

TAJWEED FOR BEGINNERS

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فَاللَّهُ تَعَالَىٰ وَرَبُّكَ الْقَبِيرُ تَتَبِعَا

الْحَمْدُ لِلَّهِ عَلَىٰ إِحْسَانِهِ وَأَنْعَامِهِ

TAJWEED
FOR
BEGINNERS

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THE IMPORTANCE OF TAJWEEB

Allah Ta'ala states in the Quran Majeed:

"And recite the Quran with measure."

In the commentary of this verse, Hazrat Ali RA. states: "Tarteel 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.



بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

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.

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.

عَمَّنْ بِرَبِّي

2. MINOR ERRORS.

عَمَّنْ بِرَبِّي

1. MAJOR ERRORS:

1. To recite one letter in place of another;

e.g. instead of reciting الْحَمْدُ a person recites

السَّمْدُ or instead of ث a person recites س

or in place of ط he recites ت and so on.

2. To add a letter to a word

e.g. a person adds a و after the د in الْحَمْدُ

and a ي after اللَّهُ thus reciting الْحَمْدُ وَاللَّهِ

3. To delete a letter from a word

e.g. not to recite the و in كَرِيْمًا

and thus recite it as كَرِيْمًا

4. To recite one HARKAT in place of another

e.g. to recite with a KASRA (ZER) on the ك in

إِيَّاكَ instead of a FAT'HA (ZABAR)

or to recite the HAMZAH in إِهْدِنَا 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 اُنْتَبَتْ

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

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 صِرَاطٍ with a full mouth when it has a FAT'HA, or not to recite the TWO ل in اَللّٰهُ 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 MAKROOH. 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'AAZHAAH **اِسْتِغَاذَةٌ**

AND BISMILLAH **بِسْمِ اللّٰهِ**

Before reciting the QURAAN-E-KAREEM, it is NECESSARY to recite ISTI'AAZHAAH.

أَعُوذُ بِاللّٰهِ مِنَ الشَّيْطَانِ الرَّجِيمِ

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

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيمِ

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'AAZHAAH BEFORE CONTINUING.

A. THE RECITATION OF ISTI'AAZHAAH 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.

وَصَلِّ كُلِّ
وَصَلِّ أَوَّلِ فَصْلِ ثَانِي
فَصْلِ أَوَّلِ وَصَلِّ ثَانِي
فَصْلٍ كُلِّ

NOTE: WASL means: To recite TOGETHER.
FASL means: To recite SEPARATELY.

B. THE RECITING OF ISTI'AAZHAH, 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'AAZHAH, BISMILLAH and the AAYAT all separately. To recite in this way is permissible

e.g. **أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ** **بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ**
إِنَّ لِلْمُتَّقِينَ مَفَازًا

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

e.g. **أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ** **بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ**
إِنَّ لِلْمُتَّقِينَ مَفَازًا

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

e.g. **أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ** **بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ**
إِنَّ لِلْمُتَّقِينَ مَفَازًا

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

e.g. **أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ** **بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ**
إِنَّ لِلْمُتَّقِينَ مَفَازًا

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.

e.g.
$$\text{وَأَتَابِنِعْمَةَ رَبِّكَ فَحَدِّثْ} \quad \text{بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ}$$
$$\text{الْمُنشَرِّحُ لَكَ صَدْرَكَ ۝}$$

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

e.g.
$$\text{وَأَتَابِنِعْمَةَ رَبِّكَ فَحَدِّثْ} \quad \text{بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ}$$
$$\text{الْمُنشَرِّحُ لَكَ صَدْرَكَ ۝}$$

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

e.g.
$$\text{وَأَتَابِنِعْمَةَ رَبِّكَ فَحَدِّثْ ۝} \quad \text{بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ}$$
$$\text{الْمُنشَرِّحُ لَكَ صَدْرَكَ ۝}$$

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

e.g.
$$\text{وَأَتَابِنِعْمَةَ رَبِّكَ فَحَدِّثْ ۝} \quad \text{بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ}$$
$$\text{الْمُنشَرِّحُ لَكَ صَدْرَكَ ۝}$$

Questions

1. What do 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 do 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 Wasle Awwal-Fasle Thani when completing one surat and beginning the next? Give the reason also.

Hadhrat 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:

أَلِفٌ | بَاءٌ | تَاءٌ | ثَاءٌ | جِيمٌ

ALIF BAA TAA THAA JEEM

حَاءٌ | خَاءٌ | دَالٌ | ذَالٌ | رَاءٌ

HAA KHAA DAAL ZHAAL RAA

زَاءٌ | سِينٌ | شَيْنٌ | صَادٌ | ضَادٌ

ZAA SEEN SHEEN SAAD DHAAD

طَاءٌ | ظَاءٌ | عَيْنٌ | غَيْنٌ | فَاءٌ

TAA ZHAA AIN GHAIN FAA

قَاءٌ | كَاءٌ | لَامٌ | مِيمٌ | نُونٌ

QAAF KAAF LAAM MEEM NOON

وَأُوذٌ | هَاءٌ | يَاءٌ

WAAW HAA YAA

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 جَوْفِ فَمِّ

Emptiness of the mouth.

From this Makhraj is pronounced the three letters of

MADD, ا و ي

e.g. نُوجِيهَا

They are known as HUROOFE-MADDAH حُرُوفِ مَدَّة

and HUROOFE-HAWA-IEYAH حُرُوفِ هَوَائِيَّة

2. AQSA-E-HALQ اَقْصَى عِلْقِ

The part of the throat nearest to the chest.

From this Makhraj is pronounced the letters ه and ع

3. WASTE-HALQ وَسْطِ عِلْقِ

The centre of the throat.

From this Makhraj is pronounced the letters ح and ع

4. ADNAA-E-HALQ اَدْنَى عِلْقِ

The part of the throat nearest to the mouth.

From this Makhraj is pronounced the letters خ and غ

NOTE: The above letters ع ه ع ح غ خ
are known as HUROOFE-HALQI حُرُوفِ عُلُقِيّ
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.

6. THE BACK OF THE TONGUE, (BUT NOT AS FAR BACK AS THAT OF QAAF, A LITTLE TO THE FRONT OF THE MOUTH), WHEN TOUCHING THE PALATE.

From this Makhraj the letter ك is pronounced.

NOTE: The letters ق and ك are known as HUROOFE-LAHATIYAH حُرُوفِ لَهَاتِيَّة and HUROOFE-LAHWIYAH because

they are pronounced from near the LAHAAT لَهَات Uvula

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

From this Makhraj is pronounced the letters

ج ش ي GHAIR MADDAH.

NOTE: The letters ج ش ي GHAIR MADDAH are known as HUROOFE-SHAJRIYAH حُرُوفِ شَجْرِيَّة because they are pronounced from the centre of the mouth.

THE TEETH.

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

THANAYA: شَنَآيَا - Central Incisors (4)

Two THANAYA ULYA شَنَآيَا عُلْيَا - Upper Central Incisors.

Two THANAYA SUFLA شَنَآيَا سُفْلَا - Lower Central Incisors.

NEXT TO THE THANAYA ON EACH SIDE ARE THE

RABA'IE: رَبَاعِيَا - Lateral Incisors (4)

Two RABA'IE ULYA رَبَاعِيَا عُلْيَا - Upper Lateral Incisors.

Two RABA'IE SUFLA رَبَاعِيَا سُفْلَا - Lower Lateral Incisors.

NEXT TO THE RABA'IE ON EACH SIDE ARE THE

ANYAAB: أَنْيَابُ - Canines (4)

Two ANYAAB-E-ULYA أَنْيَابُ عُلْيَا - Upper Canines.

