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**The Art of Tadjweed:
A Phonological Study**

**A Dissertation Submitted in Partial Fulfilment for the Acquisition
of an M.A Degree in Linguistics.**

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Dedication

To my dear father.....

To my dear mother...

To those people who mean something to me...

To those people who make me smile when I really need it ... To those people who touched my life in a way or in another... To those who make me see the brighter side of my life...

To those who I want to let them know that I appreciate their love, respect and support...

I dedicate this work

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Abstract:

The primary concern of this study is to examine how Tadjweed's scholars investigated and clarified the Arabic sounds in order to prevent Quran from mispronouncing and misunderstanding. The focus is placed on places and manners of articulations of all the Arabic sounds; furthermore, this study is also an attempt to see how sounds influence each others because of neighboring. These phonological investigations are preceded by a historical survey of Arabic as a language and Tadjweed as a discipline. Since the main target was avoiding the misunderstanding of the Holy book, this study can provide the reader of the Quran with many phonological details that help in reaching an acceptable reading of Quran.

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Arabic sounds :

1. Consonants :

SOUNDS	EXAMPLE	MEANING	ARABIC WORDS
/ʔ/	/ʔax/	brother	أخ
/h/	/huwa/	He	هو
/ʕ/	/ʕalam/	flag	علم
/ħ/	/ħulw/	Sweet	حلو
/ɣ/	/ɣarasa/	He planted	غرس
/x/	/xafij/	Hidden	خفي
/q/	/qalb/	heart	قلب
/k/	/karam/	Generosity	كرم
/dʒ/	/dʒamaʕa/	He gathers	جمع
/ʃ/	/ʃari:k/	partner	شريك
/j/	/jaktub/	He writes	يكتب
/ɖ/	/ɖari:r/	blind man	ضربير
/n/	/naħnu/	we	نحن
/r/	/ramz/	symbol	رمز
/l/	/lisa:n/	tongue	لسان
/t/	/tamr/	Date	تمر
/d/	/dam/	blood	دم
/t̤/	/t̤awi:l/	Tall	طويل
/z/	/za:ra/	He visited	زار
/s/	/saqf/	roof	سقف
/ʃ/	/ʃajd/	hunting	صيد
/ð/	/ðakar/	Male	ذكر
/θ/	/θawra/	Re volution	ثورة
/ð/	/ða:lim/	unfair	ظالم
/b/	/bajt/	house	بيت
/m/	/ma:ʔ/	Water	ماء
/w/	/wasaʔ/	Middle	وسط
/f/	/fam/	mouth	فم

2. vowels :

Short vowels	<i>/a/</i>	الفتحة
	<i>/u/</i>	الضمة
	<i>/i/</i>	الكسرة

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Introduction

Before being a student of English, I was interested in the art of *Tadjweed* (the correct and faithful way of recitation Quran). I was looking for any additional information that could enrich my knowledge and performance, such as assimilation, pause and stopping rules, length of vowels, places of articulation, and so on. Those pieces of information were, later, very helpful in my classes of phonetics and phonology.

My previous knowledge of Tadjweed together with my phonetics and phonology interest aroused my curiosity about the way Muslims dealt with phonetics and phonology. That target started with the first phonetic lecture I attended; however, I was obliged to go beyond the art of Tadjweed in order to find its roots. Reading on that topic led me to the fact that Tadjweed is based mainly on the work of three important figures: Alkhalil, Sibawayh and Ibn Jinni, however; the scholars of Tadjweed were able to devote a whole discipline to Arabic sounds. They were able to use the pieces of information that linguists offered and improved and clarified them to reach their purpose of preventing Quran from mispronouncing that may leads to misunderstanding.

The corpus of Islamic linguistics and Tadjweed, undoubtedly, constitute one of the major linguistic and phonetics traditions that deserve to be focused on, for that reason; I illustrate, phonologically, the art of Tadjweed as one of the most important discipline in the field of phonology. Furthermore, I choose to clarify Arabic sounds individually and in connected verses, in order to know how the scholar of Tadjweed could provide the readers of Quran with the pieces of information needed for an accurate reading of Quran.

Throughout this dissertation, the following Questions are discussed: what was the aim behind studying Arabic phonetics and phonology? Who was the first one who dealt with Arabic phonetics and phonology and what was the target? How did the scholars of Tadjweed deal with the Arabic sounds in order to preserve Quran? How did the scholars of Tadjweed describe places of articulation and manners of articulation? And how did they investigate the influence of sounds due to neighboring. I do not claim that this dissertation will give accurate answers to those questions; however, it will try to make us more acquainted with Tadjweed.

Reading this dissertation, the reader will find some concepts which need to be understood. Concepts like “Tadjweed” which is an art that deals with the correct and faithful manner of reciting Quran, moreover, “Makharij” which means places of articulation, and “Qualities” of sounds that are used to mention manners of articulation, also, the reader will come across the term “non-syllabic” which is aiming to describe the unvoiced sounds. He/She will find also names of Arabic figures that represent different schools. I have tried to be faithful in my translation to the terms and concepts that Arabic linguists and scholars of Tadjweed used, then, whenever I find it possible, I will refer to the equivalents of those concepts in foot notes.

Dealing with this dissertation, I have collected all the data that I needed from books of Tadjweed, grammar handbooks, dictionaries, and even some MP3 records that deal with the art of Tadjweed. Fulfilling this dissertation was not an easy task for me, the first challenge I faced was translation. On the one hand, I tried to keep the terms that scholars of Tadjweed and others used, on the other hand, I tried to keep the scientific terms and this was difficult. Another problem that I faced was the lack of data in English.

The first chapter of this dissertation is devoted to Arabic and Tadjweed from the historical point of view, in which I discuss the origin of Arabic, and some similarities between Arabic and some *Semitic* languages. This chapter also contains the spread of Arabic and the reasons and motives. Chapter one also includes the history of Arabic phonetics and phonology in which I mention three main schools and how they dealt with Arabic phonetics and phonology. Moreover, this first chapter discusses the history of Tadjweed and its main figures and productions.

The second chapter includes places and manners of articulation of Arabic sounds as they are discussed in the Art of Tadjweed, from the glottal /ʔ/ to the labial /f/; moreover, this chapter contains figures and pictures that make it easy to know where the sound is articulated from. The end of the second chapter is a table that summarizes all Arabic sounds and their manners of articulation. Very often I focus on ibn al jazari’s explanations since he is the one that the majority, if not all, of the scholars relied on his productions.

The last chapter of this dissertation is devoted to the phonological rules of sounds in connected verses. It discusses how sounds influenced each others because of neighboring, thus many rules are given and illustrated with examples. Scholars of Tadjweed were able, to provide accurate descriptions that lead to a perfect and exact articulating of sounds and faithful reading of Quran.

Indeed, the contributions of the scholars of Tadjweed toward phonetics and phonology are important tasks that need to be uncovered by the learners of foreign languages in order to make them universal; in addition, this kind of investigation can give a clear view that those contributions are needed. Throughout this dissertation, I hope that the learners and the readers of English can understand and have a general idea on what our ancestors could do in a given period of time.

**Chapter I: Historical
Survey of Arabic and
Tadjweed**

Arabic is one of the most important languages in the world. It is spoken by more than 240 million people in the Middle East and the North of Africa; moreover, Arabic language is a liturgical language for more than one billion Muslims worldwide. People who are Muslims learn Arabic, so that, they can practice Islam which is introduced in Arabic¹. Of course, the spread of *Arabic* and its linguistics is due to many factures and historical events. In this chapter the stress will be on Arabic from a historical point of view as far as its linguistics is concerned and precisely, its phonetics and phonology. Furthermore, this first chapter deals with the most famous literary productions that were devoted for phonetics and phonology, moreover, in this chapter, the reader will come across Tadjweed² and its literary productions.

1.1 the Origin of Arabic:

Linguists classify languages into families according to their roots. In order to mention the origin of Arabic, Watson points out that “Arabic is a member of the Semitic language family, which itself is part of the wider Afro-asiatic phylum including Ancient Egyptian, Coptic, Cushitic, and Berber.” (2002: 1). It is said that the Semitic languages derived from Noah’s son Shem. And of course, Arabic is one of the most studied language in this family. They are characterized by a rich consonantal system versus a limited vocalic one. The members of this family share common features in terms of their phonology, morphology and syntax. Mohamed al Hilali confirms that whatever is alike in the languages of the Semitic family is fundamental (1970:27), i.e. no language borrows from the other since they have the same roots.

In order to describe the phonological system of the semitic languages Waston said:

“Semitic languages are marked by a limited vocalic system and a rich consonantal system.”

¹ Today Islamic knowledge is provided in different spoken and written languages; however, Arabic is still used in prying and so many Islamic worshipping.

² Tadjweed is the correct and faithful way of reading Quran. More details will be mentioned on it in the next papers.

There are typically three basic vowels a, i, u, which are attested in both their short and long forms. Semitic languages are also marked by a rich inventory of guttural consonants.”

(2002:1)

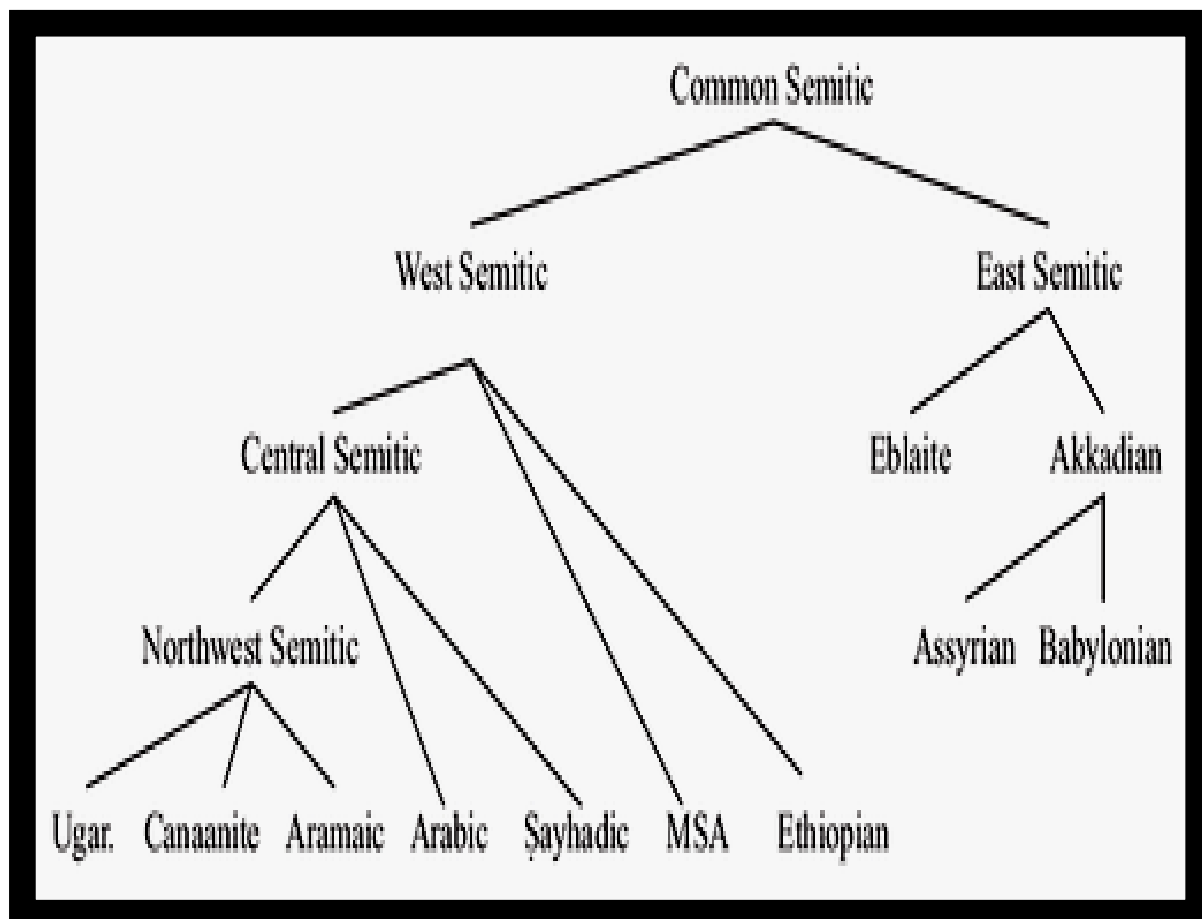


Figure 1.1. The Semitic Family

1.2 The Spread of Arabic:

By the end of the sixth century, Islam started to spread through the Arabian Peninsula, and within 100 years, it had expanded north into Levant East into Iraq and Khuzestan, and west into North Africa. Over centuries, Islam and Muslims were in Spain, Africa, India, and even in China. This spread of Islam was not only a religious conquest but also a linguistic one, and learning Arabic became a must for a good

understanding of Islam. As a result, Islam as a religion and Arabic as a language spread simultaneously. The spread of Islam together with Arabic led Muslims to illustrate the different levels of their language i.e. phonology, morphology, syntax and semantics. Thus, many studies emerged and many scholars started to examine the Arabic language in order to make it easy for Arabic and non Arabic speakers.

1.3 The History of Arabic Phonetics and Phonology:

Saving Quran from mispronunciation and misunderstanding was the main objective behind the establishment of the Arabic phonetic rules. Although Arabs i.e. native speakers were very fluent, they needed to codify phonetics. The widespread of Islam together with the need of Arabic in understanding the scriptures made learning and teaching phonetics a must. Abu Al-Aswad Adouali¹ was the first who codified Arabic grammar², he went to the governor of Iraq one day and said “I see that the Arabs have become mingled with this non-Arabic nations and that their tongues are iterated so that they speak incorrectly, will you then authorize me to compose for the Arabs something which may enable them to know their language?”

Abu Al Aswad Adouali based his work on phonetic specially the secondary articulation i.e. the shape of the lips. He instructed a scribe saying: “When you see me open my mouth at a sound, put a dot above it; when you see me close my mouth, put a dot next to it; and when you see me draw my lips apart, put a dot under it”. Following Abu Al Aswad, many schools have studied phonetics; these schools can be classified into three main schools: dictionary-compilers and grammarian, Koran reading experts, and philosophers. Each of these schools has different motivations, methods, and objectives in studying Arabic phonetics and phonology.

1.3.1 Dictionary-Compilers and Grammarian:

Dictionary compiling phonetic-linguistics started with Alkhalil Ibn Ahmed al Farahidi³. He wrote the first Arabic dictionary which was called / al ʕajn/. By saying / al ʕajn/ he referred to the deepest sound in Arabic. His dictionary was arranged

¹ Arabic grammarian died in 69 H in Iraq

² He based his work on a phonetic background.

³ Arabic scholar who dealt with grammar ,dictionaries, and poetry died in 175 H

Chapter I: A Historical Survey of Arabic and Tadjweed

phonetically starting from /ʕ/ to /m/. The introduction of that dictionary was the first Arabic phonetic document. Moreover, Alkhalil was the first one who talked about places of articulation. According to him Arabic has seventeen places of articulation in five main points: the throat, the tongue, the lips, the nasal cavity, and the empty space of the mouth and of the nose. Alkhalil did not invent the whole system; however, his dictionary was one of the greatest contributions of the field.

