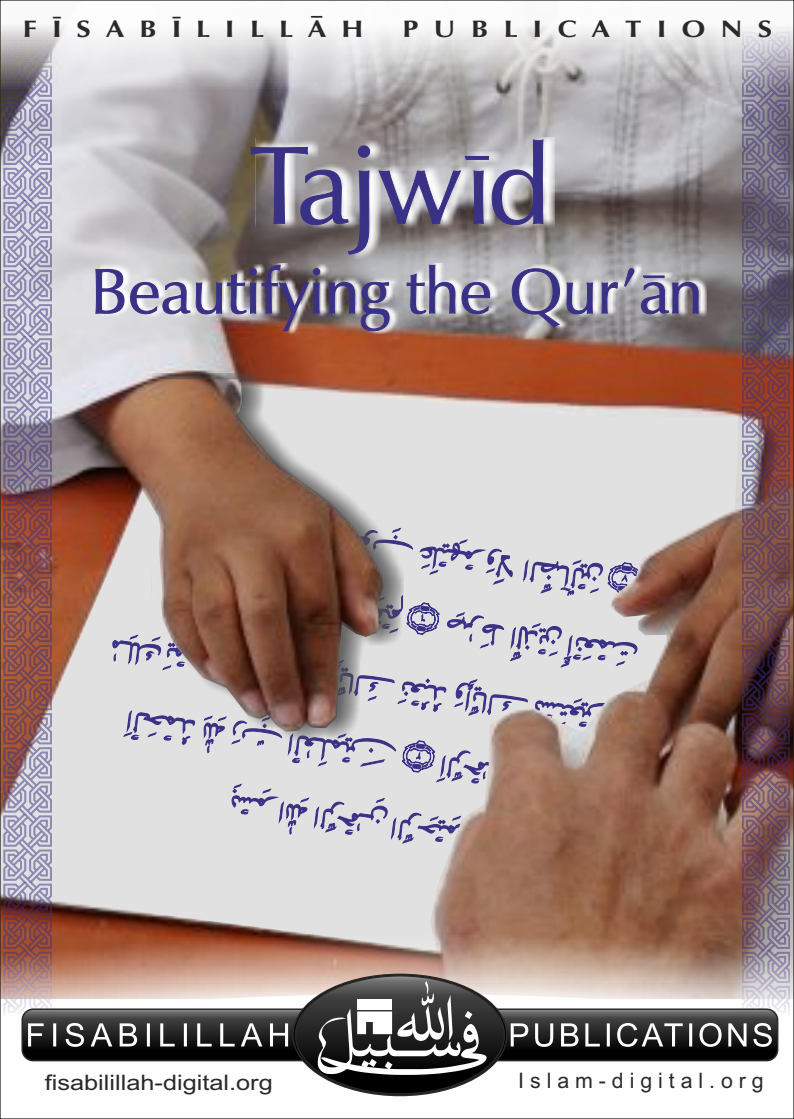


Tajwīd

Beautifying the Qur'ān



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ
الرَّحْمَنِ الرَّحِيمِ
صَلَّى عَلَى نَبِيِّكُمْ
وَأَقَامَ الصَّلَاةَ
وَتَبِعَ خُطْبَةَ الْأَمِيرِ الْأَعْمَى

CONTENTS

1. Introduction	3
2. Introducing the Arabic Letters	5
3. Definitions of Basic Terms	9
4. Starting With the Name of Allāh ﷻ	11
5. The Vocal Organs	12
6. The Teeth	13
7. The Areas of the Tongue and Teeth	14
8. Makhārij - The Points of Origin	15
9. The Şifāt - Characteristics	22
10. The Letters in Detail	27
11. Ghunnah - Nasalization	36
12. Tafkhīm and Tarqīq	40
13. Madd - Vowel Lengthening	44
14. Līn	47
15. The Rules of Stopping and Continuation	48
16. The Signs of Waqf	49
17. When Stopping on a Word	50
18. When Continuing	52
19. Miscellaneous	55
20. Script Differences	57
21. Glossary	61

Introduction to Tajwīd

Tajwīd means to beautify or to do well. However, in regards to the recitation of the Qur'ān it means, "To pronounce every letter correctly from its exact point of origin together with all its qualities, and to know where and how to stop."

Tajwīd does not mean to recite the Qur'ān in a beautiful voice while disregarding the rules of recitation.

The importance of Tajwīd (correct recitation) can not be sufficiently emphasised. Allāh ﷻ has ordered,

"and recite the Qur'ān in slow, measured tones."

Qur'ān, al Muzzammil, 73:4

The word "Tartil" has been translated as slow, measured tones. It has been further explained by `Ali ؑ to mean "the correct pronunciation of the letters and the understanding of the breaks." It is from this that the given meaning of Tajwīd is derived. al Itqān fi `Ulūmil Qur'ān of as-Suyūti

Further to that one must remember that reciting the Qur'ān has been deemed necessary by all for a very important reason. The Qur'ān as the Word of God is absolute. It thus stands to reason that if the Word of God is to be read in a way that its meaning is altered, then it cannot be attributed to God. If one believes that if what one is incorrectly reading is what Allāh has revealed, then one is wrongfully attributing such a thing to Him.

One needs only to be reminded that in Ṣalāh, while standing, one is only allowed Qirā'ah (recitation) of the Qur'ān. Utterances of anything else can render the Ṣalāh void. One can thus deduce what the condition is of the Ṣalāh of a person who does not apply the rules of Tajwīd.

As one will find out especially when reading that part of this book which deals with stopping and continuing that to be safe from making many mistakes one will need to understand Arabic. There are many rules which require at least a basic level of knowledge in Arabic. While it is apparent that we cannot teach that, we have tried to include as many of the applicable rules as we could in simple terms.

This book, while we hope is universal in scope, has been compiled with those in mind, who do not have access to scholars, or people who may be able to teach them. This is the reason why many phonetic terms are included, which may be followed up should the reader require further information.

Please note that while we do hope that this book becomes an invaluable reference point for learning Tajwīd, we cannot emphasise enough the need of a competent teacher who would be able to correct any mistakes that may be made in pronunciation.

On an encouraging note, the Messenger of Allāh ﷺ is reported to have said, “He who is a Māhir (expert - in the reciting, understanding, and memorising) of the Qur’ān, is amongst the pious, noble Scribes (of the angels - in rank). He who stammers in the Qur’ān and finds it difficult (but persists in learning it) has two rewards.”

al-Bukhārī, Muslim, at-Tirmidhī, Abū Dāwūd, an-Nasa’ī, Ibn Mājah, and others

This is one area or field of the Qur’ān, which is not only fairly easy to master (requiring mainly repetition), but is also immensely rewarding both while learning and upon continued implication. It is hoped that this book will be a useful tool for all.

Introducing the Arabic Letters

Letters	Details	Other Forms
ا	Alif - This is pronounced without any action of the mouth, and is only read when there is a Fathāh before it. Read "a" as in "draft".	ا لا لا
ب	Bā - This is pronounced with the meeting of the inner (wet) part of the lips. Read "b" as in "bat" with no "h" sound attached.	ب ب ب
ت	Tā - This is pronounced when the tip of the tongue touches the upper two front teeth at their gum-line. Read "t" as in "tin" with no "h" sound attached.	ت ت ت ة ة
ث	Thā - This is pronounced when the tip of the tongue touches the inner biting edge of the upper two front teeth. Read "th" as in "thin".	ث ث ث
ج	Jīm - This is pronounced when the middle of the tongue rises to touch the palate. Read "j" as in "judo" with no "h" sound attached.	ج ج ج
ح	Ḥā - This is pronounced from the middle of the throat, with no tongue usage, making a very hoarse (or guttural) sound.	ح ح ح
خ	Khā - This is pronounced from the top of the throat, with the back of tongue raised. Read "ch" as in Scottish pronunciation of "loch"	خ خ خ
د	Dāl - This is pronounced when the tip of the tongue touches the upper two front teeth at their gum-line. Read "d" as in "deep" with no "h" sound attached.	د

ذ	Dhāl - This is pronounced when the tip of the tongue touches the inner biting edge of the upper two front teeth. Read "th" as in "then". Represented in transliteration as "dh"	ذ
ر	Rā - This is pronounced when the tip of the tongue skims the upper front four teeth (all the incisors) at their gum-line. Read as "r" in "real" with very slight roll of tongue.	ر ر
ز	Zā - This is pronounced when the tip of the tongue touches the lower front two teeth. The tongue also skims the upper front two teeth. Read as "z" of "zip".	ز ز
س	Sin - This is pronounced when the tip of the tongue touches the lower front two teeth. The tongue also skims the upper front two teeth. Read as "s" of "sign" only, not of "as", or "vision".	س س س
ش	Shīn - This is pronounced when the middle of the tongue rises to touch the palate. Read "sh" as in "ship".	ش ش ش
ص	Ṣād - This is pronounced when the tip of the tongue touches the lower front two teeth. The tongue also skims the upper front two teeth. Read as "s" of "saw", but with back of tongue raised, making a thick, full-mouthed sound.	ص ص ص
ض	Ḍād - This is pronounced when both of the blades (sides - or even only one blade) of the tongue touch the gums of the molars. The back of the tongue must also be raised. Does not have any equivalent in English, initial sound is similar to "Ḍā".	ض ض ض

ط	Ṭā - This is pronounced when the tip of the tongue touches the upper two front teeth at their gum-line. Read “t” as in “taught” but with back of tongue raised, making a thick, full-mouthed sound. and with no “h” sound attached.	ط ط ط
ظ	Zā - This is pronounced when the tip of the tongue touches the inner biting edge of the upper two front teeth. Read “th” as in “then” but with back of tongue raised, making a thick, full-mouthed sound. Represented in transliteration as “Z”.	ظ ظ ظ
ع	`Ain - This is pronounced from the middle of the throat, with no tongue usage, making a very hoarse (or guttural) sound. This letter is not a vowel. Represented in transliteration as “`”.	ع ع ع
غ	Ghain - This is pronounced from the top of the throat, with the back of tongue raised. Very similar to “Khā”, but based with a “gh”.	غ غ غ
ف	Fā - This is pronounced when inner part of the lower lip touches the biting edge of the upper front two teeth. Pronounced as “f” in “feat” with no “h” sound attached.	ف ف ف
ق	Qāf - This is pronounced when the back of the tongue rises to touch the back of the palate/uvula. Unlike the “q” in English, this is not accompanied by a “w” or “y” sound.	ق ق ق
ك	Kāf - This is pronounced when the back of the tongue rises to touch the front of the uvula/soft palate. No “h” sound attached.	ك ك ك ك ك ك

ل	Lām - This is pronounced when the tip of the tongue touches the upper front eight teeth (the incisors, canines, and the first pre-molars on both sides) at their gum-line.	ل ل ل ل لا لا
م	Mīm - This is pronounced with the complete meeting of the outer (dry) part of the lips. Read "m" as in "meet".	م م م م
ن	Nūn - This is pronounced when the tip of the tongue touches the upper front six teeth (the central and lateral incisors, and the canines, on both sides) at their gum-line. Read "n" as in "noon"	ن ن ن
و	Wāw - This is pronounced through a partial meeting of the inner (moist) part of the lips. This is in the instance of "Wāw" being a consonant, e.g. "w" as in "wan", and also when a vowel, e.g. "ū" (oo) as in "loose".	و
ه	Hā - This is pronounced from the base of the throat. It is a soft airy "h" as opposed to the hoarse guttural "ḥ". Read "h" as in "hem".	ه ه ه ه
ء	Hamzah - This is pronounced from the base of the throat. It is a glottal sound which accompanies a vowel, and has an abrupt (or plosive) nature. Represented in transliteration as " ' ". Seen in Cockney pronunciation of "butter", i.e. "bu'-'a", and also as "a" in "and".	أ أ أ أ ؤ ي ي ي ي
ي	Yā - This, as a consonant, is pronounced when the middle of the tongue rises to touch the hard palate. Read "y" as in "yes". This, as a vowel, is pronounced without any major movement of the vocal organs. Read "ī" (ee) as in "fee"	ي ي ي

Definitions of Basic Terms

The following are known as Ḥarakāt (singular is Ḥarakah). These are vowels that accompany the sound of a letter.

