7. a. Define Madde Muttasil and Madde Munfasil?
   b. Give examples of both Madds?
   c. What are the durations of these Madds?
8. a. What is Madde Aaridh Waqfi?
   b. Give some examples of Madde Aaridh Waqfi?
   c. What is the duration of this Madd?
9. Name the four types of Madde Laazim?
10. Define Kilmi Muthaqqal and Harfi Mukhaffaf?
11. Give some examples of Kilmi Mukhaffaf and Harfi Muthaqqal?
12. What is the duration in all four types of Madde Laazim?
13. What is Leene Laazim?
THE RULE'S OF WAQF (STOPPING)

The common meaning of waqf is to stop.

The technical meaning is to stop on such a complete word which is separate from the word after it, pausing so long as is sufficient to take in a new breath, and to have the intention of reading forward.

There are three types of waqf.

1. Waqf in which the condition of the LAST LETTER is considered.

2. Waqf in which the PLACE of stopping is considered.

3. Waqf in which the CONDITION of the Qari is considered.

There are three types of

1. Waqf bil Iskaan

2. Waqf bil Ishmaam

3. Waqf bil Raum
1. **Waqf bil Iskaan** is to make waqf on the last letter of the word making it a saakin in such a way that the harkat is not read nor is there an indication by the lips towards the harkat. This waqf is possible on all three harkat's (zabar, zer, pesh). Whether the harkat is Asli (original) or Ardhi (temporary), whether the word has a tanween or not, and this waqf is possible on the round Taa َ

e.g. of Harkate Asli

هُمُّ الْضَّرْفُونَ َ َ ُّكِيْمٌ عَلَيمٌ َ ُّكِيْمٌ عَلَيمٌ َ
 هُذَا بُيْتُمُّ الْذِّينَ َ َ ُّخَلَّى عَظِيمٌ َ ُّخَلَّى عَظِيمٌ َ
 وَهُوَ عَالِمُ الْمَلِكِينَ َ َ ُّخَلِّي خَارِيُّا َ ُّخَلِّي خَارِيُّا َ
 أَصْحَبُ الْمَيْمَاتَةِ َ َ َأَنْ تَعْيَيْنُ َ َأَنْ تَعْيَيْنُ َ

eg. of Harkate Aardhi

مِنَ الشَّمَرِ َ َ َعَلَيكَّمُ َ َعَلَيكَّمُ َ
 عَلَيكَّمُ َ َعَلَيكَّمُ َ َوَلَقَدْ َ َوَلَقَدْ َ

2. **Waqf bil Ishmaan** is to make waqf on the last letter of the word (in such a way as to) indicate by the lips to the harkat that is on it. This waqf is possible on a Dhamma-e-Asli and not on a Aardhi Dhamma. It is possible on a word whether it has a tanween or not. This waqf is not possible on a round Taa َ

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3. Waqf bil Raum is to make waqf on the last letter of the word, reading the harkat so softly that only those who are near are able to listen to it. This waqf is possible on a Dhammah and Kasra, and is possible on a harkate Asli and not a harkate Aardhi.

In the same way this waqf is not possible on a round Taa.

This waqf is possible on a word whether it has a tanween or not.
There are four types of 

1. Waqfe Taam

2. Waqfe Kafi

3. Waqfe Hasan

4. Waqfe Qabeh

1. **Waqfe Taam** is to make waqf on such a place where the sentence is complete and there is no connection in the meaning of the word of this sentence and the one's preceding or proceeding it

    eg. 

2. **Waqfe Kafi** is to make waqf on such a place where the sentence is complete, but there is a connection of only the meaning and not the word of the sentence preceding or proceeding it

    eg. 

3. **Waqfe Hasan** is to make waqf in such a place where the sentence is complete, but there is a connection in both the meaning and word of this sentence and the one's preceding or proceeding it.

    eg. To stop on 

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4. **Waqfe Qabeeh** is to make waqf on such a place where the sentence is incomplete and there is every type of connection with that which is preceding or following it and also the meaning is distorted.

eg. To stop on

إن الله لا يستثنى

In Waqfe Taam and Kafi the reading will be initiated after stopping on the sentence, it will not be necessary to repeat. If Waqfe Hasan is made on a ayat than the reading will be initiated after the ayat otherwise it will be necessary to repeat.