In addition to what was said before, Alkhalil mentioned a very important issue which was how a speaker could know the place of articulation of a sound. He argued that in order to know where a sound is articulated, the speaker has to add the glottal sound /ʔ/ to the target sound, for instance, in order to know the place of articulation of /b/ sound simply we say /ʔab/, and directly is a bilabial one and so on (Alkhalil, 1980:47). Furthermore, the scholars of Tajweed followed the theories of Alkhalil as Ibn Al jazari¹ mentioned in his famous poem Aljazaria, he said in the ninth verse: “the articulation point of Arabic sounds are seventeen according to those who chose it by examination”, by saying who chose it by examination, he referred to Alkhalil.

Alkhalil's student, Sibawayh², was an important figure in the Arabic linguistics too. He wrote the first fundamental grammar book of Arabic which was called /alkita:b/. In the fourth volume of his book, Sibawayh dealt with Arabic phonetics and phonology in a very accurate manner, he dealt with all Arabic sounds and their places and manners of articulation. In addition, he illustrated the places of assimilation. His book Alkitab was referred to as “the Koran of grammar” because it was so accurate and organized. Sibawayh listed Arabic sounds with a careful description of the places and manners of articulation. Besides, he discussed features of Arabic phonetics such as emphasis, assimilation, and so on.

Similar to Alkhalil and Sibawayh, Ibn Jinni was an important contributor to the Arabic phonetics and phonology. His full name is ʔabu ʔalfath ʕuthmen Ibn Jinni; he lived in Iraq (320- 392H). Ibn Jinni wrote / Sir Sinaʕat al ʔiʕrab/ (the secret of the formation of grammar). He was the first one to devote a whole work to phonetics;

¹ Tajweed's scholar, Al jazaria was one of his famous works (751-833H)

² Arabic linguist and grammarian from Iraq died in 180 H

moreover, he followed the argument of Sibawayh by saying that Arabic has sixteen places of articulation in four main points: the throat, the tongue, the lips, and the nasal cavity. According to Ibn jinni (1985: 56), “I know no one of our companions who did in this field as I do, or gave it full discussion as I do”. He began his book by illustrating the notion of sound. Furthermore, he described the sound in the vocal tract as a musician playing flute that is able to change sounds by using the holes of the flute.

1.3.2. Quran Reading Experts:

Correct Quran reading and Tadjweed is a holy and important task due to the holiness of Quran. Linguists and scholars of Tadjweed wanted to reach the most correct and faithful manner of recitation which would prevent errors in Quran reading by native and non- native students of Arabic. To achieve this target, they described even the smallest details of the system such as assimilation, nasalization, length of vowels. Ibn Al jazari’s work can be a good example to illustrate the contribution of the scholars of Tajweed toward phonetics and phonology.

In his poem, Aljazaria, Ibn Al jazari had illustrated Arabic phonetics, before he dealt with the art of Tadjweed. He said right from the beginning: “It is required from those who want to recite Quran to know places and qualities of sounds before starting recitation.”(Aljazaria verses 5 and 6). Moreover, Ibn Al jazari analyzed Arabic sounds choosing the point of view of AL khalil that Arabic has seventeen Places of Articulation. Furthermore, he focused on the rules of some sounds such as the rules of /r/, /m/ and/n/ in connected speech. Ibn al jazari was just an example that can explain the contributions of the Tadjweed scholars in Arabic phonetics.

Even though scholars of Tadjweed based their work on the pieces of information offered by AL Khalil and Sibawayh, and other scholars; their works remain full of discussions and analysis up to the present time. Tadjweed’s scholars have provided learners with enough details, both in quality and quantity, of Arabic phonetics that cannot be found in other disciplines.

1.3.3. Philosophers:

Muslim philosophers attained many fields and disciplines and Arabic phonetics was one of their main interests. Ibn Sina¹, as a philosopher, had a remarkable work titled “Asbab ĥuduth Al ĥuruf” that was concerned with Arabic phonetics. Ibn Sina talked about sounds, the description of the tongue, mouth, and the larynx from the medical point of view. He also focused on Places and Manners of Articulation.

Ibn Sina’s work has six chapters in which several investigations are mentioned. The first one was on the cause of sound in which he described the airstream while the second was on the cause of occurrence; furthermore, Ibn Sina gave the dissection of the larynx and the tongue in the third chapter with more medical details. In the following chapter he gave a full description of every single sound. In the fifth chapter, Ibn Sina chose to talk about some sounds that are similar to the Arabic ones, but they do not exist in Arabic such as sound that is almost like the Arabic /j/ in Iran. In the last chapter, Ibn Sina tried to make a comparison between Arabic sounds and sounds that are found in nature, he argued, for instance, that the Arabic /x/ is like the sound produced when we make friction between a soft object and a harsh one.

1.4. The History of Tadjweed:

1.4.1. Definition of Tadjweed:

As it is mentioned above, the scholars of Tadjweed based their work on those who preceded them i.e. the grammarians and the dictionary-compilers; however; they were the ones who gave it a full description and an accurate illustration. And before dealing with the history of Tadjweed, it is required to examine the definition of this concept. The word Tadjweed is a noun derived from the verb /jawwada/ which literally means to make better; and from the technical point of view, Tadjweed is to produce every single sound from its place of articulation and to give it its right and precise quality². Furthermore; Tadjweed is a science controlled by deep-rooted

¹ Arabic philosopher, scientist and a wise man died in 428 H

² This is the concept given by them to what is known nowadays as manner of articulation

static¹ rules derived from the oral recitation of the prophet after hearing the angel Gabriel. So Tadjweed deals with the phonetic, accent, and rhythm of Quranic recitation.

In order to be an expert in this field, the scholars of Tadjweed give the learners some important instructions, as Mohamed Nabhan said in his book “Almodakira fi Tadjweed”

“Please be aware that Tadjweed has four important pillars:

- 1. Knowing Places of articulation*
- 2. Knowing qualities of sounds*
- 3. Knowing how sounds influence each others in connected verses*
- 4. Practice till being an expert.”*

(2005:7)

1.4.2. The Emergence of Tadjweed:

Tadjweed, as an isolated science, was not known till the fourth century; however, all its notions were applied among the prophet and the companions because Quran was revealed with Tadjweed. Moreover, it was requested by God to apply Tadjweed when reading Quran as it is mentioned in the Surah of Al muzzammil “*And recite the Quran in slow, measured, rhythmic tones*”(verse 4). Furthermore, there were a Hadeeth² about Ibn Masud³ that a man was reciting “innama asadaqatu lil fuqarai wa al masakin”. Ibn masud said: “this is not how the messenger recites it to me.” The man asked: “and how did he recite it to you?” he said: “innama asadaqatu lil fuqarai.” He prolonged the vowel (Albaqai, 1987:476).

¹ Since the rules and the way of recitation remain the same till now.

² Hadeeth is what the prophet said as well what a companion said.

³ One of the companion died 32H

What was said before gives a clear idea that Tadjweed was applied since the beginning of revelation; however, it was not codified and illustrated as it is known nowadays. The rules of Tadjweed were scattered in the books of grammarians specially the book of Sibawayh Al-kitab and in the introduction of Al-khalil dictionary. It was until the fourth century that a scholar called Ibn Muzahim Khaqani¹ Who devoted a poem of fifty-one verses to talk about the good performance. This poem is considered to be the oldest production that illustrated Tadjweed as an isolated discipline. In his poem, he cited a number of topics that deal with the correct recitation of Quran. Khaqani's poem had a clear impact on the subsequent efforts in matter of explanation and quotation. What is noticed about his poem is that he did not use the word Tadjweed. Thus, he used "good performance" instead.

After Ibn Muzahim Khaqani, scholars agreed on Tadjweed as a new isolated field that is belonging to the study of Quran², however, the most famous scholar of the field was Ibn-al-Jazari³. Ibn-al-Jazari devoted his whole life to the Art of Tadjweed; furthermore, every Tadjweed's scholar relies on his production to illustrate any single fact in the field. The following will be a discussion on his life and his work.

1.5 Ibn-al-Jazari's work and life:

Ibn al jazari was born in the year of 751H in Damascus. Later, he travelled to the city of Bursa (Turkey). In that city, ibn al jazari was welcomed by the ruler of the city. He had the opportunity to spread his knowledge there for a number of years. In addition, he could write his famous book "anashr fi qiraat aashr" in which he dealt with the ten reading ways of Quran(Qiraat). Until today, no student or teacher of Quran can neglect this book in order to be an expert of Tadjweed. Many scholars of Tadjweed agreed that the value of his book "Anashr fi Qiraat al ash'r" in Tadjweed is like the value of the book of Bukhari in the science of Hadeeth.

¹ Muslim scholar died in 325H.

² As the grammar and the explanation of Quran

³ He was called the Bokhari of qira'at.

Chapter I: A Historical Survey of Arabic and Tadjweed

Ibn al-Jazari's arrival into Bursa is because he was informed that some students had a strong ambition to be his students, however, they were not able to join him because of poverty. This ambition was due to what they knew of him regarding his level of knowledge and recitation. When Ibn al-Jazari heard about their desire, he said, "I will travel to them, instead."

In the year 823AH, Ibn al-Jazari travelled in order to make the pilgrimage and during this journey, he wrote his famous poem "Addurra fi Qiraat aashr" which stresses the last three of the ten Qiraat.

Ibn al-Jazari was famous for writing many books that are considered major references today by students and scholars of Tadjweed, among them:

- Aljazaria poem
- Tahbir ataysir
- Anashr fi Qira'at al ashhr (mentioned above, which investigated the ten authentic Qiraa'at)
- Tabaqat Qura'a (lists the major readers of Quran from the era of the companions until Ibn al-Jazari's era, spanning eight centuries)
- Atamhid fi Tadjweed (written when Ibn al-Jazari was only 17 years old)
- Addurra fi Qiraat aashr (mentioned above, which was written during Ibn al-Jazari's pilgrimage journey)

Ibn al-Jazari spent his whole life learning, teaching, and writing, about Quran. For people of Quran, Ibn al-Jazari is considered the ultimate reference point for matters related to the Quran, Tadjweed, and the Qira'at. After a life devoted to Quran and Tadjweed, Ibn al-Jazari passed away in the city of Shiraz¹, in the year 833 H.

¹ A city in Iran.

In his book “Ibn Al Jazari w juhuduh fi ʿilm qiraʿat”, Nabil Ismail describes Ibn al Jazari and his contribution toward Islamic studies saying:

“Ibn Al jazari was one from the scholars who provided the Islamic library with very valuable books as far as the Islamic and Quranic studies are concerned. Talking about him is something endless because he was unique”

(2002:39)

1.5.1. The Description of Ibn-Al-Jazari’s Famous Poem “Aljazaria”:

“Aljazaria¹” is a famous poem written by Ibn al Jazari contains 107 verses. It was written by him in 798H as an introduction to help readers understand the phonology of Quran. Till now, Aljazaria² is dealt with by every student and every scholar of Tadjweed. For example he said:

*And thereafter: this is an introduction
concerning which the reader of Quran is required to learn.
It is, without any doubt, required for the reader
to know ,before starting recitation,
The articulation points and qualities of sounds;
So that they can articulate in the most eloquent of languages
The articulation points of sounds are seventeen
According to those who chose it by examination*

(Aljazaria verses 4.5.6.9)

¹ It is called the introduction as well.

² The whole poem can be found in the appendices

Chapter I: A Historical Survey of Arabic and Tadjweed

The following table illustrates the different parts and subjects of this famous poem, you can notice how accurate is this poem, since he moved from describing sounds when they are isolated to sounds in connected verses, furthermore, he illustrated some sounds that may be pronounced alike because of some similarities they have, as in verses (52-61) talking about /ḍ/ vs. /ḏ/.

The Topic in Aljazaria	The Number of verses
An introduction	1-8
Places of Articulation	9-19
Qualities of sounds	20-26
Knowing Tad weed	27-33
Lightness	34-40
Rules of /r/	14-43
Heaviness	44-49
Rules of merging	50-51
/ḍ/ vs /ḏ/	52-61
The geminate /m/ and /n/	62-68
Lengthening	69-72
Rules of starting and ending	73-78
Connected and isolated words in the Holy Book	79-92
The feminine /h/	93-99
Starting with the linking /ʔ/	100-103
Stopping at the end of words	104-105
The conclusion	106-107

Table 1.1: The Chapters of Aljazaria Poem

As it is stated above in the previous table, Aljazaria contains the different issues of Tadjweed which are in a poetic way that can be an easy method to memorize. For that reason the teachers of Tadjweed require their students to memorize this interesting poem.

1.6 The Purpose behind Tadjweed:

The scholars of Tadjweed devote their lives to this science aiming to preserve Quran from mispronouncing and misunderstanding. That target led them to discuss the phonological details of the recitation, thus, they wanted to free recitation from any mistake, which is the misreading of Quran that leads to the deviation from correctness while reading. Therefore, they divided the mistake in reading Quran into two kinds: a clear mistake and a hidden mistake. Thus, The purpose of the study of Tadjweed rules is to be able to read Quran as it was revealed to the Prophet .The Prophet taught the companions the proper recitation of the Quran and they passed in on to those after them in authentic chains of transmission.

1.6.1 The Clear/ Obvious Mistake:

As its name suggests, the clear mistake is a mistake in pronunciation that it is known and recognized by those who know the rules of Tadjweed and those who do not. I.e. this mistake is made on the level of language. For instance: reading the first verse of Alfatihā : / al ḥamda lillah/ instead of /al ḥamdu lillah/ (*praise be to Allah*) (Alfatihā: verse 1).

1.6.2 The Hidden Mistake:

The second kind of mistakes is the hidden or what is known as the obscured mistake. This kind of mistake, as its name suggests, can be recognized only by those who are expert and knowledgeable concerning the field of Tadjweed. Moreover, this error is not on the level of language or grammar, it is, rather, on the phonological level. For example: reading /man **ra**:m/ instead of /ma**rra**:m/ (who wants) neglecting the rules of merging¹ .