— **Fatḥah** (or Zabar) - appears above its letter
This represents the vowel “a” as in “ago”
a letter with a Fatḥah is called **Maftūḥah**,
e.g. **ب** Bā Maftūḥah - pronounced ba as in “banana”.

— **Kasrah** (or Zer) - appears below its letter
This represents the vowel “i” as in “sick”
a letter with a Kasrah is called **Maksūrah**,
e.g. **ت** Tā Maksūrah - pronounced ti as in “tin”.

— **Ḍammah** (or Pesh) - appears above its letter
This represents the vowel “u” as in “put”
a letter with a Ḍammah is called **Maḍmūmah**,
e.g. **بُ** Bā Maḍmūmah - pronounced bu as in “book”.

— **Sukūn** (or Jazam) - appears above its letter
This is used when the letter is joined to the vowel before it
e.g. the “m” in “sum” is joined to the “u” before it.
a letter with a Sukūn is called **Sākin**,
e.g. **نْ** Nūn Sākin - pronounced as the “n” in “Sun”

— **Tashdīd** (or Shaddah) - appears above its letter and comes with
a **ف** Fatḥah, **ك** Kasrah or **د** Ḍammah.
This is used when a letter is to be read twice,


The first time it will be read with a Sukūn and joined to the vowel before it, and the second time it will be read with its accompanying Ḥarakah.

There will be no break between the two.





This is represented by the double consonant as in “butter” when both the “t’s” are pronounced, i.e. but-ter.

a letter with a Tashdīd is called **Mushaddad**,

e.g.  Tā Mushaddad - pronounced as in “shat-ter”.

 Rā Mushaddad - pronounced as in “hur-ry”.

 Mīm Mushaddad - pronounced as in “com-mute”

Note: Fisabilillāh Publications generally represent the Kasrah beneath the Mushaddad letter i.e.  ,  . There are, however, many texts which prefer to represent the Kasrah below the Tashdīd but above the letter, i.e.  ,  .

Tanwīn is written as a double Ḥarakah. It represents a Nūn Sākin following the Ḥarakah of the letter.

Tanwīn appears in three forms

 **Faṭḥatain** (or Do Zabar) - pronounced “an”

 **Kasratain** (or Do Zer) - pronounced “in”

 **Ḍammatain** (or Do Pesh) - pronounced “un”

(When a Tanwīn appears on a letter it will be mentioned as that letter with a Faṭḥatain or Kasratain etc).

Starting With the Name of Allāh ﷻ

“When you read the Qur’ān, seek Allāh's protection from Satan the Rejected One.”

Qur’ān, an-Naḥl, 16:98

“Whatever significant task is not started with
BISMIL LĀHIR-RAḤMĀNIR-RAḤĪM
(In the name of Allāh, the Merciful, the Clement)
is incomplete.”

ad-Durr al Manthūr

When Starting the recitation of the Qur’ān, it is Sunnah to recite Isti`ādhah and Basmalah.

Isti`ādhah means to seek Allāh’s refuge from Satan. The words are:

أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ

‘A`ŪDHU BILLĀHI MINASH-SHAYṬĀNIR-RAJĪM

I seek Allah's protection from Satan the Rejected One.

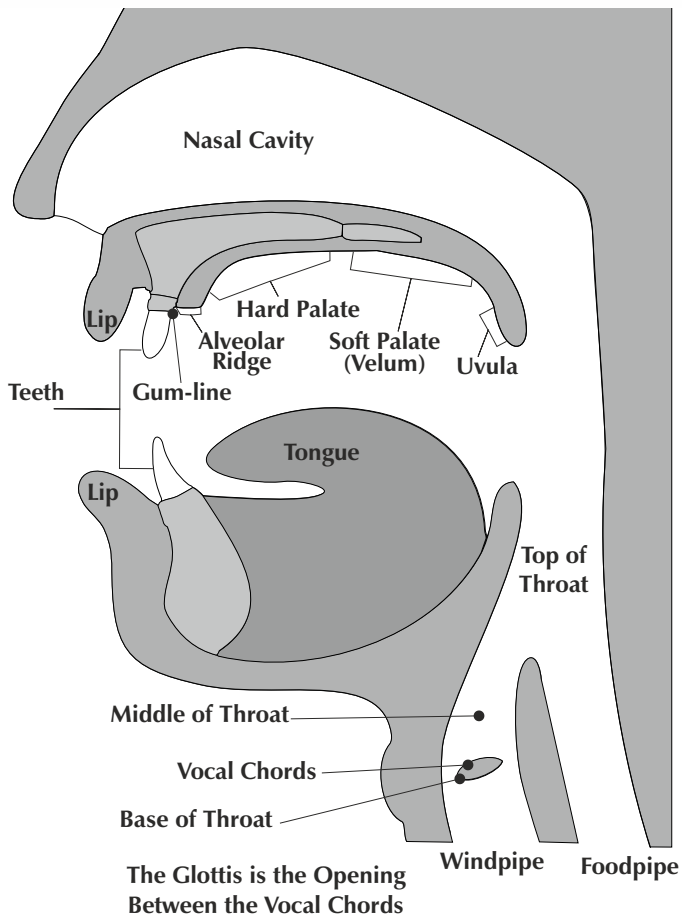
Basmalah means to take the name of Allāh. This should be read at the beginning of any Surah after Isti`ādhah (except Sūrah at-Tawbah - chapter nine), and also when one begins recitation. The words are:

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

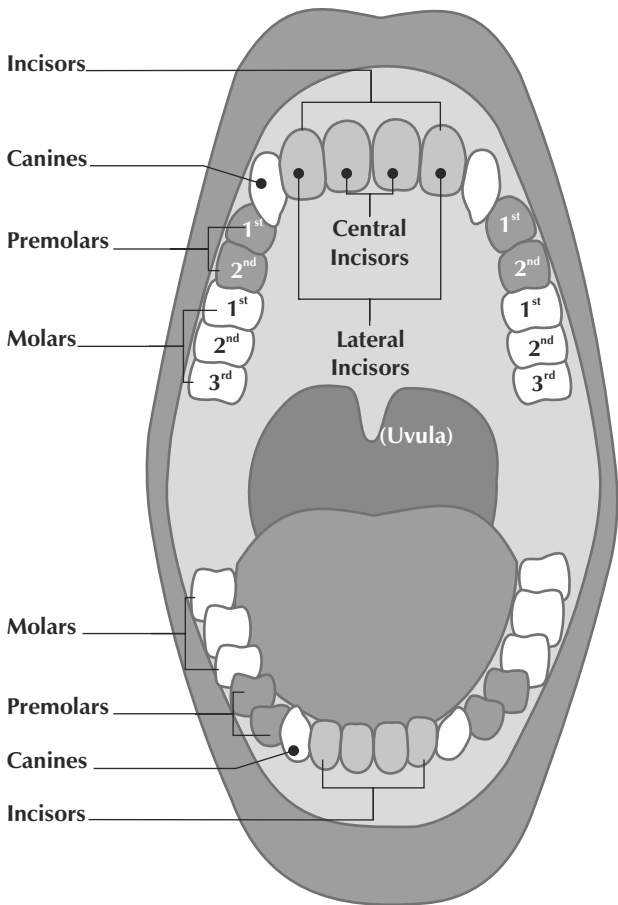
BISMIL LĀHIR-RAḤMĀNIR-RAḤĪM

In the name of Allāh, the Merciful, the Clement

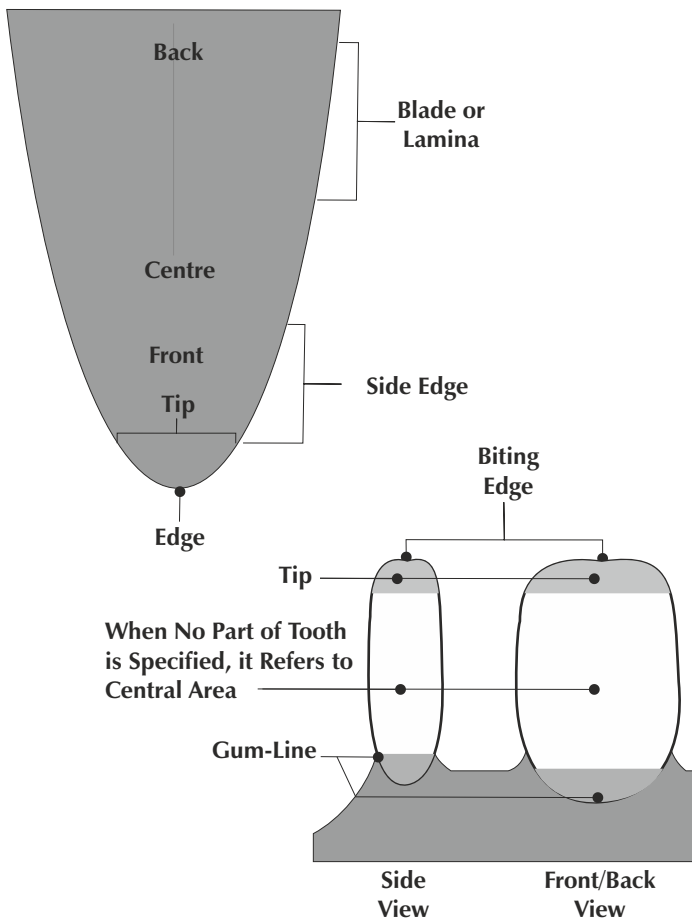
The Vocal Organs



The Teeth



The Areas of the Tongue and Teeth



Makhārij - The Points of Origin

A Makhraj (Plural: Makhārij) is the point among the vocal organs where the sound of a letter originates.

There are 29 letters in the Arabic alphabet. They share 17 different Makhārij.

Note: Even within these 17 there are differences that separate one letter from another. However, the Makhārij have been allocated as 17 because of the closeness of the pronounced letters.

Note: To practically find a Makhrāj of a letter, read it as a Sākin with a Hamzah Maftūḥah before it. e.g. To check if one is pronouncing Bā from its correct Makhraj, one should pause on its pronunciation in the word, أَبْ. One will have paused with the Makhraj still being shown.

Note: Not all the letters are pronounced from the mouth. Some are from the throat, and some even have nasal involvement. Thereafter even within the mouth there are different areas. Each of these areas where letters are pronounced from are named. The letters too are named in accordance to this or according to a specific characteristic.

The Letters of the Throat

The Arabic word for throat is Ḥalq. The letters that originate here are the Ḥalqiyyah letters.

Within the throat six letters originate from three different Makhārij. These are the lower, middle, and upper parts of the throat.

1 **Aqṣal Ḥalq** - the lower part of the throat nearest the chest. This area besides the vocal cords is known in English as the glottis (and anything relating to the glottis is described as glottal). From here two letters are pronounced. They are: (ء) Hamzah and (ه) Hā.

2 **Wasṭal Ḥalq** - the middle part of the throat. This is the area just above the larynx (vocal chords). A characteristic common to the two letters which originate here are that their pronunciation is very guttural (hoarse). The two letters are (ع) `Ain and (ح) Ḥā.

3 **Adnal Ḥalq** - the upper part of the throat. This is the area of the throat just beyond the uvula (the hanging piece of flesh which can be seen at the back of the mouth) and, when the tongue is raised during pronunciation, it is just beyond view. The two letters which originate here resemble a gargling or throat-clearing sound, that can be found in the “ch” of the Scottish pronunciation of the word “loch”. These letters are also described as very guttural. The two letters are (غ) Ghain and (خ) Khā.