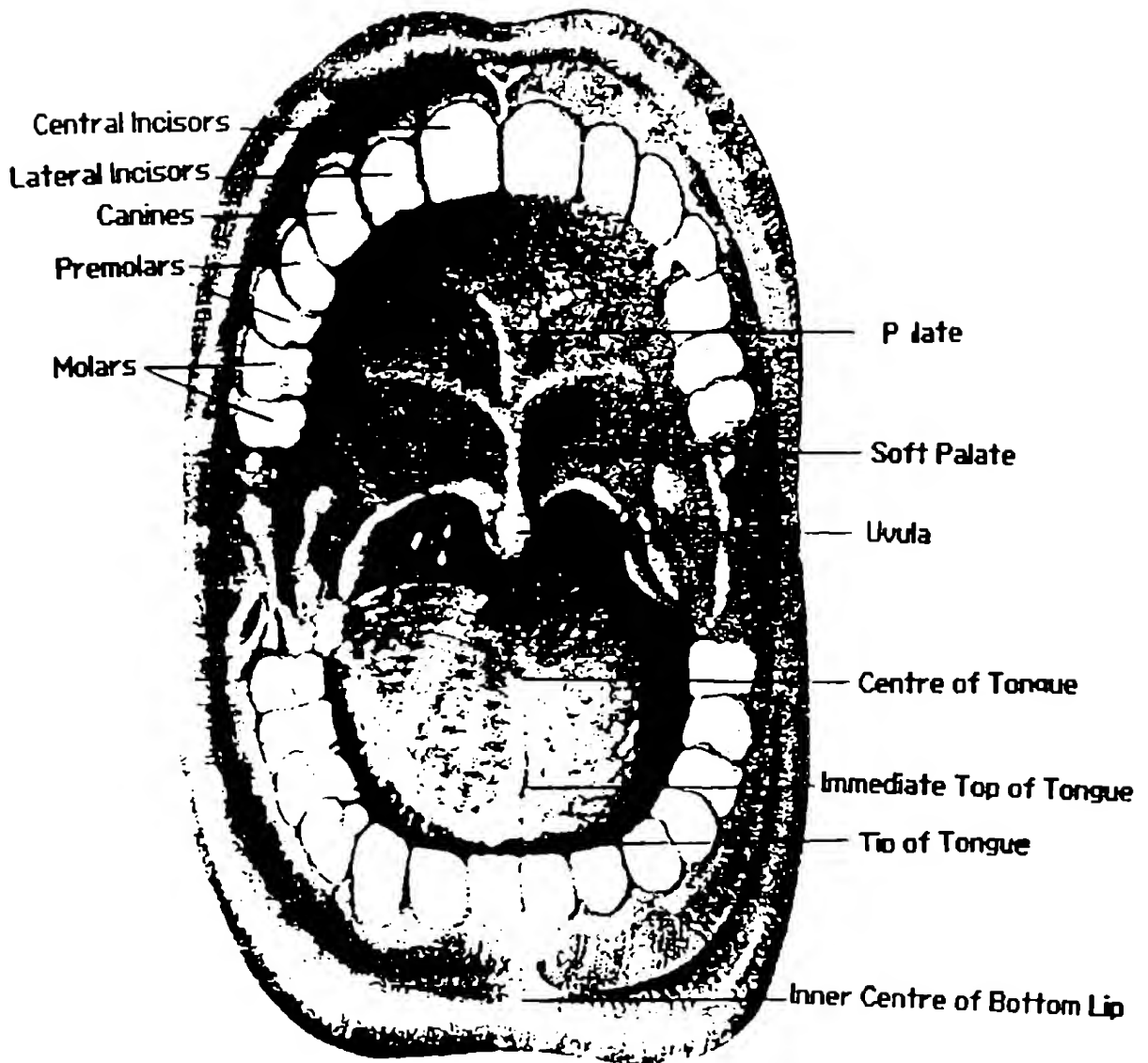
Two ANYAAB-E-SUFLA أَنْيَابُ سُفْلَا - Lower Canines.

NEXT TO THE ANYAAB ON EACH SIDE ARE THE

DHAWAAHIEK: ذَوَا حَيْكُ - First Premolars (4)

Two DHAWAAHIEK-E-ULYA ذَوَا حَيْكُ عُلْيَا
-Upper first Premolars

Two DHAWAAHIEK-E-SUFLA ذَوَا حَيْكُ سُفْلَا
-Lower first Premolars



8. THE BACK EDGE OF THE TONGUE, UPTURNED, WHEN TOUCHING THE ROOTS OF THE MOLARS AND THE PRE-MOLARS.

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 sametime

But it is commonly easier to pronounce the ض from the left side.

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

9. THE EDGE OF THE TONGUE, WHEN TOUCHING THE GUMS OF THE TEETH, WHICH EXTENDS FROM THE PRE-MOLAR ON ONE SIDE, TO THE PRE-MOLAR ON THE OTHER SIDE.

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.

11. THE EDGE OF THE TONGUE, INCLUDING THE IMMEDIATE TOP, WHEN TOUCHING THE GUMS OF THE CENTRAL INCISORS (THANAYA ULYA) AND THE LATERAL INCISORS (RABA'IEYAH)

From this Makhraj the letter ر is pronounced.

NOTE: The letters ل ن ر are known as HUROOFE-

TARFIYA حُرُوفِ طَرَفِيَّةٍ AND HUROOFE-ZHALKIYA حُرُوفِ زَلَكِيَّةٍ

because they are pronounced from the edge of the tongue.

12. THE TIP OF THE TONGUE WHEN TOUCHING THE ROOTS OF THE THANAYA ULYA.

From this Makhraj the letters ت د ط are pronounced

NOTE: The letters ت د ط are known as HUROOFE

-NIET'IEYAH حُرُوفٌ نَطِيئَةٌ 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 ث ذ ظ are pronounced

NOTE: The letters ث ذ ظ are known as

HUROOFE-LIETHWIYAH حُرُوفٌ لِيَثْوِيَّةٌ because they are

pronounced from the teeth which are attached to the gums which in turn are known as LITH-THA. لِيَثْوِيَّةٌ

14. THE TIP OF THE TONGUE WHEN TOUCHING THE EDGE OF THE LOWER CENTRAL INCISORS (THANAYA SUFLA), INCLUDING THE UPPER CENTRAL INCISORS (THANAYA ULYA).

From this Makhraj the letters ز س ص are pronounced

NOTE: The letters ز س ص are known as

HUROOFE-ASALIYA حُرُوفٌ اَسَلِيَّةٌ because they are

pronounced from the sharp tip of the tongue.

15. THE INNER CENTRE OF THE BOTTOM LIP WHEN TOUCHING THE EDGE OF THE UPPER CENTRAL INCISORS (THANAYA ULYA).

From this Makhraj the letter ف is pronounced.

16. BOTH THE LIPS (WHEN MEETING)

From this Makhraj the letters **ب م و** 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 **ف ب م و** are known as HUROOFE-SHAFAWIYAH **تُرُوفٌ شَفَوِيَّةٌ** because they are pronounced from the lips.

