

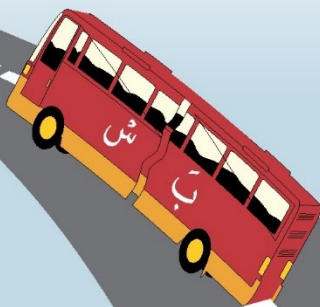
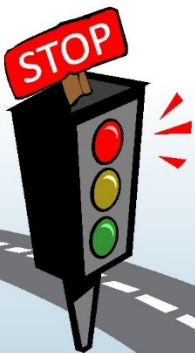
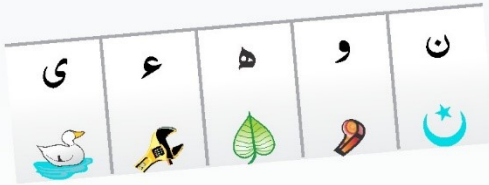
- ★ Most Simple
- ★ Most Interesting
- ★ Most beneficial

لَرَنَّ مَرَوِي



My Quranic Qaidah

Learn to read the Quran with correct pronunciation



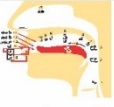
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Name: _____ Roll No: _____ Class: _____ Section: _____

Arabic Alphabet

خ ح ج



ث ت ب



ا



ش س



ر ز



ذ د



غ ع



ظ ط



ض ص



م



ل



ك



ق



فا



ي



ع



هـ



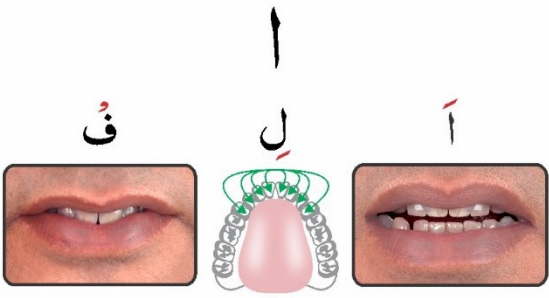
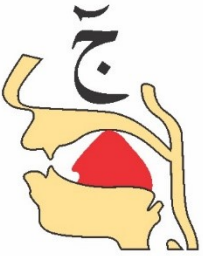
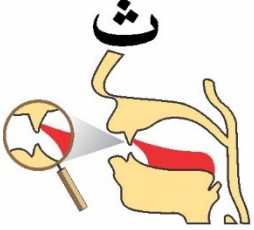
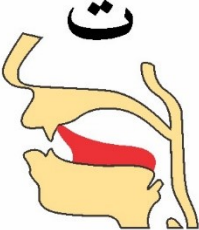

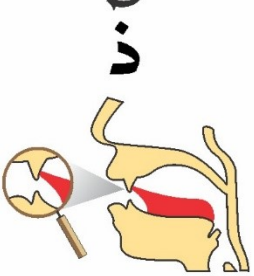
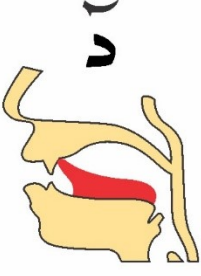

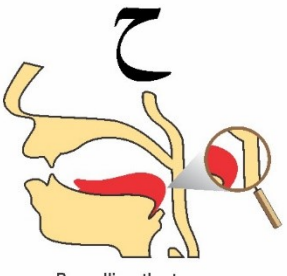
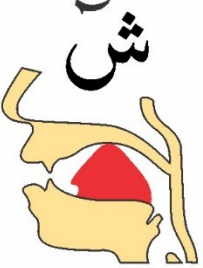
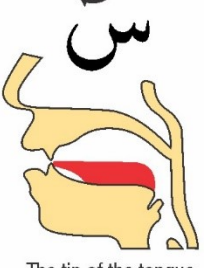

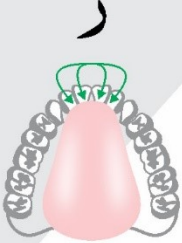
و

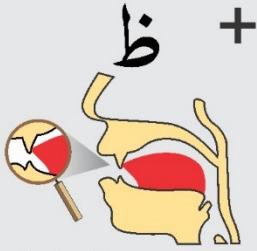


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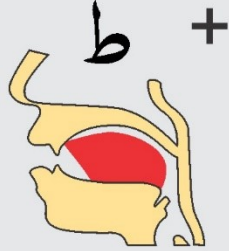


Position of mouth and tongue at the time of articulation of Arabic Alphabet

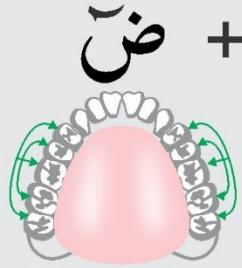
 <p data-bbox="290 553 607 617">The sharp tone of آ without extending then join ل with ف immediately.</p>		<p data-bbox="789 327 925 549">+ sign boxes Thick and Stuffy letters</p>	<p data-bbox="1010 353 1109 523">Gray boxes Thick letters</p>	<p data-bbox="1212 353 1312 523">White boxes Thin letters</p>
 <p data-bbox="193 966 396 1042">The centre of the tongue touches the centre of palette.</p>	 <p data-bbox="480 966 728 1042">The tip of the tongue touches the inner edge of the upper front two teeth.</p>	 <p data-bbox="813 966 1000 1042">The tip of the tongue touches the root of the upper front two teeth.</p>	 <p data-bbox="1121 957 1303 1034">By joining the inner wet-sides of both lips completely.</p>	
 <p data-bbox="172 1417 417 1493">The tip of the tongue touches the inner edge of the upper front two teeth.</p>	 <p data-bbox="508 1417 695 1493">The tip of the tongue touches the root of the upper front two teeth.</p>	 <p data-bbox="801 1417 1013 1493">The root of the tongue is raised upwards towards the upper part of the throat.</p>	 <p data-bbox="1079 1404 1348 1481">By pulling the tongue backwards, towards the centre of throat in a soft manner.</p>	
 <p data-bbox="196 1842 402 1919">The centre of the tongue touches the centre of palette.</p>	 <p data-bbox="498 1825 707 1923">The tip of the tongue touches the edges of the lower front two teeth. (whistling tone/vocal)</p>	 <p data-bbox="801 1817 1010 1915">The tip of the tongue touches the edges of the lower front two teeth. (whistling tone/vocal)</p>	 <p data-bbox="1076 1804 1351 1927">The front part of the Tongue touches the gums of the upper front four teeth. <i>The letter Raa is from variable letters here Raa will be read in a thick tone</i></p>	



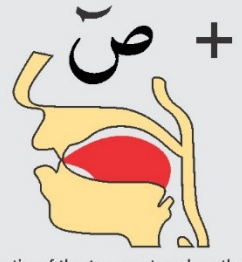
The tip of the tongue touches the inner edge of the upper front two teeth and simultaneously raising the tongue upwards from the back



The tip of the tongue touches the root of the upper front two teeth and simultaneously raising the tongue upwards from the back



The both sides of the tongue touches with their respective upper jaw teeth and further raise the tongue towards the palette with grip



The tip of the tongue touches the edges of the lower front two teeth along with raising the tongue upwards from the back (whistling tone/vocal)



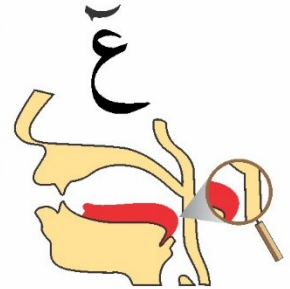
The back of the tongue rises and touches the soft palette.



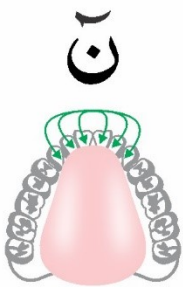
The edges of the upper front two teeth touches the inner wet-side of the lower lip.



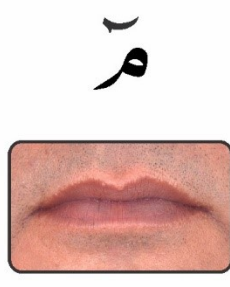
The root of the tongue is raised upwards towards the upper part of throat



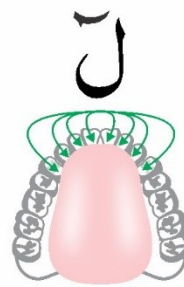
By pulling the tongue backwards, towards the centre of throat in a soft manner.



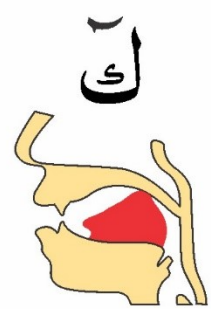
The front part of tongue touches the gums of the upper front six teeth.



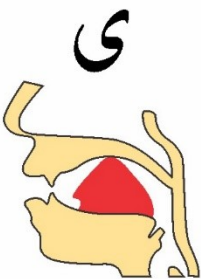
By joining the inner dry-sides of both lips completely.



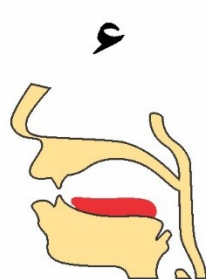
The front part of tongue touches the gums of the upper front six teeth and two molars



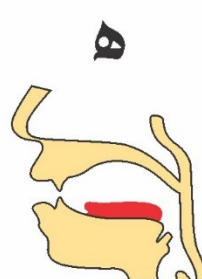
Same as ل but a little towards the mouth.



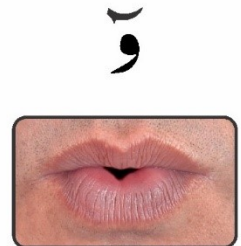
The centre of the tongue touches the centre of palette.



From the lower part of the throat.



From the lower part of the throat.



By making a complete round with the lips.

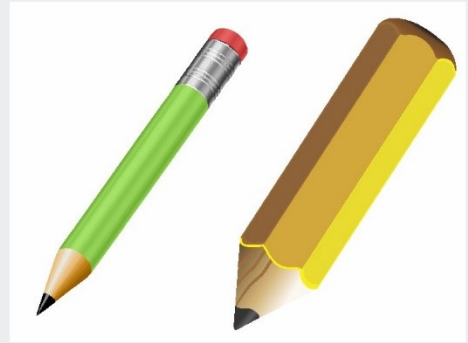
THICK LETTERS

Constant thick letters:

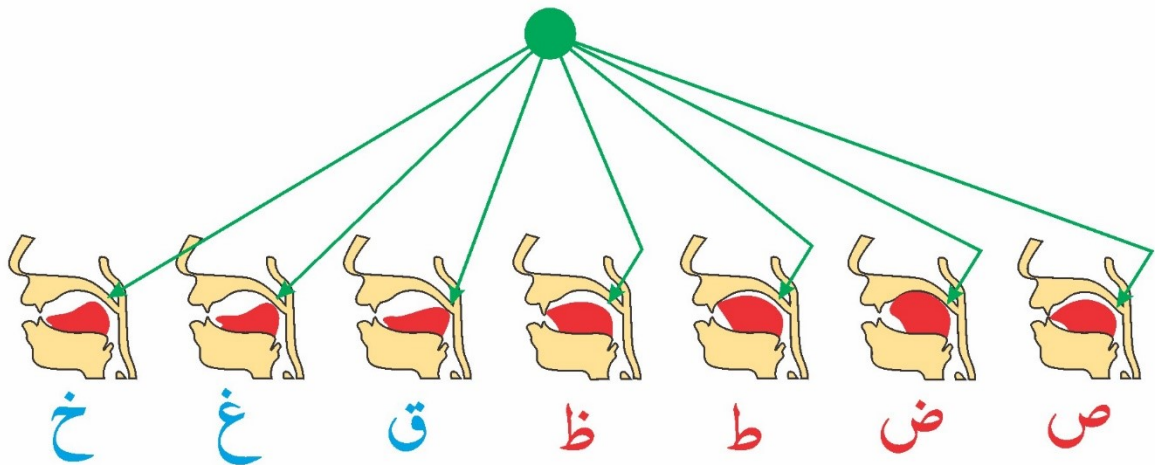
There are 29 letters in Arabic Alphabet.

From among them seven letters are always read in a thick tone, they are categorically

ص ض ط ظ ق غ خ



In the delivery of thick letters the tongue rises from the back, therefore, a thick tone produced.



There are two types of letters in terms of Stuffy Sound i.e. Mouth full Tone and Open voice-

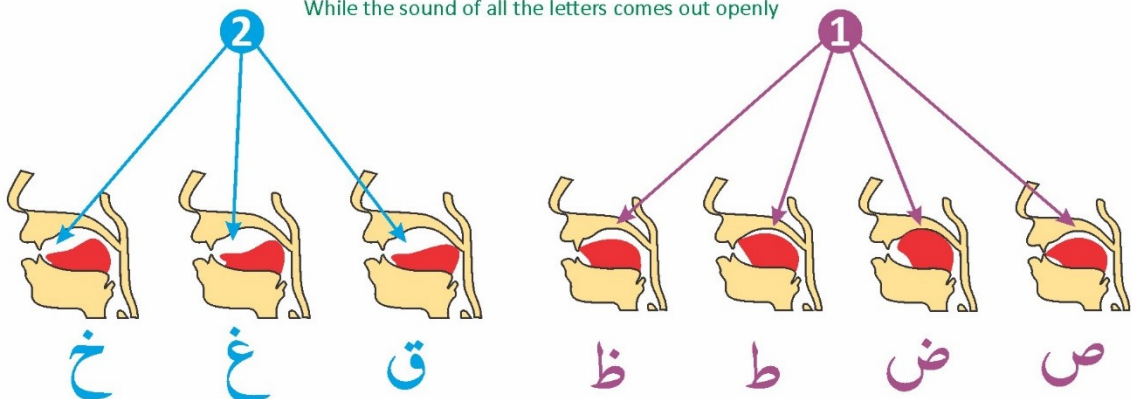
2. Open Voice Letters

Except ص ض ط ظ all remaining letters of Arabic Alphabet even they are thick or thin, in their pronunciation middle of the tongue does not rise thus the tone is produced in open manner.

1. Stuffy Letters

In the delivery of ص ض ط ظ the tongue not only rises from the back but also from the middle thus covering the palate and making the sound stuffy i.e. mouth full tone.

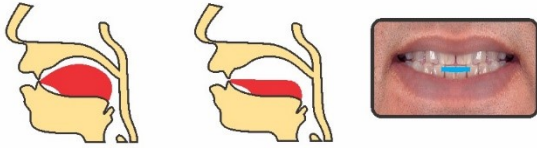
Short story: Out of the whole alphabet, these four letters ص ض ط ظ are the ones whose voice comes out of the mouth full tone While the sound of all the letters comes out openly





Whistle sound letters

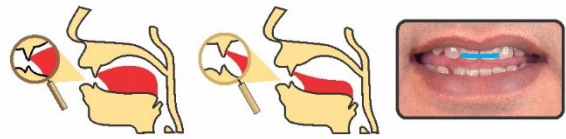
ص س ز



The tip of the tongue touches the edges of the lower front two teeth. (whistling tone/vocal)

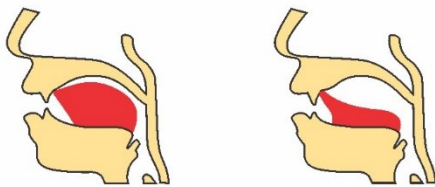
Non whistling letters

ظ ذ ث



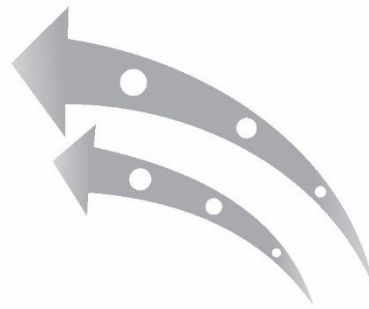
The tip of the tongue touches the inner edge of the upper front two teeth.