The Letters of the Uvula

The Arabic word for the Uvula is “Lahāt,” thus the letters which are pronounced from this area are described as the **Lahwiyyah** letters. The term used in English for these letters is Uvula plosive, which means that they are pronounced suddenly with an almost click-like sound.

In Arabic there are two velar letters, both of which have their own Makhraj.

4 When the back of the tongue rises to touch the backmost part of the velum (soft palate). This is the Makhraj of (ق) Qāf.

5 When the back of the tongue rises to touch the nearest part of the velum. This is the Makhraj of (ك) Kāf.

The Letters of the Centre of the Mouth

The central part of the mouth provides one Makhraj for three letters. These letters are known as the **Shajriyyah** letters. This is because the wide, middle part of the mouth in Arabic is called the Shajr (wide part). The letters which relate to this are described as palatal.

6 When the centre-most part of the tongue rises to touch the (hard) palate. The letters are, (ج) Jim, (ش) Shin, and (ي) Yā.

The Letter of the Blade of the Tongue

The blade (or side-edge) of the tongue provides one Makhraj for one letter. This letter is known as the **Hāfiyah** letter. In English phonetics the blade of the tongue is called the lamina (anything relating to this is described as laminal).

7 When the blades (or even a blade - left side is easier) of the tongue touches the gums of all the upper molars. The letter which originates in this manner is (ض) Ḍād. One should keep the tongue tip in its natural position and not touch any of the front teeth.

Letters of the Tip of the Tongue

The tip of the tongue is used in numerous different ways to create many Makhārij and letters. All in all, with the use of the tongue tip

there are six different Makhārij for twelve different letters. Three of these Makārij have been placed into one group due to the similarities between them.

Ṭarafīyyah - When the tongue tip along with a small portion of the tongue's side touches the gums of more than the upper central incisors. There are three Makhārij in this group, which are known as the Ṭarafīyyah letters. The word Ṭaraf means outskirts or edge.

8 When the tip (and edge) of the tongue touches the gums of the upper front eight teeth (the four incisors, the two canines, and the first pre-molars on both sides). The letter which originates from this Makhraj is (ل) Lām.

9 When the tip (and edge) of the tongue touches the gums of the upper front six teeth (the central and lateral incisors, and the canines). The letter which originates from this Makhraj is (ن) Nūn when it is not nasalized (This will be explained later).

10 When the tip of the tongue skims the gums of the upper front four teeth (all the incisors). The letter which originates from this Makhraj is (ر) Rā.

Naṭ`īyyah - When the tongue tip touches the upper front two teeth at their gum-line, it becomes the Makhraj for three letters. These are known as the Naṭ`īyyah letters. Naṭ`īyyah means both the ridge of the palate (known as alveolar) and the teeth(dental). The area that the term Naṭ`īyyah specifically refers to would thus mean the gum-line area, which in English is referred to as Alveo-dental.

11 When the tongue tip touches the gum-line of the upper front two teeth. Care should be taken that the tongue should remain as close to the teeth as possible (this differentiates the letters from their English counterparts which are from the alveolar ridge). The letters which come from this Makhraj are, (ط) Ṭā, (د) Dāl, and (ت) Tā.

Lithawiyyah - When the tongue tip touches the inside biting edge of the front two teeth, it becomes a Makhraj for three letters. These letters are the Lithawiyyah letters. Lithawiyyah means of the gums, due to these letters being pronounced from close to the gums.

12 When the tongue tip touches the inside edge of the upper front two teeth. The contact involved is quite light and the sound made is continuing. The three letters which are from this Makhraj are, (ظ) Zā, (ذ) Dhāl, and (ث) Thā.

Şafiriyyah - When the tip of the tongue touches the lower front two teeth and also skims the upper front two teeth, it becomes the Makhraj for three letters. These letters are called the Şafiriyyah letters. Şafiriyyah means to whistle and it describes the sound made.

13 When the tip of the tongue touches the lower two front teeth and lightly touches the edge of the upper two front teeth. The three letters from this Makhraj are, (س) Sīn, (ص) Şād, and (ز) Zā.

Letters from the Lips

Shafawiyyah - When the lips are used in the pronunciation of a letter they provide two Makhārij for four letters. These letters are known as the Shafawiyyah letters. Shafawiyyah means of the lips. One Makhraj involves the use of the teeth (this in English is called labiodental - labio

means of a lip and dental means of the teeth), the other Makhraj involves both the lips and no involvement of the teeth (this in English is called bilabial - bi meaning two or both and labial meaning of the lip).

14 When the inner part of the lower lip touches the edge of the upper front two teeth. The contact to be made is quite light. This is the Makhraj of the letter (ف) Fā.

15 The meeting of the lips without any involvement of the teeth is a Makhraj that produces three letters. These letters are pronounced from actions of the lips which are different to the each other.

a When the lips meet at the inner (moist) part, in a complete manner, it becomes the point of articulation of the letter (ب) Bā.

b When the lips meet at the outer (dry) part, in a complete manner, it becomes the point of articulation of the letter (م) Mim. This is when Mim is not nasalized (This will be explained later).

c When the lips meet but only partially (in English this is known as lip rounding - as this resembles the shape the lips make), it becomes the point of articulation of the letter (و) Wāw.

Letters of the Nose

In Arabic there are two letters that have a nasal characteristics in their pronunciation despite the fact that both ordinarily have their own Makhārij in the mouth. This characteristic can vary in inclination, that is to say these letters at times are more nasal than oral and at times more oral than nasal.

16 When pronouncing a letter, if air escapes through the nose (to such an extent that to hold the nose closed would be to unrecognisably

distort the sound) it means that the nose is part of the Makhraj for that particular letter when in that form. The letters are (ن) Nūn and (م) Mīm when they are nasalized - as in “sing” and “lamp”. (The details of this will follow in its own chapter)

Letters of the Mouth’s Emptiness

One will have noticed that the only letter that has yet to be mentioned is (ا) Alif. This is because it is the only letter which is a vowel. The rest of the letters are consonants. The only other letters which in some cases become vowels are (ي) Yā and (و) Wāw. The condition for all three is that they are Sākin (the Alif will not have a Sukūn, but will be without a Ḥarakah) and they follow a letter with their corresponding Ḥarakah. (The full details of this will follow in its own chapter)

17 a When Alif has a letter with a Faṭḥah coming before it, (for example اَد) it becomes a long vowel. Its sound is an “a” sound (as in “draft” but slightly lengthened) which is represented by “ā”.

b When Yā has a letter with a Kasrah coming before it, (for example اِي) it becomes a long vowel. Its sound is an “ee” sound (as in “see” but slightly lengthened) which is represented by “ī”.

c When Wāw has a letter with a Ḍammah coming before it, (for example اُو) it becomes a long vowel. Its sound is an “oo” sound (as in “choose” but slightly lengthened) which is represented by “ū”.

Note: While the Mouth’s emptiness is the Makhraj for Yā and Wāw Maddah, it does not mean that there will be no involvement of the letters’ original Makhraj. With Yā the tongue will still rise slightly to the hard palate and with the Wāw the lips will still be rounded.

The Şifāt - Characteristics

The qualities or the characteristics with which a letter is pronounced are called its Şifāt (Singular: Şifah).

The Şifāt of a letter are of two categories:

- 1 **Lāzimah** (permanent/inseparable)
- 2 **ʿĀriḍah** (temporary/induced)

Of the Şifāt **Lāzimah** category there are two types:

- A **Mutaḍāddah** (contrasting - having an opposite)
- B **Ghair Mutaḍāddah** (non-contrasting - having no opposite)

A **Mutaḍāddah** (contrasting - having an opposite)

There are five Şifāt Mutaḍāddah, each of which has its opposite.

They are:

- | | | | |
|---|---|------------------|----------------|
| 1 | Hams | and its opposite | Jahr |
| 2 | Rikhwah | and its opposite | Shiddah |
| | (Tawassuṭ is the quality which is in between the two) | | |
| 3 | Isti`lā' | and its opposite | Istifāl |
| 4 | Iṭbāq | and its opposite | Infitāh |
| 5 | Izlāq | and its opposite | Ismāt |

- | | | | |
|---|-------------|------------------|-------------|
| 1 | Hams | and its opposite | Jahr |
|---|-------------|------------------|-------------|

Hams - Is to pronounce a letter with such softness that there is a slight continuation in breath and there is a low note in the sound. This quality is found in the following 10 letters.

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

Jahr - Is to pronounce a letter in such a way that the breath pauses and

the sound pitch is raised. There are 19 letters of Jahr (the remainder, which are not of Hams):

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

2 Rikhwah and its opposite Shiddah (Tawassuṭ is a quality which is in between the two)

Rikhwah - Is the continuing (or fricative) manner of the sound of the letter in its Makhraj regardless of the continuation of breath. There are 16 letters of Rikhwah.

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

Shiddah - Is the abrupt (or plosive) stopping of the sound of a letter at its Makhraj. This is regardless of whether or not there is a pause in breath. There are eight letters of Shiddah.

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

Tawassuṭ - Is when the sound due to the nature of the letter stops but not completely, while at the same time the sound in a limited manner continues in its Makhraj. There are five Tawassuṭ letters.

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

3 Isti`lā' and its opposite Istifāl

Isti`lā' - Is the rising of the rear part of the tongue towards the soft palate (not necessarily touching it). These letters are pronounced in a manner called full-mouthed (or velarized). In this manner the sound is transferred to the back of the mouth. In English only the letter "l" is accepted as velarized, an example of this is the "upper class" pronunciation of the word "Lord". There are 7 letters of Isti`lā'.

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

Istifāl - Is when the back of the tongue does not rise towards the soft palate. The letters are thus pronounced empty-mouthed. There are 22 letters of Istifāl.

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

4 **Iṭbāq** and its opposite **Infitāḥ**

Iṭbāq - Is when the middle of the tongue, while rising, actually touches the palate and almost fully covers it. This emphasises the full-mouthed sound. This quality is found in only four of the letters of Isti`lā'.

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

Infitāḥ - Is when the middle of the tongue does not touch the palate. There are 25 letters of Infitāḥ.

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

5 **Idhlāq** and its opposite **Iṣmāt**

Idhlāq - Is when a letter is pronounced effortlessly. There are six letters of Idhlāq

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

Iṣmāt - Is when a letter requires effort to be pronounced. There are 23 letters of Iṣmāt.

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

B Ghair Mutaḍāddah (non-contrasting - having no opposite)

There are seven Ṣifāt Ghair Mutaḍāddah which have no opposites.

They are:

- 1 **Ṣafīr** to produce a whistling sound
- 2 **Takrīr** to produce a slightly rolled or trilled sound
- 3 **Tafash-shī** to spread the sound to more than its Makhraj
- 4 **Istiḍālah** to produce a lengthened sound

- 5 **Inḥirāf** to shift the focus of the sound from its Makhraj
- 6 **Līn** to produce a diphthongized sound
- 7 **Qalqalah** to produce an echo or stop-start sound

1 **Ṣafīr** - To produce a whistle-like sound when pronouncing the letters. This Ṣifah is in three letters, (ص) Ṣād, (س) Sin, and (ز) Zā.

2 **Takrīr** - To produce a trilled or rolling sound in the letter. Care must be taken however that this Ṣifah is not overdone otherwise it will be as though one has repeated the letter which would be wrong. This Ṣifah is in only one letter, (ر) Rā.

3 **Tafash-shī** - To spread the sound of the letter from its Makhraj to fill the mouth. This Ṣifah is in only one letter, (ش) Shin.

4 **Istiḥālāh** - To lengthen a letter by pronouncing it gradually through the whole length of its Makhraj. This Ṣifah is only in (ض) Ḍād.