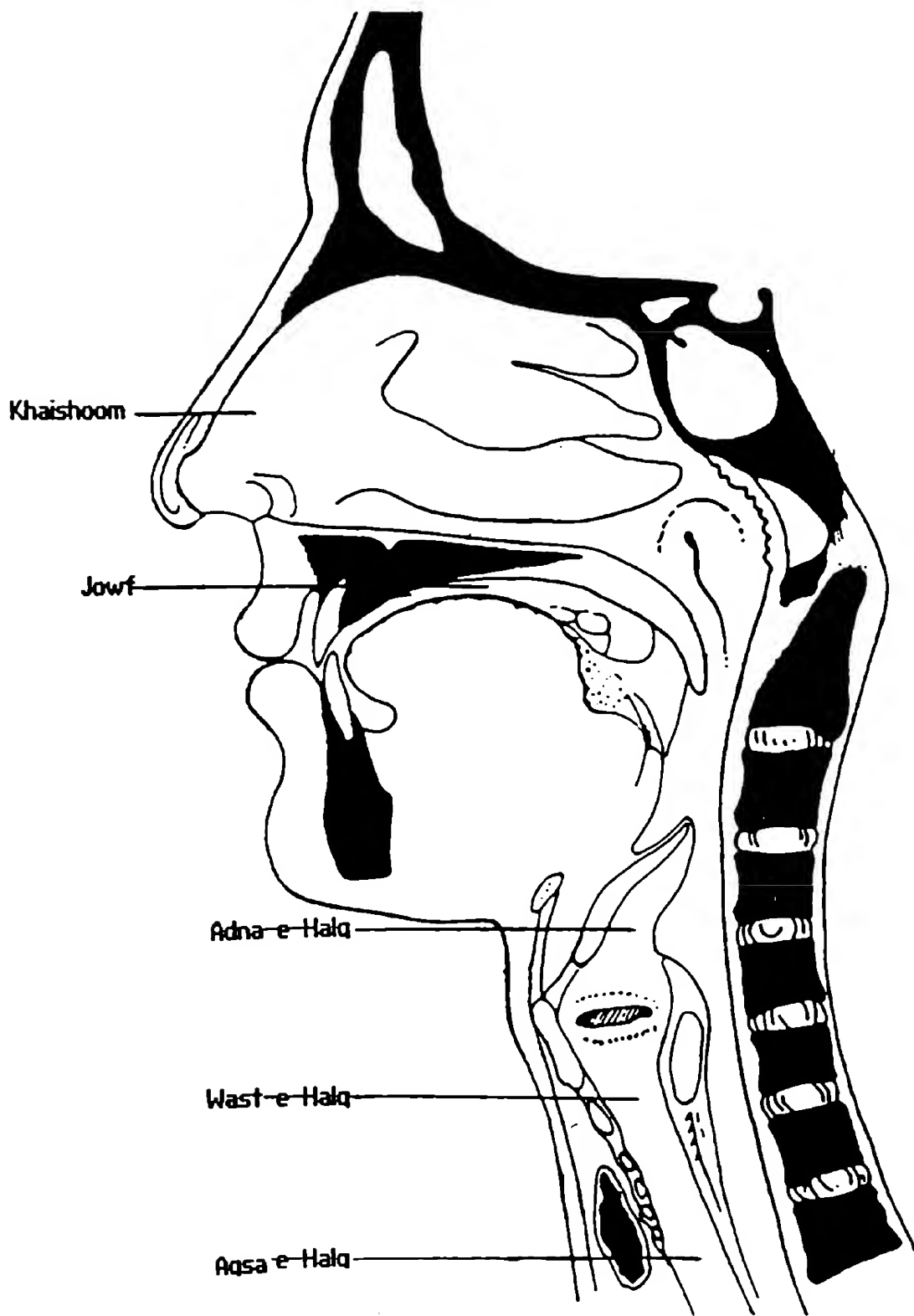
17. KHAISHOOM **خَيْشُومٌ** - THE NOSTRILS.

From this Makhraj the GHUNNA is pronounced.

Questions

1. Define Makhraj.
2. How many Makharij are there?
3. a. What is the Makhraj of **غ** ghair maddah?
b. Explain **غ** ghair maddah.
4. Recite the poem regarding the teeth.
5. a. Which letter is known as Harfe Hafiyah?
b. And what is its 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

ب م و



SIFAAT

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

SIFAAT ARE OF TWO TYPES:

1. LAAZIMAH

لازمه

2. AARIDHAH

عارضه

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

ذاتية

2. MAHALLIYAH

محلّية

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. MUTADHAADDAH

متضاده

B. GHAIR MUTADHAADDAH

غير متضاده

A. MUTADHAADDAH:

Those two qualities which are opposite to each other.

NOTE: MUTADHAADDAH 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 MUTADHAADDAH: Those qualities which have NO OPPOSITES.

A. THERE ARE TEN TYPES OF MUTADHAADDAH:

- | | | | |
|-------------|-------------------------|-------------|------------|
| 1. HAMS | هَمْز (1st pair) | 2. JAHR | جَهْر |
| 3. SHIEDDAT | شِدَّة (2nd pair) | 4. RIKHWAT | رِخْوَت |
| 5. ISTIE'LA | إِسْتِعْلَاء (3rd pair) | 6. ISTIFAAL | إِسْتِفَال |
| 7. ITBAAQ | إِطْبَاق (4th pair) | 8. INFITAAH | إِنْفِتَاح |
| 9. IZHLAAQ | إِذْلَاق (5th pair) | 10. ISMAAT | إِسْمَات |

1. **HAMS** هَمْز 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 **ث** in **يَلْهَثُ**

NOTE: 1. There are 10 LETTERS of HAMS, which are;

فَتْحٌ شَدِيدٌ سَكَنٌ

2. The LETTERS of HAMS are known as MAHMOOSAH.

3. The OPPOSITE of HAMS is JAHR.

2. JAHR جَهْر 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 ء in مَأْكُول

NOTE: 1. The LETTERS of JAHR are known as

MAJ'HOORAH. مَجْرُورَه

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

3. SHIEDDAT شِدَّة 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 د in أَحَدٌ

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

أَجْدُ قَطْرٌ بَكَتٌ

2. The LETTERS of SHIEDDAT are known as

SHADEEDAH شَدِيدَه

3. The OPPOSITE of SHIEDDAT is RIKHWAT.

4. RIKHWAT رِخْوَةٌ 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 ث in مَعَايِشٌ

NOTE: 1. The LETTERS of RIKHWAT are known as

RIKHWAH رِخْوَةٌ

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

TAWASSUT تَوَسُّطٌ 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 قُل

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

لِئُومَرُ

2. The LETTERS of TAWASSUT are known as MUTAWASSITAH. مُتَوَسِّطَةٌ

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

5. ISTIE'LA اِسْتِعْلَاً 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 خَفِيفٌ خَيْرٌ

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

حُصَّ ضَغْطُ قَطْ

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

3. The OPPOSITE of ISTIE'LA is ISTIFAAL.

6. ISTIFAAL **إِسْتِفَالٌ** is that quality, which when pronounced, the MAJOR PORTION of THE TONGUE, from the BACK, will NOT rise towards the palate

e.g. The ذ in كَذَلِكَ

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

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

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

e.g. The ط in مَطْلَمُ الْفَجْرِ

NOTE: 1. There are four LETTERS of ITBAAQ, which are

ص ض ط ظ

2. The LETTERS of ITBAAQ are known as MUTBIQAH **مُطْبِقَةٌ**

3. The OPPOSITE of ITBAAQ is INFITAAH.

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

e.g. The ك in كَمْرٌ

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

2. Besides the LETTERS of MUTBIQAH, the REST are the LETTERS of MUNFATIHAH.

9. IZHLLAAQ **إِذْلَاقٌ** is that quality, which when pronounced, THE LETTERS, IN THEIR MAKHRAJ, are pronounced QUICKLY and SWIFTLY.