ط ت

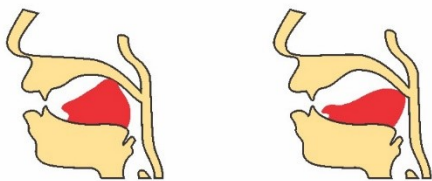


The tip of the tongue touches the root of the upper front two teeth.

Letters with similar sounds



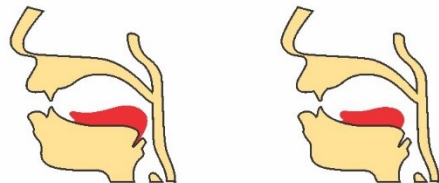
ك ق



Same as ق but a little towards the mouth.

The back of the tongue rises and touches the soft palette.

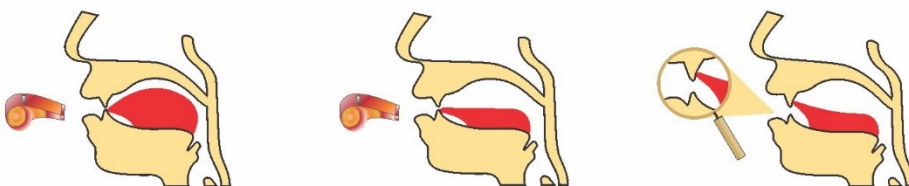
ح ه



By pulling the tongue backwards towards the center of throat in a soft manner.

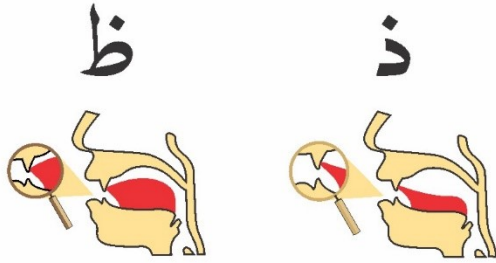
From the lower part of the throat.

ص س ث

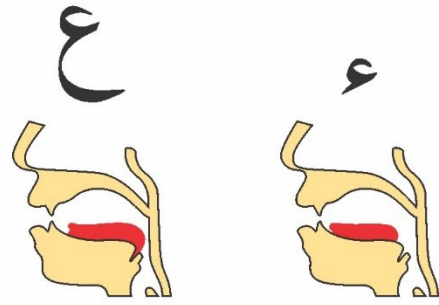


The tip of the tongue touches the edges of the lower front two teeth. (whistling tone/vocal)

The tip of the tongue touches the inner edge of the upper front two teeth.

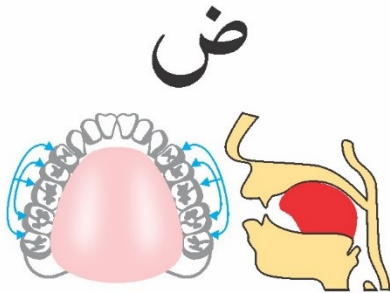


The tip of the tongue touches the inner edge of the upper front two teeth.

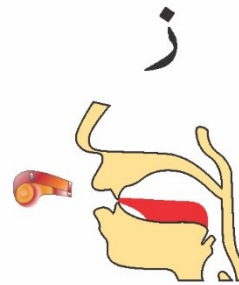


By pulling the tongue backwards towards the centre of throat in a soft manner.

From the lower part of the throat.

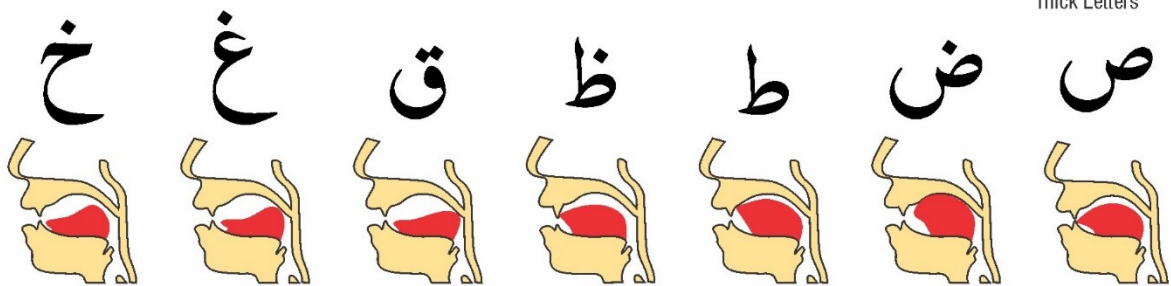


The both sides of the tongue touches with their respective upper jaw teeth and further raise the tongue towards the palette with grip

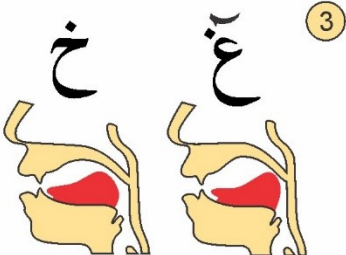
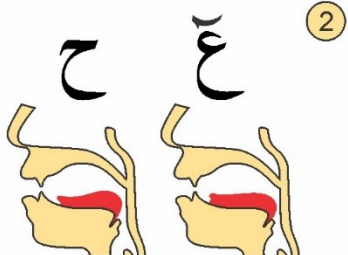
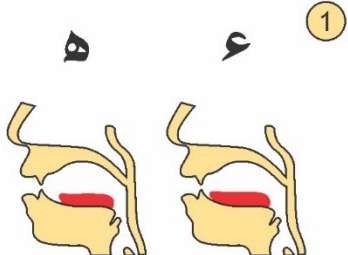
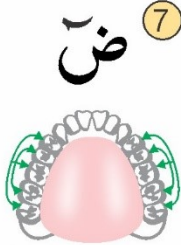
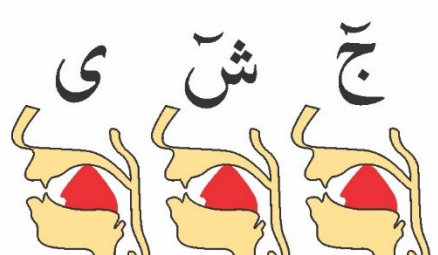


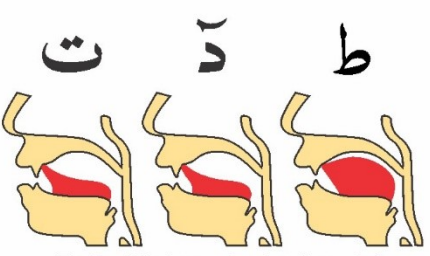
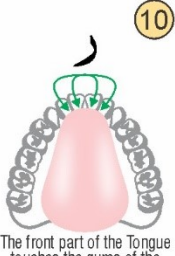
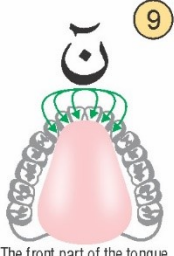
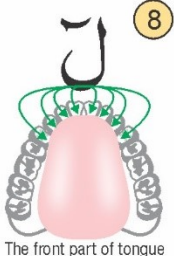
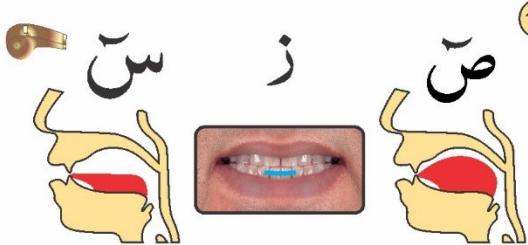
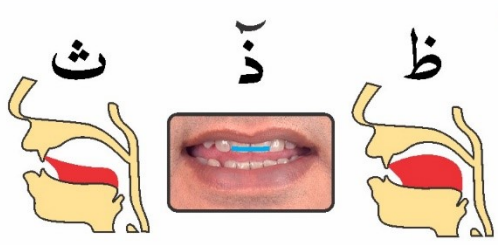
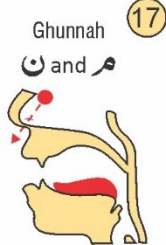
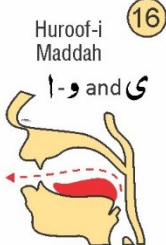
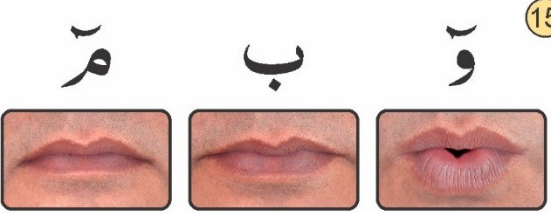



The tip of the tongue touches the edges of the lower front two teeth. (whistling tone/vocal)

Thick Letters



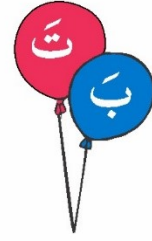
The Compilation of the Arabic Letters according to Areas of Articulation [Al Makharij]

<p>3</p>  <p>The root of the tongue is raised upwards towards the upper part of throat.</p>	<p>2</p>  <p>By pulling the tongue backwards, towards the centre of throat in a soft manner.</p>	<p>1</p>  <p>From the lower part of the throat.</p>	
<p>7</p>  <p>The both sides of the tongue touches with their respective upper jaw teeth</p>	<p>6</p>  <p>The centre of the tongue touches the centre of upper palette.</p>	<p>5</p>  <p>Same as ق but a little towards the mouth.</p>	<p>4</p>  <p>The back of the tongue rises and touches the soft palette.</p>
<p>11</p>  <p>The tip of the tongue touches the root of the upper front two teeth.</p>	<p>10</p>  <p>The front part of the Tongue touches the gums of the upper front four teeth.</p>	<p>9</p>  <p>The front part of the tongue touches the gums of the upper front six teeth</p>	<p>8</p>  <p>The front part of tongue touches the gums of the upper front six teeth and two molars</p>
<p>13</p>  <p>The tip of the tongue touches the inner edge of the lower front two teeth.</p>	<p>12</p>  <p>The tip of the tongue touches the inner edge of the upper front two teeth.</p>		
<p>17</p> <p>Ghunnah م and ن</p>  <p>the sound comes from the root of the nose</p>	<p>16</p> <p>Huroof-i Maddah ي and و-ا</p>  <p>From the space inside the mout</p>	<p>15</p>  <p>By joining the inner dry-sides of both lips completely.</p> <p>By joining the inner wet-sides of both lips completely.</p> <p>By making a complete round with the lips.</p>	<p>14</p>  <p>The edges of the upper front two teeth touches the inner wet-side of the lower lip.</p>

Zabar (Fat'ha): A little slanting dash (◡) over the letters is called **Zabar (Fat'ha)**.

Zabar is delivered by opening both lips in up and down-side in strong manner

without prolonging the voice.



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

Zair (Kasrah): A little slanting dash (◡) appearing under the letters is called **Zair (Kasrah)**.

Zair is delivered by opening the lips downwards

without prolonging the voice.



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

Paish (Dhammah): A little twisted dash (ـَ) over the letters is called **Paish (Dumamah).**

Paish is delivered by making a complete round with the both lips **without prolonging the voice.**



دُ	خُ	حُ	جُ	شُ	تُ	بُ
ضُ	صُ	شُ	سُ	زُ	رُ	ذُ
كُ	قُ	فُ	غُ	عُ	ظُ	طُ
يُ	ءُ = أ	هُ	وُ	نُ	مُ	لُ

THE CHANGING FACES OF LETTERS

Exercise of Zabar

- ★ In Arabic text, initial part and their dots are separated from the letter, then joined together for writing. As shown in the below exercise.
- ★ Children should fully recognize the changed faces of the letters.



ح = حَ	ج = جَ	ش = شَ	ت = تَ	ب = بَ
ز = زَ	ر = رَ	ذ = ذَ	د = دَ	خ = خَ
ط = طَ	ض = ضَ	ص = صَ	ش = شَ	س = سَ
ق = قَ	ف = فَ	غ = غَ	ع = عَ	ظ = ظَ
و = وَ	ن = نَ	م = مَ	ل = لَ	ك = كَ
		ي = يَ	ء = أ	ه = هَ

			 Exercise of Zair	
ث = ثِ	ت = تِ	ب = بِ		
ج = جِ	د = دِ	خ = خِ	ح = حِ	
ر = رِ	ش = شِ	س = سِ	ز = زِ	
ض = ضِ	ع = عِ	ظ = ظِ	ط = طِ	
ف = فِ	ل = لِ	ك = كِ	ق = قِ	
ن = نِ	ء = اِ	ه = هِ	و = وِ	
ي = يِ				

			 Exercise of paish	
ث = ثِ	ت = تِ	ب = بِ		
ج = جِ	د = دِ	خ = خِ	ح = حِ	
ر = رِ	ش = شِ	س = سِ	ز = زِ	
ض = ضِ	ع = عِ	ظ = ظِ	ط = طِ	
ف = فِ	ل = لِ	ك = كِ	ق = قِ	
ن = نِ	ء = اِ	ه = هِ	و = وِ	
ي = يِ				

تَ = تِ = تُ	بَ = بِ = بُ	Mixed Exercise of Zabar Zair Paish		
غَ = غِ = غُ	عَ = عِ = عُ	دَ = دِ = دُ	ثَ = ثِ = ثُ	
لَ = لِ = لُ	كَ = كِ = كُ	قَ = قِ = قُ	فَ = فِ = فُ	
يَ = يِ = يُ	هَ = هِ = هُ	نَ = نِ = نُ	مَ = مِ = مُ	

Exercise of Zabar



عَبَسَ	رَفَثَ	فَعَلَ	ثَمَرَ	مَرَجَ	أَمَرَ	عَبَدَ
عَبَسَ	رَفَثَ	فَعَلَ	ثَمَرَ	مَرَجَ	أَمَرَ	عَبَدَ
ضَرَبَ	زَعَمَ	حَضَرَ	بَلَغَ	قَتَلَ	كَفَرَ	نَكَصَ
ضَرَبَ	زَعَمَ	حَضَرَ	بَلَغَ	قَتَلَ	كَفَرَ	نَكَصَ
ذَهَبَ	شَرَحَ	مَطَرَ	خَتَمَ	صَبَرَ	حَسَدَ	صَلَحَ
ذَهَبَ	شَرَحَ	مَطَرَ	خَتَمَ	صَبَرَ	حَسَدَ	صَلَحَ
نَبَأَ	رَفَعَ	عَشَرَ	حَمَلَ	هَلَكَ	أَحَدَ	ظَهَرَ
نَبَأَ	رَفَعَ	عَشَرَ	حَمَلَ	هَلَكَ	أَحَدَ	ظَهَرَ

Exercise of Zair



فَلَقِ فَلَقِ	مَلِكِ مَلِكِ	لَمِنَ لَمِنَ	حَسِبَ حَسِبَ	سَفِهَ سَفِهَ	يَلِجِ يَلِجِ	إِبِلِ إِبِلِ
أَذِنَ أَذِنَ	صَعِقَ صَعِقَ	يَيْسَ يَيْسَ	لَيْثَ لَيْثَ	وَسِعَ وَسِعَ	رَحِمَ رَحِمَ	شَهِدَ شَهِدَ
إِرْمَ إِرْمَ	كَرِهَ كَرِهَ	بَرِقَ بَرِقَ	رَضِيَ رَضِيَ	غَضِبَ غَضِبَ	فَزِعَ فَزِعَ	عَمِيَ عَمِيَ
فَلِمَ فَلِمَ	عَلِمَ عَلِمَ	خَشِيَ خَشِيَ	بَخِلَ بَخِلَ	حَبِطَ حَبِطَ	عَمِلَ عَمِلَ	عَرِمَ عَرِمَ