5 **Inḥirāf** - To shift the focus of the letter from one point to another i.e. the front or back of the mouth. This quality is found in two letters.

a (ل) Lām - When the sound of the letter is shifted towards the front of the mouth, almost pushing the tongue forward to make the Makhraj contact more full.

b (ر) Rā - When the sound of the letter is shifted towards the back of the mouth, almost pulling the tongue backward to make the Makhraj contact lighter.

6 **Līn** - For the letter to be pronounced so lightly that the letter is flexible enough to become part of a diphthong. A diphthong is a change in the sound of a vowel within the same syllable, e.g. 'a' and 'o' are separate vowels but in some words their sound is joined, e.g. in the word home, the shift starts with an 'a' and ends with the 'o' sound. This Ṣifah (ability to become a diphthong) is in two letters

a (و) Wāw - This is when it is a Sākin and there is a Maftūḥah before it. This will produce the diphthong “a-o” which represents the sound found in “so” and road”. In transliteration this is written as ‘aw’.

b (ي) Yā - This too is when it is a Sākin and there is a Maftūḥah before it. This will produce the diphthong “a-i” which represents the sound found in “day” and rain”. In transliteration this is written as ‘ay’.

7 **Qalqalah** - To produce a rebounding sound of the letter within its Makhraj. This happens only when the letter is a Sākin or a Mushaddad. The result is that the letter is almost repeated. There are 5 letters of Qalqalah.

ق (Qāf) ط (Ṭā) د (Dāl) ج (Jīm) ب (Bā)

ŞIFĀT `ĀRİḌAH (Temporary or Induced Characteristics)

There are four Şifāt `Āriḍah which affect letters in various ways in different scenarios. They are:

- 1 **Ghunnah** - Nasalization - This affects (ن) and (م)
- 2 **Tafkhīm** - Induced velarization - This affects (ل), (ر) and (ا) and its opposite (**Tarqīq**)
- 3 **Madd** - Vowel lengthening - This affects (ي), (و) and (ا)
- 4 **Tashīl** (softening), **Ibdāl** (changing), and **Hadhf** (omission) - This affects (ء) only*

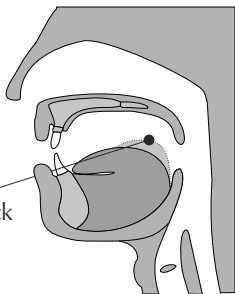
These Şifāt have many rules which are affected by numerous situations. They will be fully explained under their chapters.

* This will be mentioned under Miscellaneous.

The Letters in Detail

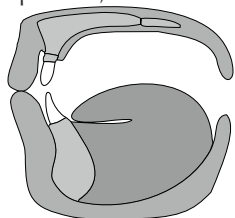
Letter	Qualities
ا	Jahr Rikhwah Istifāl Infitāḥ Iṣmāt Madd Tafkhīm/Tarqīq

Vocal organs in natural position, mouth open and no contact between tongue and teeth - If read **Tafkhīm** back part of tongue will be raised.



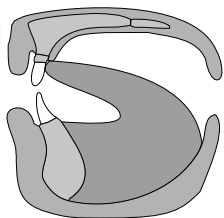
ب	Jahr Shiddah Istifāl Infitāḥ Idhlāq Qalqalah
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Vocal organs in natural position, mouth open and no contact between tongue and teeth. The inner/moist part of the lips meet. This is the part that is naturally in contact when mouth is closed.



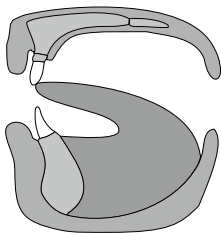
ت	Hams Shiddah Istifāl Infitāḥ Iṣmāt
---	--

Vocal organs in natural position, mouth open. Contact between tongue and upper central incisors at their gum line.



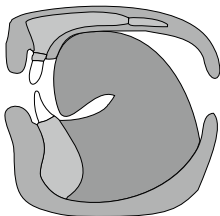
ح	<p>Hams Rikhwah Istifāl Iṣmāt Infitāḥ</p>
---	---

Vocal organs in natural position, mouth open. Contact between tongue edge and upper central incisors at their inside tip. Tongue should not protrude.



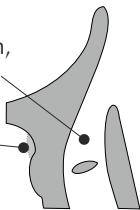
ج	<p>Jahr Shiddah Istifāl Infitāḥ Iṣmāt Qalqalah</p>
---	--

Vocal organs in natural position, mouth open. Contact between central tongue and hard palate. Tongue tip to remain in natural position.



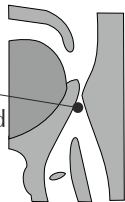
ح	<p>Hams Rikhwah Istifāl Infitāḥ Iṣmāt</p>
---	---

Vocal organs in natural position, mouth open. **Origin of sound** above vocal chords. Hoarse, airy sound produced. **Larynx rises** to correct Makhrāj.



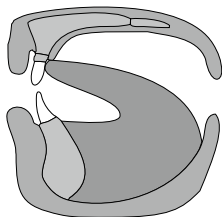
ح	<p>Hams Rikhwah Isti`lā' Infitāḥ Iṣmāt</p>
---	--

Vocal organs in natural position, mouth open. Tongue is raised. **Origin of sound** top of throat. Hoarse, gargling sound produced by some contraction of the throat walls.



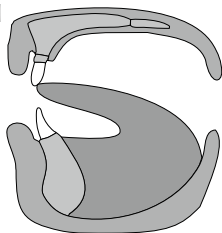
ذ	Jahr Shiddah Istifāl Infitāḥ Iṣmāt Qalqalah
---	--

Vocal organs in natural position, mouth open. Contact between tongue and upper central incisors at their gum line.



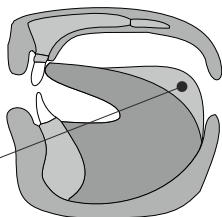
ذ	Jahr Rikhwah Istifāl Infitāḥ Iṣmāt
---	--

Vocal organs in natural position, mouth open. Contact between tongue edge and upper central incisors at their inside tip. Tongue should not protrude.



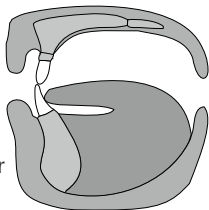
ج	Jahr Tawassuṭ Istifāl Infitāḥ Idhlāq Takrīr Inḥirāf Tafkhīm/Tarqīq
---	---

Vocal organs in natural position, mouth open. Swift and light contact between tongue and gums of all **the upper incisors**.
 - If read **Tafkhīm** back part of tongue will be raised.



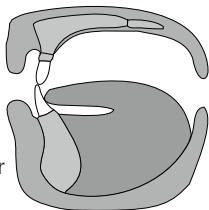
ز	Jahr Rikhwah Istifāl Infitāḥ Iṣmāt Ṣafir
---	---

Vocal organs in natural position, mouth open. Contact between tongue edge and lower central incisors. Meeting between upper and lower incisors.



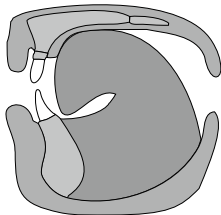
س	Hams Rikhwah Istifāl Infitāḥ Iṣmāt Ṣafir
---	---

Vocal organs in natural position, mouth open. Contact between tongue edge and lower central incisors. Meeting between upper and lower incisors.



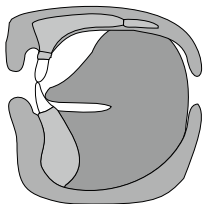
ش	Hams Rikhwah Istifāl Infitāḥ Iṣmāt Tafash-shī
---	--

Vocal organs in natural position, mouth open. Contact between central tongue and hard palate. Tongue tip to remain in natural position.

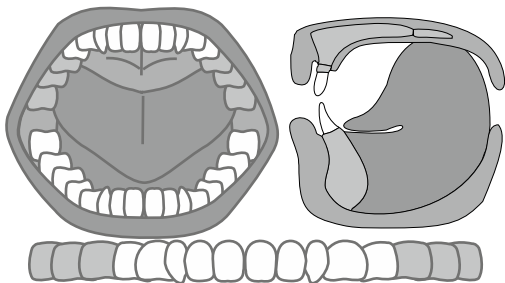


ص	Hams Rikhwah Isti`lā' Iṭbāq Iṣmāt Ṣafir
---	--

Vocal organs in natural position, mouth open. Contact between tongue edge and lower central incisors. Middle part of tongue touches soft palate. Meeting between upper and lower incisors.



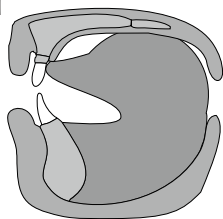
ض	Jahr
	Rikhwah
	Isti`lā'
	Iṭbāq
	Iṣmāt
	Istiṭālah



Vocal organs in natural position, mouth open. Contact between tongue blades (or any one blade) and upper molars at their gum-line. Back of tongue touches soft palate. Tongue tip stays in natural position away from teeth.

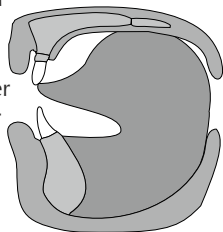
ط	Jahr
	Shiddah
	Isti`lā'
	Iṭbāq
	Iṣmāt
	Qalqalah

Vocal organs in natural position, mouth open. Contact between tongue and upper central incisors at their gum line. Back of tongue will touch the soft palate.



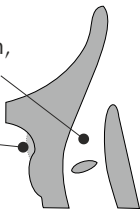
ظ	Jahr
	Rikhwah
	Isti`lā'
	Iṭbāq
	Iṣmāt

Vocal organs in natural position, mouth open. Contact between tongue edge and upper central incisors at their inside tip. Tongue should not protrude. Back of tongue will touch the soft palate.



ع	Jahr
	Tawassuṭ
	Istifāl
	Infitāḥ
	Iṣmāt

Vocal organs in natural position, mouth open. **Origin of sound** above vocal chords. Hoarse sound produced. **Larynx rises** to correct Makhraj.



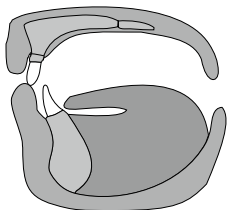
غ	Jahr
	Rikhwah
	Isti`lā'
	Infitāḥ
	Iṣmāt

Vocal organs in natural position, mouth open. Tongue is raised. **Origin of sound** top of throat. Hoarse, gargling sound produced by some contraction of the throat walls.



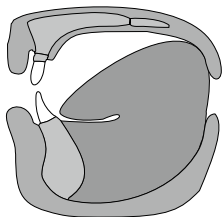
ف	Hams
	Rikhwah
	Istifāl
	Infitāḥ
	Idhlāq

Vocal organs in their natural positions, Contact by tip of upper central incisors with inner part of lower lip.



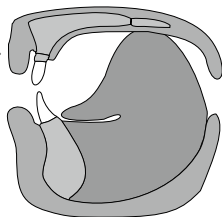
ق	Jahr
	Shiddah
	Isti`lā'
	Infitāḥ
	Iṣmāt
	Qalqalah

Vocal organs in natural positions, mouth open. Contact by back of tongue with back of soft palate. Tongue raised for full-mouth sound.



ك	Hams
	Shiddah
	Istifāl
	Infitāḥ
	Iṣmāt

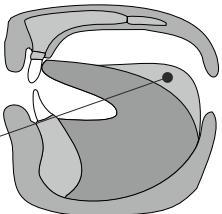
Vocal organs in natural positions, mouth open. Contact by back of tongue with front of soft palate. Tongue lowered for empty-mouthed sound.



ج	Jahr
	Tawassuṭ
	Istifāl
	Infitāḥ
	Idhlāq
	Inḥirāf
	Tafkḥim/Tarqīq

Vocal organs in natural position, mouth open. Full contact between tongue and gums of **upper front eight teeth**.