e.g. The م in عَلَيْهِمُ

NOTE: 1. There are six LETTERS of IZHLLAAQ which are

فَرَمَنْ لُبِ

2. The LETTERS of IZHLLAAQ are known as MUZHLLIQAḤ **مُذْلِقَةٌ**

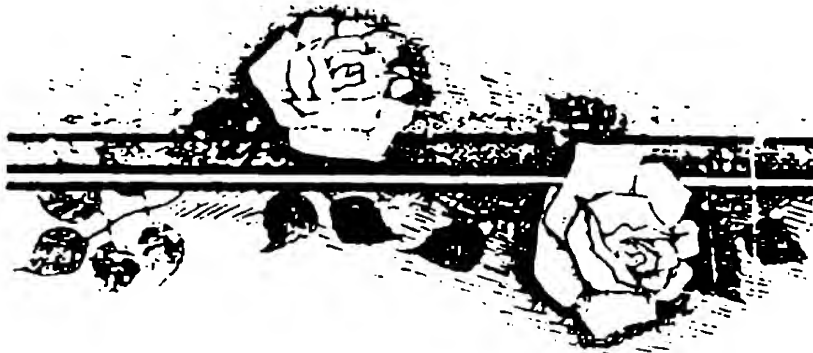
3. The OPPOSITE of IZHLLAAQ is ISMAAT

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

e.g. The ض in وَلَا الضَّالِّينَ

NOTE: 1. The LETTERS of ISMAAT are known as MUSMITAḤ **مُصْمِتَةٌ**

2. Besides the LETTERS of MUZHLLIQAḤ, the REST are the LETTERS of MUSMITAḤ.



B. THERE ARE SEVEN TYPES OF GHAIIR MUTADHAADDAH:

- | | | | |
|---------------|---------------|-------------|-------------|
| 1. QALQALAH | قَلَقَلَه | 2. SAFEER | صَفِيرٌ |
| 3. TAFASHSHEE | تَفَشَشِي | 4. TAKREER | تَكَرَّرٌ |
| 5. LEEN | لِينٌ | 6. INHIRAAF | إِنْخِرَافٌ |
| 7. ISTITALAT | إِسْتِطَالَتْ | | |

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

e.g. The ق in خَلَقْنَا خَلَقَ

NOTE: There are five LETTERS of QALQALAH, which are

قَطْبُ جَدْوٍ

2. **SAFEER** صَفِيرٌ 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 مُسَلِّمِينَ أَسْكُوهَا

NOTE: There are three LETTERS of SAFEER, which are

ز س ص

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

e.g. The ش in وَأَشْهَدُهُمْ قُرَيْشٍ

NOTE: This quality is found ONLY in the LETTER

ش

4. **TAKREER** تَكَرِيرٌ is that quality which when pronounced there will be a shiver on the tongue.

e.g. The ر in مَزِيمٌ الرَّحْمَنُ

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

NOTE: This quality is found only in the letter ر

5. **LEEN** لَيْنٌ is that quality, which when pronounced the VOICE of the letters is SO SOFT, that if a person wants TO MAKE MADD ON THEM, it will be POSSIBLE

e.g. The و in خَوْفٌ and the ي in وَالصَّيْفُ

NOTE: 1. This quality is found ONLY in the LETTERS of LEEN

2. و and ي 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 و in أَوْ and the ي in ابْنِي

6. **INHIRAAF** انْحِرَافٌ is that quality, which when pronounced, the SOUND of the letter, RETURNS IN THE MAKHRAJ

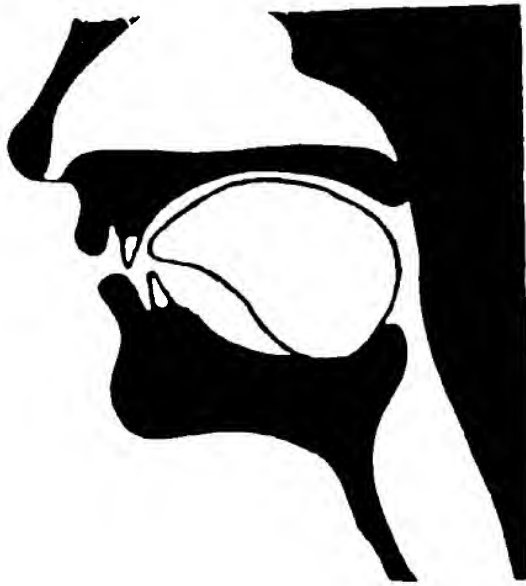
e.g. The Makhraj of ر when pronounced, RETURNS TOWARDS the Makhraj of LAAM and VICE-VERSA.

NOTE: This quality is found ONLY in the LETTERS ر and ل

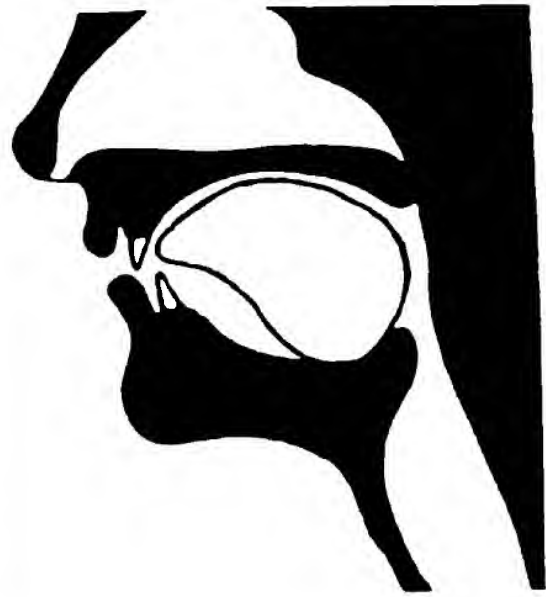
7. **ISTITALAT** اسْتِطَالَتٌ is that quality, which when pronounced, the VOICE of the letter will REMAIN, FROM THE BEGINNING of the MAKHRAJ, TILL THE END.

e.g. The ض in وَلَا الضَّالِّينَ

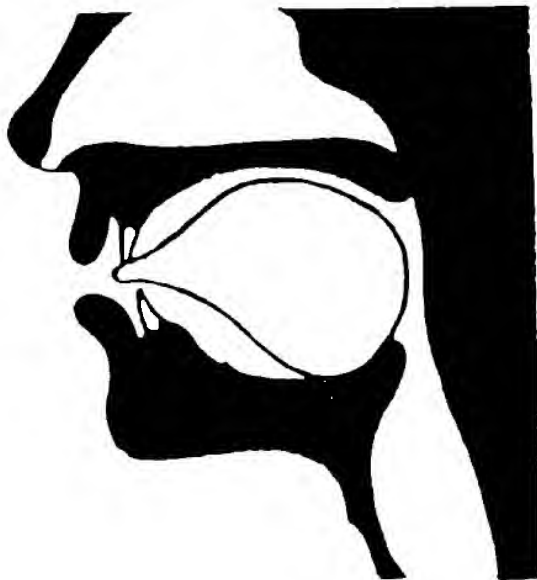
NOTE: This quality is found ONLY in the LETTER ض



Makhrāj of ض 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 makhrāj.



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



Makhrāj of ظ 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, and voice will flow in makhrāj.



Makhrāj of ط 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.



Makhrāj of ز ز The tip of the tongue when touching the edge of the Thanaya Sufla including the Thanaya Ulya. Sifaat. Voice of letter should be soft and will flow in makhrāj, and will be pronounced sharply with a whistling sound.



Makhrāj of د ت The tip of the tongue when touching the roots of the Thanaya Ulya. Sifaat. Voice of letter should be hard and will end off in makhrāj.



Makhrāj of ف The inner centre of the bottom lip when touching the edge of the Thanaya Ulya. Sifaat. Voice of letter should be soft and will flow in the makhrāj.



Makhrāj of ذ ث The tip of the tongue when touching the edge of the Thanaya Ulya. Sifaat. Voice of letter should be soft and will flow in makhrāj.