Exercise of Paish



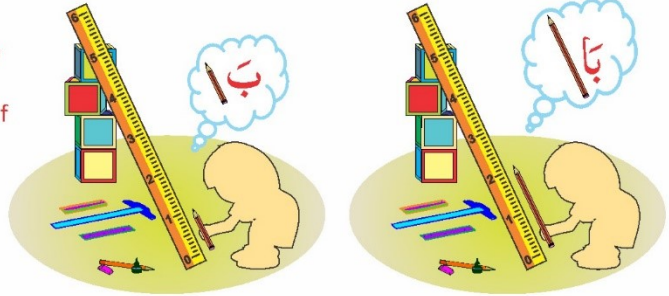
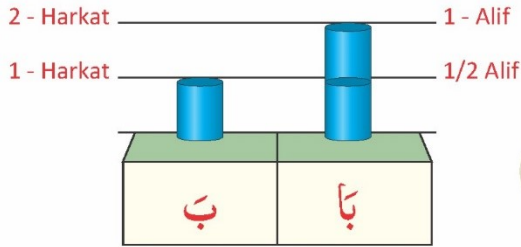
جُعِلَ جُعِلَ	فُعِلَ فُعِلَ	لُعِنَ لُعِنَ	وُجِدَ وُجِدَ	سُئِلَ سُئِلَ	رُبِعَ رُبِعَ	رُسِلَ رُسِلَ
فُتِحَ فُتِحَ	يَهَبُ يَهَبُ	قُضِيَ قُضِيَ	تَزُرُ تَزُرُ	خُلِقَ خُلِقَ	حُبِكَ حُبِكَ	أُفِقَ أُفِقَ
ذُكِرَ ذُكِرَ	أَعْطَا أَعْطَا	صُحِفَ صُحِفَ	سُئِلَ سُئِلَ	حُسِنَ حُسِنَ	خَبِثَ خَبِثَ	أُخِرَ أُخِرَ
مُنِعَ مُنِعَ	قُرِيَ قُرِيَ	عُرِضَ عُرِضَ	حُشِرَ حُشِرَ	وَهُوَ وَهُوَ	سُقِطَ سُقِطَ	كُتِبَ كُتِبَ

Alif Maddah If Zabar is placed before an Alif $\boxed{ا}$ it is called **Alif Maddah**.

Alif Madha: If a small sound is produced by opening the lips slightly upwards on the pronunciation of a letter, **it is called Zabar rule.**
And if it is pronounced twice as long, **it is called the rule of Alif Maddah.**



For example: **ب** Zabar **بَ** / And if it is pronounced twice then **ب** Zabar - Alif **بَا** /



Note: With thick and thin letters Alif Maddah will be read respectively.

بَا	تَا	ثَا	جَا	حَا	خَا	دَا	ذَا	رَا	زَا
سَا	شَا	صَا	ضَا	طَا	ظَا	عَا	غَا	فَا	قَا
كَا	لَا	مَا	نَا	وَا	هَا	ءَا	يَا		

Exercise of Alif Maddah

قَالَ	قَالَ	أَرَادَ	أَرَادَا	حَاقَ
ذَاقَا	ذَاقَا	أَصَابَهَا	أَصَابَهَا	فَبَادَا
فَتَابَ	فَتَابَ	ءَامِنَ	ءَامِنَ	يَزَالُ
وَضَاقَ	وَضَاقَ	لِسَانِ	لِسَانِ	وَكَانَ
فَقَالَ	فَقَالَ	حَارَبَ	حَارَبَ	ظَاهِرَ

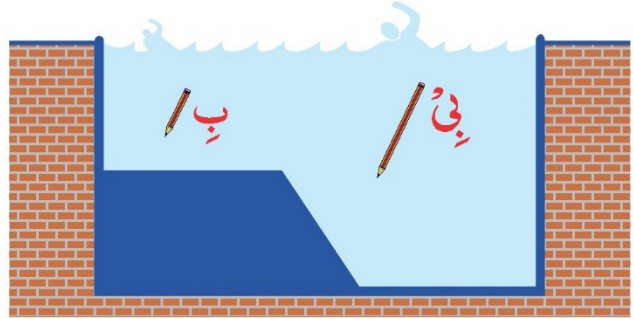
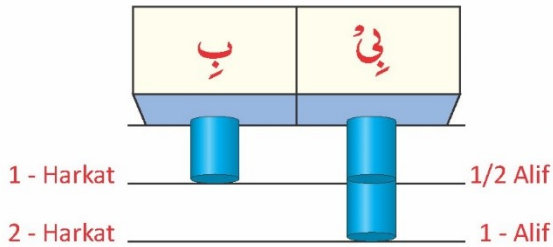
Yaa-i Maddah

if Zair is placed before a Sakin Yaa يَـ it is called **Yaa-i Maddah**.

Yaa-i- Maddah: If a small sound is produced by tilting the lips slightly downwards on the pronunciation of a letter, **it is called the rule of Zair**, and if it is pronounced with a sound twice as long, **it is called the rule of Yaa-i-Maddah**.



For example: **بَـ** Zair **بِـ** / And if it is pronounced twice then **بَـ** Zair - Yaa **بِـ** /



Note: Yaa-i Maddah of thick letters are pronounced with a thin tone.

زِيْ	رِيْ	دِيْ	دِيْ	خِيْ	حِيْ	جِيْ	ثِيْ	تِيْ	بِيْ
قِيْ	فِيْ	غِيْ	عِيْ	ظِيْ	طِيْ	ضِيْ	صِيْ	شِيْ	سِيْ
	يِيْ	اِيْ	هِيْ	وِيْ	نِيْ	مِيْ	لِيْ	كِيْ	

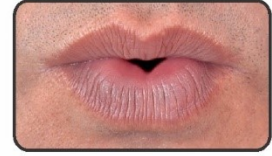
Exercise of Yaa-i Maddah

عَذَابِيْ	عِبَادِيْ	عِبَادِيْ	صِرَاطِيْ	صِرَاطِيْ
يَمِيْنِيْ	كُلِّيْ	نُرِّيْ	لَاخِيْهِ	عَذَابِيْ
سَنِيْدِيْ	عِيْدِيْ	اِيْمَانِيْ	صِرَاطِيْ	بَنَاتِيْ
وَقِيْلَ	اُصِيْبُ	نَسِيْتُ	تُشِيْرُ	يَضِيْقُ
عَظِيْمُ	ذِيْ ثَلَاثِ	وَحِيْنُ	مُهَيْنُ	اَكِيْدُ

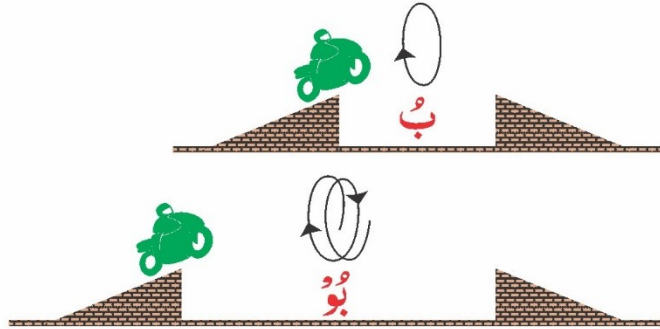
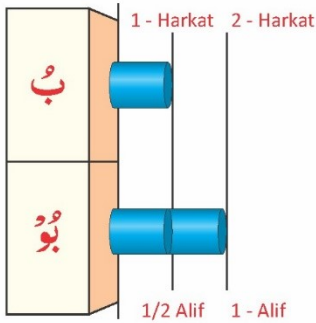
Wao Maddah if Paish is placed before a Sakin Wao **وُ** it is called **Wao Maddah**.

Wao Maddah: If a small sound is produced by moving the lips forward, that is, moving the lips towards the full circle, on the pronunciation of a letter, then **it is called the rule of paish**.

And if it is pronounced with a sound twice as long, **it is called the rule of Wao Maddah**.



For example: **ب** Paish **بُ** And if it is pronounced twice then **ب** Paish - wao **بُو**



Note: Wao Maddah of thick letters are pronounced in a thin tone.

زُو	رُو	ذُو	دُو	خُو	حُو	جُو	ثُو	تُو	بُو
قُو	فُو	غُو	عُو	ظُو	طُو	ضُو	صُو	شُو	سُو
	يُو	اُو	هُو	وُو	نُو	مُو	لُو	كُو	

Exercise of Wao-Maddah

تَخَافُوا	تَفِيضُ	أَفِيضُوا	أَتُوبُ	فَتُوبُوا
يَقُولُونَ	أَطِيعُونِي	أُذِينَا	نُوحِيهَا	أَخَافُ
بَرَزُوا	عُوقِبَ	أُوتِي	وَرَابِطُوا	فَتُوبُوا
فَنَسُوا	نَكثُوا	فَرِحُوا	لِمَانَهُمَا	وَرَضُوا
خَرَقُوا	تَرَكَوا	حَافِظُوا	وَأُذُوا	خَلَصُوا

Huroof-i Maddah and Erected Harkaat

In Quran Majeed sometime **Huroof-i Maddah** (بُوْبِيْ بَا) are replaced by **Erected Harkaat** (بُ بْ) both are prolonged up to one Alif so they are same in pronunciation.

بُوْبِيْ = بُ

بِيْ = بِ

بَا = بْ

Erected Zabar

A short vertical line appearing above the letter (ـِ) is called **Erected Zabar**

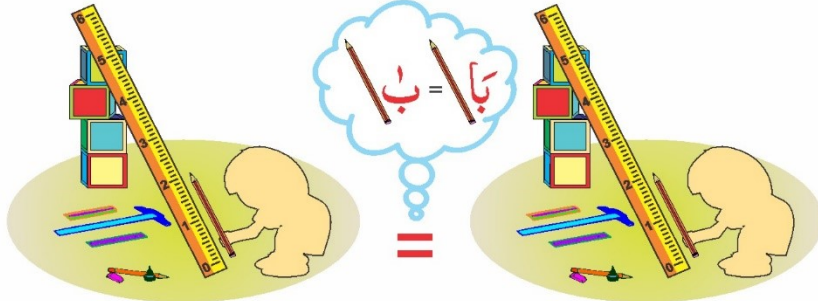
Erected Zabar: If a small sound is produced by opening the lips slightly upwards on the pronunciation of a letter, **it is called Zabar rule.**

And if it is pronounced twice as long,

it is called the rule of Alif Maddah and Erected Zabar.



For example: بُ = Zabar - Alif بَا



بَا = بُ	تَا = تُ	ثَا = ثُ	جَا = جُ	حَا = حُ	خَا = خُ	دَا = دُ	ذَا = ذُ	
رَا = رُ	سَا = سُ	شَا = شُ	صَا = صُ	ضَا = ضُ	طَا = طُ	عَا = عُ	غَا = غُ	فَا = فُ
قَا = قُ	كَا = كُ	لَا = لُ	مَا = مُ	نَا = نُ	وَا = وُ	هَا = هُ	أَا = أُ	يَا = يُ

كِتَابُ = كِتَابٌ

مَلِكُ = مَلِكٌ

Exercise of Erected Zabar

اِتْنَا

سُكْرِيْ

اَيْتِ

سَمُوْتِ

اَتَهَا

قَالَ = قُلْ

اُسْرِيْ

اَثْرِيْ

يُضَعْفُ

تَزُوْرُ

عَهْدُوْا

اَمْنُوْا

خَلَيْتِكَ

تَظَهَّرَا

ذَلِكُمَا

يُوْحِيْ

هَذَا

قُلْ

مِيْكَدَلْ

نَصْرِيْ

بُ = بُو

بُ = بُي

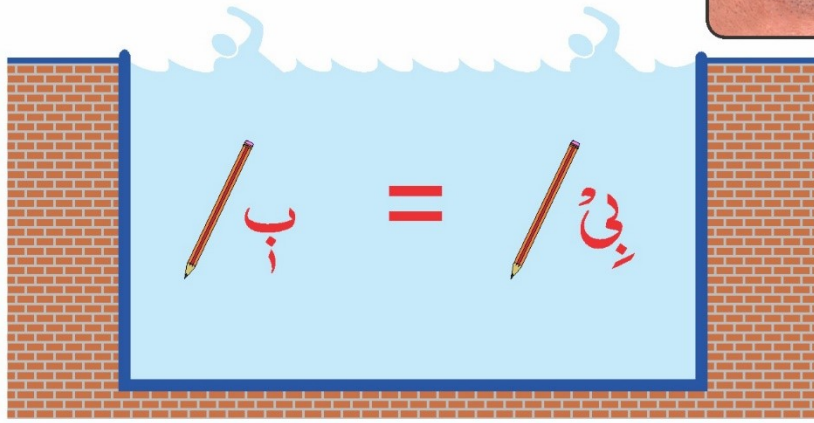
بُ = بُا

Erected Zair

A little vertical line under a letter (ـِ) is called an **Erected Zair**

Erected Zair: If a small sound is produced by tilting the lips slightly downwards on the pronunciation of a letter, **it is called the rule of Zair**, and if it is pronounced with a sound twice as long, **it is called the rule of yaa-e-maddah and Erected Zair.**

For example: بُي = بُ Zair ي بُي



Note: in Quran Majeed erected Zair is placed only under ء and ي

بُي = بُ تِي = تُ ثِي = تُ

هِي = هِي اِي = اِي يِي = يِي

ي ي ا ي ي ا ي ي ا ي ا ي

رُسُولِهِ رُسُلِهِ مِيثَاقِهِ اِلْفِ = اِيْلَافِ **Exercise of Erected Zair**

اِيْتِهِ بَوْلِدِهِ عِبَادِهِ عِبَادَتِهِ ثَمَرِهِ تِلَاوَتِهِ كُتُبِهِ

وَجُنُودِهِ سَعْتِهِ هَذِهِ بِيَدِهِ مَوَاضِعِهِ سَبِيلِهِ مِيثَاقِهِ

رُسُلِهِ رُسُولِهِ اِيْتِهِ اِيْتِهِ عِبَادِهِ عِبَادَتِهِ ثَمَرِهِ

بُ = ب

بِي = ب

بَا = ب

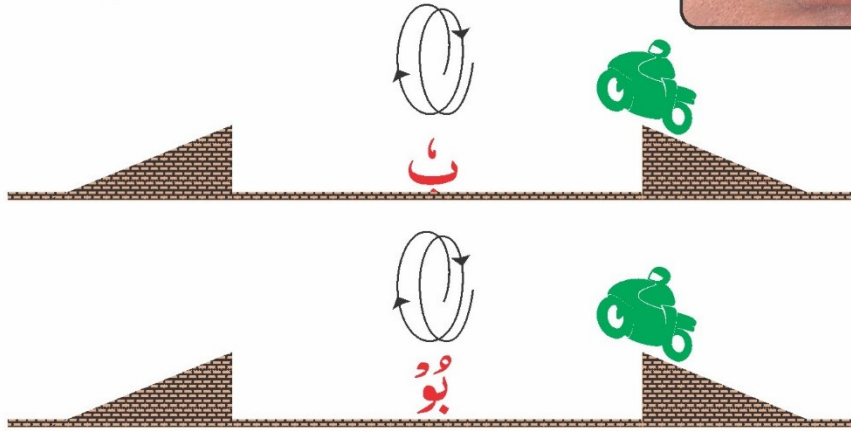
Inverted Paish

This sign on a letter (ب) is called an **inverted Paish**.

inverted Paish: If a small sound is produced by moving the lips forward, that is, moving the lips towards the full circle, on the pronunciation of a letter, then **it is called the rule of paish**.