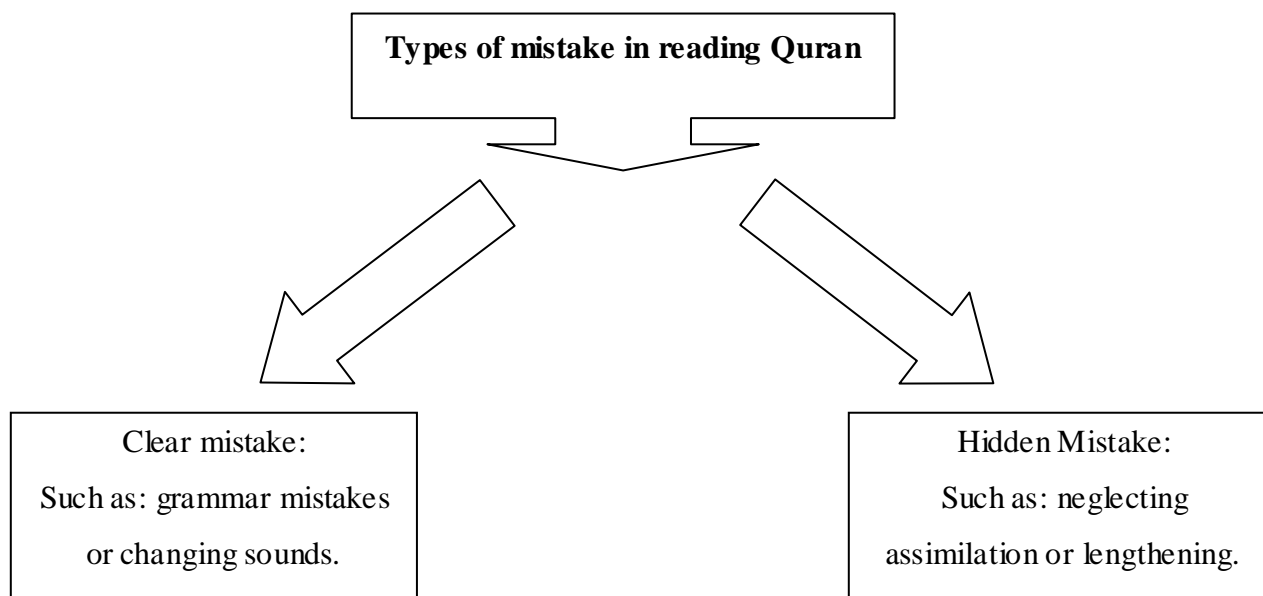
¹ This phonological phenomenon will be discussed in the third chapter with details .

Chapter I: A Historical Survey of Arabic and Tadjweed

Describing the hidden mistakes, Many scholars such as Muhamed Ben Sidi Muhamed (2002:62) and Ibrahim ALJarmani (2001:233) said that:

“Hidden Mistakes, which have to do with perfecting pronunciation, are however less obvious. These perfection rules are known only by those who have studied Tadjweed rules or are experts in this art. Ordinary readers may not be able to recognize them to be mistakes.”

So, the Tadjweed’s experts wanted to preserve the recitation of Quran from both mistakes the clear and the obscured ones. They could provide the reader with the pieces of information needed to reach this target; however, the theoretical knowledge is not enough, the reader needs to apply this knowledge. I.e. his recitation has to be listened to by an expert of Tadjweed¹ in order to be corrected.



¹ Experts of Tadjweed are those who have the transmission of reading.

1.7 The Transmission of Reading (Al Ijaza):

The scholars of Tadjweed followed a smart strategy in order to be sure that the Holy book is protected¹. This strategy is known as the chain of readers from the Angel Gabriel till the recent reader. Thus, the reader of Quran who wants to be an expert of Tadjweed must receive the Transmission of reading (al Ijaza)²; which is a certificate given by his teacher. This certificate confirms that the student recited the whole Quran in front of his teacher including every single tiny detail of Tadjweed. Many teachers of Tadjweed required their students to memorize Aljazaria poem and master its explanation³. Al Ijaza certifies that the recent reader reads exactly the same way that the prophet read and transmitted to his companions.

In order to define the transmission of reading (Al Ijaza), Ibrahim Aljarmi declares:

“The transmission of reading (Al Ijaza) is the permission of transmitting the knowledge of the teacher after being an expert in the field theoretically and practically. It is a way of seeking Islamic knowledge... so the teacher allows his student to be a part of the chain till the prophet. This certificate can be given only to those who have a perfect performance”

(2001:13)

What must be known is that this transmission is not just on the level of words, it is rather a phonological transmission. I.e. the teacher must examine the performance of his student as far as the phonological details are concerned. Furthermore; the expert teachers do not forgive any tiny phonological mistake even if it is just the rounding lips in pronouncing some sounds. In his article “The phonological features in the Quranic seven modes of reading”, Nadhim Aldubai clarifies this transmission saying:

¹ Even in the other Islamic disciplines.

² An example of Ijaza is in the appendices.

³ For that reason, it is discussed in this first chapter.

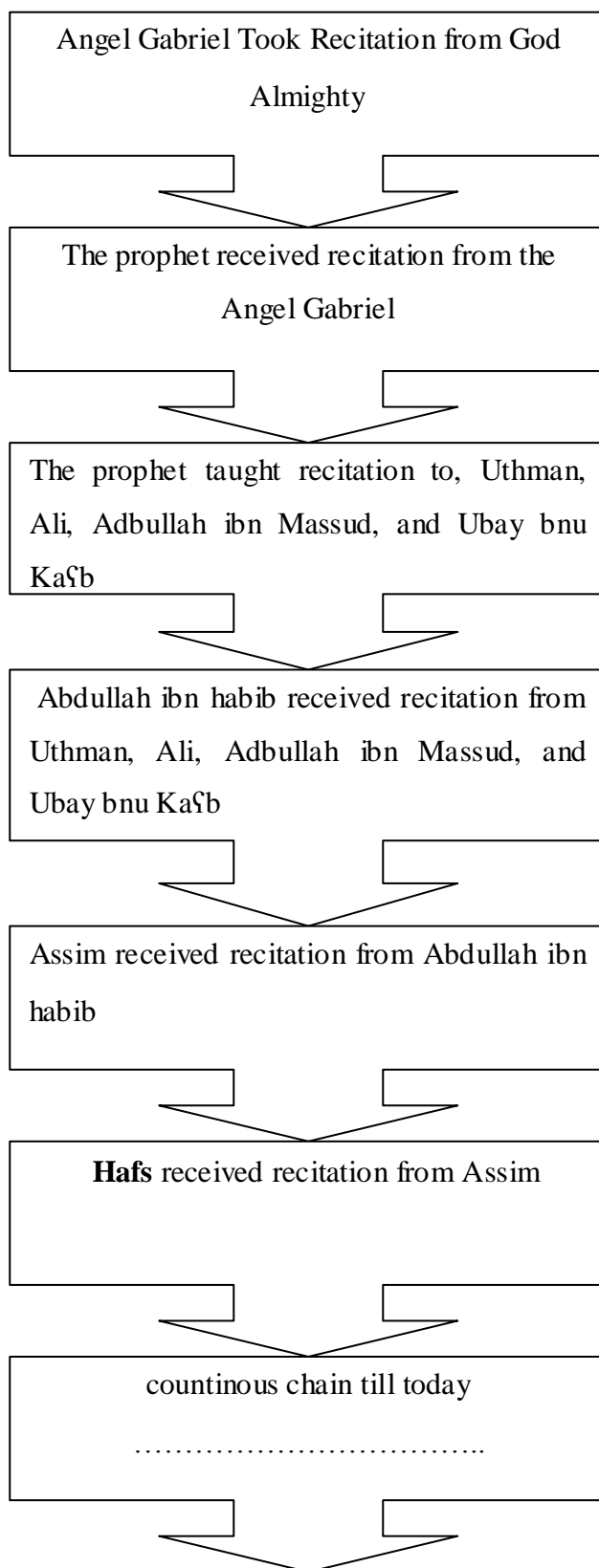
During the early seminal phase of Quranic recitation which arose during the lifetime of the Prophet Muhammad, modes of reading were not available as an independent scholarship. No master codex was written since the companions used to write scattered pieces of Qur'an on tree coats, animal skins and available papers. The companions taught the followers the Quran mainly as a spoken text. Among the Qurra' from the companions were Obai Bin Kaʿb (d. 30/651), Abdullah Bin Masʿud (d. 32/653), Abdullah Bin Abbas (d. 68/689) and Mu'ath Bin Jabal (d.18/639). These companions among others formed the foundation of the modes of reading in Medina, Makkah, Kufah, Basra and Damascus.

(2015 :29-30)

1.7.1 Hafs's Chain of Readers :

The following is an example for the transmission of reading (chain of readers till the prophet) that belongs to Hafs¹: Hafs learned recitation and Tadjweed from his teacher Assim who learnt it from Abdullah ibn habib. The latter took the discipline from five companions of the prophet, Uthman, Ali, Abdullah ibn Massud, and Ubay bnu Kaʿb who received the recitation of the Holy Book from the prophet.

¹ His way of reading is applied and followed by mainly 90% of the Islamic countries .



Chapter I: A Historical Survey of Arabic and Tadjweed

The Arabic linguists together with the scholars of Tadjweed were aware of the importance of the sounds, in order to protect their language, since the beginning of revelation. Thus they could provide libraries with many productions that dealt with phonetics and phonology. Tadjweed ,as a discipline that is concerned with the word of God, needed more investigations and very careful experiments, therefore, the scholars of Tadjweed join theory with practice to reach the goal of protecting Quran from mispronouncing. The second chapter deals with all the Arabic sounds including vowels and consonants. The focus will be on the description of the scholars of Tadjweed as far as the places and manners of articulations are concerned.

Chapter II

Arabic Sounds:

Points of Articulations and

Qualities

As it is mentioned in the first chapter, scholars of Tadjweed based their work on the work of those who preceded them i.e. linguists. Thus they gave Arabic sounds more clarification and more classification that enabled them to reach their target of protecting the Holy Book from mispronouncing and misunderstanding. Furthermore, the scholars of Tadjweed transform the application of their art from generation to the other under what was called as the chain of readers. This second chapter will be an illustration of the Arabic sounds in isolated manner. The focus will be on the points of articulations and the qualities¹ of each sound, moreover, each point of articulation will be provided by a figure that clarifies the exact place of articulation.

2.1 Points of Articulations/al-makharij/:

2.1.1 Definition of Makharij:

Makharij is the plural of Makhraj which means, from the technical point of view, the place of emitting the sound that differentiates it from other sounds. Scholars of Tadjweed gave this phonetic part a great deal of their examination; furthermore, they made it the first thing to be studied. No learner will go through reciting unless he masters all the places of articulation.

Ibn Al-Jazari said in his well known poem, “Al-jazaria”, that places of articulations are seventeen. He argued that that choice was made by those who are expert in the field by saying so he meant Al khalil Al-Farahidi.

*And thereafter: this is an introduction
concerning which the reader of Qur'an is required to learn.
It is, without any doubt, required for the reader
to know before starting recitation
The articulation points and qualities of sounds
So that they can articulate in the most eloquent of languages*

¹ They gave this name to what was called later, in the modern linguistics, manners of articulations.

The articulation points of sounds are seventeen¹

According to those who chose it by examination

(Al Jazaria verses 4.5.6.9)

For the majority of the Tadjweed's scholars, the places of articulations are located into four main places which are: the empty space in the mouth and the throat, the throat, the mouth², and the nasal cavity.

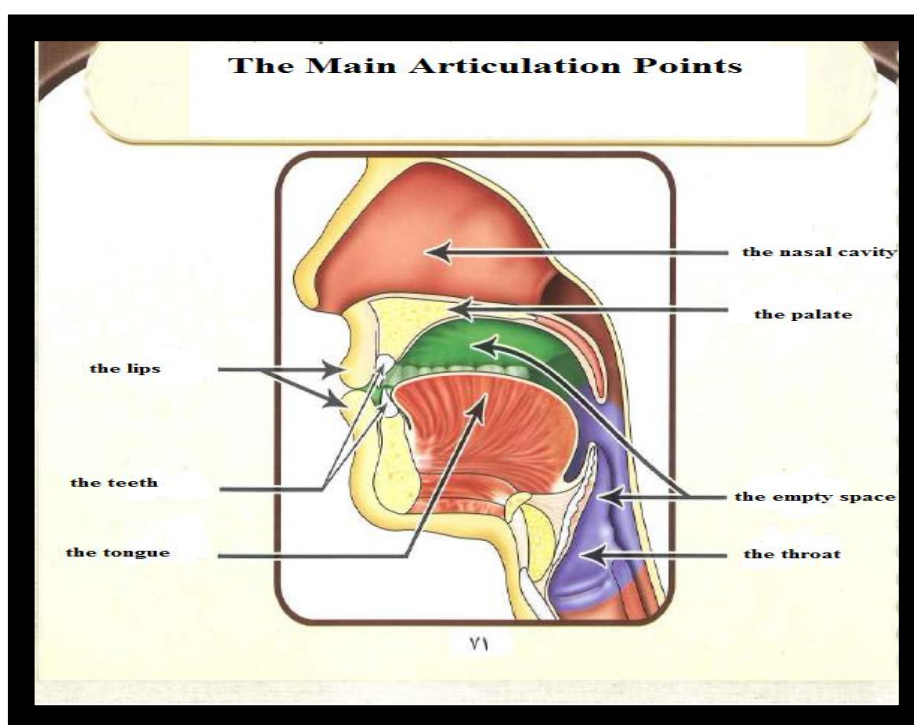


Figure 2.1.The main articulation points

2.1.2 The Empty Space in the Mouth and Throat (Al-Jawf):

After examining all the Arabic sounds very carefully, the scholars of Tadjweed could give precisely the point of articulation of every single sound. The empty space in the mouth and the throat³ is the place where the three lengthened

¹ Sybawayh ,for instance, said that they are sixteen.

² The mouth includes the tongue, the palate, lips, and the teeth

³ Since the air stream goes freely without any obstruction or narrowing. The same description is given to vowels in the modern linguistics.

sounds (mad) are articulated, the three lengthened sound are: the first one is the alif with sukun that is preceded by a sound with a fatha, try to say a word like /qa:la/ (he said), thus the sound between /q/ and /l/ is the lengthened alif. The second lengthened sound is waw sound that is carrying a sukun and is preceded by a sound with a dammah, say a word like /jau:lu/ (he says), notice that the sound between /q/ and /l/ is the lengthened waw¹. The last one is ya sound with a sukun and which is preceded by a sound carrying a kasra, say a word like /qi:l/ (it was said), thus the lengthened ya is in between /q/ and /l/ sound .