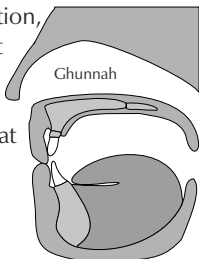
- If read **Tafkḥim** back part of tongue will be raised.



م	Jahr
	Tawassuṭ
	Istifāl
	Infitāḥ
	Idhlāq
	Ghunnah

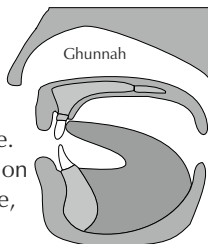
Vocal organs in natural position, mouth open and no contact between tongue and teeth. The outer/dry part of the lips meet. This is the part that is naturally just visible when mouth is closed.

- If **Ghunnah** pronunciation will be **nasalized**.



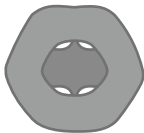
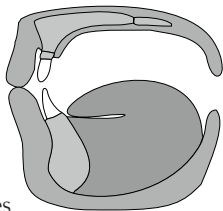
ن	Jahr
	Tawassuṭ
	Istifāl
	Infitāḥ
	Idhlāq
	Ghunnah

Vocal organs in natural position, mouth open. Contact between tongue and **upper front six teeth** at their gum line.
- If **Ghunnah** pronunciation will be fully from the nose, no tongue usage.



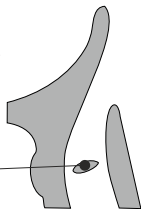
و	Jahr
	Tawassuṭ
	Istifāl
	Infitāḥ
	Iṣmāt
	Maddah
Līn	

Vocal organs in natural position, mouth open and no contact between tongue and teeth. The inner part of the lips meet at the sides but are rounded at the centre. This is in all situations, even when Madd and Līn.



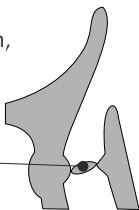
ه	Hams
	Rikhwah
	Istifāl
	Infitāḥ
	Iṣmāt

Vocal organs in natural position, mouth open and no contact between tongue and teeth. Airy sound from relaxed vocal chords at base of throat.



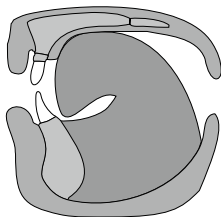
هـ	Jahr
	Shiddah
	Istifāl
	Infitāḥ
	Iṣmāt

Vocal organs in natural position, mouth open and no contact between tongue and teeth. Plosive (sudden) sound from constricted vocal chords at base of throat.



ي	Jahr
	Rikhwah
	Istifāl
	Infitāḥ
	Iṣmāt
	Maddah
Lin	

Vocal organs in natural position, mouth open. Contact between central tongue and hard palate. Tongue tip to remain in natural position. This is in all situations, even when Madd and Lin.



Note Regarding (ق) Qāf and (ك) Kāf: Even though these letters involve the back of the tongue and the roof of the mouth, they do not possess the characteristic of Iṭbāq. This is because during their pronunciation the tongue does not cover the soft palate as in the case of the Iṭbāq letters.

Note Regarding (ض) Ḍād: If this letter proves difficult to pronounce using both the blades of the tongue, then using only one blade (the left side is noted to be easier) of the tongue will suffice, although it remains necessary to do Iṭbāq.

Note Regarding (ل) Lām and (ر) Rā: It is the quality of Inḥirāf that gives Rā a very light touch and gives Lām a full touch with the teeth.

GHUNNAH - NASALIZATION

Ghunnah is a sound from the nose. One can tell when one is pronouncing a nasal letter if one holds the nose, as this would distort nasalized sounds. Ghunnah affects two letters (ن) Nūn and (م) Mīm. Both have different rules pertaining to them. Ghunnah only concerns them when they are either Sākin or Mushaddad. In addition to this the Nūn Sākin can also be represented by Tanwīn instead of a written Nūn.

Nūn Mushaddad and Mīm Mushaddad

If a Nūn or Mīm is Mushaddad (e.g. أَنَّ and أَمَّا) then Ghunnah is made. The Ghunnah will be lengthened slightly to the duration of two Ḥarakāt. This is regardless of what letter comes after them. This is also applicable if one were to stop on them.

Nūn Sākin and Tanwīn

The rules of Nūn Sākin and Tanwīn are the same. There are four different situations:

1. **Izhār** - When the sound is not nasalized.
2. **Ikhfā'** - When the Nūn Sākin or Tanwīn remain distinct and the sound is lightly nasalized.
3. **Idghām** - When the Nūn Sākin or Tanwīn does not remain distinct.

There are two categories within this situation:

- a. When Ghunnah is made
 - b. When Ghunnah is not made
4. **Iqlāb** - When the Nūn Sākin or Tanwīn change into a Mīm Sākin during pronunciation.

1. **Izhār** - When the sound is not nasalized and the Nūn remains distinct (read clearly).

If after a Nūn Sākin or Tanwīn any of the following six letters (i.e. the letters of the throat) appear, Ghunnah will not be made and the Nūn will remain distinctly pronounced from its Makhraj.

ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

e.g.

أَنْعَمْتَ عَذَابُ أَلِيمٍ

2. **Ikhfā'** - When the Nūn Sākin or Tanwīn remains slightly distinct and the sound is nasalized

If after a Nūn Sākin or Tanwīn any of the following 15 letters appear then the Nūn will be pronounced lightly from its Makhraj and a light Ghunnah will be made.

ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

e.g.

أَنْزَلْنَا غَفُورٌ شَكُورٌ

3. **Idghām** - When the Nūn Sākin or Tanwīn does not remain distinct but are assimilated into the following letter.

There are two categories within this situation:

- When Ghunnah is made
- When Ghunnah is not made

Idghām means that the Nūn Sākin or Tanwīn will be incorporated into the letter that follows it. Because of this the Nūn Sākin's sound will not be heard. There are six letters with which this happens.

ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

a. Of these six letters, Ghunnah will accompany the Idghām on the appearance of any of four letters. These are:

ي و ن م

E.g.

مَنْ يَعْمَلُ مَنْ نَعَمْرَهُ

There are cases when (و) Wāw and (ي) Yā come after the Nūn Sākin and neither Idghām nor Ghunnah will be made. This is when they appear in the same word as the Nūn Sākin. There are only four such words in the Qur'ān

دُنْيَا صِنْوَانٌ بُيَّانٌ قِنْوَانٌ

b. Of the six letters of Idghām there will be no Ghunnah on the appearance of the following two letters:

ل ر

E.g.

غَفُورًا رَّحِيمًا مِنْ لَدُنْكَ

Note: Idghām is always marked with a Tashdīd. This is regardless of whether there is Ghunnah or not.

4. **Iqlāb** - When the Nūn Sākin or Tanwīn changes into a Mīm Sākin during pronunciation.

If after the Nūn Sākin or Tanwīn the remaining letter (i.e. ب - Bā) comes then the Nūn will change to a Mīm and read with Ikhfā. (This is usually marked with a small Mīm) E.g.

سَمِيعًا بَصِيرًا مِنْ بَعْدِ

Mīm Sākin

For Mīm Sākin there are three different situations:

1. **Izhār** - When the sound is not nasalized and the Mīm remains distinct.
2. **Ikhfā'** - When the Mīm Sākin remains slightly distinct and the sound is nasalized.
3. **Idghām** - When the Mīm Sākin does not remain distinct.

1. **Izhār** - When the sound is not nasalized (read clearly).

As with the Izhār of Nūn Sākin, the Izhār of Mīm Sākin is when no Ghunnah is made and the letters are clearly distinct. This happens when any letter besides (ب) Bā and (م) Mīm appear after the Mīm Sākin.

ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن وه ع ي

E.g. **أَمَّ حَسِبْتُمْ** **كُنْتُمْ تَكْسِبُونَ** **عَبَدْتُمْ وَلَا**

2. **Ikhfā'** - When the Mīm Sākin remains slightly distinct and the sound is nasalized.

As with the Ikhfā' of Nūn Sākin, the Ikhfā' of Mīm Sākin is when there is a pronounced sound from the nose. However, the meeting of the lips will be very light during Ikhfā'. This is only when after the Mīm Sākin there appears a (ب) Bā.

E.g.

أَكْفَرْتُمْ بَعْدَ

3. **Idghām** - When the Mīm Sākin does not remain distinct (is incorporated into the following letter). Ghunnah will be made

This is when the Mīm Sākin is incorporated into the letter that follows it and read as Mīm Mushaddad. This will only happen if another Mīm follows the Mīm Sākin. A Ghunnah will accompany the Mīm in Idghām.

E.g.

فَهُمْ مُقَمَحُونَ

Note: One will have noticed that (ا) Alif is not included amongst the letters that may appear after Nūn Sākin, Tanwīn, or Mīm Sākin. This is because Alif is not applicable after anything but a Maftūḥ letter. The Alif that appears after a Faṭḥatain (ء e.g. as in شَكُورًا which only plays a part in the rules that are of stopping), is ignored in regards to Ghunnah.

Note: At times, in writing, a Hamzah (ء) takes the form of an Alif (ا). One must bear in mind that if ever an “Alif” has a Ḥarakah, in reality it is a Hamzah, and in regards to the laws of Nūn Sākin, Tanwīn, and Mīm Sākin; Izhār will be made. In the following examples the “Alifs” are Hamzahs.

عَذَابٌ أَلِيمٌ مَنْ آمَنَ أَعْنَاقِهِمْ أَغْلَالًا

TAFKHĪM AND TARQĪQ

Tafkhīm means induced velarization (of a letter being caused to be read in a full-mouthed manner). It is, in practice, the same as the Ṣifah Isti`lā' i.e. of a letter being pronounced full-mouthed, but it is not a Lāzimah (permanent/inseperable) Ṣifah due to it being affected by

Tarqīq is the opposite of Tafkhīm and is, as the result of the Şifah Istifāl, to pronounce a letter with an empty-mouthed quality. A letter is read with Tarqīq when the conditions of Tafkhīm are not met.

There are three letters that have the quality of Tafkhīm/Tarqīq, and each of them has its own rules for it to apply. The letters are:

ل ر ا

Alif's Quality of Tafkhīm

If the Alif appears after any letter which is read full-mouthed then it too will be read in full-mouthed manner. The full-mouthed Alif is read very much like the “a” in “father” and in the “upper-class” pronunciation of the word “rather”. The following are examples of Alifs which are read full-mouthed.

صَارَ قَالُ الرَّازِقُ

The following are examples of Alifs which are read empty-mouthed.

كَانَ سَاءَ الْحَافِظُ

Lām's Quality of Tafkhīm

The letter (ل) Lām has the possibility of being read with the quality of Tafkhīm only if it is in the words Allāh (الله) or Allāhumma (اللَّهُمَّ). If it is not in these words it will be read with the quality of Tarqīq.

The condition for the above two words to be read with a full-mouthed Lām is that the Ḥarakah before the Lām must be either a Faṭḥah or a Ḍammah. If it is a Kasrah then the Lām will be read empty mouthed.

The following are examples of Lāms which are read full-mouthed.

رَسُولُ اللَّهِ اللَّهُ اللَّهُمَّ

The following are examples of Lāms which are read empty-mouthed.

أَمِ اللَّهُ لِلَّهِ قُلِ اللَّهُمَّ

Rā's Quality of Tafkhīm

The rules pertaining to Rā being read with Tafkhīm are more complex. The main rule to remember is that like the rule of Lām, if a Faṭḥah or a Ḍammah is involved then the Rā will be read with Tafkhīm, and if a Kasrah is involved the Rā will be read with Tarqīq. The rules in detail are as follows.

1. If the Rā has a Faṭḥah or a Ḍammah then it will be read in a full-mouthed manner. E.g.

رُفِعَتْ ضَرَبَ

If it has a Kasrah it will be read in an empty-mouthed manner. E.g.