And if it is pronounced with a sound twice as long, **it is called the rule of Wao Maddah and Inverted Paish**.

For example: بُ = ب Paish و بُو = ب Paish



Note: In Quran-e-Majeed inverted Paish is placed only above ء and ؤ

ثُو = ث

تُو = ت

بُو = ب

ه

و

ء

ه

و

اُو = ء

هُو = ه

وُو = و

و

ء

ه

ء

و

ه

و

ء

و

ه

ء

وُورِي = وِرِي

دَاوُودُ = دَاوِدُ

Exercise of Inverted Paish

فِصْلُهُ

رِسَالَتُهُ

مَآوِرِي

اَيْتُهُ

كَلِمَتُهُ

لَيْسُوْءٌ = لَيْسُوْءٌ

مَآوِرِي

وَرِثَتُهُ

مِرْآجُهُ

فَقْتَلَهُ

خِثْمُهُ

نَصْرَهُ

لَيْرِيَهُ

خِثْمُهُ

اَيْتُهُ

يَرَهُ

فِصْلُهُ

رِسَالَتُهُ

لَيْرِيَهُ

كَلِمَتُهُ

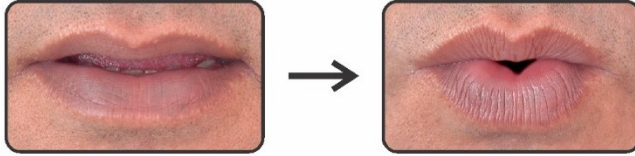
Wao Leen

If Zabar appears before a Sakin Wao (وْ), it is called **Wao Leen**



Reading Method of Wao Leen:

The lips are just to open (like in Zabar) and immediately they are made completely round. The delivery is done very softly without prolonging.



The lips are just to open (like in Zabar) and immediately they are made completely round.

رُوْ	ذُوْ	دُوْ	خُوْ	حُوْ	جُوْ	ثُوْ	تُوْ	بُوْ
غُوْ	عُوْ	ظُوْ	طُوْ	ضُوْ	صُوْ	شُوْ	سُوْ	زُوْ
وُوْ	نُوْ	مُوْ	لُوْ	كُوْ	قُوْ	فُوْ		
		يُوْ	اُوْ	هُوْ				

Exercise of Wao Leen

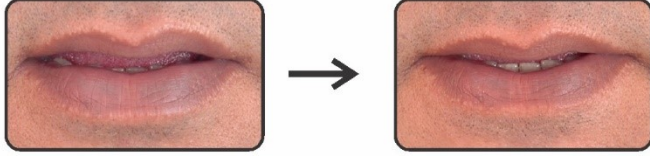
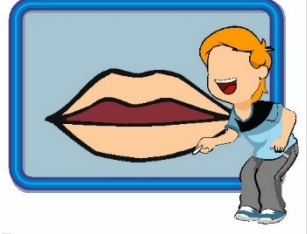
عَلَوْا	طَغَوْا	مَوْجُ	فَنَادَوْا	تَعَالَوْا
فَتَعَاطَوْا	حَوْلَ	يَرُونَا	فَوْقَ	سَوْفَ
عَوْرَاتِ	وَتَوَاصَوْا	قَضَوْا	خَوْفَ	نَوْمَ
كُوْثَرَ	بِصَوْتِكَ	سَوْءَةَ	ثَوْبُ	أَوْسَطِ
وَنَهْوَا	تَرَاضَوْا	زُوجَهَا	أَذْوَا	قَوْمِكَ
يَرُونَهُوَا	أَوْلَى لَهَا	مَوْقُوفُونَ	عَفْوَنَا	حَوْلَهُ

Yaa-i Leen

if Zabar appears before a Sakin Yaa (يَـ), it is called **Yaa-i Leen**

Reading Method of Yaa-i Leen:

The lips are about to open (like in Zabar) and immediately they are stretched sideways. The delivery is done very softly without prolonging.



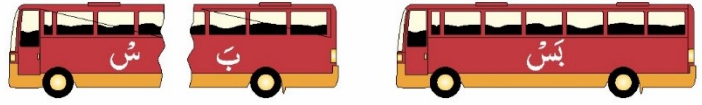
The lips are about to open (like in Zabar) and immediately they are stretched sideways.

رَى	ذَى	دَى	خَى	حَى	جَى	ثَى	تَى	بَى
غَى	عَى	ظَى	طَى	ضَى	صَى	شَى	سَى	زَى
وَى	نَى	مَى	لَى	كَى	قَى	فَى		
		يَى	أَى	هَى				

Exercise of Yaa-i Leen

عَصَيْنَا	عَلَيْهَا	بَيْنَ	غَيْبِ	أَتَيْنَا
عَيْنَيْنِ	هَيْهَاتَ	زَوْجَيْنِ	لَيْلَةَ	فَعَلَيْهَا
لَيْتَنِي	يُؤْيَلِي	وَبَيْنَكَ	بَيْنِي	شَيْطَانِ
عَيْنَ	أَيْنَ	سُلَيْمَانَ	لَا رَيْبَ	قَوْسَيْنِ
زَيْتُهَا	صَيْدُ	سَيْلَ	سَقَيْتَ	فَكَيْفَ
كَامِلَيْنِ	حَوْلَيْنِ	صَالِحَيْنِ	إِلْهَيْنِ	ضَيْفِهِ

Jazm or Sukoon



This sign (◌ْ) is called Jazm or Sukoon, it is written over the letter. Jazm letter always read along with its predecessor having Zabar Zair Paish. The letter having Zabar Zair Paish is quickly joined with the Sakin letter and the sound of the Sakin letter is made still at it's point of articulation. The sound produced should be clear. The tongue and the mouth should be completely still while delivering the Sakin letter except The following ★.

اِثُّ اُثُّ اَثُّ	اِحُّ اُحُّ اَحُّ	اِفُّ اُفُّ اَفُّ
اِخُّ اُخُّ اَخُّ	اِشُّ اُشُّ اَشُّ	اِهُّ اُهُّ اَهُّ
اِغُّ اُغُّ اَغُّ	اِسُّ اُسُّ اَسُّ	اِصُّ اُصُّ اَصُّ
اِذُّ اُذُّ اَذُّ	اِضُّ اُضُّ اَضُّ	اِزُّ اُزُّ اَزُّ
حرف مده اِئُّ ★ اِئُّ	حرف مده اِؤُّ ★ اِؤُّ	حرف لين اِظُّ اِظُّ اِظُّ
تِئُّ تِئُّ تِئُّ	اِنُّ اُنُّ اَنَّ	اِلُّ اُلُّ اَلُّ
اِتُّ اُتُّ اَتُّ	اِرُّ اُرُّ اَرُّ	اِمُّ اُمُّ اَمُّ
		اِكُّ اُكُّ اَكُّ

★ (ق ط ب ج د) if these letters have a Jazm then the voice must bounce so keep this in mind.



اِبُّ اُبُّ اَبُّ	اِطُّ اُطُّ اَطُّ	اِقُّ اُقُّ اَقُّ
	اِدُّ اُدُّ اَدُّ	اِجُّ اُجُّ اَجُّ

★ If there is a Jazm on Hamzah then both the voice and the breath have to be stopped together in a stern manner. But the sound should not be moved.



مَرَّ مَرَّ مَرَّ

إِحْدَهُمَا	نَحْنُ	يُفْسِدُونَ	خِفْتِ	Exercise of Jazm
خَشِيَّةٍ	يُهْلِكُ	إِهْدِنَا	يُثَخِّنَ	مِثْقَالَ
نُصَلِّيهِ	أَصْلَحَ	يُخْلِفَ	إِخْرَاجُ	أَشْرِبُوا
يَزِغُ	أَحْسَنُ	تُحْشِرُونَ	إِسْحَاقَ	عَسَعَسَ
بِإِذْنِ	يُضِلُّ	حِزْبِ	أَزْلِفَتِ	يُغْنِ
<small>حرف مده</small> أُذُودًا	<small>حرف لين</small> أَيْنَ	<small>حرف مده</small> إِيْتُونِي	أَظْلَمُ	يُذَكِّرُ
يُعْلِنُونَ	نَعْبُدُ	صُنْعَ	فَقُلْ	<small>حرف لين</small> أَوْفُوا
رُسُلِكَ	تَكَرَّهُوا	فَيْمَتْ	فِثْنَتِكَ	يَرْجِعُونَ

- ★ (ق ط ب ج د) if these letters have a Jazm then the voice must bounce so keep this in mind.



أَدْنَى	تَجْرِي	قَبْلِكَ	شَطْرَهُ	خَلَقْنَا
يَجِدُ	تُجْزَوْنَ	وَتُبْ	يُطْعَمُ	أَقْسَمُ
وَتُدَلُّوا	رَجَزًا	جَبْرِيلَ	إِطْعَامُ	رُزْقَنَا
عُدْوَانَ	مُجْرِمِيهَا	سُبْحَانَكَ	تُطْعَمُونَ	يُقْبَلُ

- ★ If there is a Jazm on Hamzah then both the voice and the breath have to be stopped together in a stern manner. But the sound should not be moved.



يَوْمِنُونَ

نَاتٍ

شِئْتِمَا

رُعْيَاكَ

Shadd

This sign (ّ) is called Shadd, it is written over the letter with *Harkaat*. A Shadd letter is always read by joining with its predecessor having *Harkaat*. In Arabic language, whenever a word has two same letters, first having jazm/sukoon and second having *Harkat*, then instead of writing the same letter twice, the letter is written only once with the sign of shadd, so that it read like two letters, therefore reading the shadd letter takes time equivalent to reading two letters. e.g. (أَسَّس) ⇒ (أَسَّس)

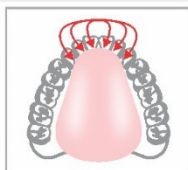
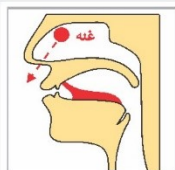


Reading method of Shadd:

Shadd literally means to join and combine enough strongly. It has specific way of delivery that the predecessor having *Harkat* is joined immediately to the shadd-letter with a slight pressing in the sound and then swiftly the *Harkat* of shadd letter is delivered.

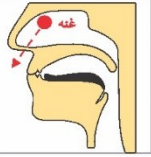
- ★ If there is a shadd on a thick letter and the letter joining to it is thin, it should be noted that thin and thick letters will be read respectively.
- ★ If thick letter has a Shadd then the thickness of both the letter will be of same thickness.

إِشَّ	أُشَّ	أَشَّ	إِحَّ	أُحَّ	أَحَّ	إِفَّ	أُفَّ	أَفَّ
إِخَّ	أُخَّ	أَخَّ	إِشَّ	أُشَّ	أَشَّ	إِهَّ	أُهَّ	أَهَّ
إِصَّ	أُصَّ	أَصَّ	إِئَّ	أُئَّ	أَشَّ	إِضَّ	أُضَّ	أَضَّ
إِذَّ	أُذَّ	أَذَّ	إِزَّ	أُزَّ	أَزَّ	إِظَّ	أُظَّ	أَضَّ
إِوَّ	أُوَّ	أَوَّ	إِئَّ	أُئَّ	أَشَّ	إِظَّ	أُظَّ	أَضَّ



Reading Method of Noon Shadd with Ghunnah:

In Noon Shadd the ghunnah is done by placing the tongue at the articulation point of Noon pressing slightly, and holding the sound at the root of nose equivalent to one Alif.



Reading Method of Meem Shadd with Ghunnah: In Meem Shadd the ghunnah is done by completely joining the inner dry sides of both lips, and holding the sound at the root of nose equivalent to one Alif.

ع	ع	ع	ان	ان	ان	ال	ال	ال
ا	ا	ا	ار	ار	ار	ام	ام	ام
ا	ا	ا	اق	اق	اق	الك	الك	الك
اد	اد	اد	اب	اب	اب	اط	اط	اط
							اد	اد

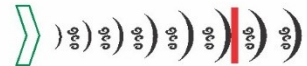
Exercise of Shadd And now discussing two more features of the letters regarding voice and breath:

1. Some letters have a continuous voice and some have stopping voice,
2. Some letters have a continuous breath and some have stopping breath.

① فَحَثَّهُ شَخْصٌ س
(ف ح ث ه ش خ ص س)

Extremely soft and light letters

Voice and breath both continue therefore there is a gentleness and lowliness in voice.



وَفِيَتْ	يَزْفُونَ	يَكْفُونَ	كَفَلَهَا
الْمُسْحَرِينَ	شَحَّ	لِيْمِحَّصَ	شَحَّ
الْثُلُثُ	بَيْتِي	يَبْتُ	وَبْتُ
الْقَهَّارُ	تَلَّهِي	الْوَهَّابُ	فَمَهِّلْ

يُنشَأُ	أَهْشُ	بِالشَّهَادَةِ	بِشْرَ
الْفَخَارِ	وَسَحَّرَ	تَأَخَّرَ	يُؤَخِّرُ
الْصَّلِحَاتِ	فَصَّلَ	يَقْصُصُ	حُصِّلَ
أَحْسَ	يَدُسُّهُ	يَمَسْكُونُ	أُسِّسَ

② غَايِبُو (غ از ذ ظ ض ی و) Soft letters >> Voice continues but the breath stops therefore there is a rising and strength in voice as compared to extremely soft letters (فاحطه و شخ ص س) >>)))))))

يَغْشَى	تَغْنَى	يَزْغُ	يُغْنِ
نَزَلَهُ	وَالْعُرَى	وَتَعَزُّ	تَوْزُهُمُ
نَصَّاحَتَانِ	فَضَّلَ	يَحْضُ	نُفِضُ
وَأَيْدِيَهُ	إِيَّاكَ	زَيْنَ	أَمَانِيَهُمُ
كَذَّبُوا	الذَّكْرُ	فَادَانَ	الذُّنُوبَ
وَالظَّاهِرُ	الظَّهِيرَةَ	الظُّلُمَاتِ	حِطَّ
جَوِّ	أَوَّلَ	عَدُوِّي	مِيبُوِي

③ لِيْنٌ عُمَرُ
(ل ن ع مر)

In between or
medium letters

the voice neither continues nor
stops completely in fact it can be
said that the voice is inclined towards
moving but breath stops, so the voice is
more stronger and harder.

)))))|

فَعْلُوهُ	يَكُلُّ	بِسْمِ اللَّهِ	وَالْعَافِينَ
فَانِي	أَمْنَا	مِنْهَا	أَنْعَمْتَ
سُعْرَتْ	يَدْعُ	يُعَلِّمُونَ	نَعْبُدُ
وَأُمُّهُ	فَلَمَّا	مَا لَمْ	عَلَيْهِمْ
وَبِرِّزَاتٍ	مَرَّاتٍ	فِرْعَوْنَ	يَرْجِعُونَ

④ تَكَ
(ت ك)

Hard letters

The voice stops but the breath
continues slightly and there is
somewhat lowliness in voice.