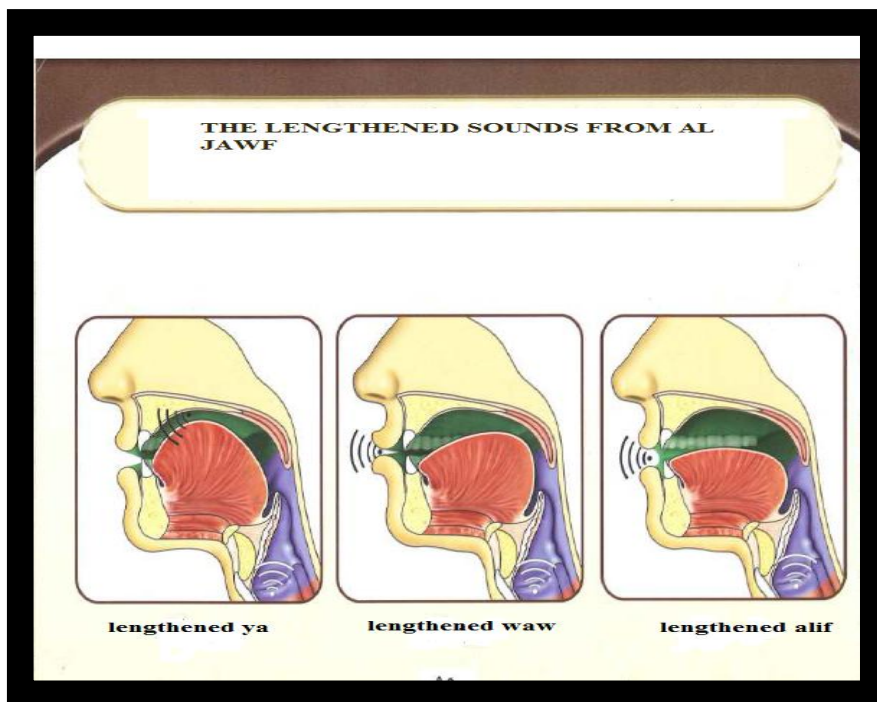


Figure 2.2 places of articulations of the lengthened sounds

2.1.3 The Throat:

The scholars of Tadjweed divided the throat into three parts where six sounds are articulated (see figures 2.3). First part is called the deepest part of the throat, which is far from the mouth and very close to the chest. Thus from that place two sounds can be produced: /ʔ/ as in /ʔab/ (father), and /h/ as in /huwa/ (he). The second part is called the middle of the throat where /ʕ/ as in /ʕam/ (uncle) and /h/ as in /hulw/ (sweet) are articulated. The third part of the throat is given the name the closest part

¹ This sound is lips rounding sound

Chapter II: Arabic Sounds: Points of Articulations and Qualities

of the throat where /ʔ/ and /ħ/ can be found. Try to say words such as /yaniy/ (rich) for the first sound, and /xa:li:/(Empty); for the second sound.

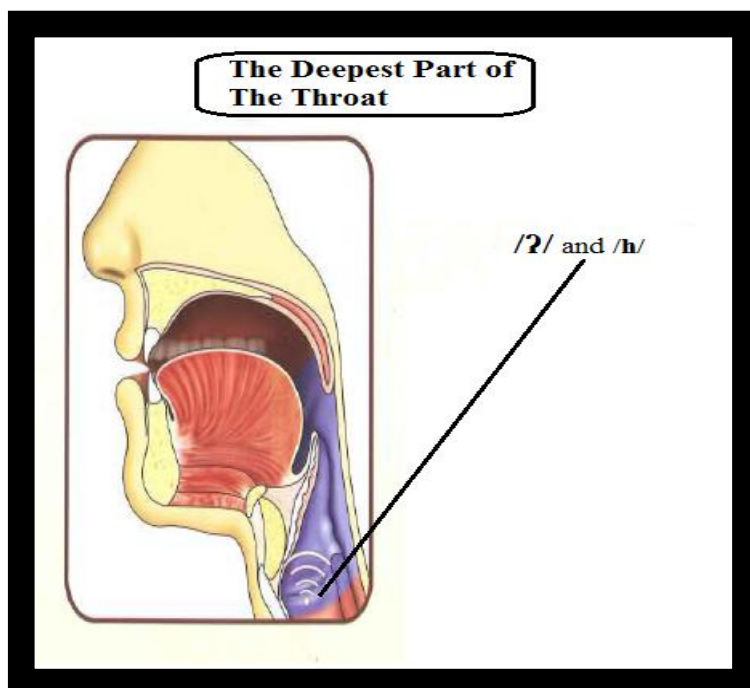


Figure 2.3: places of articulations of /ʔ/ and /ħ/

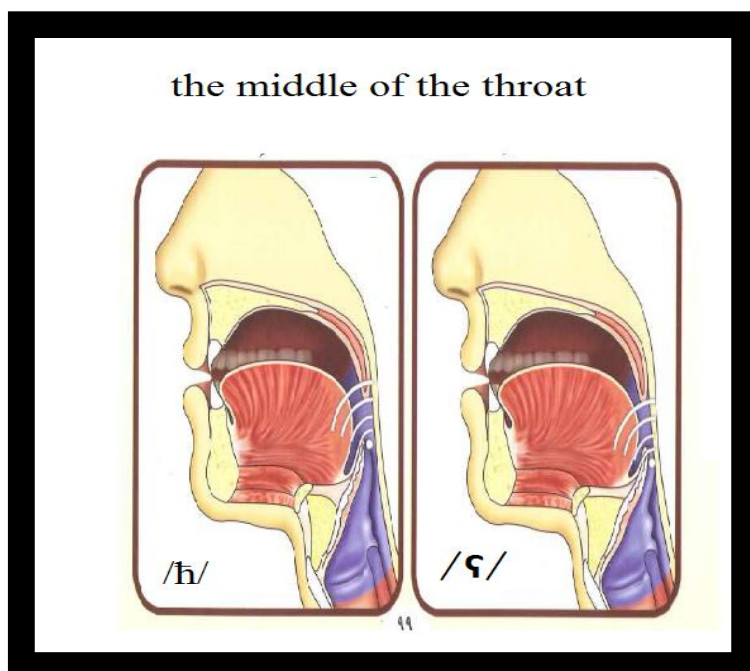


Figure 2.4: places of articulations of /ʕ/ and /ħ/

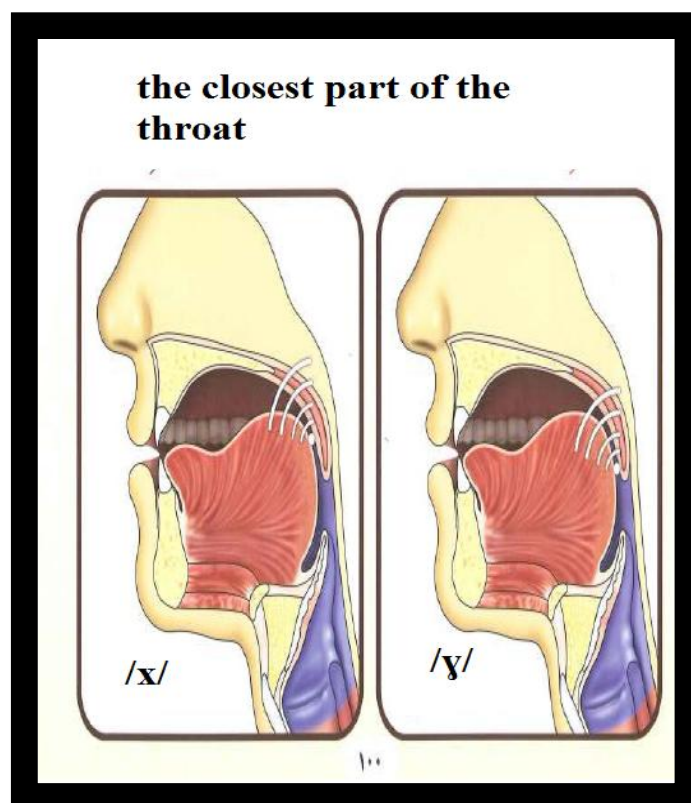


Figure 2.5: places of articulations of / x /and /y/

2.1.4 The Tongue:

The majority of Arabic sounds are articulated from the tongue, and for this reason the Arabic language is called the Arabic tongue as it is mentioned in many verses of the Holy Quran such as in the chapter of the Poets Our Lord said: “In the perspicuous Arabic tongue”(Ash-Shu'araa;195).

The tongue has ten places of articulation for eighteen sounds. Those ten points are distributed over four main areas in the tongue as it is mentioned in the next figure. Thus the four areas of the tongue are: first, the deepest part of the tongue, next, the middle of the tongue, third, the edge (the side) of the tongue, and the last area is the tip of the tongue.

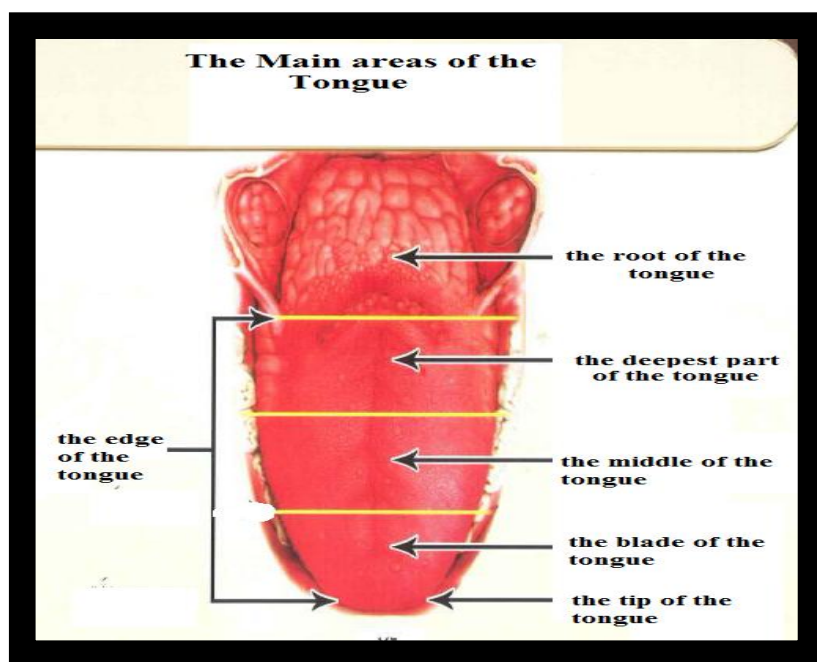


Figure 2.6: Areas of the Tongue

2.1.4.1 The Deepest Part of the Tongue:

From the deepest part of the tongue together with the soft palate, the /q/ is articulated. The back of the tongue is moving towards the soft palate. Closer to the mouth and farther from the throat than the Qaf, the /k/ sound is articulated. Try to say word such as /kajfa/ (how) and examine the position of your tongue while pronouncing the first sound /k/. Aiming to describe the place of articulation of these two sounds, Madiha Mahdi says that the Qaf is articulated from the deepest part of the tongue which moves towards the soft palate, whereas, the Kaf place of articulation is very near to the Qaf place of articulation (2014:106). Examine the next figure to notice the difference. The deepest part of the tongue has enough space for both to have an isolated place for each; however, the deepest part of the throat does not have¹ (Atawee1, 2002:172).

¹ Since the deepest part of the throat has a place for two sounds.

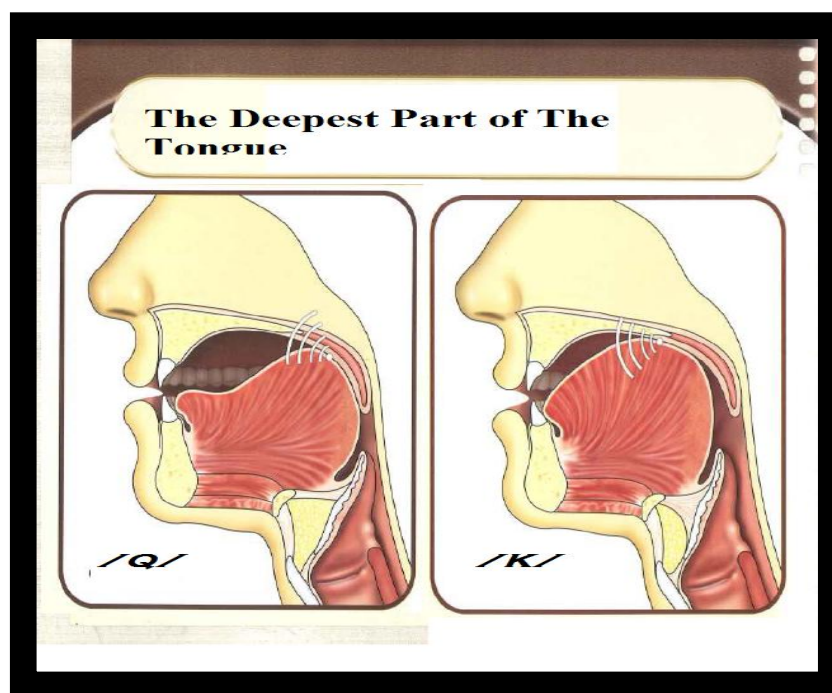


Figure 2.7: /q/ and /k/ place of articulation

2.1.4.2 The Middle of the Tongue:

The middle of the tongue is the place where three sounds are articulated. Those sounds are /dʒ/, /ʃ/, and /j/. The Scholars of Tadjweed examine those three sounds and find out that they are pronounced when the middle of the tongue comes in contact with the hard palate. Say this sound / dʒ/ three times or more and feel the contact between the middle of your tongue and the roof of the mouth, the same thing is true for the two other sounds. However for / dʒ/ the blockage of the passage of the air is highly needed. (See figure 2.8). According to many experts of Tadjweed those three sounds are called / ʃadzrija/ (central sound) because they are articulated from the center of the mouth.

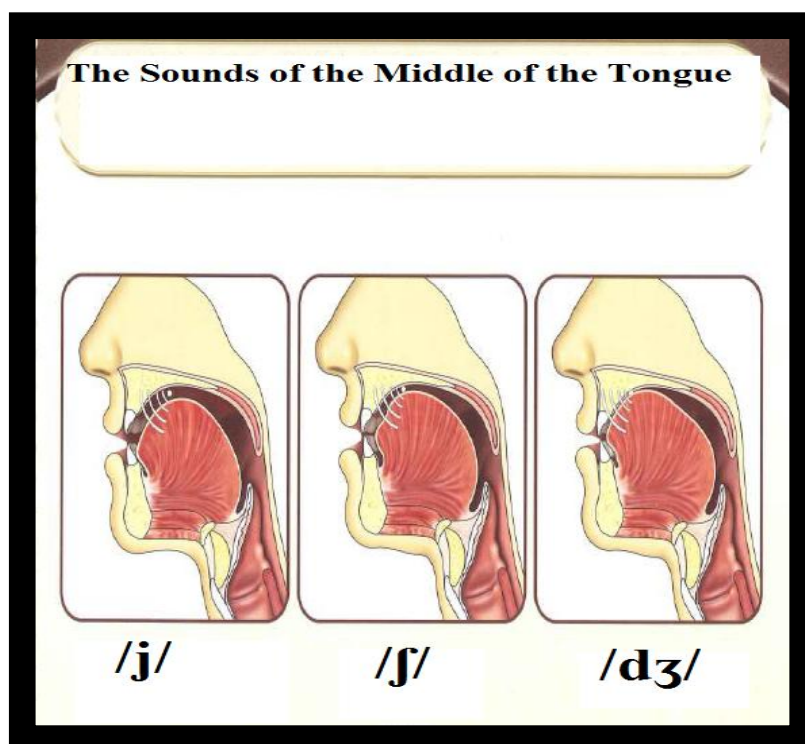


Figure 2.8: places of articulation of / dʒ / , / ʃ /, and /j/

2.1.4.3 The Edge of the Tongue:

The side of the tongue is the place where two sounds are articulated, these sounds are: /d/¹ and /l/. They are not articulated from the same place. To produce /d/, the speaker needs to use the two thirds of the side (or edge) of the tongue .This sound is produced from one side or both sides of the tongue² together with the molars and the gum area next to the molars (see the next figures). On the other hand, /l/ is produced from the remained third of the edge of the tongue till the tip of the tongue together with the gums of the front teeth.

¹ The Arabic language is called the language of *ḍad*.