يَضْرِبُ

2. If the Rā is a Sākin and the letter before it has a Faṭḥah or a Ḍammah then the Rā will be read in a full-mouthed manner. E.g.

مَرَقَدِنَا قُرْآنُ

If the Rā is a Sākin and the letter before it has a Kasrah it will be read in an empty-mouthed manner. E.g.

فِرْعَوْنَ

Note: There are three exceptions to this rule wherein the Rā will be read full-mouthed.

(i) If a letter which possesses the Isti`lā' characteristic comes *after*

the Rā Sākin. These are the only four words in the Qur'an which fall under this.

فِرْقَةٌ اِرْصَادٌ مِرْصَادٌ قِرْطَاسٌ

(ii) If the Kasrah is not in the same word. E.g.

رَبِّ اِرْجِعُونِ اُمِّ اِرْتَابُوا

(iii) If the Kasrah is because of commencement. (to be explained)

اِرْجِعْ اِرْجِعِي

3. If the Rā is a Sākin and the letter before it is also a Sākin and is not a (ي) Yā, then one will look at the letter before that, if that has a Fathah or a Dammah then the Rā will be read in a full-mouthed manner. E.g.

وَالْفَجْرُ خُسْرٌ

If the Rā is a Sākin and the letter before it is also a Sākin then one will look at the letter before that, if that has a Kasrah it will be read in an empty-mouthed manner. If the letter before the Rā Sākin is a Yā Sākin then the Rā will be read empty-mouthed, regardless of the Hārahah before it. E.g.

الْمِصْرُ خَيْرٌ

Note: The above mentioned rule is only applicable when one is stopping on such words.

4. If the Rā is a Mushaddad, then despite its first Rā being a Sākin, both of the Rās will be read as its accompanying Hārahah would have it i.e. If the Hārahah is a Fathah or a Dammah then both the Rās will be read with Tafkhim:

مُسْتَمِرٌّ مِنْ رَبِّهِمْ

And if the Hārahah is a Kasrah, the Rā will be read with Tarqīq.

مِنَ الرِّزْقِ

MADD - VOWEL LENGTHENING

Madd means to lengthen the sound of a vowel. The Arabic language has three short vowels (i.e. ـَ , ـِ , ـُ) and three long vowels, which can either be represented by letters (i.e. أَ , إِ , أُ) or by their own Ḥarakāt (i.e. [ـَ for أَ] [ـِ for إِ] [ـُ for أُ]). Furthermore there are also two diphthongs (i.e. أُو and أِي).

The short vowels are not to be lengthened, but the long vowels (in any of its forms) and also the diphthongs are to be lengthened, but by how much depends on the situation. The lengthening of the diphthongs will be explained under its own heading.

Madd is primarily of two types:

- a **Aṣḥlī** - the basic Madd.
- b **Far`ī** - the extended Madd.

a **Aṣḥlī** - the basic Madd.

In relationship to a Madd one must look after the Madd letter and see if there is either a Sākin/Mushaddad or a Hamzah (even if it looks like an Alif). If any one of them are present then they make the Madd of the extended (Far`ī) type, and if they are not there then the Madd will remain of the basic (Aṣḥlī) type.

The length of a basic Madd is approximately the length of one Alif i.e. the time it takes to read two Ḥarakāt. The following are examples of basic Madds.

وَالرُّوحُ	فِيهِ	وَاللَّهُ
لَهُ كُفُوًا	بِهِ حَبًّا	مَلِكٍ

b **Far`i** - the extended Madd.

If after the Madd letter there is either a Sākin/Mushaddad or a Hamzah (even if it looks like an Alif) then the Madd will be extended. However, there are four types within this category, each of which are different to the others.

- 1 **Madd Muttaṣil**
- 2 **Madd Munfaṣil**
- 3 **Madd Lāzim**
- 4 **Madd `Ariḍ**

Note: The first two types are to do with the letter Hamzah and the last two are to do with Sākin/Mushaddad letters.

1 **Madd Muttaṣil**

This is when immediately after a letter of Madd there is a Hamzah in the same word. The Madd in this case will be the length of 2, 2 ½, or 4 Alifs. This Madd should be slightly longer than Madd Munfaṣil.

سُوءٌ جِيءَ جَاءَ

2 **Madd Munfaṣil**

This is when immediately after a letter of Madd there is a Hamzah in the next word. The Madd in this case will be the length of 2, 2 ½, or 4 Alifs. This Madd should be equal to or slightly shorter than Madd Muttaṣil.

عِنْدَهُ إِلَّا عِلْمِهِ إِلَّا عَلَىٰ إِبْرَاهِيمَ

3 Madd Lāzim

This is when immediately after a letter of Madd there is a Sākin or Mushaddad in the same word. The Madd in this case will be the length of 3, or 5 Alifs. This should always be read as the longest Madd.

نَ اَلَمْ اَللَّنَّ جَانُّ

Note: There are different types of Madd Lāzim. Some are Madds that are in words, and have either a Sākin or a Mushaddad following them, while others are of letters. These letters are known as the Ḥurūf al-Muqatta`āt. They appear at the beginning of certain Sūrahs and are read according to the name of the letter. Of the given examples two i.e. (نَ) and (اَلَمْ) are Ḥurūf al-Muqatta`āt. They are read as “Nūn” and “Alif-Lām-Mim” with the long vowels stretched.

4 Madd `Āriḍ

This is when immediately after a letter of Madd there is a Sākin in the same word that is caused by stopping (this will be explained further on). The Madd in this case will be the length of 2, 3, 4, or even 5 Alifs.

مُؤْمِنُونَ الرَّحِيمِ الرَّحْمَنِ

Note: Madd `Āriḍ is only made when one stops on the word. The full rules of stopping are still to be explained, but what one needs to remember is that if the last letter of a word is turned into a Sākin because of stopping, the Madd immediately before it will become extended and fall into this category.

Note: It is important to keep each category of Madd the same length. Fluctuating the lengths of the same type of Madd is disliked.

LĪN

Līn means diphthong. It is when a Maftūḥah letter appears before a Yā or Wāw Sākin. Līn, as a long vowel, can also be stretched like Madd. And like Madd, Līn also has its basic and extended types.

The basic type of Līn is not stretched at all, but maintains the necessary length it needs to cover the vowels it consists of. i.e. ay and aw.

The extended type of Līn is not affected by the presence of a Hamzah. The only factor in lengthening Līn is the presence of a Sākin after it. If the Sākin is permanent then the Līn type is **Lāzim**, and if it is not permanent, but caused because of stopping, then the Līn type is **ʿĀriḍ**.

Līn Lāzim

This type which includes a permanent Sākin is exclusive to the Ḥurūf al-Muqattaʿāt. The sole example being the ʿAin in:

كَهَيْعَصَ عَسَقَ

Līn in this case will be the length of 2, 3, 4, or even 5 Alifs.

Līn ʿĀriḍ

This type is when there is a Līn letter immediately before a letter upon which one stops. Līn in this case can be extended up to 2½ Alifs, although preference is given to a shorter Madd.

Examples of Līn ʿĀriḍ are:

وَاللَّيْلِ خَوْفَ

THE RULES OF STOPPING AND CONTINUATION

Waqf (to stop correctly) is as important as correct pronunciation. As mentioned before, Allāh ﷻ has ordered, “And recite the Qur’ān in slow, measured tones.”

Qur’ān, al Muzzammil, 73:4

The term slow, measured tones has been explained by `Ali ؑ to mean “the correct pronunciation of the letters and the understanding of the breaks.” It is from this that the given meaning of Tajwīd is derived.

al Itqān fi `Ulūmil Qur’ān of as-Suyūti

One can understand why by looking at an example in English: “Play not work.” If one were to say it without pause the order would be ambiguous. If one were to pause after “play”, then the order is given to play and not to work. If however, the pause was after “not”, then the order would be to not play but rather to work. i.e. An opposite meaning can be taken if one were to stop or pause at the incorrect place.

In Arabic, as in any language the same holds true. In the Qur’ān such examples also exist.

Other examples also exist which might not create opposing meanings but create a wrong meaning. e.g.

لَا تَقْرَبُوا الصَّلَاةَ وَأَنْتُمْ سُكَرَى

This verse was revealed before the banning of intoxicants and was the paving stone for the aversion to alcohol coming into the hearts of the Ṣaḥābah. It means “Do not come near to Prayer while you are intoxicated.” Here one can see how drastically the meaning will change if one stops - which means finishing the sentence - on the word Prayer (Ṣalāh).

The Signs of Waqf

There are certain symbols that are used in the Qur'ān to give us an idea of where we should or shouldn't stop. However this is not standardised between all the different prints of the Qur'ān. The following are those which are used by the South African printed, handwritten copies. (This has, since, also been printed in Madinah al-Munawwarah.)

- End of verse.
- م Compulsory stop.
- ط Necessary to stop.
- قف Preferable to stop.
- ج ز Permissible to stop.
- ص ق Preferable to continue but no harm in stopping.
- صل صل Desirable to continue, stopping disliked.
- لا Necessary to continue.
- لا Waqf allowed although sentence is not complete.
- ⋈ This symbol comes in pairs. Stop at only one, not both;
Also do not continue on both.
- س س سکتہ Pause briefly without breaking breath.
- وقفه Longer pause without breaking breath.

The following are those that are used in the Saudi Arabian printed, scripted versions. (Please note that while we use the term version, there is absolutely no difference between the two in regards to how they will be recited or the meaning they hold: it is merely a difference in font)

- م Compulsory stop.
- لا Necessary to continue.

- ج Permissible to stop.
- صل Preferable to continue.
- قل Preferable to stop.
- ❖ This symbol comes in pairs. Stop at only one, not both.

When Stopping on a Word

One must first bear in mind that one cannot stop in the middle of a word. If one is short for breath then one should make sure one stops earlier. One now knows that it is only the last letter of a word that this section applies to. In regards to this not only the Ḥarakah but at times also the letter may be affected by this.

The Affected Letter

In Arabic the letter Tā has two forms (ت) and (ة). The long form i.e. (ت) will not change its sound in any situation. The short form (ة), however, does change when stopping. When stopping on this short form it will no longer be a Tā, but will be pronounced as a Hā (ه). This Hā will always be read with a Sukūn. This rule affects both of the short Tā's appearances, i.e. (ة) and (ة). e.g.

أَفئِدَةٌ will become أَفئِدَةٌ رَحْمَةٌ will become رَحْمَةٌ

Note: The short Tā will change to a Hā even if it has a Fathātain on it.

The Affected Ḥarakāt

The Ḥarakāt can also go under transformation because of stopping. There are some simple yet fundamental rules which are applicable in this.

1. If a word ends with a Sākin then no change will be made to that word, the Sākin will still be read. e.g.

لَمْ يَأْمُرْ

2. If a word ends with any Ḥarakah other than a letter which has a Faḥatain on it, then that Ḥarakah will be changed into a Sukūn. e.g.

قَالَ will become قَالٌ رَحِيمٌ will become رَحِيمٌ

3. If a word ends with a Faḥatain, then the Faḥatain will be read as only one Faḥah and the Alif - which otherwise would not be read - will be read and the word will end with a Madd Aṣli. e.g.

رَحِيمًا will become رَحِيمَا حَمِيدًا will become حَمِيدَا

Note: This applies even if the word does not have a written Alif at the end. e.g.

شَيْءٌ will become شَيْءَا

Note: This does not apply to a short Tā (ة) which will follow its own rule and become a Hā Sākin.

4. If one is stopping on a word that ends with a Mushaddad, then one must ensure that one stops on the second represented letter. This will lengthen the sound of the letter, and any rule which may be applied because of the double letter would still be applied, e.g. Ghunnah for Nūn and Mīm. e.g.

جَانٌ will have Ghunnah

مُسْتَقَرٌّ Rā will be stressed upon and be read with Tafkhim

When Continuing

As how there are rules to stop, so too are there rules for continuing. Unfortunately many of these rules relate to the meaning of the Qur'ān and thus, the importance of learning Arabic presents itself again.