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 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. 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 Itr before recital
11. To make miswaak before recital
12. To wear good, clean clothes

TERMS TO KNOW

HAR' KAAT	حَرَكَاتٌ	are three:	
ZABAR	زَبْرٌ	FAT' HA	فَتْحَةٌ
ZER	زَيْرٌ	KASRAH	كَسْرَةٌ
PESH	پِشٌّ	DHAMA AH	ضَمَّةٌ

A letter with a harkat is known as a MUTAHARRIEK

TANWEEN تَنْوِينٌ are also three.

FAT' HATAIN	فَتْحَتَيْنِ	DO ZABAR	دُو زَبْرٍ
KASRATAIN	كَسْرَتَيْنِ	DO ZER	دُو زَيْرٍ
DHAMMATAIN	ضَمَّتَيْنِ	DO PESH	دُو پِشِّ
SUKOON	سُكُونٌ	JAZM	جَزْمٌ

A LETTER WITH A SUKOON IS KNOWN AS SAAKIN

TASHDEED تَشْدِيدٌ

A LETTER WITH A TASHDEED IS KNOWN AS MUSHADDAD

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 **مُسْتَطِيَّةٌ** are seven

نَحْمَصُ ضَعَطُ قَطُ

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

EXAMPLES OF THE LETTERS OF MUSTAA'LIYAH:

1.	خَبِيرٌ	خ
2.	صَلَةٌ	ص
3.	ضَرْبٌ	ض
4.	غَيْرٌ	غ
5.	كَبْعٌ	ك
6.	قَلِيلٌ	ق
7.	ظْفِيرٌ	ظ

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.	ثَوَابٌ	ث
2.	جَمِيلٌ	ج
3.	دَرَجَةٌ	د
4.	مَازَاءٌ	ز

5. سَلَامًا س
6. شَكَرًا ش
7. لِقَاتِهِ ف

From the LETTERS OF MUSTAFILAH, there are three LETTERS ر ل ا which are sometimes recited MUFakh'KHAM مَفْخَمٌ and sometimes recited MURAQQAQ. مُرَقَّقٌ

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'kham or sometimes Muraqqaq?



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.	خَالِدًا	خ
2.	صَلِيحٌ	ص
3.	وَلَا الضَّالِّينَ	ض
4.	غَافِرٍ	غ
5.	ظُهُ	ط
6.	قَاتِلُوا	ق
7.	ظَالِمَةٌ	ظ

EXAMPLES OF SOME OF THE LETTERS OF MUSTAFILAH:

1.	الْبَاطِلُ	بِالْبَاطِلِ	ب
2.	قَالْنَا	تَارِكٌ	ت
3.	وَالضُّحَىٰ	حَفِظُوا	ح
4.	سَاقِيهَا	مُرْسِيهَا	س
5.	وَمَشَارِبُهُ	شَاخِصَةً	ش
6.	دُعَايِي	الْعَالَمِينَ	ع
7.	تَكَادُ	كَانَ	ك

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 اللهُ , BEFORE IT A LETTER WITH A:

A. ZABAR - FAT'HA	عِنْدَ اللَّهِ	سُبْحَانَكَ اللَّهُمَّ
B. PESH - DHAMMAH	وَاتَّقُوا اللَّهَ	وَإِذْ قَالُوا اللَّهُمَّ
C. ZER - KASRA	بِاللَّهِ	قُلِ اللَّهُمَّ

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 اللهُ be read Mufakh'kham or Muraqqaq?
4. How should these examples be read?

- | | |
|---------------------------|-------------------|
| 1. وَاتَّقُوا اللَّهَ | 2. عِنْدَ اللَّهِ |
| 3. سُبْحَانَكَ اللَّهُمَّ | 4. بِاللَّهِ |

THE RULES OF RAA ر

THE RAA ر HAS THREE CONDITIONS:

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

e.g. رَبَّنَا رُسُلُ رَجَالُ

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

e.g. مُرْسَلًا أَلْفَرْدَوْسُ مَزِيمٍ

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. خَيْرٌ حَجِيرٌ وَالْفَجْرِ

A. THE RULES OF RAA ر 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 ر ON IT A:

A. ZABAR - FAT'HA	رَبُّكَ	رَسُولٌ
B. PESH - DHAMMAH	رُسُلًا	رُسُلًا
C. ZER - KASRAH	رِزْقًا	وَلِذِكْرِهِ

B. THE RULES OF RAA SAAKIN ر 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 | أَرْسَلَ | أَقْرَرْنَا |
| B. PESH - DHAMMAH | وَأَذَكَرُ | تُرْجَعُونَ |
| C. ZER - KASRAH | يَسْتَغْفِرُكُمْ | وَكَفِّرَ عَنَّا |

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

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: يَشْرِكُكُمْ

EXAMPLES OF KASRAH-E-ARDHI: إِرْجِعُوا إِرْجِعِي

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 MURAQQAQ, but will be recited MUFAKH'KHAM.

EXAMPLES OF KASRAH BEING IN THE SAME WORD

يَغْفِرُكُمْ أَنْذَرَهُمْ

EXAMPLES OF KASRAH BEING IN THE PRECEDING WORD

أَمِرَاتَانَا رَبِّ ارْجِعُونِ

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:

فِرْقَةٍ قِرطَائِرٍ اِرْصَادًا مِرْصَادًا

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

2. In كَلِّ فِرْقٍ the raa can be recited both, muraqqaq and mufakh'kham. Those Qaris who took into consideration both the kasrahs on either side of the Raa, recited it Muraqqaq. And those Qaris 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	وَالْفَجْرِ	مَعَ الْأَبْرَارِ	وَالْعَصْرِ
	DHAMMAH	لِفِي خُسْرٍ	مِنْ نُورٍ	بِكُمُ الْعُمْرِ
	KASRA	نَسُوا الذِّكْرَ	وَلَا يَكْرَهُ	لِذِي حَجْرٍ

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.	وَالطَّيْرِ	فِيهَا خَيْرٌ	لَا ضَيْرٌ
	وَنِعَمَ التَّصِيرِ	الْأَنْذِيرِ	

4. After RAA, there is only one (1) place in the QURAAAN, مَجْرِبَهَا in Surah Hud in which IMAM HAFS RAHMATULLAHI ALAIH makes IMAALAH اِمَالَه 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.g. مِنْ شَرٍّ حَرَّمَ اللهُ مُسْتَقَرٌّ

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 مَجْرِيهَا be read?



THE RULES OF MEEM MUSHADDAD م̣ AND NOON MUSHADDAD ن̣

If there is a TASHDEED on a MEEM م̣ or a NOON ن̣ then the MEEM and NOON will be recited with GHUNNAH

e.g. مِمَّا يَمُّعُكَ ثُمَّ فَلَمَّا يَهَيِّئُ كَلِمَةً عَلَيْهِمْ إِنَّ الظَّنَّ إِنَّ

NOTE: The duration of GHUNNAH is ONE ALIF.

THE RULES OF MEEM SAAKIN م̤

MEEM SAAKIN HAS THREE RULES:

1. IDGHAAM اِدْغَامٌ
2. IKHFAA اِخْفَاءٌ
3. IZH-HAAR اِظْهَارٌ

1. IDGHAAM اِدْغَامٌ

If after MEEM SAAKIN م̤ there appears a MEEM, م̣ IDGHAAM with GHUNNAH will take place.

e.g. اَلَهُمْ مُّؤَسَّسِي الْيَوْمِ الْمُرْسَلُونَ ۝ وَاَرْجُلَكُمْ مِّنْ فِي قُلُوبِهِمْ مَّرَضٌ

2. IKHFAA اِخْفَاءٌ

If after MEEM SAAKIN م̤ there appears the letter BAA ب̣ IKHFAA will take place,

e.g. وَمَنْ يَعْصِمْ بِاللهِ رُسُلَهُم بِالْبَيِّنَاتِ عَلَيْهِمُ بَرَكَاتٌ

NOTE: This IKHFAA is known as IKHFAA-E-SHAFAWIE.