² The majority of the readers of QURAN use the left side of the tongue to produce this sound.

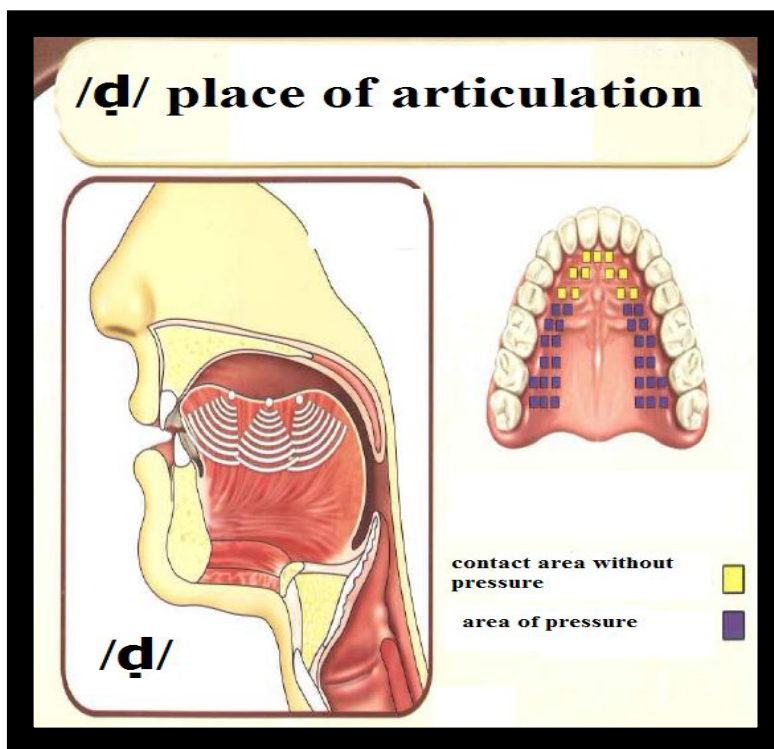


Figure 2.9: place of articulation of /d/

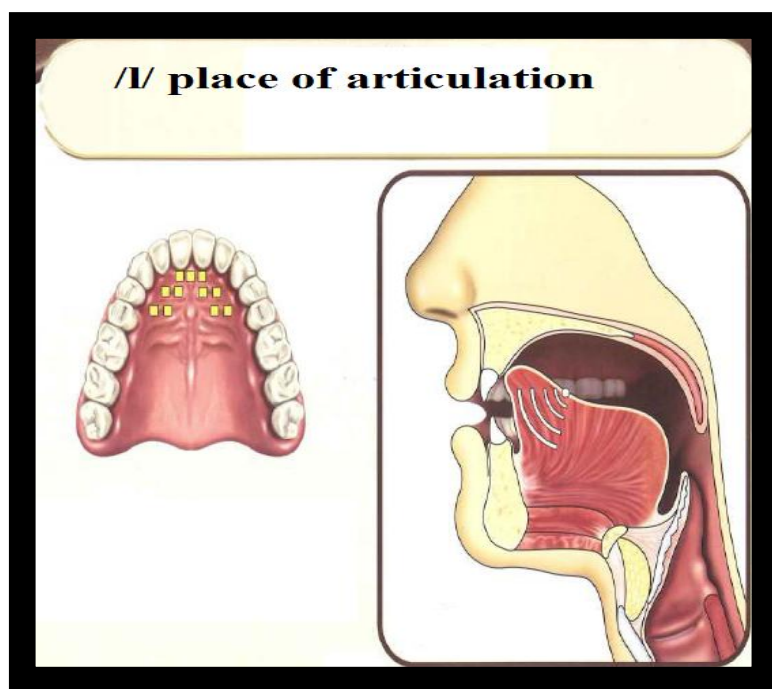


Figure 2.10: place of articulation of /l/

2.1.4.4 The Tip of the Tongue:

The tip of the tongue is the place where eleven sounds are articulated from five points. First /n/¹ sound is articulated from the tip of the tongue and root of the front teeth beneath the place of articulation of /l/. Try to say a word such as /na:r/ (fire), and notice how the tip of the tongue is touching the gums of the upper front teeth. /n/ sound needs nasalization in order to be clear and accurate. See the next figure.

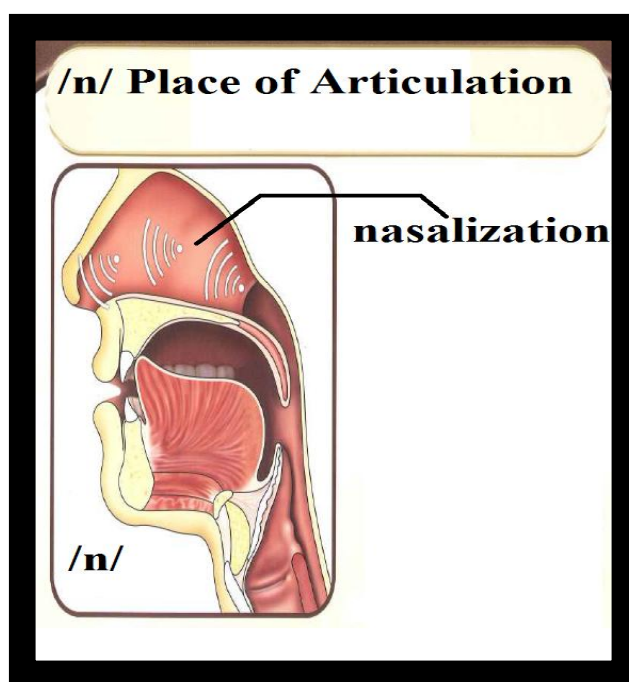


Figure 2.11: place of articulation of /n/

The Second sound from this area is /r/ sound which is emitted from the tip of the tongue together with gum of the upper front teeth as for /n/ sound, however, for /r/ sound the top and the tip of the tongue. /r/ sound needs a small hole between the tongue and the hard palate in order not to be repeated². (See the next figure). Try to say word such as /raml/ (the sand) you can notice that the tip of your tongue is touching the gum of the upper teeth.

¹ This sound has many rules that are going to be discussed in the next chapter

² Repeation is a quality in /r/ sound that must be avoided.

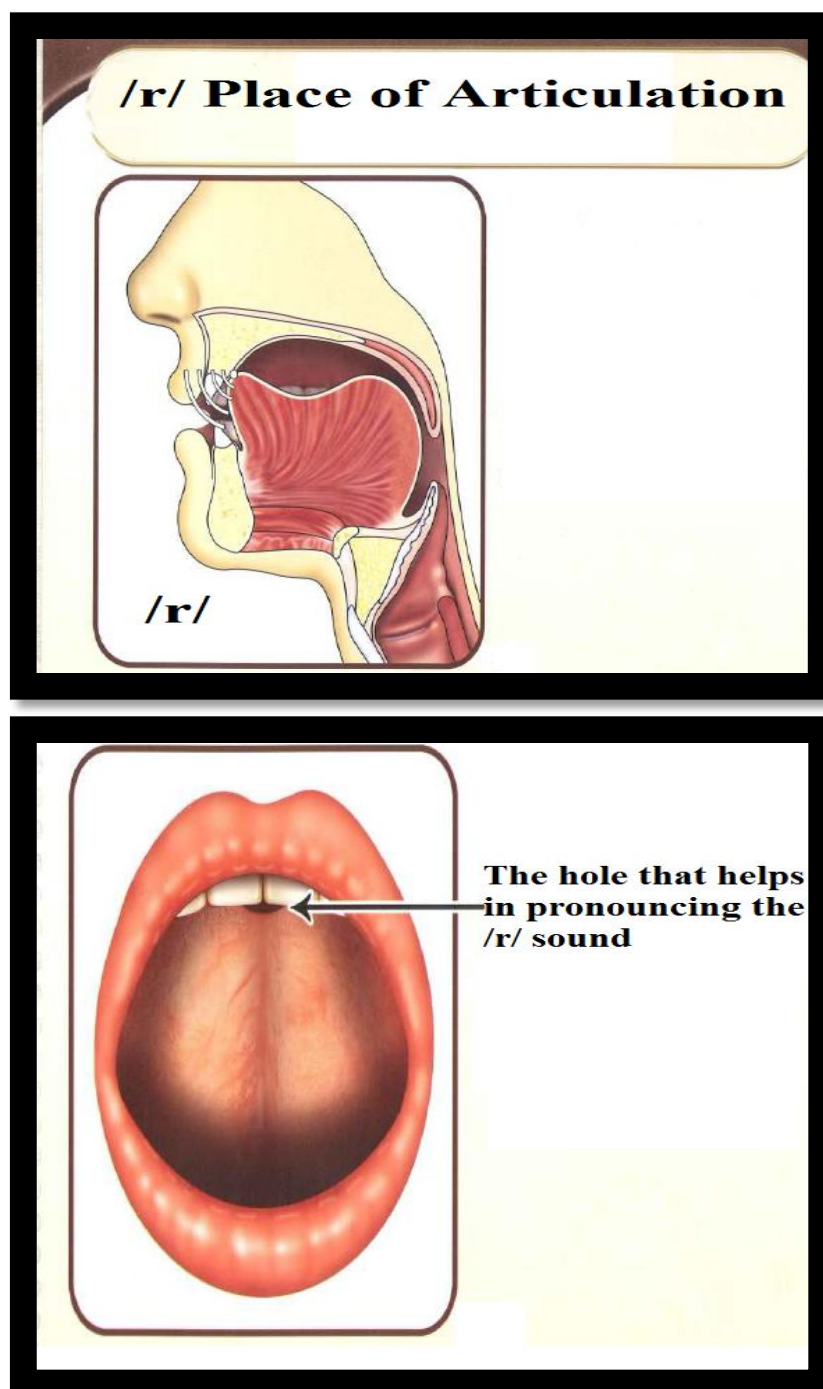


Figure 2.12: place of articulation of /r/

After the /r/ sound, it comes three sounds which are /t/, /d/, and /ṭ/. These sounds are articulated from the head of the tongue and the roots of the upper front teeth. Say words such as /tamr/ (date), /dam/ (blood), / ṭajr/ (a bird), and see how the first sounds of these words are articulated when the blade of the tongue comes together with the roots of the upper teeth.

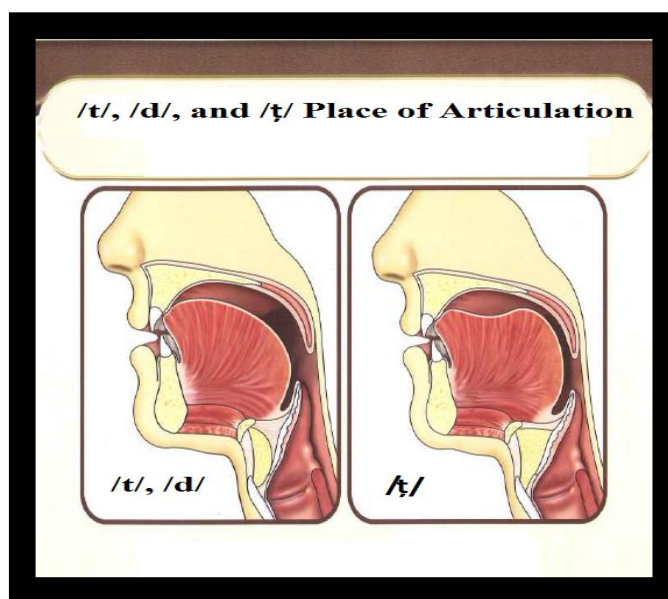


Figure 2.13: place of articulation of /t/, /d/, and /ṭ/

After the places of articulation of /t/, /d/ and /ṭ/ it comes places of articulation of /z/, /s/, and /ṣ/ which are articulated from both the edges of the upper and the lower front teeth closed together with the tip of the tongue coming near them; in other words, the tip of the tongue just misses the edges of the top and lower teeth. Say words such as / za:ra/ (he visited), /sir/ (a secret), / ṣabij/ (a child) and note how they are from the same place. See the next figure for more illustration.

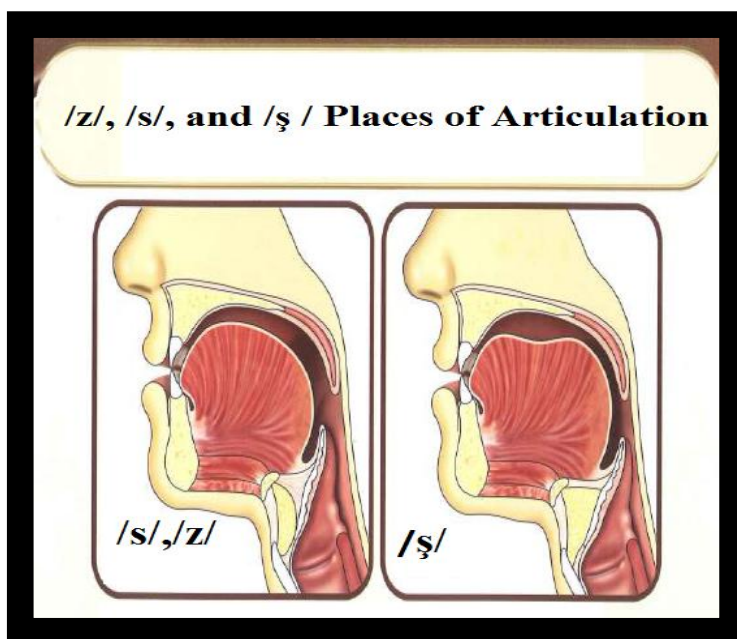


Figure 2.14: place of articulation of /z/, /s/, and /ṣ/

Chapter II: Arabic Sounds: Points of Articulations and Qualities

From the tip of tongue and the bottom edge of the upper front teeth the /ð/,/θ/, and /ð̣/ are produced. (See the next figure). Say words such as /ðakara/ (he remembered), /θarwa/ (fortune), / ðann/ (doubt), and feel how the tip of your tongue is going to touch the edge of the two upper front teeth. As it is mentioned earlier, the tip of the tongue is the place where eleven sounds are articulated. These sounds are /n/, /r/, /t/, /d/, /ṭ/,/z/, /s/, /ṣ /, /ð/,/θ/, and /ð̣/.