There are, however, some rules which do not require background knowledge of Arabic. They are related hereunder.

As how one cannot stop mid-word one cannot start mid-word. One must start at the beginning of a word. While this may seem obvious, it is necessary to point this out, as at times the way letters within a single word join and break may catch out an unwary person.

Continuing, again like stopping, at times affects Ḥarakāt and at times affects letters. The affected letters come under point number 4.

The Affected Ḥarakahs

1. If one begins from a word that has a Ḥarakah on its first written letter then one continues as normal. e.g.

رَبِّ يَوْمَ

2. If one begins from a word beginning with a Mushaddad, which has no Alif before it, then one will read that letter with its Ḥarakah and ignore its Tashdid. e.g.

يَوْمَ will be read يَوْمَ

3. If one begins from a word beginning with a Mushaddad, which is preceded by an Alif (which, as one knows, does not have a Ḥarakah), then the Alif will be given a Kasrah and made a Hamzah. This will be

joined by the Sukūn of the Mushaddad following it. e.g.

اِتَّخَذَ will be read اِتَّخَذَ

4. If one begins from a word which starts with an Alif and Lām, then there are two sub rules.

- a. If after the Lām there appears any of the following letters (which are known as the Qamariyyah letters) then the Alif will be given a Fathah (and made into a Hamzah) and the Lām will be given a Sukūn. The Qamariyyah letters are:

ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

e.g.

اَلْبَابُ اَلْعَلِيمُ اَلْيَمِينُ

- b. If after the Lām there appears any of the following letters (which are known as the Shamsiyyah letters) then the Alif will be given a Fathah (and made into a Hamzah) the Lām will be incorporated into the Shamsiyyah letter, which will be given a Tashdid. The Shamsiyyah letters are:

ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و ه ء ي

e.g.

اَلتَّوَابُ اَلطَّاهِرُ اَلنُّورُ

5. If one needs to start on a word, the first letter of which is a Sākin and there is only an Alif before it and no Lām, then the rule is more complex, and for one to fully understand it, one needs knowledge of Arabic. However, a guideline that scholars have given is that if on the third letter there is a Ḍammah then the Alif would be given a Ḍammah; and if there is no Ḍammah on the third letter then the Alif will be given a Kasrah. e.g.

اِرْحَمَ will become اِرْحَمَ اُجِئْتِ will become اُجِئْتِ

Note: This guideline may not be absolute. It is best to continue recitation from a word earlier if one is confused as what to do. The actual rule would involve knowledge of what Ḥarakah formation category the verb is from (this situation is specific to verbs). That would give the reader knowledge of what Ḥarakah the verb requires as it would be part of a set pattern.

The Continuing Tanwīn

There are times when reading the Qur'ān that we may find a word ending with a Tanwīn being followed by a word starting with a Sākin. Here, one will give the represented Nūn Sākin within the Tanwīn a Kasrah. The Ḥarakah of the letter will remain the same. This is sometimes seen in the Qur'ān where one can see a small Nūn between the words. e.g.

يَوْمَئِذٍ وَالْحَقُّ if continued upon, would be read as يَوْمَئِذٍ وَالْحَقُّ

At times it is not written but would be implemented if the reader were to continue. e.g.

أَحَدٌ ۝ اللَّهُ if continued upon, would be read as أَحَدٌ ۝ اللَّهُ

Note: Even when there is a small Nūn written, if one were to restart reading from a word that has that Nūn at its beginning, one would not read it, but would apply the given rules of a Sākin beginning and give the Alif the appropriate Ḥarakah. e.g.

لَمَزَةٍ ۝ الَّذِي if continued upon, would be read as لَمَزَةٍ ۝ الَّذِي

Miscellaneous

There are a few places in the Qur'ān where the normal rules do not apply. Either a letter is silent, or there is a slight difference in the way a letter is pronounced. We list these here for the benefit of the reader, along with an explanation of the correct manner of pronunciation.

In the Qur'an there are places where Alif is written but not recited at all. These are:

- | | | | | | |
|----|--------------|----------------|----|-------------|--|
| 1 | أَفَائِنٌ | Āl`Imrān 3:144 | 2 | لَا إِلَىٰ | Āl`Imrān 3:158
also in aṣ-Ṣāffāt 37:68 |
| 3 | مَلَأْتَهُمْ | Yūnus 10:83 | 4 | مَلَأْتَهُ | al-Qaṣaṣ 28:32
and al A`rāf 6:103 and Yūnus 10:88 |
| 5 | وَلَا | at-Tawbah 9:47 | 6 | ثَمُودًا | Hūd 11:68 and in
al Furqān 25:38, `Ankabūt 29:51, an Najm 53:51 |
| 7 | نَدْعُوا | al Kahf 18:14 | 8 | لِشَايِءٍ | al Kahf 18:23 |
| 9 | أَوْلَا | an-Naml 27:21 | 10 | نَبَلُوا | Muḥammad 47:31 |
| 11 | قَوَارِيرًا | ad-Dahr 76:17 | 12 | نَبَأِ | al An`ām 6:34 |
| 13 | لِتَسْلُوا | ar-Ra`d 13:30 | 14 | لِيرَبُّوْا | ar-Rūm 30:39 |
| 15 | لِيَبْلُوا | Muḥammad 47:4 | 16 | تَبُوءَآ | al Mā'idah 5:29 |
| 17 | لَا أَنْتُمْ | al Ḥaṣhr 59:13 | 18 | وَجَائِءٍ | az-Zumar 39:69
and al Fajr 89:23 |

Note: سَلْسِلًا in ad-Dahr 76:4 will have its Alif omitted when read in continuity, however, when the word is stopped upon the reader has a choice of reading it or omitting it.

Note: بِئْسَ الْأَسْمُ in al Hujurāt will have both its Alifs (Hamzahs - on both sides of the Lām) omitted from recitation in continuity. However, when starting from this word one has a choice of including the first Hamzah or omitting it. i.e. it can be read as either: الْأَسْمُ or الْأَسْمُ

In the Qur'an there are places where Alif is written but not recited when continuing. They will however, be recited if stopped upon.

These are:

- | | | | | | |
|---|-------------|----------------------|-------|------------------------|----------------|
| 1 | لَكِنَّا | al Kahf 18:38 | 2 | الظُّنُونَا | al Aḥzāb 33:10 |
| 3 | الرَّسُولَا | al Aḥzāb 33:66 | 4 | السَّبِيلَا | al Aḥzāb 33:67 |
| 5 | قَوَارِيرَا | ad Dahr 76:16 not 17 | أَنَا | 6 Wherever it appears. | |

Note: The representation of these words especially of the symbol which represents the silent Alif may differ in each of the different prints of the Qur'an.

Letter Replacement

There are a few places in the Qur'an where a small letter appears above another. This is when there are two ways of reciting that word, both of which are correct and both of which have the same meaning. However, it is possible that the Qirā'ah that is specifically adopted may give preference to one over the other. This is true to these words, which are four in number.

وَيَصْطُ al Baqarah 2:245
Sīn is preferred

الْمُصْطِرُونَ at-Ṭūr 52:37
Sīn or Ṣā

بَصْطَةٌ al A`rāf 7:69
Sīn is preferred

بِمُصْطِرٍ al Ghāshiyah 88:22
Ṣād is preferred

Vowel Shift

There is one place in the Qur'ān where an Alif is pronounced neither as an Alif nor a Yā, but as a sound in between the two. The word appears in Sūrah Hūd (11), verse 41. The vowel sounds like the “e” of “rest” although stretched.

مَجْرِبَهَا

Loss of Characteristic

There is one place in the Qur'ān where a letter is read without one of its major inseparable qualities. The letter is a Hamzah and it appears in Sūrah Fuṣṣilat (or Hā Mīm Sajdah, verse 44, as the word:

ءَاعْجَمِي

The first Hamzah will be read as normal but the second one will be read without an abrupt (plosive) glottal start. The sound will be between a Hamzah and Alif. This is called Tas-hil and can only be learnt from an expert teacher who specialised in this field.

SCRIPT DIFFERENCES

There are some noticeable differences between the two main prints of the Qur'ān that we mentioned earlier, i.e. the scripted and handwritten prints. These differences, although only representational, may sometimes confuse a reader who may be used to either one should he have to read the other. Below are some of the key differences.

Differences in Lettering

Alif - Hamzah

In the Scripted prints if an “Alif” is actually a Hamzah it will always have

a small Hamzah attached. This Hamzah is above the Alif if it has a Fathah, Ḍammah or Sukūn; and below it if it has a Kasrah. The handwritten version generally does not have this. e.g.

Handwritten

وَالْأَرْضِ

وَالْإِنْسِ

بِأَسِ

Scripted

وَالْأَرْضِ

وَالْإِنْسِ

بِأَسِ

Silent Alif

The common silent Alif, found mainly at the beginning and end of words, has no additional symbol above it in the handwritten versions. In the scripted versions, however, there are two symbols commonly used. One (ـ) is used when the Silent Alif is at the beginning of a word, and the other (ـ) when it is at the end. e.g.

Handwritten

وَالْحَمْدُ

قَالُوا

Scripted

وَالْحَمْدُ

قَالُوا

Alif-Yā

There are many places when an Alif takes the form of a Yā, but is still read as Alif. This “Yā-like Alif” in the scripted Qur’ān has its own representation, i.e. it is a Yā but without the two dots. In the handwritten version, this difference is not represented. While the “Yā-like Alif” will never be written with dots, the Yā is sometimes with dots and at times without. The way one will differentiate these in the

handwritten version is that the “Yā-like Alif” will always be at the end of a word and represent a Madd, it will not have its own Ḥarakah. e.g.

	Handwritten	Scripted
of Yā	عَلِيُّ	عَلِيُّ
of “Alif”	عَلِي	عَلِي
Silent “Alif”	عَلَى الله	عَلَى الله

Yā’s Appearance

The main appearance of Yā is circular (as shown above). Ya can also be represented in a linear or stretched way. This is uncommon in the scripted version (except if it represents a Ḥarakah - to be explained). This also affects the “Yā-like Alif”, e.g.

Handwritten	Scripted
عَلِيُّ or عَلِي	عَلِيُّ
عَلَى الله or عَلِي الله	عَلَى الله

Differences in Symbols

The symbols used in both the versions are in general the same. The only differences are the representations of the Madds. The handwritten version uses the symbols (ـِـ) on their own to represent the Madds. The scripted version does not use these symbols keeps the original Ḥarakāt on their letters but adds miniature letters of the Madds which are meant to be represented. i.e. for a Madd of Wāw or Yā, the original letter will keep its Ḥarakah of Ḍammah and a miniature Wāw or a stretched Yā will be inserted to represent the Wāw or Yā Sākin.

e.g.

Handwritten

الرَّحْمَنِ

مَالُهُ وَمَا

إِنْفِهِمْ

Scripted

الرَّرَّحْمَنِ

مَالُهُ وَمَا

إِءْ لِفِهِمْ

If upon a Hamzah there is a Madd of Alif, then there is no change in representation in the Handwritten version, but in the scripted versions a small Hamzah is added before the Alif. e.g.

Handwritten

وَأَمْنَهُمْ

Scripted

وِءْ أَمْنَهُمْ

Redundancy of Sukūns

In the handwritten version the Sukūns are always written, even if effectively they become redundant, e.g. as in some cases of Idghām.

The scripted version however does not keep the Sukūns written in those cases (of Idghām). It also does not keep the Sukūns written in the cases of Ikhfā or Madd. Thus in the many incidents where a letter appears without a Ḥarakah in the scripted versions it is a place where a Sukūn has been omitted. e.g.