)))))|

عِنْتُمْ	سِتِّينَ	فَيْتٍ	كَانَتْ
سِكْرَتْ	بِكَّةَ	تُكْرَهُوا	رُسُلِكَ

⑤ قُطْبٌ جِدَّةٌ
(ق ط ب ج د ع)

Extremely hard
and strong letters

The voice and breath stops
simultaneously and there is
extremely hardness and
rising in voice.

)))))|

لِلْحَقِّ	وَيُحِقُّ	حُقَّتْ	فَتَلَقَّى
عُطِّلَتْ	الطُّورِ	أَطَّلَعَ	الطَّاغُوتِ

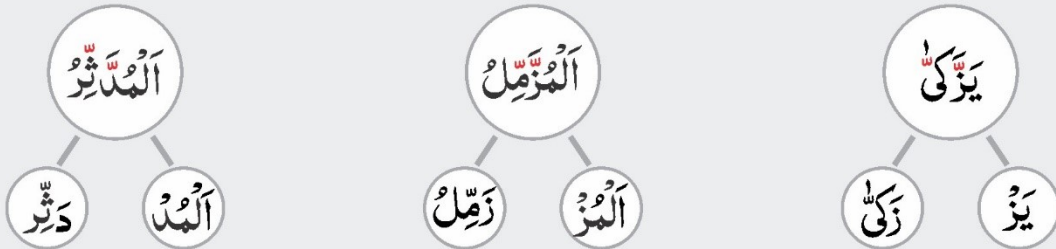
رَبَّنَا	تَسْبُوا	نُسِحُ	شِبَهَ
تَعَجَّلَ	فَنُجِّيَ	حِجُّ	لَجُؤًا
فَبَدَّلَ	فَرُدُّوهُ	يَهْدِي	يَصُدُّونَ

Note: The letters bearing the sing of shadd are read along with their predecessors having Harkaat, if in between there are letters having no harkat, then they are not read.

وَتَرَى الشَّمْسُ	عَمِلُوا الصَّالِحَاتِ	وَالْقَمَرِ	فِي الْكِتَابِ
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Double Shadd

In Quran-e-Majeed occasionally two shadds may come together. Easy way to read is, the first Shadd letter is read like Jazm and then quickly this letter is joined with the second Shadd letter. e.g. the pronunciation of **يَصَّدَّ** will be **يَصَّ**



يَسْمَعُونَ	يَشَقُّ	الْمُدَّثِّرُ	الْمُرَّمَلُ	يَزَكِّي
إِنَّ السَّمْعَ	رَبِّيُونَ	عَلِيِّنَ	يَذَكَّرُ	يَصَعَّدُ
أَشَدَّ النَّاسِ	مِنَ الطَّيِّبَاتِ	إِلَّا الَّذِينَ	ذُرِّيَّتَهُ	مُطَهَّرِينَ

Three Variable letters (ا دل)

If there is Zabar or Paish before the word "Allah"'s Laam then both Laam will be read in a thick tone



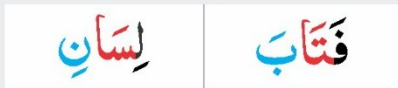
If there is Zair before the word "Allah"'s Laam then both Laam will be read in a thin tone.



If Alif comes after a thick letter it will be read in a thick tone.

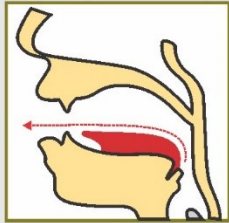


If Alif comes after a thin letter it will be read thin.



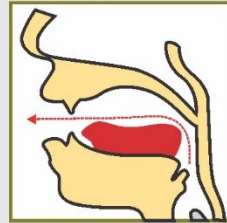
Exercise of the following Words

Thin Tone Delivery of Alif and Laam



Remember pronunciation of thin Alif, should not be made so thin that the voice may become Lean. Avoid lips from bending downwards.

Thick Tone Delivery of Alif and Laam



Remember pronunciation of thick Alif, should not become so thick that it may resemble the Wao. Avoid the lips from becoming round.

أَلْحَمْدُ لِلَّهِ	اللَّهُ	بِسْمِ اللَّهِ
لِسَانٍ	فَتَابَ	بِاللَّهِ
يَكَادُ	ذَاتَ	وَزَادَهُ
يَزَالُ	وَكَانَ	عَاقِبَةُ

أَرَادَ اللَّهُ	إِنَّ اللَّهَ	اللَّهُ
أَصَابَ	طَلُوتَ	أَمْرَ اللَّهِ
فَقَالَ	ظَاهِرَ	مَرَضَاتٍ
وَضَاقَ	فَقَالَ	قَالَ

Tanween (َ , ِ , ِ)

Double Zabar, double Zair and double Paish are called Tanween. Tanween is read like a Noon Sakin. If any letter has double Zabar, double Zair and double Paish then



one Zabar, one Zair, and one Paish is read by joining it with Noon Sakin e.g. تَنْ = تًا = تَنِ

To conclude Noon Sakin and Tanween, both are the same in pronunciation.

Exercise of Double Zabar															
بُنْ = بَا	تُنْ = تَا	ثُنْ = ثَا	جَا	حَا	خَا	صَا	زَا	عَا	رَا	گَا	قَا	فَا	ءَا	يَا	
بَطْشًا	إِنَاثًا	لِبَاسًا	خَالِصًا	إِلَهًا	صَلِحًا	عَزِيزًا	مَرِيضًا	جُدَاذًا	حَفِيظًا	مَتَاعًا	رِدَا	مُبْرَكًا	فَرِيْقًا	أَمْوَاتًا	أَسْبَاطًا

Exercise of Double Zair															
بُنْ = بِ	تُنْ = تِ	ثُنْ = ثِ	جِ	حِ	خِ	ضِ	عِ	عِ	غِ	رِ	ذِ	ظِ	وِ	يِ	
صِبْغِ	مُكْتِ	بَاسِ	نَقْصِ	إِلَهِ	بِرِيْحِ	كُنُوْزِ	تَرَاضِ	مَجْدُوْذِ	مَحْفُوْظِ	أَرْبِعِ	لِسْبَاِ	مُلْكِ	صِدْقِ	حَسْرَتِ	صِرَاطِ

Exercise of Double Paish															
بُنْ = بُ	تُنْ = تُ	ثُنْ = ثُ	جُ	حُ	خُ	صُ	عُ	عُ	غُ	رُ	نُ	وُ	هُ	يُ	
نَزْعُ	حَرْتُ	نَفْسُ	حَرِيْصُ	إِلَهُ	جُنَاحُ	عَزِيْزُ	بِيْضُ	أَخِذُ	حَافِظُ	سَبْعُ	ظَمًا	تَارِكُ	خَالِقُ	فَرَاتُ	مُحِيْطُ

Izhar

In Quran Majeed whenever **Noon Sakin or Tanween** comes before these six letters **هـ ع ح غ خ هـ**, the sound of Noon Sakin or Tanween pronounced clearly and distinctly. It is called the Rule of Izhar.



أَء	إِء	أَء	أُنْ أ	إِنْ أ	أَنْ أ
أَه	إِه	أَه	أُنْ ه	إِنْ ه	أَنْ ه
أُع	إِع	أُع	أُنْ ع	إِنْ ع	أَنْ ع
أُح	إُح	أُح	أُنْ ح	إِنْ ح	أَنْ ح
أُغ	إُغ	أُغ	أُنْ غ	إِنْ غ	أَنْ غ
أُخ	إُخ	أُخ	أُنْ خ	إِنْ خ	أَنْ خ

وَيَنْتَوْنَ	كِتَبٌ أَنْزَلْنَاهُ	مَنْ أَعْطَى	هـ
وَيَنْهَوْنَ	فَرِيقًا هَدَى	مَنْ هَاجَرَ	هـ
الْأَنْعَامَ	سَيِّعٌ عَلَيْهِمْ	مِنْ عِلْمٍ	ع
يَنْجِتُونَ	عَزِيزٌ حَكِيمٌ	مِنْ حِكْمَةٍ	ح
فَسَيَنْغِضُونَ	قَوْلًا غَيْرَ	مِنْ غَسَلِينَ	غ
وَالْمُنْخِنَةَ	لَطِيفٌ خَيْرٌ	مَنْ خَشِيَ	خ

Iqlab

Tiny Meem

In Quran-e-Majeed whenever **Noon Sakin or Tanween** comes before the letter **Baa**, there is always the **Tiny Meem (م)** is written on **Noon Sakin or Tanween**. So here the Meem is read with Ghunnah instead of Noon. e.g. **مِنْ بَعْدٍ** It is called the rule of Iqlab.



Reading method of Tiny Meem with Noon Sakin: The Tiny Meem is read by previous Letter's Zabar Zair Paish with prolonging Ghunnah.



Reading method of tiny Meem on Tanween: In this case the single harkat of Tanween is joined with Tiny Meem with Ghunnah. e.g.



Reading method of Tiny Meem with Ghunnah:

Joining the inner dry-sides of both lips very softly and holding the sound at root of the nose equivalent to one Alif, then read "ب" with firm lips.



Exercise of Tiny Meem

أَب	إِب	أَب	أَنْب	إِنْب	أَنْب
وَأَقَعُوا بِهِمْ	أَنْبَاهُمْ	تَفْرِيقًا بَيْنَ	تَارِكًا بَعْضَ	بَعْضًا بِمَا	حِزْبٍ بِمَا
لِذُنُوبِكَ	سَفَهَا بِغَيْرِ	سَمِيحًا بِصِيرًا	سُنِبِلَتِ	حَدِيثٍ بَعْدَهُ	لَوْطٍ بِالنُّذُرِ

Idgham

In Quran Majeed whenever **Noon Sakin or Tanween** comes before these six letters **رل ي و من**, these letters always carry a shadd, so here the sound of Noon sakin is not read, in fact the shad of رل ي و من is joined with Zabar/Zair/Paish.

in the case of رل are joined without Noon's sound and and in the case of ي و من are pronounced with Ghunnah.

1 Examples of Noon Sakin comes before رل and ي و من

أَنْ سَى	أَنْ وَ	أَنْ مَّ	أَنْ نَّ	أَنْ رَّ	أَنْ لَّ
مَنْ يَقُولُ	مَنْ وَجِدَ	عَنْ نَفْسٍ	مَنْ مَقَامٍ	مَنْ رَّحِمَ	مَنْ لَّمْ
whenever the letters و and ي comes after a Noon Sakin they will be joined with a Ghunnah sound.		It is obvious that ن shadd and م shadd always pronounced with ghunnah			

2 Examples of Tanween comes before رل and ي و من

Reading method: in this case the single harkat of the Tanween is joined with the Shadd letter

أَنَّ سَى	أَنَّ وَ	أَنَّ مَّ	أَنَّ نَّ	أَنَّ رَّ	أَنَّ لَّ
حَيْرًا يَرَهُ	سِنَّةٌ وَلَا	حَيْرٌ نَزُلًا	مَثَلًا مَا	زَبَدًا رَائِبِيَا	إِلَهًا لَقَدْ
whenever the letters و and ي comes after a Noon Sakin they will be joined with a Ghunnah sound.		It is obvious that ن shadd and م shadd always pronounced with ghunnah			

It's just that Jazam is not read before Shaad.

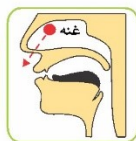
Rather, The Shadd letter is read with the joining of previous letter of Noon Sakin.

And in the case of Tanveen, The one Harkat of tanveen is read with the joining of Shadd letter.

رل are joined without Noon's sound and ي و من are joined with Ghunnah sound.

Method of Ghunnah when Noon Sakin or Tanween comes before و Shadd:

While joining Zabar/Zair/Paish with the Wao-shadd, the nasal sound of Ghunnah is prolonged equivalent to one Alif at the articulation point of Wao (by making a complete round with the lips). e.g. مِنْ وَرَيْ



Method of Ghunnah when Noon Sakin or Tanween comes before ي Shadd:

While joining Zabar/Zair/Paish with the Yaa-shadd, the nasal sound of Ghunnah is prolonged equivalent to one Alif at the articulation point of Yaa (The centre of the tongue touches the centre of palette). e.g. مَنْ يَقُولُ



Idgham

When the Noon Sakin comes before the Shadd letter



ل ر ن م و ی

ل ر میں بغیر نون کے اور ن مروی میں ہمیشہ غنہ کے ساتھ ادائیگی کی جاتی ہے۔

اُنْ لَ	اُنْ رَ	اُنْ نَ	اُنْ مَ	اُنْ وَ	اُنْ یَ
اُنْ لَ	اُنْ رَ	اُنْ نَ	اُنْ مَ	اُنْ وَ	اُنْ یَ
اِنْ لَ	اِنْ رَ	اِنْ نَ	اِنْ مَ	اِنْ وَ	اِنْ یَ
بُنْ لَ	بُنْ رَ	بُنْ نَ	بُنْ مَ	بُنْ وَ	بُنْ یَ
بُنْ لَ	بُنْ رَ	بُنْ نَ	بُنْ مَ	بُنْ وَ	بُنْ یَ
پُنْ لَ	پُنْ رَ	پُنْ نَ	پُنْ مَ	پُنْ وَ	پُنْ یَ
مُنْ لَ	مُنْ رَ	مُنْ نَ	مُنْ مَ	مُنْ وَ	مُنْ یَ
گُنْ لَ	گُنْ رَ	گُنْ نَ	گُنْ مَ	گُنْ وَ	گُنْ یَ
پینْ لَ	پینْ رَ	پینْ نَ	پینْ مَ	پینْ وَ	پینْ یَ

Always joined with Ghunnah sound	و ي	ن م
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Always joined without Noon	ل ر
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مَنْ وَجَدَ	مِنْ نَفْعِهِمَا	فَإِنْ لَمْ
مَنْ يَقُولُ	مِنْ مَوْصٍ	مِنْ رَأْسِهِ
مِنْ وَرَقٍ	عَنْ نَفْسٍ	مَنْ لَمْ
أَنْ يَضْرِبَ	مِنْ مَقَامٍ	مَنْ رَجَمَ
وَإِنْ وَجَدْنَا	أَنْ نَطْمِسَ	فَمَنْ لَمْ
وَإِنْ يُقَاتِلُوا	عَنْ مِلَّةٍ	أَنْ رَأَاهُ
مِنْ وَاٍلٍ	تَكُنْ نَدْعُوا	يَكُنْ لَهُ
إِنْ يُرِيدَا	وَلْتَكُنْ مِنْكُمْ	فَإِنْ رَجَعَكَ



لَرْن مَرَوِي

Always joined with Ghunnah sound		و ي	ن م	Always joined without Noon		ل ر
أَيَّ	أَوَّ	أَمَّ	أَنَّ	أَرَّ	أَلَّ	
أَيْ	أَوْ	أَمْ	أَنَّ	أَرَّ	أَلَّ	
إَيَّ	إَوَّ	إَمَّ	إَنَّ	إَرَّ	إَلَّ	
بَيَّ	بَوَّ	بَمَّ	بَنَّ	بَرَّ	بَلَّ	
بَيْ	بَوْ	بَمْ	بَنَّ	بَرَّ	بَلَّ	
بِيَّ	بِوَّ	بِمَّ	بِيَنَّ	بِرَّ	بِلَّ	
رَيَّ	رَوَّ	رَمَّ	رَنَّ	رَرَّ	رَلَّ	
رَيْ	رَوْ	رَمْ	رَنَّ	رَرَّ	رَلَّ	
يَيَّ	يَوَّ	يَمَّ	يَنَّ	يَرَّ	يَلَّ	

Always joined with Ghunnah sound	و ى	ن م	Always joined without Noon	ل ر
بَشِيرًا وَنَذِيرًا	خَيْرٌ نَزْلًا	إِلَهًا لَقَدْ		
خَيْرًا يَرَهُ	مَثَلًا مَّا	زَبَدًا رَّابِيًا		
طَعَامٍ وَاحِدٍ	شَيْءٍ نَحْنُ	وَفَضْلٍ لَّمْ		
لِقَوْمٍ يُوقِنُونَ	بِخَيْرٍ مِّنْهَا	ثَمَرَةٍ رِّزْقًا		
سِنَةٌ وَلَا	عَهْدًا أَبَدَهُ	رِزْقًا لَّكُمْ		
نُعَاسًا يَغْشَى	حَسَدًا مِّنْ	تَوَابًا رَّحِيمًا		
رَعْدٌ وَبَرْقٌ	سُورَةٌ تَنْظَرُ	خَيْرٌ لَّكُمْ		
أُمَّةٌ يَدْعُونَ	مُخْرَجٌ مَّا	غَفُورٌ رَّحِيمٌ		

Idgham on other letters

In Quran e Majeed The Jazam letter is not read before Shaad letter.