3. IZH-HAAR اِظْهَارٌ

If after MEEM SAAKIN م besides the letters MEEM م AND BAA ب any other letter appears, IZH-HAAR will take place,

e.g. عَلَيْهِمُ وَلَا الضَّالِّينَ ۝ مُرُوقِنُونَ ۝ أَمْهَلُمْ رُويِدًا ۝ كَيْدَهُمْ فِي

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

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. رُسُلُهُم بِالْبَيِّنَاتِ

2. أَمْهَلُمْ رُويِدًا ۝

3. لَهُمْ مَوَاسِي

4. كَيْدَهُمْ فِي



THE RULES OF NOON SAAKIN ن AND TANWEEN ة

NOON SAAKIN AND TANWEEN HAS FOUR RULES:

- | | |
|-------------|-----------|
| 1. IZH-HAAR | إِظْهَارٌ |
| 2. IDGHAAM | إِذْغَامٌ |
| 3. QALB | تَقْلُبٌ |
| 4. IKHFAA | إِخْفَاءٌ |

1. IZH-HAAR إِظْهَارٌ

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 ن OR TANWEEN ة any of the six LETTERS OF HUFOOF-E-HALQI ع ه ح غ خ appear, there will be IZH-HAAR, إِظْهَارٌ

e.g.

	و	ـَـ	ُ	ن	ن
	عَدَابٌ أَلِيمٌ	بِعَدَابٍ أَلِيمٍ	إِذَا أَبَدَا	وَيَنْوَنَ	وَمِنْ أَهْلِ
	إِنْ أَمْرُوا هَلَكَ	قَوْمٍ هَادٍ	فَرِيقًا هَدَى	مِنْهُمْ	وَمِمَّنْ هَدَيْنَا
	عَرْشٌ عَظِيمٌ	يَكْفَى عَبْدَهُ	قُرْبَانًا عَرَبِيًّا	أَنْعَمْتَ	مِنْ عِبَادِنَا
	أَرْبَعَةٌ حُرْمٌ	بِالْحِنَةِ حِدَادٍ	عَلِيمًا حَكِيمًا	وَتُحْنُونَ	مِنْ حَيْثُ
	لَعْفٌ عَفُورٌ	سَفِنَةٌ عَضْبًا	عَفْوًا عَفُورًا	فَسَيُغْفَضُونَ	مِنْ غَيْرِ
	وَرَحْمَةٌ خَيْرٌ	كَاذِبَةٌ خَاطِئَةٌ	عَلِيمًا حَبِيرًا	وَالْمُنْحَنِقَةُ	مِنْ خَشِيَةِ

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

2. IDGHAAM اِدْغَامٌ

NOTE: The common meaning of IDGHAAM is to enter one thing into another.

If after NOON SAAKIN نٌ OR TANWEEN ۥ any of the SIX LETTERS OF YARMALOON. يَرْمَلُونَ appears,

then there will be IDGHAAM. In LAAM AND RAA, the IDGHAAM will be COMPLETE, which is known as IDGHAAM

-E-TAAM اِدْغَامٌ تَامٌ

e.g. ۥ ۥ ۥ نٌ

ل	مِنَ لَدُنْ	خَيْرًا لَهُمْ	لَا يَتَّخِذُونَ	وَيْلٌ لِّكُلِّ
ر	مِن رَّحْمَتِهِ	تَوَابًا رَّحِيمًا	عَيْشَةً رَّاضِيَةً	عُقُورًا رَّحِيمًا

In the remaining four letters ي ن م و

يَسْمُو the IDGHAAM will be INCOMPLETE,

which is known as IDGHAAM-E-NAAQIS اِدْغَامٌ نَائِقِسٌ

NOTE: IDGHAAM IN THIS INSTANCE WILL BE WITH GHUNNAH

e.g. ۥ ۥ ۥ نٌ

ي	وَمَنْ يَعْمَلْ	مُنَادِيًا يِّنَادِي	لِقَوْمٍ يَعْلَمُونَ	رِجَالٌ يُحِبُّونَ
ن	مِنْ تَصْرِيحِنَ	رَسُولًا نَبِيًّا	يَوْمَئِذٍ تَأْتِيهِمْ	طَلْعُ نَضِيدٍ
م	مِنْ مَقَامِكَ	أَيَّامًا مَّعْدُودَاتٍ	سُرْرٍ مَّوْضُونَةٍ	قُرْآنٍ مَّجِيدٍ
و	مِنْ وَرَقَةٍ	جَنَّةٍ وَحَرِيرًا	جَدَّتِ وَعْيُونٍ	كُفْحَةٍ وَآجِدَةً

There will be no IDGHAAM in the following words:

بَنِيَانٌ صِنُونٌ قَنُونٌ الدُّنْيَا

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

3. QALB قَلْبٌ

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

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

e.g. ُ ُ ُ ن

وَيُؤْمِنُ بِاللَّهِ أَبْدَانًا كُلُّ أَمْرٍ إِذَا سَمِيعٌ بَصِيرٌ

مِنْ بَعْدِ ذَلِكَ ذُرِّيَّةٌ بَعْضُهَا فُرُشٌ بَطَائِنُهَا آيَةٌ بَيِّنَةٌ

أَنْبِيَاءَ اللَّهِ قَوْلًا بَلِيغًا يُؤْمِدُ بِجَهَنَّمَ وَاللَّهُ عَلِيمٌ بِالتَّوَّابِينَ

4. IKHFAA إِخْفَاءٌ

NOTE: The literal meaning of IKHFAA is to conceal.

If after NOON SAAKIN ن OR TANWEEN ُ besides the SIX LETTERS OF HUROOF-E-HALQI ح خ ع ه و ع

the SIX LETTERS OF YARMALOON يَوْمَلُونٌ and THE LETTER

ب if any other letter appears, then the NOON SAAKIN OR TANWEEN will be recited with IKHFAA

e.g.