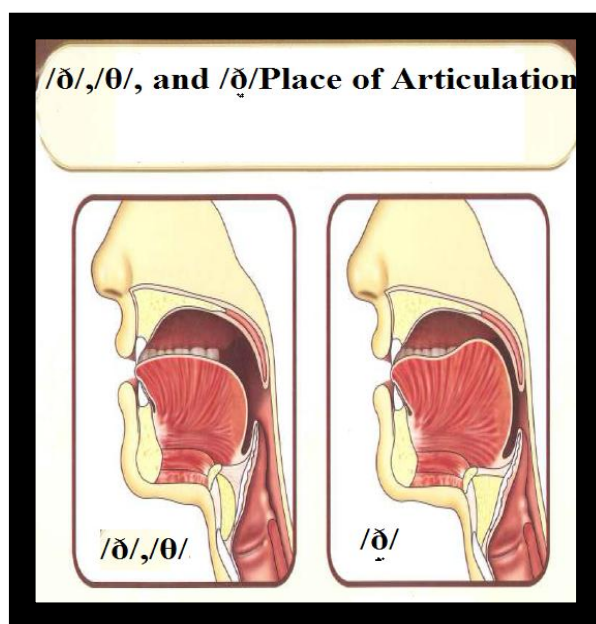


Figure 2.15: place of articulation of /ð/,/θ/, and /ð̣/

2.1.5 The Lips:

/f/ is a sound that is articulated when the upper front two teeth touch the inside of the lower lip; in other words, the teeth touch the wet part of the lower lip. Pronouncing the /f / sound, the speaker will use only one lip; however, he will use both of them with /b/, /m/, /w/. In order to pronounce /w/ the lips are going to form a circle without a complete closure; on the other hand, /m/ and /b/ are articulated with a complete closure. With /b/ sound the speaker uses the wet part of the two lips together; however, with the /m/ sound he uses the dry part of them. Say words such as /fā:za / (he won) , / baṭal/ (a hero), /man/(who),/wa/ (and) and notice the differences between the four first sounds.

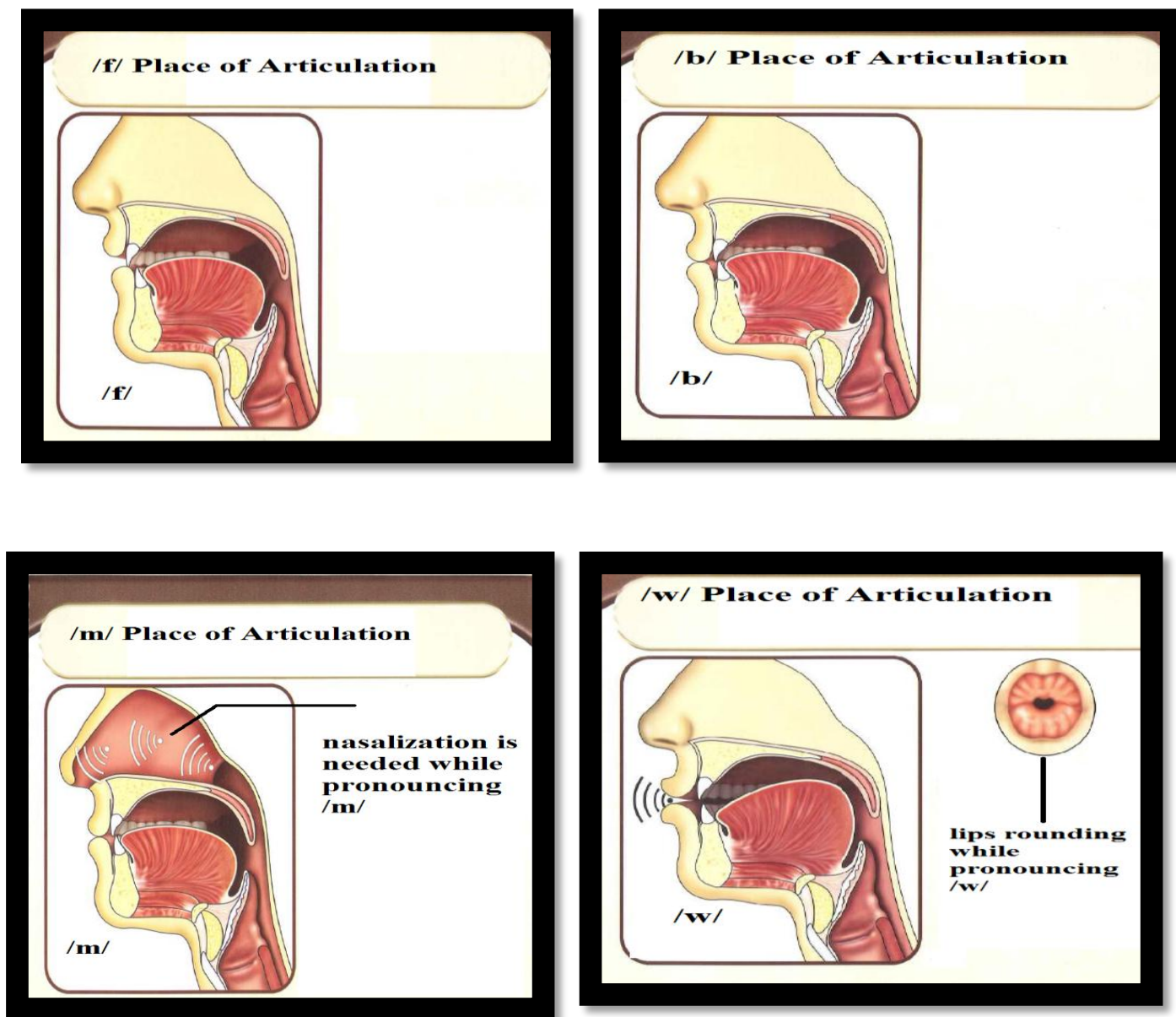


Figure 2.16: places of articulation of /f/, /b/, /w/, and /m/

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NO	SOUNDS	PLACES OF ARTICULATION
1	/a:/ /i:/ /u:/	The empty space.
2	/ʔ/,/h/,	The deepest part of the throat
3	/ʕ/, /ħ/	The middle part of the throat
4	/x/, /χ/	The closest part of the throat
5	/q/	deepest part of the tongue touches the soft palate
6	/k/	Deepest part of the tongue touches the soft palate further from the throat.
7	/dʒ/, /ʃ/,/j/	the middle of the tongue touches the hard palate
8	/d/	the left side of the tongue touches the left upper teeth
9	/n/	the tip of the tongue touches the roots of the two upper front teeth
10	/r/	The tip of tongue touches the hard palate near the roots of the upper two front teeth
11	/l/	the nearest part of the sides of the tongue (nearest to the mouth) and the end of its tip touch the upper teeth of the opposite side
12	/t/,/d/, /t̤/	the tip of the tongue touches the roots of the upper front teeth
13	/z/, /s/, /ʃ/	the edges of the upper and the lower front teeth close together and the blade of the tongue comes near them
14	/ð/ /, /t̤/	the tip of the tongue touch the edges of the two upper front teeth
15	/b/,/m/, /w/	Between the two lips
16	/f/	The upper teeth touches the lower lip
17	Ghunnah	The nasal cavity

Table 2.1: Arabic Sounds and Their Places of Articulation

2.2 Qualities of Sounds:

2.2.1 The Definition of Qualities of Sounds:

/ṣifa:t / refers to Qualities of sounds ,and it is the way a sound is articulated that differentiates it from the others. The purpose of sounds' qualities is to distinguish sounds that share the same place of articulation, and to pronounce sounds correctly , for instance, the sound /q/ and /k/ share the same places of articulation, this may lead to a confusion in meaning for example : /kalb/ (a dog) , and /qalb/ (a heart) . These qualities should be learned for more specification of Arabic sounds, and to clarify the confusion already mentioned. Many scholars such as: ALhosari (1999:78), and others declare that:

“The qualities of sounds are what differentiate sounds from others that share the same place of articulations. If the reader of the Quran does not apply all the qualities of a given sound, it will sound either like a totally different sound, or it will sound incorrect at the very least. The accurate application of the qualities of the sounds makes the sounds clearer...It is clear that the study of the characteristics of the sounds and their application is a very important part of Tadjweed. Indeed, the application of the qualities of sounds is what differentiates a good reciter from an average one.”

According to the scholars of Tadjweed, Arabic has two types of qualities those with opposites, and those without opposites

2.2.2 The Permanent Qualities with Opposites:

This bunch will include eleven qualities; five qualities in the opposition of another five, however, at one stage we will find a quality which has an in-between quality. By permanent, It is meant that the quality is permanent either the sound is produced in an isolated manner, or in connected speech.

2.2.2.1 Whispering versus Apparentness (Hams /hams/Versus Jahr /d3ahr/):

Hams, which literally means whispering¹, is the continuation of breath while pronouncing the sound due to a weakness in its place of articulation, in other words, hams is the fact that a sound is articulated by a feeble obstruction of the air stream at its point of articulation, as a result breath spreads freely. According to scholars of Tadjweed, sounds that have this quality are: /f/, /ħ/, /θ/, /h/, /ʃ/, /x/, /ʂ/, /s/, /k/, /t/. On the other hand, jahr is the opposite of hams which literally means to be apparent opposite of whispering, and technically, it means the discontinuation of breath when pronouncing a sound; the rest of Arabic sounds have the quality of jahr, which are /ʔ/, /h/, /ʕ/, /ʁ/, /q/, /dʒ/, /j/, /ḍ/, /n/, /r/, /l/, /d/, /ṭ/, /z/, /ð/ /ð/, /b/, /m/ and /w/. The next figure clarifies more:

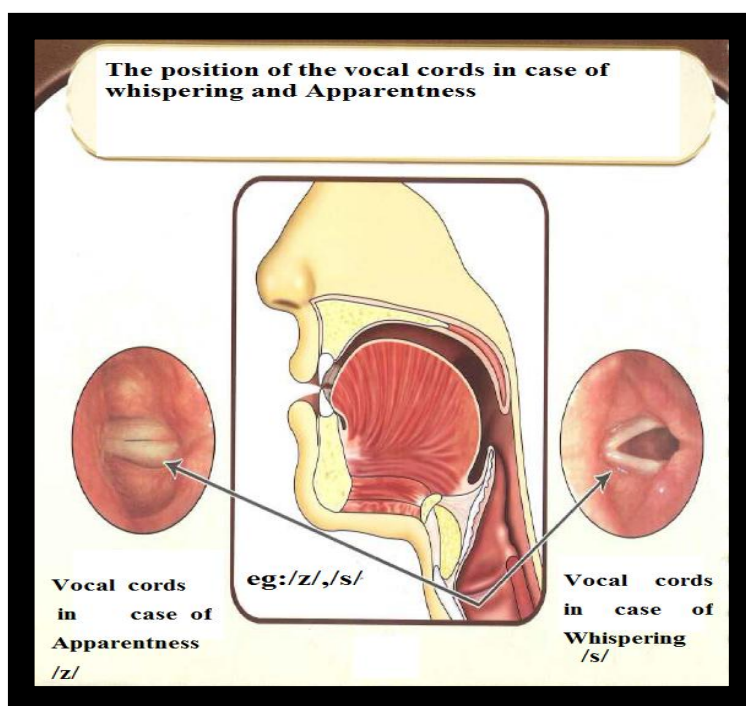


Figure 2.17: The Position of Vocal Cords In Case of Whispering and Apparentness

¹ It is called invoicing (voiceless sounds) in the present phonetics.

Describing what happens while producing a sound characterized by whether Whispering or Apparentness, Mustapha Akrouf states:

“While producing whispering sounds, a huge amount of air comes out the mouth from the lungs, what makes the passage of the air stream full of air and causes a distance between the vocal cords; therefore they won't vibrate. However, the opposite happens for the Apparent sounds ”

(2013 :44)

2.2.2.2 Strength versus Softness (Shiddah Versus Rikhawa):

This section contains Shiddah in opposition to Rikhawa , and tawasut which is an in-between quality .Shiddah, which literally means strength, is a quality that can be found, according to the scholars of T adjweed of course, in the following sounds:/ʔ/, /dʒ/, /d/, /q/, /t/, /b/, /k/, and/t/. Shiddah is a quality that can be explained as the discontinuation of sound while pronouncing it. Rikhawa, which literally means softness, is the opposite of Shiddah, this can lead to say that rikhawa is the continuation of sound while pronouncing it; the remaining sounds have the quality of rikhawa , such as /f/, /h/, /x/. For more clarification of both, an example can help, say a long /ffffff/, then try to do the same for /q/, or /b/, you can easily recognize that you cannot. In-between Shiddah and Rikhawa there is another quality which is Tawasut /tawasut/. This latter means moderation from a literal point of view, and it, technically, means between strength and softness i.e. the sound, which has the quality of tawasut, is partially continued and partially discontinued in its production. The quality of Tawasut is found in the following sounds /l/, /n/, /ʕ/, /m/,and /r/.

Please note that with Strength the running of the sound is imprisoned, but with Apparentness the running of the breath is imprisoned. Thus apparentness describes breath however strength describes sound.

In his book “Tadjweed wa Aswat”, Mohamed Naja (2008:75), confirms the present phonetic study gives the term plosives to the sounds that are characterized by strength

2.2.2.3 Rising Versus Lowering (Istiʿlaʿ Versus Istifal):

Istiʿlaʿ (rising) is the elevation of the back of the tongue towards the roof of the mouth while pronouncing a sound. This quality is found in the following seven sounds /x/ , /ʂ/ ,/d̪/ ,/ɣ/ , /t̪/ , /q/ , /ð/. The opposite of Istiʿlaʿ is Istifal (lowering). Istifal is the depressing of the back of the tongue away from the roof of the mouth while pronouncing a sound. The remaining sounds have the quality of Istifal, that are /ʔ/,/h/, /ʕ/,/ħ/,/k/ /dʒ/,/ʃ/, /j/,/n/,/r/,/l/,/t/,/d/, /z/, /s/, /ð/,/θ/, /b/,/m/, /w/ and /f/. Comparing two sounds can illustrate more. Try to pronounce /q/, then compare it to /l/, you can notice the position of the back of the tongue for each sound. The difference between the two pronunciations leads you to know the difference between Istiʿlaʿ and Istifal.