In Waqfe Qabeeh it will always be necessary to repeat.

**There are four types of**

1. **Waqfe Ikhtiyari**
2. **Waqfe Ikhtibari**
3. **Waqfe Idhtirari**
4. **Waqfe Intizhari**

1. **Waqfe Ikhtiyari** is a voluntary stop which is generally made to take in a new breath.

2. **Waqfe Ikhtibari** is an informative stop which is made with the intention of explaining how a stop is made on the last letter of a word.

3. **Waqfe Idhtirari** is an involuntary stop which is caused by an unplanned break in the breath. eg. by a cough, shortness of breath or forgetting etc.

4. **Waqfe Intizhari** is to stop on a particular place repeatedly to complete the various Qiraat.
SAKTAH

Saktah is to keep the breath intact, and to halt the voice temporarily. The rules that apply to waqf (stopping) will be applied to Saktah as well.

There are four places in the Quraan where Saktah is Wajib.

1. In Surah Kahaf on عَيْبَةٌ نَّفَقَت

2. In Surah Yaseen on ِمِنَ الْمُرْقَمِ بِأَيَّ حَدَّا

3. In Surah Qiyamah on َمُقْدِرَةٌ مَّنْ صَرَأَةٌ ۚ

4. In Surah Motaf-fefeen on َكَلَّا بِلَّبِعْرَانَ

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MISCELLANEA

1. There are some words in the Quraan in which the alif is written, but read only when stopping on them eg.

اَناَّ كَانْتُ شَهِيْدٌ

a. When stopping on the word سَلِيلًا it is permissible both to read the alif and also to omit it.

b. The word قَوَالَيْنِ اَنّيُا appears twice in Surah Dahr. The rule here is that if stopping on the first one then the alif will read, but in the second the alif will not be read at all, whether stopping or not.

2. There is one place in the Quraan in which Imalalah is made i.e. مَجْبِرَهَا in Surah Hood.

3. In Surah Hameen Sajdah there is one place in which it is necessary to make Tas’heel in the second Hamzah i.e. أَعْلَمْنِي

Tas’heel means to read the Hamzah with a soft tone.

4. In these four words Idghaam will be Naqis (in-complete)

لَيْنَ بَسْطَكَ

فَقَالَ أُحْلِطْ

ماَلْتَ

ماَلْتَ
That means that the makhraj of ﭔ will be incorporated into the ﭙ but not the sifaat of Istriela and Itbaaq, hence the ﭔ will be read with tafkheem, but without Qalqalah.

5. In Surah Yusuf the word ﱡ ﱤ ﱣ ﱩ has to be read with Ishmaam or Raum. When making Ishmaam, Idghaam has to be made, and when making Raum Izh’haar has to be made.

Ishmaam means to indicate by the lips towards the Dhamma.

Raum means to read one third of a harkat.

6. There are four words in the Quraan which are written with a ﭔ and on this there is a small ﭔ. In the first two i.e.

a. ﱩ ﱬ ﱩ ﱦ in Surah Baqarah and

b. ﱯ ﱩ ﱥ ﱩ in Surah A’raf ﭕ will be read,

and in the third place

c. ﱯ ﱩ ﱩ ﱩ ﱭ ﱩ in Surah Toor either a ﭕ or a ﭔ could be read,

and in the fourth place

d. ﱩ ﱯ ﱩ in Surah Ghashiyah ﭐ must be read.

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Questions

1. What is the common and technical meaning of Waqf?
2. How many types of Waqf are there?
3. Give a detail explanation, with examples of
   a. Waqf bil Iskaan
   b. Waqf bil Ishmaam
   c. Waqf bir Raum
4. Explain the terms a. Waqfe Taam
   b. Waqfe Qabeeh
5. Show the four places in which Saktah is wajib?
6. In which word is there Imalah?
7. Which word in Surah Hameem Sajda is it necessary to make Tas'heel in?
8. How should the word لَا نَأَمَنُ in Surah Yusuf be read?
EARNEST APPEAL

An earnest appeal is made to the reader to please inform the publishers if any errors or shortcomings are discerned in this publication; for improving further editions of this publication. Your co-operation will be appreciated. Jazakallah.