إِرْكَبْ مَعَنَا	إِذْ ظَلَمُوا	قَدْ تَبَيَّنَ
إِنَّهُمْ مَعَكُمْ	يَلْهَثُ ذَلِكُ	قُلْ رَبِّ
أَوْ زُنُوهُمْ	نَخْلُقْكُمْ	مَهْدًى

Ikhfa

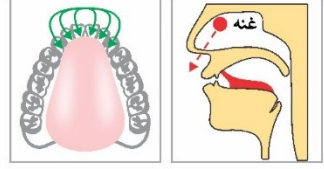
If letters **ك ق ف ظ ض ص ش س ز د ج ث ت** comes after Noon Sakin or Tanween Ghunnah (Ikhfa) always take place. *It is called the Rule of Ikhfa.*



Method of Ghunnah at Noon Sakin and Tanween:

By place the tongue at the articulation point of Noon very softly, and holding the sound at the root of the nose equivalent to one Alif.

Note: Doing Ghunnah on Noon Shadd the tongue is pressed slightly while doing Ghunnah on Noon Sakin and Tanween the tongue is placed very softly.



In case of **pause** at Noon Sakin and Tanween, **Ghunnah will not take place** because of stopping.



Ghunnah is only done during **consistency in recitation**. **مِنْ جَنَّةٍ**

Note: These are only these six words, **بُنَيَّاتَا سَمَوَاتٍ يَتَوَانُونَ بُنَيَّاتِ الدُّنْيَا**, where the rule of *ikhfa* does not apply, so, they are read with *lzhār*:

Note: If a **thick letter** comes after Noon Sakin or Tanween, **مِنْ صَلْصَالٍ يَنْقَلِبُ شَرَابًا طَهُورًا** Ikhfa (Ghunnah) will also be in a thick tone.

أَذْ	أَدْ	أَنْجَ	أَنْثَ	أَنْتَ
مَنْضَ	مَنْصَ	سِشَ	تَنْسَ	مَنْزَ
قُكْ	يَّاقُ	إِفْ	فَاطَا	بَاطَا

مِنْ جَنَّةٍ	شِهَابٌ ثَاقِبٌ	فَمَنْ تَبِعَ	Exercise
فَلَا تَنْسَى	مَنْ زَكَّاهَا	مُنْذِرٌ	وَمَنْ دَخَلَهُ
شَرَابًا طَهُورًا	مَنْضُودٌ	مِنْ صَلْصَالٍ	نَفْسٍ شَيْئًا
رِزْقٍ كَرِيمٍ	يَنْقَلِبُ	فَإِنْ فَاءُ	فَانْظُرْ

Complete detail of Ghunnah at Noon:


1. Noon Shadd is always pronounced with a Ghunnah. **حَيْرٌ نَزَّلَا عَنْ نَفْسٍ أَيْدِيَهُنَّ**

2. Noon Sakin and Tanween always perform with Ghunnah, except

if **خ غ ح هـ** and **د** comes after Noon Sakin or Tanween the Ghunnah does not take place,

Complete detail of Ghunnah at Meem:

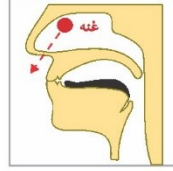


1.  **Meem Shadd** is always pronounced with a Ghunnah.

أَمْنَهُمْ مِّنْ رَبِّهِمْ مِّنْ تَحْمِلُنَا ثُمَّ فَلَا

Method of Ghunnah on Meem Shadd:

In Meem Shadd the Ghunnah is done by completely joining the inner dry sides of both lips, and holding the sound at the root of nose equivalent to one Alif.



2.  If letter **Baa** comes after **Meem Sakin** only then Meem Sakin will be read with a Ghunnah.

عَلَيْهِمْ بِالْأَيْمِ تَرْمِيهِمْ بِحِجَارَةٍ أَلَمْ يَعْلَم بِأَنَّ رَبَّهُمْ بِهِمْ

Method of Doing Ghunnah:

Joining the both dry-sides of both the lips very softly, and holding the sound at root of the nose equivalent to one Alif. Then read "ب" with firm lips.

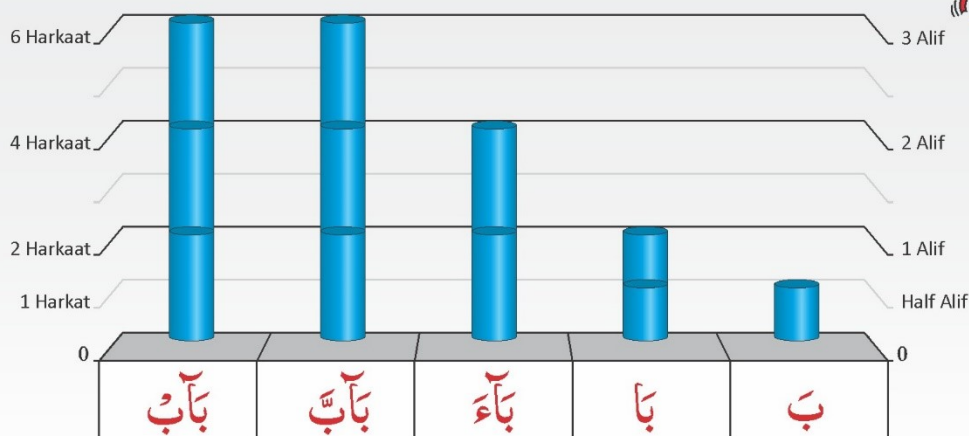
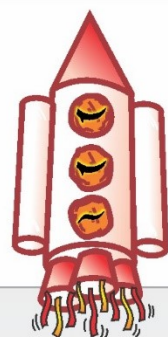


Point to ponder: Always pronounce Meem Sakin with clearly and distinctly, but if letter **Baa** comes after Meem Sakin, Ghunnah (Ikhfa) will take place.

هُمُ خَيْرٌ	أَمْ حَسِبْتُمْ	كَهْفِهِمْ ثَلَاثَ	لَهُمْ تَعَالَوْا	رَبَّهُمْ بِهِمْ
عَلَيْهِمْ سَيَّلَ	بَيْنَهُمْ زُبُرًا	أَمْرًا	أَنْفُسَكُمْ ذَلِكُمْ	الْحَمْدُ
إِنَّكُمْ ظَلَمْتُمْ	لَهُمْ طَعَامٌ	لَكُمْ ضَرًّا	عَلَيْهِمْ صَيْحَةً	هُمُ شَرٌّ
بِأَنَّهُمْ كَانُوا	عَلَيْهِمْ قَامُوا	هُمُ فِيهِ	عَلَيْهِمْ غَيْرِ	لَكُمْ عَدُوٌّ
وَأَنْتُمْ أَذِلَّةٌ	مِنْكُمْ هَدِيًّا	أَلَمْ نَشْرَحْ	أَمْنَهُمْ مِّنْ	لَا تَمْلِكُ

Madd (◌,◌) [Prolonging the Sound of vowels]

In Quran-e-Majeed if Hamzah, Jazm or Shadd comes after Huroof-e-Maddah or Erected Harkaat, in this condition, their sounds are prolonged up to two or three Alif. The Madd sign (◌,◌) is already placed so that we can prolong the sound according to the rule:



Madd

When Hamzah comes after Huroof-e-Maddah or Erected Harkaat

بُوءٌ	بِيءٌ	بَاءٌ
بُتٌ	بِتٌ	بَتٌ
بُوَا	بِيَا	بَاَا
بُتَا	بِتَا	بَتَا

Length of Madd

When Hamzah comes after Huroof-e-Maddah and Erected Harkaat, the sound of Huroof-e-Maddah and Erected Harkaat is prolonged equivalent to 2-Alif

When Jazm or Shadd comes after Huroof-e-Maddah or Erected Harkaat:

بُؤُبٌ	بِيُبٌ	بَابٌ
بُبٌ	بِبٌ	بَبٌ
بُؤُنٌ	بِيُنٌ	بَاُنٌ
بُبُنٌ	بِبُنٌ	بَبُنٌ

Length of Madd

When Jazm or Shadd comes after Huroof-e-Maddah and Erected Harkaat, the sound of Huroof-e-Maddah and Erected Harkaat is prolonged equivalent to 3-Alif

Do Exercise of Madd due to Hamza
by prolonging the sound of Huroof-e-Maddah
and Erected Harkaat equivalent to 2-Alif.

فَاَوْحَىٰ إِلَيْهِ	يَتَسَاءَلُونَ	لَا أُقْسِمُ	إِنَّا أَنْزَلْنَاهُ
إِلَىٰ إِلَهِكَ	أَوْىٰ إِلَيْهِ	أَبَاءَنَا	يَا أَيُّهَا النَّبِيُّ
خَطِيئَةً	فِي أَنْفُسِكُمْ	الَّتِي أَعَدَّتْ	إِذَا جَاءَ
فِي أَمْرِي	سَيِّئَتٍ	هَذِهِ آيْمَانًا	فَقُولِي إِنِّي
يَرَاهُ أَحَدٌ	قُوًّا أَنْفُسِكُمْ	هَنِيئًا	إِنِّي أَخَافُ

Do Exercise of Madd due to Jazam and Shadd
by prolonging the sound of Huroof-e-Maddah and
Erected Harkaat equivalent to 3-Alif

الْمَ الْمَ الْمَ	الْعَادِينَ	تَحْضُونَ	الصَّافُونَ
الرَّ الرَّ ص	حَاجُّوكَ	وَالصَّفِ	دَابَّةً
حَمَّ طَسَمَ	وَالجَانِّ	الظَّالِمِينَ	وَالضَّالِّينَ
نَ نَ ق	أَنْحَاجُونِي	تَأْمُرُونِي	الطَّامَةَ
يَسَّ الْمَصَّ	الْعَنَ	قُلْ اللَّهُ	قُلْ الذَّاكِرِينَ

Remember !

In case of a pause(Waqf) Madd will not delivered If Hamzah is written in shape of Alif it is read by prolonging equivalent to 1-Alif. e.g.

قَالُوا أَمَّا ⇒ قَالُوا أَمَّا ^{Waqf}

Note: Those Madd where the Hamzah is written in the shape of Alif There is also permission not to prolong madd

قَالُوا أَمَّا ⇒ قَالُوا أَمَّا

MADD LEEN: When Jazm comes after Huroof-e-Leen the Madd appears and sound will also prolonged. There are only two examples of the Madd-e-Leen in the Quran-e-Majeed, that letter is عَيْنٌ and those two examples comes in Huroof-e-Muqatta'at.

Length of Madd-e-Leen: Prolonging the sound of Leen equivalent to 2-Alif or 3-Alif. (both are permissible).

عَسَقَ كَهَيْعَصَ

MADD DUE TO PAUSE: Whenever due to the rule of Waqf, Jazm is placed after Huroof-e-Maddah, Erected Harakaat or Huroof-e-Leen, it can be paused with Madd.

قُرْآنُ الْقُرْآنُ	يَوْمُنُونَ يَوْمُنُونَ	الْعَلَمِينَ الْعَلَمِينَ	تُكذِّبَانَ تُكذِّبَانَ
وَالصَّيْفِ وَالصَّيْفِ	خَوْفٍ خَوْفٍ	النَّبِيِّنَ النَّبِيِّنَ	يَسْتَوُونَ يَسْتَوُونَ

Length of a Madd due to Pause: The length of Madd due to Pause can be up to 1-Alif, or 2-Alif or 3-Alif. (choosing the length is up to reciter, it is necessary to continue with the same chosen length at a time of recitation.)

Examples of Pause after Huroof-e-Leen:

قُرَيْشٍ قُرَيْشٍ	وَالصَّيْفِ وَالصَّيْفِ
وَلَا نَوْمٌ وَلَا نَوْمٌ	خَوْفٍ خَوْفٍ
الْبَيْتِ الْبَيْتِ	عَلَيْكَ عَلَيْكَ
وَيَنْعَوْنَ وَيَنْعَوْنَ	يَسْعَوْنَ يَسْعَوْنَ

عَيْنَيْنِ عَيْنَيْنِ

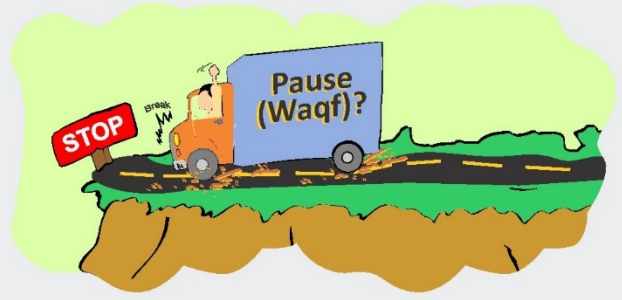
Examples of Pause after Huroof-e-Maddah:

الْقِيَوْمِ الْقِيَوْمِ	الرَّحِيمِ الرَّحِيمِ
الْحِسَابِ الْحِسَابِ	الْمَاعُونَ الْمَاعُونَ
يَوْمُنُونَ يَوْمُنُونَ	الدِّينِ الدِّينِ
الْقُرْآنِ الْقُرْآنِ	يَسْتَوُونَ يَسْتَوُونَ

النَّبِيِّنَ النَّبِيِّنَ

Pause (Waqf)

A Pause or Waqf means short stoppage of voice and breath, while the recitation is still in progress. in case of pausing at the end of any word, five things should be kept in mind,



- 1 When pausing at round ة and round ه it is always changed in to a sakin ه

وَاحِدَةٌ = وَاحِدَةٌ	بَقْرَةٌ = بَقْرَةٌ	غَيْرُهُ = غَيْرُهُ	رَسُولُهُ = رَسُولُهُ
بِالْآخِرَةِ	بِسُورَةٍ	بِعُوضَةٍ	الْجَنَّةِ
تَبَدُّهُ	حَوْلَهُ	مِيثَاقِهِ	بَعْدِهِ

- 2 In case of Pause at Huroof-e-Maddah and Erected Harkaat, they are read prolonging equivalent to one Alif (as it is).

تَلَّهَا	يَحْيَى	قَالُوا	تَلَّوْا	فَادْخُلِي	يُحْيَى
إِذْهَبَا	تَلَّهَا	مَرَقِدِنَا	مَنَاسِكِنَا	وَالصُّحَى	تَلَّهَا
يَحْيَى	سَجَى	نَصْرَى	تَلَّوْا	فَاوَا	تَجْرَى

- 3 In case of pause at Double Zabar letter, they are read prolonging equivalent to one Alif.