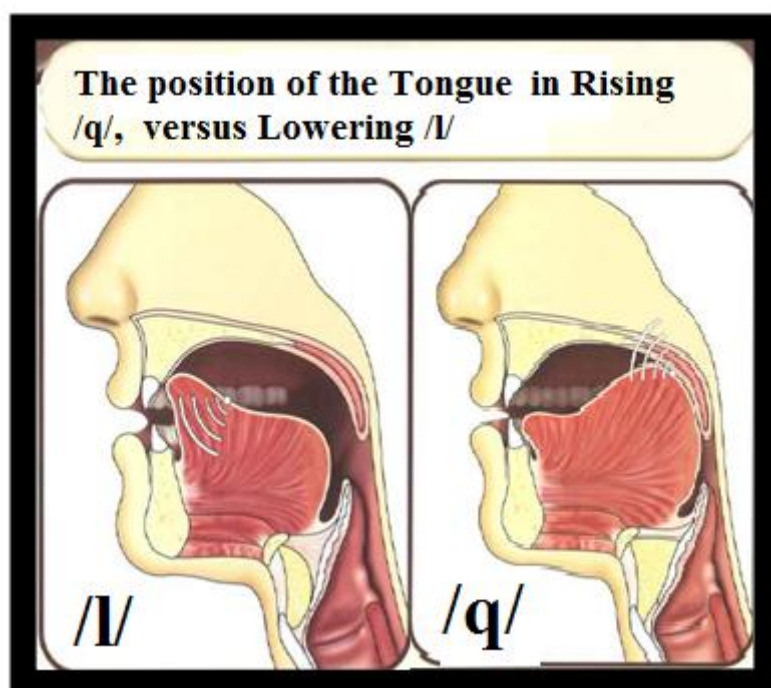


Figure 2.18: the position of the tongue in rising versus lowering

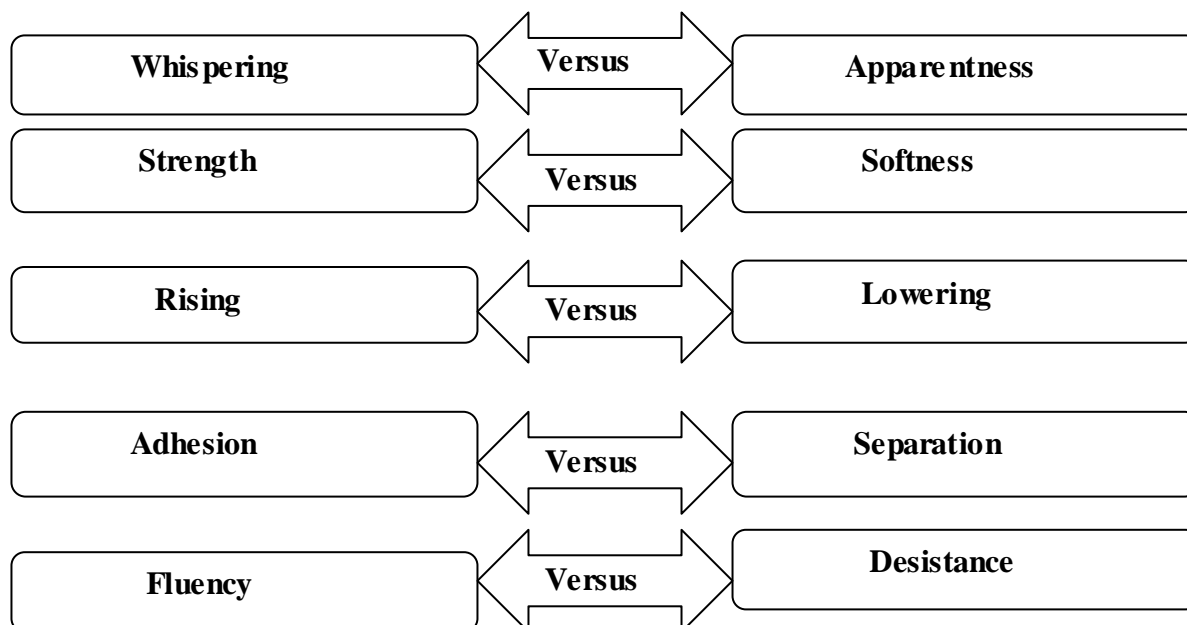
2.2.2.4 Adhesion versus Separation (Iṭbaq Versus Infitaḥ):

Iṭbaq (adhesion) is the adhesion of the tongue to the roof of the mouth while pronouncing a sound. The following sounds have this quality: /ṣ/ , /ḍ/, /ṭ/, and /ḏ/. You can notice that with all these four sounds the tongue is going to be velarized , however, it is not the same quality as Istiṣḥāḥ, because with Istiṣḥāḥ the stress is on the back of the tongue not the whole tongue as in Iṭbaq .Furthermore, you can also notice that the sounds of Iṭbaq are on the list of Istiṣḥāḥ . i.e. having both qualities. Infitaḥ (separation) means keeping the tongue separated from the roof of the tongue while pronouncing a sound. The remaining sounds have the quality of Infitaḥ, that are /ʔ/,/h/,/ḥ/,/ḥ/ x/, /y/,/q/,/k/ /dʒ/,/ʃ/, /j/ /n/,/r/,/l/,/t/,/d/, /z/, /s/, / ḏ/,/θ/, /b/,/m/, /w/ and /f/. Try to compare /ṭ/ and /q/, and see the position of your tongue.

2.2.2.5 Fluency Versus Desistance (Ithlaq Versus Iṣmat) :

Ithlaq (purity in speech or the edge) is to pronounce a sound in a smooth and easy manner; that sound must be articulated from the tongue or the lips, the sounds that have this quality are /f/, /r/,/m/, /n/, /l/, /b/; You can easily notice that all of them are either from the lips or the tongue. On the other hand, Iṣmat is the opposite of Ithlaq, it means desistance from a literal point of view, and technically, it means to pronounce a sound in a heavy manner and a non smooth way, this non smooth manner of pronunciation is due to being articulated far from the edge of the tongue or the lips; the remaining sounds have the quality of iṣmat that are /ʔ/,/h/, /ḥ/,/ḥ/ x/, /y/,/q/,/k/, /dʒ/,/ʃ/, /j//ḍ/,/t/,/d/, /ṭ//z/, /s/, /ṣ/,/ḏ/,/θ/, /ḏ/ and /w/

The Permanent Qualities with Opposites



2.2.3 The Permanent Qualities without Opposites:

This bunch of qualities will include eight qualities which are permanent such as Qalqalah, Attafashi , and others . By permanent, I mean that the quality is permanent either the sound is produced in an isolated manner, or in a connected speech.

2.2.3.1 Echoing (Qalqalah):

Qalqalah (echoing) is a permanent quality that creates an echoing while pronouncing a sound that carries a Sukoon (no vowel).i.e. either the sound carries no vowel at all, or it is pronounced without its vowel because we stop or pause during speech.The following sounds have the quality of qalqalah: /q/, /t/, /b/, /dʒ/and /d/.

There are three degrees of Qalqalah: First degree, light Qalqalah, it occurs when the sound does not come at a stopping place. In the transcription, the sounds that have a Qalqalah are underlined, for instance, / ?iqra? bismi rabika llaḏi: xalaq/

Chapter II: Arabic Sounds: Points of Articulations and Qualities

(Recite in the name of your Lord who created) (*alḥalaq: verse 1*). Second degree, Medium Qalqalah, it occurs when the sound comes at a stopping place such as: /ʔiqraʔ bismi rabika llaḏi: xalaq/ (Recite in the name of your Lord who created) (*alḥalaq: verse 1*). The third degree of Qalqalah is the heavy Qalqalah, it occurs when a geminated sound comes at a stopping place such as: /al ḥaqq/ (the truth).

Degrees of Qalqalah	Examples
1. Light Qalqalah	/ʔiqraʔ bismi rabika llaḏi: xalaq/ (Recite in the name of your Lord who created) (<i>alḥalaq: verse 1</i>).
2. Medium Qalqalah	/ʔiqraʔ bismi rabika llaḏi: xalaq/ (Recite in the name of your Lord who created) (<i>alḥalaq: verse 1</i>).
3. Heavy Qalqalah	/al ḥaqq/ (the truth).

Table 2.2 : Degrees of Qalqalah.

2.2.3.2 Whistling (ṣafir):

ṣafir (whistling) is a quality that is found in three sounds /z/ , /s/ , /ṣ/ , it is a natural occurrence of whistle while pronouncing a sound , that whistle is similar to that of a bird or a bee so it can be described either as a buzzing with a continuous /zzz/, or whistling with a continuous /sss/ and a continuous /ṣṣṣ/. ṣafir is very clear when one of these sounds carries no vowel such as /ramz/ (a symbol)

2.2.3.3 Softness (Leen):

Leen (softness) is a quality of sounds that seeks an easy pronunciation , this quality is found in two sounds /w/ and /j/when they carry Sukoon .i.e. no vowel and a Fatha i.e. /a/ before ;Such as /lawm/ (blame) , or /ṣajd/ (hunting). In order to clarify this quality, Mohamed Isam Alqadat said: “softness is articulating the sound easily without any difficulty for the tongue” (1998:50)

2.2.3.4 Deviation (ʔinhiraf):

ʔinhiraf (deviation) is a slight deviation of the tongue toward the place of articulation of /r/ while pronouncing /l/, and toward /l/ while pronouncing /r/. The quality of ʔinhiraf is found in two sounds which are /l/ and /r/.

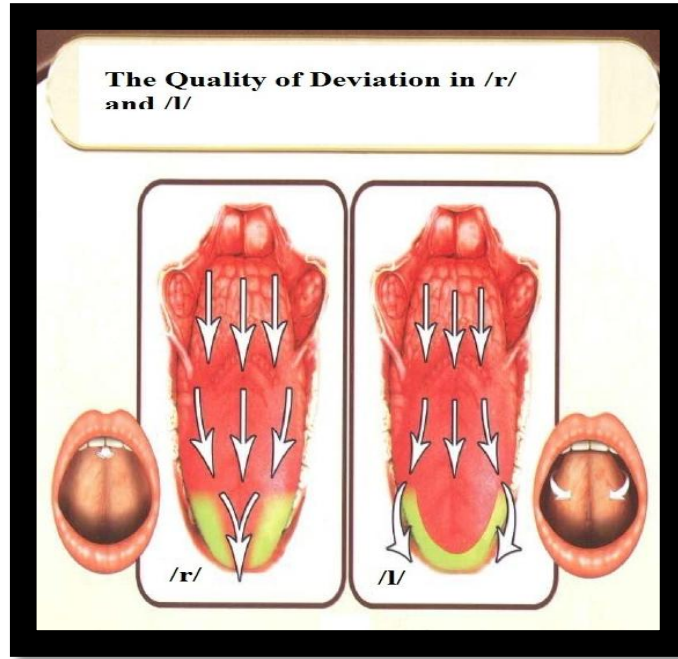


Figure 2.19: Deviation in /r/ and /l/

2.2.3.5 Repetition (Attakreer):

Attakreer (repetition) is a quality that has been explained as the trilling of the tip of the tongue while pronouncing a sound that causes it to be pronounced more than once, that quality is found only in one sound which is /r/. Care must be taken to avoid exaggerating in the trilling; otherwise, instead of one /r/ there may be double /rr/ or more than two if the /r/ is geminated. For instance, instead of /arradʒul/ (the man), it may be /arrrradʒul/. Attakreer is a quality in /r/ that must be avoided.

In his book “muʔjam almustalahat fi ʕilm Tadjweed wa qiraat”, Ibrahim Dawsari considers the quality of repetition as a quality of weakness in /r/, moreover, it is clearer if the /r/ is geminated or doesn't carry any vowel. (2004:60)

2.2.3.6 Spread Around (Attafashy):

Attafashy (to spread around) is a quality that is found only in /f/, it is to pronounce /f/ with the filling of the mouth with air, that filling caused the sound to be spread greatly over the mouth. If you say a continuous /fff/, you will notice the spread of the air over the mouth.

2.2.3.7 Prolongation (Istiṭaalah)

Istiṭaalah (prolongation) is the prolongation of the sound throughout its place of articulation from the beginning till the end, in other words, the sound is produced in a slow and elongated manner and it remains as such from the beginning till the end of the place of articulation. That quality is found only in /d/.

2.2.3.8 Nasalization (Ghunnah):

As it was said before, Ghunnah is a quality that is found in /m/ and /n/, ghunnah comes from the nasal cavity, furthermore, the pronunciation of the /m/ or /n/ will not be correct without this quality, you can see the second chapter for more illustration. The next figure illustrates the use of the nasal cavity while producing /n/ or /m/. This use of the nasal cavity causes the quality of nasalization.

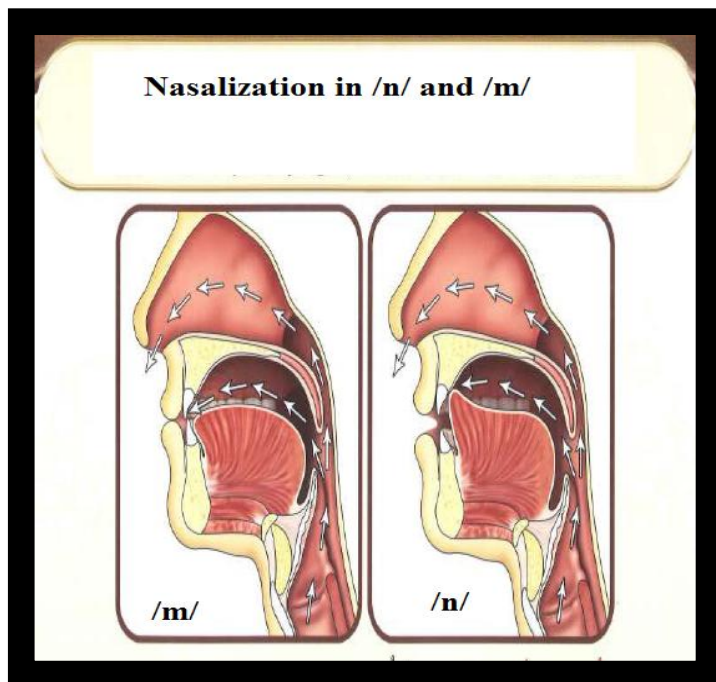


Figure 2.20: Nasalization in /n/and /m/

2.2.4 Tables of Qualities:

The following two tables summarize all the qualities of Arabic sounds using (+) for the presence of the quality, and (-) for the absence of the quality. Using these two tables helps to find easily the qualities of any Arabic sound. In the table 2.3. each quality is followed by its opposite in the next square. The two tables have /ʔ/ as the first sound and /f/ as the last sound, as the scholars of Tadjweed did in their arrangement of sounds, from the throat to the lips.