ن	ز	ـ	ـ	ـ	
ت	أَنْ تَتَّقُوا	وَأَنْتُمْ	كَأَنَّا تَكَلَّفُ	خَيْرٌ تَجِدُوهُ	قَوْمٌ تَجْهَلُونَ
ث	مَنْ ثَقُلَتْ	بِالْأُنْثَى	مَاءٌ تَجَاجَا	يَوْمَئِذٍ ثَمَنِيَةٌ	شِهَابٌ ثَاقِبٌ
ج	مِنْ جَدَّتِ	فَأَنْجَيْنَاهُ	ظَلَمْنَا جَهَنَّمَ	أُمَّةً جَعَلْنَا	عَيْنٌ جَارِيَةٌ
د	مِنْ دُونِ	عِنْدَ اللَّهِ	دَكَاةً دَكَآةً	وَلِكُلِّ دَرَجَةٍ	ضُرْدَعَانَا
ذ	مَنْ ذَا الَّذِي الْمُنذِرِينَ	نَارًا ذَاتَ	سِيلِكَةٍ ذُرْعَهَا	عَزِيزٌ ذُو انْتِقَامٍ	
ز	مَنْ ذُكِّرَهَا	أَنْزَلَ	وَطَرًا زَوْجِنَكُمَهَا	بَعْضٌ زُخْرُفٌ	حَمِيدٌ زَعَمٌ
س	عَنْ سَبِيلِهِ	يَأْتِيهَا الْإِنْسَانُ	قَوْلًا سَدِيدًا	لَيَالٍ سَوِيًّا	كَلِمَةً سَبَقَتْ
ش	فَمَنْ شَاءَ	وَبَشَاقِ	سَبْعًا شِدَادًا	شَيْءٌ مُسْتَهْدٍ	غَفُورٌ شَكُورٌ
ص	وَلَكِنْ صَبْرٌ	فَأَنْصَرْنَا	عَدَا بَا صَعْدًا	بِرِيحٍ صَرْصِرٍ	رِجَالٌ صَدَقُوا
ض	عَنْ ضَيْفٍ	مَنْضُودٍ	قَوْمًا ضَالِّينَ	لِكُلِّ ضِعْفٍ	ذُرِّيَّةٌ ضَعْفَاءُ
ط	مَنْ طَغَى	إِنْطَلِقُوا	كَلِمَةً طَيِّبَةً	سَمُوتٍ طِبَاقًا	بَلَدَةٌ طَيِّبَةٌ
ظ	إِنْ ظَنَّا	تَنْظُرُونَ	ظِلًّا ظَلِيلًا	نَفْسٍ ظَلَمَتْ	سَحَابٌ ظَلَمَتْ
ف	مِنْ فَضْلِ	فِي أَنْفُسِكُمْ	قَوْمًا فَسِقِينَ	بِهَدِيَّةٍ فَظِيرَةٌ	فَحْسِنَ قَلْدٌ
ق	مِنْ قَبْلِكَ	لَمَنْقَلِبُونَ	ثَمَنًا قَلِيلًا	عَالِيَةً قَطُوفُهَا	فَيُؤَسُّ قَنُوطٌ
ك	وَلَكِنْ كَانُوا	فَإِنْ وَنَكُمُ	كِرَامًا كَاتِبِينَ	وَ أَكْوَابٌ كَانَتْ	عَدَاوَةٌ كَانَتْ

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. قَتَوَانُ

2. الدُّنْيَا

3. سِنَوَانٌ

4. بُنْيَانٌ

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

مَدَّيْنِ

B. MADD-E-FAR'IE

مَدَّيْنِ

A. MADD-E-ASLI

مَدَّيْنِ

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

NOTE: 1. The LETTERS OF MADD-E-ASLI مَدَّيْنِ are THREE:

- An ALIF ا before it a letter with a FAT'HA
- A WAOW و before it a letter with a DHAMMAH ُ
- A YAA ي before it a letter with a KASRA.

e.g.

أَوْزِينَا

وَأَوْزِينَا

نُوحِيهَا

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. MADD-E-FAR'IE مَدْفَرْغِي

That MADD which, after the LETTERS OF MADD, there is a HAMZAH ؤ OR SUKOON ؕ

e.g. مَا أَوْحَى بِضَاكِرِينَ هُوَ لَا وَالسَّيِّئَةُ النَّارُ

There are FOUR types of MADD-E-FAR'IE:

- a. MADD-E-MUTTASIL مَدِّ مُتَّصِلٍ
- b. MADD-E-MUNFASIL مَدِّ مُنْفَصِلٍ
- c. MADD-E-AARIDH WAQFI مَدِّ عَارِضٍ وَقْفِي
- d. MADD-E-LAAZIM مَدِّ لَازِمٍ

A. MADD-E-MUTTASIL مَدِّ مُتَّصِلٍ

That MADD which, after the LETTERS OF MADD, the HAMZAH appears in the SAME WORD

e.g. اِشَاءَ وَالْقَائِلِينَ جَاءَ ا
 لَتُنَوِّا مِنْ سُوءِ التَّوَاءِ و
 يُضَيُّ وَجَائِءِ ي

NOTE: The duration of MAD-E-MUTTASIL is 2-2 1/2 or 4 ALIFS - which is known as TAWASSUT تَوَاسُطٌ

B. MADD-E-MUNFASIL *بِدِّسْتَفْصِيلٍ*

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

e.g.

ع	ـَ	ـِ	ا
كَمَا أُمِرَتْ	فَأَدْعَى إِلَى	عَلَى أَنْفُسِهِمَا	
قَالُوا أَوْذَيْنَا	تُؤْتُوا إِلَيْهِ	وَأَشْهَدُوا أَنِّي	و
بِعَهْدِي أَوْفِ	وَيَهْدِي إِلَيْهِ	وَتَرْحَمْنِي أَكُنْ	ي

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

C. MADD-E-AARIDH WAQFI *بِدِّعَارِضٍ وَاقِفِي*

That MADD which, after the LETTERS OF MADD, the HARKAT of the LAST LETTER of the word will be CHANGED into a SUKOON ْ which is TEMPORARY due to stopping,

e.g.

ع	ـَ	ـِ	ا
لَهُمُ الْأَبْوَابُ ۝	فِي الْمِيزَانِ ۝	خَلَقَ الْإِنْسَانَ ۝	
كُنْ فَيَكُونُ ۝	وَأَيُّهَا فَارْهَبُونَ ۝	فَالْيَهُ تَجْعُرُونَ ۝	و
لِرُؤُفٍ رَحِيمَةٍ ۝	صِرَاطٍ مُسْتَقِيمٍ ۝	لِلْعَالَمِينَ ۝	ي

NOTE: 1. The duration of MADD-E-AARIDH WAQFI is TOOL

طَوَّلُ TAWASSUT تَوَسَّطُ AND QASR قَصَرَ

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:

ع	ع	ع
وَلَا تَوَمَّرْ	مِنْ حَوْفٍ	وَعَلَيْكُمْ الْيَوْمَ
ذَلِكَ خَيْرٌ	وَالصَّيْفِ	ي أَنْظِرَ إِلَيْكَ

D. MADD-E-LAAZIM مَدَّالْزِم

That MADD which, after the LETTERS OF MADD, the SUKOON is ORIGINAL أَصْلِي

NOTE: SUKOON-E-ASLI is that SUKOON which remains in the word, whether stopping or not.

There are FOUR types of MADD-E-LAAZIM مَلَازِم

a. KILMI MUTHAQQAL كِلْمِي مُثَقَّلٌ

b. KILMI MUKHAFFAF كِلْمِي مُخَفَّفٌ

c. HARFI MUTHAQQAL حَرْفِي مُثَقَّلٌ

d. HARFI MUKHAFFAF حَرْفِي مُخَفَّفٌ

A. KILMI MUTHAQQAL كِلْمِي مُثَقَّلٌ

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. أَتُحَاجُّونِي ۞ فَسَلِ الْعَادِينَ ۞ صَالِينَ ۞

لَرَأْدُكَ ۞ دَابَّةٌ ۞ يُعَادُونَ اللَّهَ ۞ وَالصَّفَاتِ ۞

إِلْحَاقُهُ ۞ مَا الْحَاقَةُ ۞ وَخَلَقَ الْجَانَّ ۞ بِصَارِينَ ۞

B. KILMI MUKHAFFAF كِلْمِي مُخَفَّفٌ

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

e.g. آلَيْنَ

NOTE: This is the ONLY example in the QUR'AAN of KILMI MUKHAFFAF.