كَبِيرًا = كَبِيرًا	هُدَى = هُدَا	شَيْئًا = شَيْئًا	جُزْءًا = جُزْءًا
مَرَضًا	سُجَّدًا	عَيْنًا	جُزْءًا
أَنْدَادًا	بَصِيرًا	تَرْتِيلًا	سُدَى
بَغِيًا	شَيْئًا	هُدَى	بَغِيًا

4

In case of Pause at Zabar, Zair, Paish, Double Zair, and Double Paish are replaced by a Jazm/Sukoon.

صَبْرٌ = صَبْرٌ أَفْلَقٌ = أَفْلَقٌ أَكْبَرٌ = أَكْبَرٌ كَافِرٌ = كَافِرٌ أَحَدٌ = أَحَدٌ

مِلِكٌ	إِلَّا هُوَ	يُوصَلُ	فَأَخْرَجَ	أَظْلَمَ	Exercise
يُفْسِدُ	أَتَجْعَلُ	أَنْوَمِنْ	الْمَسْجِدِ	يَتَبَدَّلُ	بِالْبَاطِلِ
جَاعِلٌ	سَفَرٍ	ظُلَيْلٍ	بِغَضَبٍ	وَاحِدٍ	أَعْلَمُ

5

While pausing on a Shadd letter, its Harkat is diminished, but the strength of the Shadd remains, so delivery of the Shadd letter, takes the time equivalent to two letters.

فَطَلٌّ = فَطَلٌّ وَتَبٌّ = وَتَبٌّ إِلَىَّ = إِلَىَّ أَشَقُّ = أَشَقُّ

أَلْحَجَّ	وَتَبٌّ	بِالْحَقِّ	فَطَلٌّ	Exercise
الرَّسِّ	يَبْتُ	الْقَوِيِّ	الْحَرَّ	

However, pausing on Noon Shadd and Meem Shadd, the Ghunnah is done equivalent to one Alif.

لَهُنَّ = لَهُنَّ أَلْغَمَّ = أَلْغَمَّ أَلْظَنَّ = أَلْظَنَّ أَلْصَمَّ = أَلْصَمَّ

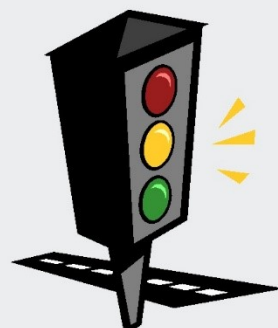
بِغَمِّ	عَلَيْهِنَّ	أَلَيْمٍ	فَسَوْهِنَّ	Exercise
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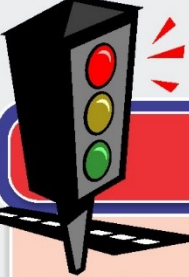

Note: If there is inactive **ي** comes after a Zabar, then in case of pause it will be prolonged equivalent to one Alif.

أَلْأَعْلَى أَلْأَشَقَى أَلْأَشَقَى أَلْأَتَقَى أَلْأَتَقَى تَقْوَى تَقْوَى مَثْوَى مَثْوَى

Pausing and not Pausing Signs

It is important to learn about the pausing and not pausing signs in Quran-e-Majeed. If they are not followed correctly the meaning of the Quranic text may change. The Scholars of Tajweed have appointed the signs in the Quran, by focusing the importance of meaning, so that we decide to do pause or not pause according to these signs.



 Pausing Signs	 Not Pausing Signs
<p>(مر) الوقف اللازم It is compulsory to pause here.</p> <p>ط It is recommended to pause here.</p> <p>(و) وقف معانقه Stop at one and continue reading at the other is necessary.</p> <p>ط لِكِ الْكِتَابِ لَا رَيْبَ فِيهِ هُدًى لِّلْمُتَّقِينَ ﴿١٠١﴾</p> <p>قل الوقف الاول Pause should be done.</p> <p>أ لَرِيَّةُ ○ It is Sunnat to pause here</p> <p>// ه It is also Ayat near non-Koofien</p> <p>سكته Pause up to one Alif but continue reading with unchanged breath.</p> <p>وَقِيلَ مَنْ رَاقٍ كَلَّا بَلْ سَكَتَ رَانَ</p> <p>وقفه Pause more then one Alif but continue reading with unchanged breath.</p> <p>وقف النبي وقف جبريل وقف غفران } It is recommended to pause here.</p>	<p>لا } Do not pause during recitation of Ayat if pause then start from the back.</p> <p>لا ○ } If placed on Ayat sign, pausing and not pausing both are permissible.</p> <p>صله الوصل الاول It is better to continue the reading.</p> <p>ز } Advised not to pause but if done so then no need to start from the back.</p> <p>ق } ص } قف } It is better not to stop but if someone stops its valid.</p>
<p>ح الوقف الجائز Both condition are permissible.</p>	

Point to Ponder:

At the sign of لا Don't stop, and It is better not to stop also ص ق ز صل in short, do not stop at لا ز ق صل and stop at all the other signs.

TINY NOON

In Quran Majeed some times,
a tiny Noon is placed between two words.
Two things are kept in mind:

- 1 If pause is taken before tiny Noon, it will not be read. Start reading from the next word. For example, if قَدِيرٌ ۞ الَّذِي is Paused before قَدِيرٌ, that is, then reading will start from الَّذِي.
- 2 In joining condition, If Alif comes before a Tiny Noon it will not be read. For example, on خَيْرِ الْوَصِيَّةِ ۞ خَيْرًا Alif will not read at خَيْرًا Rather خَيْرِ الْوَصِيَّةِ Will read.



Writing Condition

لَمَزَةٌ ۞ الَّذِي

فَخُورًا ۞ الَّذِينَ

Pause Condition

لَمَزَةٌ ۞ الَّذِي

فَخُورًا ۞ الَّذِينَ

Joining Condition

لَمَزَةٌ ۞ الَّذِي

فَخُورًا ۞ الَّذِينَ

خَيْرٌ ۞ اطْمَآنٍ بِهِ

شَهِيدًا ۞ الرَّجَالُ

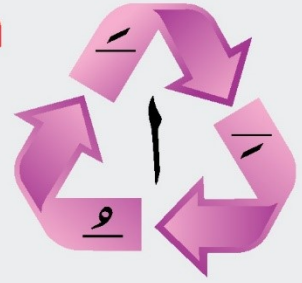
عَلِيمٌ ۞ اللَّهُ

قَوْمًا ۞ اتَّخَذَهَا

أَحَدٌ ۞ اللَّهُ الصَّمَدُ

أَوْلَهُوًا ۞ انْفُصُّوًا

Rule of adding Zabar Zair and Paish on a Hamza which having no harkat at the beginning of word.



?
 Zabar
 Zair
 Paish

 ?
 Zabar
 Zair
 Paish

 ?
 Zabar
 Zair
 Paish

الرَّحْمَنِ ارْجِعِي ادْخُلُوهَا

Rule of adding Zabar:

If a word is starting with (ا), then Zabar is always added on the Hamzah.

الرَّحْمَنِ ← الرَّحْمَنِ | الْكِتَابِ ← الْكِتَابِ

Rule of adding Zair and Paish:

Apart from (ا) if a word begins with inactive Hamza (ا), then Zair or Paish is added to Hamzah. Easy way to do this, look at the third letter including the (ا), if the third letter has a Paish, then Paish will be added to Hamzah.

3
2
1
 اَعْبُدُوا ← اَعْبُدُوا

 3
2
1
 اَقْتُلُوا ← اَقْتُلُوا

 3
2
1
 ادْخُلُوهَا ← ادْخُلُوهَا

If the third letter has Zabar or Zair, in both conditions, Zair will be added to Hamzah.

3
2
1
 اَتَّبِعُوا ← اَتَّبِعُوا

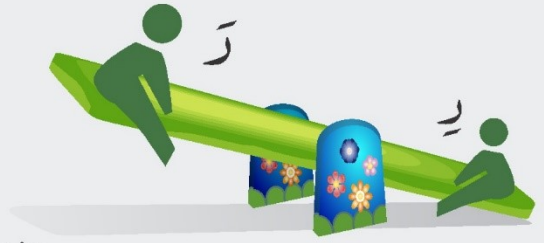
 3
2
1
 اَنْفَطَرْتُ ← اَنْفَطَرْتُ

 3
2
1
 ارْجِعِي ← ارْجِعِي

However, there are 8 words in the Quran-e-Majeed, their third letter has a Paish but still only Zair is added to Hamzah, and those 8 words are:

اِسْمٌ اِمْرًا اِبْنٌ اَتَّقُوا اَمْشُوا اَيُّتُوا اِقْضُوا اِبْنًا

Rules for RAA reading thick or thin



For thick and thin pronunciation of Raa, the basic rule is;
if Raa has a Zabar or Paish it will be read in a thick tone
and if Raa has Zair then it will be read in a thin tone.

Reading Method of Thick and Thin Raa: The front part of tongue is placed on the gums of upper front four teeth i.e. the articulation point of Raa. **However,** for reading the Raa thick, more front part of the tongue touches the gums of upper front four teeth, and for reading Raa thin, only tip of the tongue touches the gums of upper front four teeth.

Rules of Raa to read in a thick tone



If Raa has Zabar or Paish it is read thick.

سِرًّا	الرَّحْمٰنِ	نَصْرَكُمُ	يَرَوْنَهَا
شَرُّ	مَرُوءًا	رُبَمَا	خَيْرِكُمُ



If Raa has a Jazm and Its previous letter has Zabar or Paish, it will be read thick.

بُرْهَانُ	يُرْزَقُونَ	زَرَعٌ	بَرَقٌ
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In case of a pause, if Jazm is put on Raa and letter before also has a Jazm, then the third back letter is seen, if it has a Zabar or Paish, Raa will be read thick.

وَالْعَصْرِ	← وَالْعَصْرِ	وَالْفَجْرِ	← وَالْفَجْرِ
وَالْعُسْرِ	← الْعُسْرِ	وَالنَّاقُورِ	← النَّاقُورِ

Rules of Raa to read in a thin tone



If Raa has a Zair it is read thin.

الرِّجَالُ	مِنَ الرِّيحِ	رِجَالُ	لِشُّرَكَ
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If Raa has a Jazm and Zair before, it will be read thin.

شُرْعَةٌ	يُهَاجِرُ	فِرْعَوْنَ	أَنْذِرُ
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In case of a pause, if Jazm is put on Raa and letter before also has a Jazm, then the third back letter is seen, if it has a Zair, Raa will be read thin.

قَدِيرٌ ← قَدِيرٌ	حَجْرٌ ← حَجْرٌ	السَّحْرُ ← السَّحْرُ
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However, one rule of reading Raa thin is exempted from the above rules;



In case of a pause, if Jazm is put on Raa and the letter before is Yaa then Raa will be read thin even if the third letter has a Zabar.

الطَّيْرُ ← الطَّيْرُ	غَيْرٌ ← غَيْرٌ	خَيْرٌ ← خَيْرٌ
عَزِيرٌ ← عَزِيرٌ	السَّيْرُ ← السَّيْرُ	ضَيْرٌ ← ضَيْرٌ

Same way, Three rules of reading Raa thick are exempted from the aforementioned rules;



Before a Sakin Raa the Zair follows in previous word then it is read in a thick tone. Before a Sakin Raa if Zair is purposely added, then it is also read in a thick tone.

رَبِّ ارْجِعُونِ	لِمَنْ ارْتَضَى	رَبِّ ارْحَمْهُمَا	إِنْ ارْتَبْتُمْ
مَنْ ارْتَضَى	عَذَابِ ارْكُضْ	الَّذِي ارْتَضَى	أَمْ ارْتَابُوا
ارْجِعِي	ارْجِعُوا	ارْجِعْ	ارْكَبْ مَعَنَا



If there is a Sakin Raa and before the Raa there is a Zair, but after the Raa there is a thick letter then also it will be read in a thick tone. Only the following words comes in this category.

فِرْقَةٌ	لِبِالْمِرْصَادِ	مِرْصَادًا	وَإِرْصَادًا	قِرْطَائِسٍ
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103
إِنَّ الصَّلَاةَ كَانَتْ عَلَى الْمُؤْمِنِينَ كِتَابًا مَّوْقُوتًا

Verily, the prayer is enjoined on the believers at fixed hours. [4:103]



نماز

Takbir Tahrima

Allah is the greatest.

اللَّهُ أَكْبَرُ ط



Invocations for the beginning of the prayer

Glory be to you, O Allah,
and all praises are due unto you,

سُبْحَانَكَ اللَّهُمَّ وَبِحَمْدِكَ



and blessed is your name
and high is your majesty

وَتَبَارَكَ اسْمُكَ وَتَعَالَى جَدُّكَ

and none is worthy of worship
but You.

وَلَا إِلَهَ غَيْرُكَ ط
[Tirmidhi]

Oh Allah, keep me far away
from my sins

اللَّهُمَّ بَاعِدْ بَيْنِي وَبَيْنَ خَطَايَايَ

as You have kept the east
away from the west.

كَمَا بَاعَدْتَ بَيْنَ الْمَشْرِقِ وَالْمَغْرِبِ ط

Oh Allah, make me free
from sin

اللَّهُمَّ نَقِّنِي مِنَ الْخَطَايَا

as a white dress is purified
from filth.