Handwritten

أَطْعَمَهُمْ مِنْ جُوعٍ

Scripted

أَطْعَمَهُمْ مِّنْ جُوعٍ

GLOSSARY

- ʿĀriḍ** Temporary/Induced, of Madd caused by stopping.
ʿĀriḍah Temporary/Induced, of Şifāt/characteristics of a letter.
Adnal Ḥalq Base of Throat, *glottis*, origin of Hamzah and Hā.
Alveolar Ridge Area between upper teeth and hard palate.
Aqşal Ḥalq Top of throat, origin of Ghain and Khā.
Aşlī Basic, not extended, of Madd
Basmalah To Recite “Bismil lāhir-Raḥmānir-Raḥīm”.
Bilabial Of both lips, origin of Mīm, Bā and Wāw.
Blade Side edge of tongue in line with molars, origin of Ḍād.
Ḍammah Short vowel, symbol for “u” as in “put”.
Ḍammatain Short vowel “u” accompanied by Nūn Sākin “un”.
Dento-alveolar Between teeth and Ridge, origin of Tā, Ṭā and Dāl.
Empty-mouthed Of a *Şifah*, without back of tongue being raised.
Far`ī Extended, for madd to be lengthened.
Faṭḥah Short vowel, symbol for “a” as in “Arabic”.
Faṭḥatain Short vowel “a” accompanied by Nūn Sākin “an”.
Fricative Having friction, continuing sound of letter.
Full-mouthed Of a *Şifah*, *velarised*, back of tongue being raised.
Ghair Mutadāddah Of *Şifāt*, not having an opposite.
Ghunnah Nasalization, to produce a sound with nasal involvement.
Glottis Space between vocal chords, origin of Hamzah and Hā.
Gum-line Area separating teeth and gums.
Guttural Of a sound of a letter, hoarse, throaty.
Ḥāfiyah Of blade of tongue, origin of Ḍād.
Ḥalq Throat.
Ḥalqiyyah Of the throat.
Hams Of *Şifāt*, softness of voice
Handwritten print Printing of the Qur’ān, see *South African Print*
Ḥarakah Symbol, symbol used to represent a vowel.
Ḥarakāt Plural of Ḥarakah.

- Hard Palate** Roof of mouth, origin of Jīm, Shīn, and Yā.
- Ḥurūf al-Muqaṭṭa`āt** Letter(s) read individually at beginning of some Sūrah's - They are read as the letters' names not sounds.
- Idghām** To incorporate one letter into another, esp. of **Ghunnah**,
- Ikhfā'** Light nasalized sound, of **Ghunnah**.
- Iqlāb** Transformation of Nūn to Mīm, of **Ghunnah**.
- Induced velarization** To pronounce full-mouthed if criteria are met.
- Inḥirāf** Shift in **Makhraj**, a **Ṣifah** of Lām and Rā.
- Infiṭāh** Of **Ṣifāt**, a sound with tongue not touching soft palate.
- Ismāt** Of **Ṣifāt**, requiring effort to be pronounced.
- Isti`ādḥah** To recite "A`ūdhu Billāhi Minash-shayṭānir-Rajīm".
- Isti`lā'** Of **Ṣifāt**, a thick sound made with the back tongue raised.
- Istifāl** Of **Ṣifāt**, sound with lowered tongue, opposite of **Isti`lā'**.
- Istiṭālāh** Of **Ṣifāt**, a sound lengthened through full Makhraj, of Ḍād.
- Iṭbāq** Of **Ṣifāt**, sound with tongue touching velum, opp. **Infiṭāh**.
- Izhār** No nasalized sound, of **Ghunnah**.
- Izlāq** Of **Ṣifāt**, not requiring effort, opposite of **Ismāt**.
- Jahr** Of **Ṣifāt**, loudness of voice, opposite of **Hams**.
- Kasrah** Short vowel, symbol for "i" as in "sit".
- Kasratāin** Short vowel "i" accompanied by Nūn Sākin "in".
- Labiodental** Of **Makhraj**, involving lip and teeth, origin of Fā.
- Lahwīyyah** Of **Makhraj**, the velum (soft palate), origin of Qāf and Kāf.
- Lamina** See *Blade*.
- Laminal** Of *Blade*.
- Lāzim** Permanent/inseperable, of Madd, caused by fixed Sākin.
- Lāzimah** Permanent/inseperable, of Ṣifah/characteristic of letter.
- Līn** Of **Ṣifāt**, to diphthongize.
- Lip rounding** Of **Makhraj**, partial meeting of lips, origin of Wāw.
- Lithawīyyah** Of **Makhraj**, of teeth edge, origin of Thā, Dhāl and Zā.
- Long Tā** "Normal" Tā that remains Tā when stopping.
- Madd** Of **Ṣifāt**, to lengthen vowel.
- Maddah** Of Alif, Wāw, or Yā when letters of **Madd**.

- Maḍmūmah** A letter with a Ḍammah.
- Maftūḥah** A letter with a Fathāh.
- Makhārij** Places of origin of letter, plural of Makhraj.
- Makhraj** Place of origin of letter.
- Maksūrah** A letter with a Kasrah.
- Miniature letters** Small letters inserted to symbolize Madd, Iqlāb etc.
- Munfaṣil** Of **Madd**, extended type caused by Hamzah in next word.
- Mushaddad** A letter with a Tashdid.
- Mutaḍāddah** Of **Ṣifāt**, having an opposite.
- Muttaṣil** Of **Madd**, extended type caused by Hamzah in same word.
- Nasalize** Of **Ṣifāt**, **Ghunnah**, involvement of nose in pronunciation.
- Naṭ`iyyah** Of **Makhraj**, of alveolar ridge, origin of Tā, Dāl, and Ṭā.
- Palatal** Of **Makhraj**, of the **hard palate**.
- Plosive** Of **Ṣifāt**, **Shiddah**, abrupt start or pause in letter.
- Qalqalah** Of **Ṣifāt**, Devoiced echo.
- Qamariyyah** Of letters which Lām cannot be incorporated into.
- Rikhwah** Of **Ṣifāt**, fricative (continuing) opposite of plosive.
- Ṣafir** Of **Ṣifāt**, whistling sound.
- Ṣafiriyyah** Of **Makhraj**, letters with **Ṣafir** quality, i.e. Sīn, Ṣād, and Zā.
- Sākin** A letter with a Sukūn.
- Saudi Arabian print** First mass printing of the Qur`ān using scripted (computerised) characters.
- Scripted print** See **Saudi Arabian print**.
- Shafawiyyah** Of **Makhraj**, of lips, origin of Fā, Mīm, Bā, and Wāw.
- Shajriyyah** Of **Makhraj**, of the **hard palate**, origin of Jīm, Shīn and Yā.
- Shamsiyyah** Of letters which Lām is incorporated into.
- Shiddah** Of **Ṣifāt**, abrupt (plosive) start or pause in letter.
- Short Tā** Or Round Tā, Tā which is read as Hā when stopped upon.
- Ṣifah** Characteristic/quality of a letter used to distinguish it.
- Ṣifāt** Plural of Ṣifah.
- Silent Alif** Of those Alifs which are written but not always read.
- Small Mīm** Mīm used to symbolise Iqlāb.

- Small Nūn** Nūn used in continuation between Tanwīn and Sākin.
- Soft Palate** The velum, origin of Qāf and Kāf, used in velarisation.
- South African print** Mass printing of the Qur'ān using handwritten characters. Printing since has also been adopted in Saudi Arabia.
- Sukūn** Of *Ḥarakāt*, Ḥarakah symbolising the state of a letter not having its own vowel, but being joined to previous vowel.
- Tafash-shī** *Ṣifah* of Shin, spreading out of sound from its Makhraj.
- Tafkhīm** Of *Ṣifāt*, induced velarization, to pronounce full-mouthed.
- Tajwīd** Science of reading Qur'ān correctly according to all rules.
- Takrīr/Takrār** Of *Ṣifāt*, slight trilling/rolling of Rā.
- Tanwīn** Of *Ḥarakāt*, symbols used to represent Nūn Sākin.
- Ṭarafīyyah** Of *Makhraj*, of edge of tongue, origin of Lām, Nūn, Rā.
- Tarqīq** Of *Ṣifāt*, opp. of *Tafkhīm*, to pronounce empty-mouthed.
- Tartil** Implication of Tajwīd, to recite in measured tones.
- Tashdīd** Of *Ḥarakāt*, symbol used for doubling a letter.
- Tawassuṭ** Of *Ṣifāt*, affricate, between *Shiddah* and *Rikhwah*.
- Velar** Relating to *Velum*.
- Velarized** Of *Ṣifāt*, to raise back of tongue for full-mouthed sound.
- Velum** The *soft palate*.
- Waqf** To stop/pause, especially with rules implied.
- Wasṭal Ḥalq** Middle of throat, origin of `Ain and Ḥā.
- Yā-like Alif** Letter that is pronounced as Alif but looks like Yā.

TRANSLITERATION GUIDE

Please take note of the table below as our transliteration method may be different to those adopted by others.

The transliterated symbols are unvarying in pronunciation, e.g. the representation “s” will remain pronounced as “s” and not distort to “z” in any circumstance, e.g. Islām is *not* pronounced Izlām.

While every effort has been made to ensure the transliteration is as close to the Arabic as possible, no alphabet can ever fully represent another.

This is all the more true where recitation of Qur’ānic verses is concerned as this must adhere to the very precise science of Tajwīd. It is therefore imperative that the readers do not consider a transliteration a substitute for learning to read Arabic correctly from a competent teacher.

VOWELS





<u>A / a</u>	SHORT “A” AS IN “AGO”	<u>I / i</u>	SHORT “I” AS IN “SIT”
<u>Ā / ā</u>	LONG “A” AS IN “HAT”	<u>Ī / ī</u>	LONG VOWEL AS IN “SEE”
<u>AY or AI</u>	DIPHTHONG AS IN “PAGE”	<u>AW or AU</u>	DIPHTHONG AS IN “HOME”
‘	ABRUPT START/PAUSE DOES NOT OCCUR IN ENGLISH	<u>U / u</u>	SHORT “U” AS IN “PUT”
		<u>Ū / ū</u>	LONG VOWEL AS IN “FOOD”

CONSONANTS

ب	B	“B” NO “H” ATTACHED	ض	Ḍ	“DH” USING SIDES OF THE TONGUE
ت	T	“T” NO “H” ATTACHED	ط	Ṭ	“T” WITH RAISED TONGUE
ث	TH	“TH” AS IN THIN	ظ	Ẓ	“TH” AS IN THEN, SOUND IS WITH RAISED TONGUE
ح	Ḥ	“H” GUTTURAL SOUND	ع	‘	GUTTURAL SOUND - ACCOMPANIES VOWEL
خ	KH	“KH” VERY GUTTURAL NO TONGUE USAGE	غ	GH	“GH” VERY GUTTURAL NO TONGUE USAGE
د	D	“D” NO “H” ATTACHED	ق	Q	“K” WITH BACK OF TONGUE RAISED
ذ	DH	“TH” AS IN THEN	و	W	“W” READ - NOT SILENT
س	S	“S” ONLY - NOT “Z”	ي	Y	“Y” ONLY - NOT “I”
ش	SH	“SH” AS IN SHIN			
ص	Ṣ	“S” WITH RAISED TONGUE			

Note: Double consonants must be pronounced with emphasis on both letters without pause, e.g. **ALLĀHUMMA** should be read **AL-LĀHUM-MA**.

SYMBOLS

	SUBHĀNAHŪ WA TA`ĀLĀ FOR ALLAH “GLORIFIED AND EXALTED IS HE”		ṢALLALLĀHU `ALAYHI WA SALLAM FOR MUHAMMAD “PEACE BE UPON HIM”
	RADĪYAL-LĀHU `ANHU FOR COMPANIONS “ALLAH BE PLEASED WITH HIM”		`ALAYHIS-SALĀM FOR PROPHETS “PEACE BE UPON THEM”