C. HARFI MUTHAQQAL ^{تَرْتِي مَثَقَلٌ}

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 ^{مَقَطَّات}

e.g.. ^{طَسَمٌ} ^{الْتَمَّتْ} ^{الْتَمَّ}

D. HARFI MUKHAFFAF ^{تَرْتِي مُخَفَّفٌ}

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 ^{مَقَطَّات}

e.g. ^{طَسَّتْ} ^{قَتَّ} ^{خَمَّ} ^{يَسُّ} ^{الْتَمَّتْ}

^{صَّ وَالْقُرَّانَ} ^{خَمَّ عَسَقٌ} ^{كَهَيْعَصَّ} ^{نَّ وَالْقَلَمَ}

NOTE: 1. In all FOUR types of MADD-E-LAAZIM there will ONLY be TOOL ^{طُولٌ}

2. The duration of TOOL ^{طُولٌ} is 3 or 5 ALIFS.

E. LEEN-E-LAAZIM ^{لِينٌ لَازِمٌ}

If after the LETTERS OF LEEN, a SUKOON-E-ASLI

^{سُكُونٌ اِسْلِيٌّ} appears, then that LETTER OF LEEN will be known as LEEN-E-LAAZIM

EXAMPLE: The ع in ^{كَهَيْعَصَّ} and ^{خَمَّ عَسَقٌ}

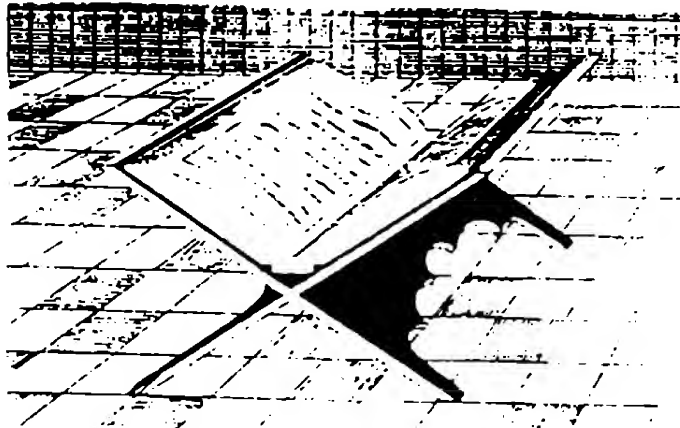
In LEEN-E-LAAZIM, there will be TOOL ^{طُولٌ}

TAWASSUT ^{تَوَاطُتٌ} and QASR ^{قَصْرٌ} 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, | و ى 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 **كَيْفِيَّةٌ وَقْفٌ**

1. Waqf bil Iskaan

وَقْفٌ بِالْإِسْكَانِ

2. Waqf bil Ishmaam

وَقْفٌ بِالْإِشْمَامِ

3. Waqf bil Raum

وَقْفٌ بِالرَّوْمِ

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 ڤ

e.g. of Harkate Asli

هُمُ الصِّدِّقُونَ ۞ هُمُ الصِّدِّقُونَ ۞ هُمُ الصِّدِّقُونَ ۞ هُمُ الصِّدِّقُونَ ۞
 هَذَا يَوْمُ الدِّينِ ۞ هَذَا يَوْمُ الدِّينِ ۞ هَذَا يَوْمُ الدِّينِ ۞ هَذَا يَوْمُ الدِّينِ ۞
 وَهُوَ الْخَلْقُ الْعَلِيمُ ۞ وَهُوَ الْخَلْقُ الْعَلِيمُ ۞ وَهُوَ الْخَلْقُ الْعَلِيمُ ۞ وَهُوَ الْخَلْقُ الْعَلِيمُ ۞
 أَصْحَابُ الْمَيْمَنَةِ ۞ أَصْحَابُ الْمَيْمَنَةِ ۞ أَصْحَابُ الْمَيْمَنَةِ ۞ أَصْحَابُ الْمَيْمَنَةِ ۞

eg. of Harkate Aardhi

مِنَ الشَّجَرِ ۞ مِّنَ الشَّجَرِ ۞
 عَلَيْكُمُ الصِّيَامُ ۞ عَلَيْكُمُ الصِّيَامُ ۞
 وَلَقَدْ اسْتَهْزَىٰ ۞ وَلَقَدْ اسْتَهْزَىٰ ۞

2. **Waqf bil Ishmaam** 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 ڤ

eg.

of Dhamma-e-Asli

وَهُوَ أَحْكَمُ الْخَيْرِ

of Dhamma-e-Aardhi

عَلَيْكُمْ الْقِتَالُ

of Tanween

وَإِنَّمَا أَنَا نَذِيرٌ مُّبِينٌ

of a Round Taa

إِذَا وَقَعَتِ الْوَاقِعَةُ

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

eg.

of Harkat-e-Asli

الرَّحْمَنُ

وَلَاتِ حِينَ مَنَاصٍ

of Harkat-e-Aardhi

عَلَيْهِمُ الذَّلَّةُ

أَنَّهُمْ هُمُ الْفَائِزُونَ

مَنِ اسْتَرَقَ

أَنْ أَنْذِرَ النَّاسَ

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

eg

فَأَهْلِكُوا بِالطَّغْيَةِ

مَا الْحَاقَّةُ

This waqf is possible on a word whether it has a tanween or not

eg.

إِنَّهُ لَمَجْنُونٌ

بِمَاءٍ مَعِينٍ

There are four types of **محل وقف**

1. Waqfe Taam **وقف تام**
2. Waqfe Kafi **وقف كافي**
3. Waqfe Hasan **وقف حسن**
4. Waqfe Qabeeh **وقف قبيح**

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.

إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ ۝ وَأُولَئِكَ هُمُ الْمُفْلِحُونَ ۝

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.

هُدًى لِّلْمُتَّقِينَ ۝ سَاءَ مَا يَنْفَعُونَ ۝

وَبِالْآخِرَةِ هُمْ يُوقِنُونَ ۝

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

الْحَمْدُ لِلَّهِ ۝ إِنَّ اللَّهَ لَا يُظْلِمُ

وَأَعْبُدُوا اللَّهَ وَلَا تُشْرِكُوا ۝ ذَلِكَ الْكِتَابُ

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

إِنَّ اللَّهَ لَا يَسْتَجِيبُ يَأْتِيهَا الَّذِينَ آمَنُوا لَا تَقْرَبُوا الصَّلَاةَ

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 وَقْفٌ بِإِعْتِبَارِ أَحْوَالِ قَارِئِهِ

1. Waqfe Ikhtiyari

وَقْفٌ إِخْتِيَارِيٌّ

2. Waqfe Ikhtibari

وَقْفٌ إِخْتِيَابِيٌّ

3. Waqfe Idhtirari

وَقْفٌ إِهْطِرَارِيٌّ

4. Waqfe Intizhari

وَقْفٌ إِتْظَارِيٌّ

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 temporally. 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

عَوَجًا قِيمًا

2. In Surah Yaseen on

مِنْ مَرْقِدِنَا يَوْمَ هَذَا

3. In Surah Qiyamah on

وَرَقِيلٍ مَنْ عَرَّاقٍ

4. In Surah Motaf-fefeen on

كَلَّا بَلْ عَرَّانَ



MISCELLANEA

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

eg.

أَنَاكَتْ

لَكِنَّا هُوَ اللَّهُ

a. When stopping on the word سَلِيلًا it is

permissible both to read the alif and also to omit it.

b. The word قَوَارِيرًا 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 Imalah is made i.e. مَجْرِبَهَا 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. أَعْجَبِي

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

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

مَا فَطَّمْ

لَبِنُ بَسْطُكْ

مَا فَطَطْ

فَقَالَ أَحَطُّ

That means that the makhraj of ط will be incorporated into the ت but not the sifaat of Istiela and Itbaaq, hence the ط will be read with tafkheem, but without Qalqalah.

5. In Surah Yusuf the word لَا تَأْمَنَّا 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 ص and on this there is a small س
In the first two i.e.

a. وَيَبْضُطُ in Surah Baqarah and

b. بَضْطَةً in Surah A'raf س will be read,
and in the third place

c. أَفْرَهُمُ الْمُصَيِّرُونَ in Surah Toor either a س or
a ص could be read,
and in the fourth place

d. بُصَيِّرُ in Surah Ghashiyah ص must be read.

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 لا تَأْمَنَّا 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.

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