كَمَا يَنْقَى الثَّوْبُ الْأَبْيَضُ مِنَ الدَّنَسِ ط



Oh Allah, cleanse me
of my sins

اللَّهُمَّ اغْسِلْ خَطَايَايَ

with snow, water and hail.	[Bukhari, Muslim] (Wording form Muslim)	بِالْمَاءِ وَالثلْجِ وَالْبَرَدِ ط
I seek refuge in Allah the Hearing, The Knowing,		أَعُوذُ بِاللَّهِ السَّمِيعِ الْعَلِيمِ
from the accursed Satan		مِنَ الشَّيْطَانِ الرَّجِيمِ
from his breath and from his voice and from his whisper.		مِنَ هَمَزِهِ وَنَفْخِهِ وَنَفْثِهِ ط
In the Name of Allah, the Most Beneficent, the Most Merciful.		بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
All the praises and thanks be to Allah, the Lord of the 'Alamin (mankind, jinns and all that exists).		الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ ﴿٢﴾
The Most Beneficent, the Most Merciful.		الرَّحْمَنِ الرَّحِيمِ ﴿٣﴾
The Only Owner (and the Only Ruling Judge) of the Day of Recompense (i.e. the Day of Resurrection)		مَلِكِ يَوْمِ الدِّينِ ﴿٤﴾
You (Alone) we worship, and You (Alone) we ask for help (for each and everything).		إِيَّاكَ نَعْبُدُ وَ إِيَّاكَ نَسْتَعِينُ ﴿٥﴾
Guide us to the Straight Way		إِهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ ﴿٦﴾
The Way of those on whom You have bestowed Your Grace, not (the way) of those who earned Your Anger (such as the Jews), nor of those who went astray (such as the Christians).		صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ ﴿٧﴾

The Last 4 Surahs of The Quran

سُورَةُ اللَّهَبِ مَكِّيَّةٌ 5 : آيَاتُهَا

In the Name of Allah, the Most Beneficent, the Most Merciful.	بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
Perish the two hands of Abu Lahab (an uncle of the Prophet), and perish he!	تَبَّتْ يَدَا أَبِي لَهَبٍ وَتَبَّ ۝ ^{ط 1}
His wealth and his children (etc.) will not benefit him!	مَا أَغْنَىٰ عَنْهُ مَالُهُ وَمَا كَسَبَ ۝ ^{ط 2}
He will be burnt in a Fire of blazing flames!	سَيَصْلَىٰ نَارًا ذَاتَ لَهَبٍ ۝ ^{ط 3}
And his wife too, who carries wood (thorns of <i>Sadan</i> which she used to put on the way of the Prophet (ﷺ) Or use to slander him).	وَأَمْرَأَتُهُ حَمَّالَةَ الْحَطَبِ ۝ ^{ج 4}
In her neck is a twisted rope of <i>Masad</i> (palm fibre).	فِي جِيدِهَا حَبْلٌ مِّن مَّسَدٍ ۝ ^{ع 5}

سُورَةُ الْإِخْلَاصِ مَكِّيَّةٌ 4 : آيَاتُهَا

In the Name of Allah, the Most Beneficent, the Most Merciful.	بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
Say (O Muhammad ﷺ): "He is Allah, (the) One.	قُلْ هُوَ اللَّهُ أَحَدٌ ۝ ^{ج 1}
" <i>Allah-us-Samad</i> (The Self-Sufficient Master, Whom all creatures need, He neither eats nor drinks).	اللَّهُ الصَّمَدُ ۝ ^{ج 2}
"He begets not, nor was He begotten;	لَمْ يَلِدْ ۖ وَ لَمْ يُولَدْ ۝ ^{ل 3}
"And there is none co-equal or comparable unto Him."	وَلَمْ يَكُن لَّهُ كُفُوًا أَحَدٌ ۝ ^{ع 4}

سُورَةُ الْفَلَقِ مَكِّيَّةٌ آيَاتُهَا : 5 رُكُوعُهَا : 1

In the Name of Allah, the Most Beneficent, the Most Merciful.	بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
Say: "I seek refuge with (Allah) the Lord of the daybreak,	قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ ﴿١﴾
"From the evil of what He has created;	مِنْ شَرِّ مَا خَلَقَ ﴿٢﴾
"And from the evil of the darkening (night) as it comes with its darkness; (or the moon as it sets or goes away).	وَمِنْ شَرِّ غَاسِقٍ إِذَا وَقَبَ ﴿٣﴾
"And from the evil of the witchcrafts when they blow in the knots,	وَمِنْ شَرِّ النَّفَّاثَاتِ فِي الْعُقَدِ ﴿٤﴾
"And from the evil of the envier when he envies."	وَمِنْ شَرِّ حَاسِدٍ إِذَا حَسَدَ ﴿٥﴾

سُورَةُ النَّاسِ مَكِّيَّةٌ آيَاتُهَا : 6 رُكُوعُهَا : 1

In the Name of Allah, the Most Beneficent, the Most Merciful.	بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
Say: "I seek refuge with (Allah) the Lord of mankind,	قُلْ أَعُوذُ بِرَبِّ النَّاسِ ﴿١﴾
"The King of mankind,	مَلِكِ النَّاسِ ﴿٢﴾
"The <i>Ilah</i> (God) of mankind,	إِلَهِ النَّاسِ ﴿٣﴾
"From the evil of the whisperer (devil who whispers evil in the hearts of men) who withdraws (from his whispering in one's heart after one remembers Allah) ,	مِنْ شَرِّ الْوَسْوَاسِ الْخَنَّاسِ ﴿٤﴾

"Who whispers in the breasts of mankind,	الَّذِي يُوسِسُ فِي صُدُورِ النَّاسِ
"Of jinns and men."	مِنَ الْجِنَّةِ وَ النَّاسِ

Invocations during *Ruku* (bowing in prayer)

Glory to my Lord the Exalted.	سُبْحَانَ رَبِّيَ الْعَظِيمِ [Bukhari, Muslim]
Glory is to You, O Allah, our Lord, and praise is Yours	سُبْحَانَكَ اللَّهُمَّ رَبَّنَا وَ بِحَمْدِكَ
O Allah, forgive me.	اللَّهُمَّ اغْفِرْ لِي [Bukhari, Muslim]

Invocations for rising from the *Ruku*

Allah listens to him who praises Him	سَمِعَ اللَّهُ لِمَنْ حَمِدَهُ [Bukhari]
Oh our Lord! all praise is to you.	رَبَّنَا وَ لَكَ الْحَمْدُ
abundant, good and blessed praise.	حَمْدًا كَثِيرًا طَيِّبًا مُبَارَكًا فِيهِ [Bukhari]

Invocations during *Sujood*

Oh Allah glory be to you, the most high.	سُبْحَانَ رَبِّيَ الْأَعْلَى [Abu Dawood, Tirmidhi, Nasai]
Glory is to You, O Allah, our Lord, and praise is Yours	سُبْحَانَكَ اللَّهُمَّ رَبَّنَا وَ بِحَمْدِكَ

O Allah, forgive me.

[Bukhari, Muslim]

اللَّهُمَّ اغْفِرْ لِي ط

Invocation for sitting between two Sujud

O Allah! forgive me,
O Allah! forgive me.

[Abu Dawood
Tirmidhi,
ibn Majah]

رَبِّ اغْفِرْ لِي رَبِّ اغْفِرْ لِي ط

Invocation for Al-Tashahhud (sitting in prayer)

All compliments, all physical
prayer and all monetary
worship are for Allah.

التَّحِيَّاتُ لِلَّهِ وَالصَّلَاةُ وَالطَّيِّبَاتُ ط

Peace be upon you,
O! Prophet,

السَّلَامُ عَلَيْكَ أَيُّهَا النَّبِيُّ

and Allah's mercy and blessings.

وَرَحْمَةُ اللَّهِ وَبَرَكَاتُهُ ط

Peace be on us

السَّلَامُ عَلَيْنَا

and on all righteous slaves
of Allah.

وَعَلَىٰ عِبَادِ اللَّهِ الصَّالِحِينَ ط

I bear witness that no one is
worthy of worship except Allah

أَشْهَدُ أَنْ لَا إِلَهَ إِلَّا اللَّهُ

And I bear witness that
Muhammad (P.B.U.H)
is His slave

وَأَشْهَدُ أَنَّ مُحَمَّدًا عَبْدُهُ

and Messenger

وَرَسُولُهُ ط

[Bukhari, Muslim]

Blessings on Prophet (ﷺ)

O! Allah, send Grace and
Honour on Muhammad

اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ

and on the family and true followers of Muhammad	وَ عَلَى آلِ مُحَمَّدٍ
just as You sent Grace and Honour on Ibrahim	كَمَا صَلَّيْتَ عَلَى إِبْرَاهِيمَ
and on the family and true followers of Ibrahim	وَ عَلَى آلِ إِبْرَاهِيمَ
Surely, You are Praiseworthy, The Great.	إِنَّكَ حَمِيدٌ مَّجِيدٌ
O! Allah, send Your Blessing on Muhammad	اللَّهُمَّ بَارِكْ عَلَى مُحَمَّدٍ
and the true followers of Muhammad,	وَ عَلَى آلِ مُحَمَّدٍ
just as You sent Blessings on Ibrahim	كَمَا بَارَكْتَ عَلَى إِبْرَاهِيمَ
and his true followers	وَ عَلَى آلِ إِبْرَاهِيمَ
Surely, You are Praiseworthy, The Great.	إِنَّكَ حَمِيدٌ مَّجِيدٌ

Invocations before ending the prayer

O! Allah, I have greatly wronged myself	اللَّهُمَّ إِنِّي ظَلَمْتُ نَفْسِي ظُلْمًا كَثِيرًا
and You alone can forgive sins,	وَلَا يَغْفِرُ الذُّنُوبَ إِلَّا أَنْتَ
so grant me forgiveness from You	فَاغْفِرْ لِي مَغْفِرَةً مِّنْ عِنْدِكَ
and have Mercy on me. You are the forgiving and Merciful One.	وَارْحَمْنِي إِنَّكَ أَنْتَ الْغَفُورُ الرَّحِيمُ

[Bukhari, Muslim]

O Allah, surely I seek refuge in You From the torment of Hell	اللَّهُمَّ إِنِّي أَعُوذُ بِكَ مِنْ عَذَابِ جَهَنَّمَ
And from the torment of the grave	وَمِنْ عَذَابِ الْقَبْرِ
And from the persecution of life and death	وَمِنْ فِتْنَةِ الْمَحْيَا وَالْمَمَاتِ
And Christ from the evil of the Antichrist's conquest.	وَمِنْ شَرِّ فِتْنَةِ الْمَسِيحِ الدَّجَالِ
O! Lord, make me and my children keep up prayers,	رَبِّ اجْعَلْنِي مُقِيمَ الصَّلَاةِ وَمِنْ ذُرِّيَّتِي
Our Lord, accept our prayer,	رَبَّنَا وَتَقَبَّلْ دُعَاءِ ط
Our Lord, forgive me and my parents and all the believers on the Day of Judgement.	رَبَّنَا اغْفِرْ لِي وَلِوَالِدَيَّ
	وَلِلْمُؤْمِنِينَ يَوْمَ يَقُومُ الْحِسَابُ ط

Salaam

Peace and Mercy of Allah be on you.	السَّلَامُ عَلَيْكُمْ وَرَحْمَةُ اللَّهِ ط
----------------------------------------	--------------------------------------------

What to say after completing the prayer

Allah is the Greatest.	[One time] اللَّهُ أَكْبَرُ ط
O Allah! forgive me.	[Three time] أَسْتَغْفِرُ اللَّهَ

O Allah! You are Peace and from You comes Peace. Blessed be You, O! Owner of Might and Honor.

اللَّهُمَّ أَنْتَ السَّلَامُ وَمِنْكَ السَّلَامُ

تَبَارَكْتَ يَا ذَا الْجَلَالِ وَالْإِكْرَامِ ط

[Muslim]

One day the Prophet (S.A.W) took Mu'adh Ibn Jabal (R.A) by the hand and said 'O Mu'adh, by Allah I love you, and I advise you, O Mu'adh, never forget to recite (this Du'a), after every prayer (Fard). [Abu Dawud, Book 16, Hadith 1422]

O Allah! help me to remember You, to give You thanks,

رَبِّ أَعِنِّي عَلَى ذِكْرِكَ وَشُكْرِكَ

and to perform Your worship in the best manner.

وَ حُسْنِ عِبَادَتِكَ ط

Al-Mughirah bin Shu'bah (May Allah be pleased with him) reported: Messenger of Allah (ﷺ) used to say it at the conclusion of prayer: [Al-Bukhari and Muslim]

None has the right to be worshipped except Allah, Alone, without partners.

لَا إِلَهَ إِلَّا اللَّهُ وَحْدَهُ لَا شَرِيكَ لَهُ ط

His is the Dominion and all praise is due to Him

لَهُ الْمُلْكُ وَ لَهُ الْحَمْدُ ط

and He is Able to do all things.

وَ هُوَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ ط

O Allah! There is none who can snatch what You have given.

اللَّهُمَّ لَا مَانِعَ لِمَا أَعْطَيْتَ ط

And there is none who can give what You deny.

وَ لَا مُعْطِيَ لِمَا مَنَعْتَ ق

And no fortune can benefit its owner against you."

وَ لَا يَنْفَعُ ذَا الْجَدِّ مِنْكَ الْجَدُّ ط

According to Hazrat Abu Ammamah (رضي الله عنه) the Prophet (P.B.U.H) said: "Whosoever reads the Ayat-al-Kursi after the Farz Namaz will enter Jannat except death nothing will stop him from doing so." (i.e. after death he will straight go to jannat.)

Allah! La ilaha illa Huwa (none has the right to be worshipped but He), the Ever Living, the One Who sustains and protects all that exists.	اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ
Neither slumber, nor sleep overtake Him.	لَا تَأْخُذُهُ سِنَّةٌ وَلَا نَوْمٌ
To Him belongs whatever is in the heavens and whatever is on earth.	لَهُ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ
who is he that can intercede with Him except with His Permission?	مَنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ إِلَّا بِإِذْنِهِ
He knows what happens to them (His creatures) in this world, and what will happen to them in the Hereafter.	يَعْلَمُ مَا بَيْنَ أَيْدِيهِمْ وَمَا خَلْفَهُمْ
And they will never compass anything of His Knowledge except that which He wills.	وَلَا يُحِيطُونَ بِشَيْءٍ مِّنْ عِلْمِهِ إِلَّا بِمَا شَاءَ
His Kursi extends over the heavens and the earth,	وَسِعَ كُرْسِيُّهُ السَّمَوَاتِ وَالْأَرْضِ
and He feels no fatigue in guarding and preserving them.	وَلَا يَئُودُهُ حِفْظُهُمَا
And He is the Most High, the Most Great. [This Verse 2:255 is called Ayat-ul-Kursi.]	وَهُوَ الْعَلِيُّ الْعَظِيمُ

ہر فرض نماز کے بعد ایک مرتبہ آخری تین سورتیں یعنی سُورَةُ الْاِخْلَاصِ سُورَةُ الْفَلَقِ سُورَةُ النَّاسِ پڑھنا بھی ثابت ہے

(سنن ابی داؤد: 5082, 1523) (سنن النسائي: 5432)

سُورَةُ الْاِخْلَاصِ سُورَةُ الْفَلَقِ سُورَةُ النَّاسِ ناظرہ پڑھنے کے لیے صفحہ نمبر 51, 52 ملاحظہ فرمائیں

فرض نمازوں کے بعد مزید مسنون اذکار بھی صحیح احادیث سے ثابت ہیں لہذا ان کے بارے میں جاننے کے لیے احادیث کی کتابوں کی طرف رجوع کیجئے۔

السلام علیکم ورحمة اللہ وبرکاتہ
اس قاعدہ کی

ویڈیو کلاسز بنائی جا رہی ہیں
تاکہ بچوں کو آسانی سے سبقاً سبقاً پڑھایا جا سکے
علاوہ ازیں ٹیچرز ٹریننگ کورس کو بھی ویڈیو شکل میں لایا جا رہا ہے
تاکہ اس قاعدہ کو مہارت اور صحیح انداز سے پڑھانے پر عبور حاصل ہو سکے
مزید یہ کہ بہت سے کورسز کی ویڈیوز بنائی جا رہی ہیں
جیسے

15 روزہ آسان تجوید کورس

ٹیچرز ٹریننگ کورس

مختلف لیولز پر مکمل قرآن مجید کی ریکارڈنگز
تاکہ

مختلف لیولز میں سے جس کو جس لیول کی ضرورت ہو اس پر سہولت سے مشق کر سکے
اور یہ سب یوٹیوب کے چینل

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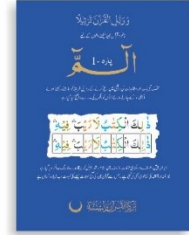
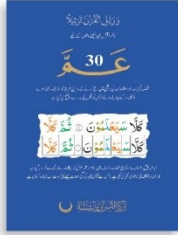
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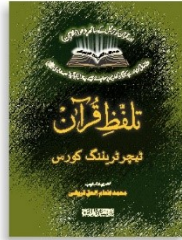


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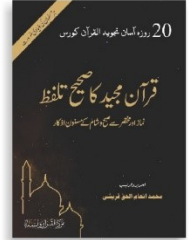
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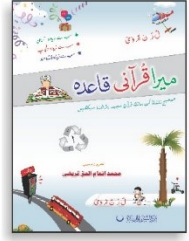
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