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	Hams	Jahr	Shiddah	Tawasut	Rikhawa	Istiqlal	Istifal	Iṭbaq	Infitah	Ithlaq	Işmat
/ʔ/	-	+	+	-	-	-	+	-	+	-	+
/h/	+	-	-	-	+	-	+	-	+	-	+
/ħ/	-	+	-	+	-	-	+	-	+	-	+
/ḥ/	+	-	-	-	+	-	+	-	+	-	+
/y/	-	+	-	-	+	+	-	-	+	-	+
/x/	+	-	-	-	+	+	-	-	+	-	+
/q/	-	+	+	-	-	+	-	-	+	-	+
/k/	+	-	+	-	-	-	+	-	+	-	+
/dʒ/	-	+	+	-	-	-	+	-	+	-	+
/ʃ/	+	-	-	-	+	-	+	-	+	-	+
/j/	-	+	-	-	+	-	+	-	+	-	+
/ḍ/	-	+	-	-	+	+	-	+	-	-	+
/n/	-	+	-	+	-	-	+	-	+	+	-
/r/	-	+	-	+	-	-	+	-	+	+	-
/l/	-	+	-	+	-	-	+	-	+	+	-
/t/	+	-	+	-	-	-	+	-	+	-	+
/d/	-	+	+	-	-	-	+	-	+	-	+
/ṭ/	-	+	+	-	-	+	-	+	-	-	+
/z/	-	+	-	-	+	-	+	-	+	-	+
/s/	+	-	-	-	+	-	+	-	+	-	+
/ş/	+	-	-	-	+	+	-	+	-	-	+
/ð/	-	+	-	-	+	-	+	-	+	-	+
/θ/	+	-	-	-	+	-	+	-	+	-	+
/ḡ/	-	+	-	-	+	+	-	+	-	-	+
/b/	-	+	+	-	-	-	+	-	+	+	-
/m/	-	+	-	+	-	-	+	-	+	+	-
/w/	-	+	-	-	+	-	+	-	+	-	+
/f/	+	-	-	-	+	-	+	-	+	+	-

Table 2.3. The Permanent Qualities with Opposites

Chapter II: Arabic Sounds: Points of Articulations and Qualities

	Qalqalah	şafir	Leen	?Inhiraf	Attakreer	Attafashy	Istiţaalah	Ghunnah
/p/	-	-	-	-	-	-	-	-
/h/	-	-	-	-	-	-	-	-
/ç/	-	-	-	-	-	-	-	-
/ħ/	-	-	-	-	-	-	-	-
/ʁ/	-	-	-	-	-	-	-	-
/x/	-	-	-	-	-	-	-	-
/q/	+	-	-	-	-	-	-	-
/k/	-	-	-	-	-	-	-	-
/dʒ/	+	-	-	-	-	-	-	-
/ʃ/	-	-	-	-	-	+	-	-
/j/	-	-	+	-	-	-	-	-
/ḍ/	-	-	-	-	-	-	+	-
/n/	-	-	-	-	-	-	-	+
/r/	-	-	-	+	+	-	-	-
/l/	-	-	-	+	-	-	-	-
/t/	-	-	-	-	-	-	-	-
/d/	+	-	-	-	-	-	-	-
/ṭ/	+	-	-	-	-	-	-	-
/z/	-	+	-	-	-	-	-	-
/s/	-	+	-	-	-	-	-	-
/ş/	-	+	-	-	-	-	-	-
/ð/	-	-	-	-	-	-	-	-
/θ/	-	-	-	-	-	-	-	-
/ʔ/	-	-	-	-	-	-	-	-
/b/	+	-	-	-	-	-	-	-
/m/	-	-	-	-	-	-	-	+
/w/	-	-	+	-	-	-	-	-
/f/	-	-	-	-	-	-	-	-

Table 2.4.ThePermanent Qualities without Opposites

Chapter III:
Rules of Sounds in
Connected Verses and
Lengthening

Dealing with isolated sounds is not enough to investigate how sounds behave; scholars of Tadjweed did not neglect this fact, so they examined how sounds influence each others because of neighboring. This third chapter is devoted to clarify the rules that they set for the Arabic sounds while reciting Quran, i.e. how sounds influence each others in Quranic verses.

3.1 Rules of the Non-syllabic /n/ and Tanween:

3.1.1 Definition of Non-syllabic /n/ and Tanween:

Non syllabic /n/ is /n/ sound that is free from any vowel (unvoweled). It remains unchanged in its written form and as well as in pronunciation when continuing to read after it and when stopping on it. Non syllabic /n/ occurs in nouns, and verbs, in the middle of words as well at the end of words.

Tanween is a term used to describe an extra /n/ which is found at the end of nouns, in addition, Tanween is found only in pronunciation not in the written form. i.e Tanween is pronounced not written, and abandoned in pronunciation while stopping. Some examples may clarify more:

- /manjaʕmal/ (whoever does); the underlined sound is non-syllabic sound.
- /kita:bn/ (a book); the underlined sound is Tanween which is pronounced not written.

When there is a Non-syllabic /n/ or Tanween, knowing the next sound is needed because it is going to determine how the /n/ is going to be pronounced. There are four rules of Tadjweed applied to the Non-syllabic /n/ and Tanween.

3.1.2 Clarity of the Non-Syllabic /n/ and Tanween:

As it is stated before, the Non-syllabic /n/ and Tanween have four rules which are depending on the sound that follows them. The first rule is the clarity of the Non-syllabic /n/ and Tanween. The word clarity is defined linguistically as to make something clear or obvious, whereas, from the technical point of view is to pronounce the Non-syllabic /n/ and Tanween clearly.

Chapter III: Rules of Sounds in Connected Verses and Lengthening

There are six sounds that cause the Non-syllabic /n/ and Tanween to be pronounced clearly when they follow them. These sounds are the “throat” sounds, or the six sounds which are articulated from the throat , /ʔ/,/h/,/ʕ/, /ħ/,/ɣ/,and / x /. Some examples may give an accurate description:

- /min ʔaji fajʔin xalaqah/ (from what substance did he create him?)(Abasa :verse 18) . in the previous example to cases of clarity of Non-syllabic /n/ and Tanween the first two underlined sounds /n/ is pronounced clearly because it is followed by /ʔ/, the same case for Tanween in the second two underlined sounds because Tanween is followed by /x/ sound.

To clarify this fact, Al-Jamzuri said in his famous poem “Tohfah al atfal”:

*The non syllabic /n/ and the Tanween have four rules,
So take my clarification.
The first is clarity, before the sounds of the throat
which are six, that are arranged in order.
So be acquainted*

(Al-Jamzuri: verses 6-7)

To sum up, whenever a reciter of Quran reads any verse from Quran, he has to pronounce the Non-syllabic /n/ and Tanween clearly if they are followed by one of the throat sounds .i.e , /ʔ/,/h/,/ʕ/, /ħ/,/ɣ/,and / x/.

3.1.3 Merging of Non-syllabic /n/ and Tanween:

The second rule of the Non-syllabic /n/ and Tanween is merging which linguistically means inserting. For the scholars of Tadjweed, merging¹ is the meeting of two sounds that insert into one geminated sound. Merging happens when a word ends with Non-syllabic /n/ or Tanween and the second word begins with one of the

¹ It is defined by many phoneticians as Shane (1973), Ladefoged (1975), Roach (1987), Langacker (1973) and many others as a phonological process where there is a change of one sound into another because of the neighboring sounds

following sounds /j/, /r/, /m/, /l/, /w/, /n/. Merging can be divided into two kinds complete merging (without nasalization) and incomplete merging (with nasalization).

3.1.3.1 Merging with Nasalization:

This kind of merging occurs when a word from the Quran ends with Non-syllabic /n/ or Tanween and the second starts with one of the following sounds /j/, /m/, /w/, /n/. So whenever these conditions are applied the reader of Quran must insert the non -syllabic /n/ and Tanween into the next sound, moreover; he has to produce nasalization. The following examples illustrate more:

- /man/ /jaʕmal/ (whoever does) these two words are going to be pronounced this way /majjaʕmal/.
- /fi: ʕamadin mumadada/ (with pillars), these two words are going to be pronounced this way /fi: ʕamadimumadada/.

This kind of merging is called incomplete because Nasalization which is quality of /n/ still exists; i.e. the reader must use the nasal cavity to produce nasalization while merging the Non-syllabic /n/ or Tanween into the next sound from the list (/j/, /m/, /w/, /n/). There is an exception for this kind of merging. If it exists in one word, the reader mustn't insert the two sounds. As in the word /dunja:/ (Life).

3.1.3.2 Merging without Nasalization:

This kind of merging occurs when a word from the Quran ends with Non-syllabic /n/ or Tanween and the second starts with one of the two following sounds /r/ or /l/. So whenever these conditions are applied the reader of Quran must insert the non -syllabic /n/ and Tanween into the next sound without nasalization. The following examples illustrate more:

- /man ra:m/ (who wants) these two word are going to be pronounced this way /marra:m/ without nasalization while producing /r/ sound.

Al-jamzuri illustrates this merging saying:

*And the second (rule) is merging,
However, merging is divided into two groups;
a group in which the nasalization occurs,
except when it occurs in a single word, like 'dunya'
And the second group is merging without nasalization,
in the case of laam and raa*

(Al-Jamzuri: verses9-10-11-12)

3.1.4 Changing of Non-syllabic /n/ and Tanween:

The third rule of Non-syllabic /n/ and Tanween is changing which is changing of the Non-syllabic /n/ or Tanween into /m/ sound, when they are followed by /b/ sound, this changing is with a lengthened nasalization. In The recent copies of the Holy Quran, you may find a small mim that clarifies the Changing of the Non-syllabic /n/ or Tanween. It is important to know that this rule is applied whether it is found in one word or in two different words. The following examples illustrate more:

- /ʔanmbiʔu:ni:/ (tell me) this word is going to be pronounced this way /ʔanmbiʔu:ni:/. So you notice how the /n/ sound is changed to be /m/. the same thing is found if Tanween occurs and it is followed by a /b/ sound

3.1.5 Hiding (Concealment) of Non-syllabic /n/ and Tanween:

The fourth rule of Non-syllabic /n/ and Tanween is the Hiding or the concealment of Non-syllabic /n/ and Tanween which is defined by the scholars of Tadjweed as the hiding of the Non-syllabic /n/ and Tanween somehow between clarity and merging. This concealment must be associated with nasalization. This fact occurs when the Non-syllabic /n/ or Tanween is followed by one of the following fifteen sounds: /t/, /k/, /f/, /s/, /q/, /ʃ/, /ð/, /t̤/, /d/, /z/, /d̤/, /d̤ʒ/, /ʃ/, /ð/, and /θ/. These sounds are the rest of Arabic sounds when taking out the sounds of clarity, merging, and changing. See the following examples:

Chapter III: Rules of Sounds in Connected Verses and Lengthening

- /ʔanfosahom/ (their souls) in this example, the /n/ sound is pronounced with concealment .i.e. between merging and clarity (the underlined sounds).
- /ridʒa:lunsadaqu:/ (Truthful men) in this example the Tanween is pronounced with concealment. (The underlined sounds).

The Rule	Sounds that follow Non-syllabic /n/ or Tanween	Examples
Clarity	/ʔ/,/h/,/ʕ/, /ħ/,/χ/,and / x/	/min <u>ʔ</u> aji fajʔ <u>in</u> xalaqah/ (from what substance did he create him?) chapter of abasa
Merging	/j/, /m/, /w/, /n/, /V/,/r/	/ma <u>n</u> ra:m/ (who wants)
Changing	/b/	/ʔa <u>n</u> biʔu:ni:/ (tell me)
Hiding	/t/, /k/, /f/, /s/, /q/, /ʕ/, /ð/, /t̤/, /d/, /z/, /d̤/, /dʒ/, /ʃ/, /ð/, and /θ/.	/ʔa <u>nf</u> osahom/ (their souls)

Table 3.1: Rules of Non-Syllabic /n/ And Tanween

3.2 Rules of the Non-syllabic /m/:

3.2.1 Definition of the Non-syllabic /m/:

Non syllabic /m/ is /m/ sound that is free from any vowel. It remains unchanged in its written form and as well as in pronunciation when continuing to read after it and when stopping on it. Non syllabic /m/ has three rules in connected verses. These rules are: hiding, merging, and clarity.

3.2.2 Hiding of the Non-syllabic /m/:

The hiding¹ of the Non-syllabic /m/ occurs when the /m/ sound is followed by /b/ sound in two words. The reader of Quran must pronounce the /m/ in between the clarity and merging, this hiding must be accompanying with nasalization which is a quality of the hidden sound .i.e. /m/. See the next example:

- /tarmi:him bi hidza:ratin min sidzi:l²/ (*Striking them with stones of hard clay*) (Alfil verse 4). For the underlined sounds the /m/ is hidden because it is followed by /b/.

3.2.3 The Merging of the Non-syllabic /m/:

The merging of the Non-syllabic /m/ occurs when the /m/ sound is followed by /m/ sound in two words. This phonological fact happens because they are the same sound .i.e. the same place of articulation. So the reader of quran has to insert the /m/ sound into the next one if it is /m/ sound. See the following example:

- /wa lakum m: kasabtom/ (*and you will have what you have earned*)(*al baqara verse 141*), this verse must be read as /wa lakum: kasabtom/

3.2.4 The Clarity of the Non-syllabic /m/:

The third rule of the Non-syllabic /m/ is clarity which is pronouncing /m/ sound in a clear manner without hiding or merging it. This is true for all the remained sounds if we take out /b/ of hiding and /m/ of merging. However; the reader of Quran must be careful if the followed sound is /f/ or /w/ because they share the same place of articulation of /m/. See the next example:

- /wa ʔarsala ʕalajhim ʔajran aba:bi:l/ (*And He sent against them birds in flocks*) (*alfil verse 3*)

¹ Hiding must be taught by an expert of Tadjweed for /m/ or /n/ since theory alone is not enough.

² This example includes the rules of non syllabic /n/ however the focus here is on /m/ sound

The Rule	Sounds that follow Non-syllabic /m/	Examples
Hiding	/b/	/tarmi: <u>him</u> <u>bi</u> hidʒa:ratin min sidʒi:l/
Merging	/m/	/wa lak <u>um</u> <u>m</u> : kasabtom/
Clarity	All the rest sounds	/wa ʔarsala ʃalaj <u>him</u> <u>ʔ</u> ajran aba:bi:l/

Table 3.2: Rules of the Non-Syllabic /m/

3.3 The Heavy versus the Light Sounds:

The scholars of Tadjweed divided the Arabic sounds into heavy and light sounds. By heaviness they mean that the production of the sound is characterized by the rising of the back of the tongue toward the soft palate while pronouncing it; this rising of the back of the tongue causes a reverberation that fills the mouth. On the other hand, they mean by lightness that the production of the sound is characterized by a space between the tongue and the roof of the mouth, so the mouth is not filled with its reverberation. Arabic sounds are grouped into three categories either heavy sounds or light sounds or can be either heavy or light depending on some conditions.

3.3.1 The Heavy Sounds:

According to the scholars of Tadjweed, the sounds that have the quality of rising are characterized by being heavy sounds. As it is mentioned in the second chapter, the sounds that have this quality are: /x/, /ʃ/, /d/, /ɣ/, /t/, /q/, /ð/. Thus these

seven sounds are always pronounced in a heavy way because the back of the tongue is always rising toward the roof of the mouth, this fact causes a reverberation that fills the mouth.

*“The heavy sounds have the quality of “rising”.
Because while pronouncing them, a part of the
tongue (mostly the back part) rises up to the roof
makes the letter sound heavy”*

(Rashed , 2000: 9)

3.3.2 Temporary Heavy and Light Sounds:

Considering heaviness and lightness, some Arabic sounds can change their characteristics by being heavy sometimes and light in other occasions. These sounds are influenced by the neighboring sounds. The Arabic sounds that are being temporary heavy or light are: /r/, /l/ of the Exalted Name of Allah, and the lengthening /a/.

3.3.2.1 The Rules of /r/ Sound:

The /r/ sound has eight cases in which it has heaviness, four cases in which it has lightness, and two cases in which it can be pronounced with both. First /r/ is always heavy if:

- The /r/ is carrying an /a/ (fatha) as in /ramaḍa:n/ (Ramadan month).
- The /r/ is without any vowel and preceded by a sound with an /a/ as in /marqadina:/ (Our sleeping).
- The /r/ is without any vowel and preceded by sound with no vowel and they are preceded by a sound with an /a/ (fatha) as in /alʕasr/.
- The /r/ is carrying an /u/ (domma) as in /kafaru:/ (They disbelieved).
- The /r/ is without any vowel and preceded by ana sound with /u/ as in /alqura:n/ (Quran).

- The /r/ is without any vowel and preceded by sound with no vowel and they are preceded by a sound with a /u/ (domma) as in /xusr/ (losing).
- The /r/ is without any vowel and preceded by a sound with an /i/ (kasra) and after the /r/ there is a rising¹ sound as in /mirṣa:d/

The /r/ sound is always light if:

- The /r/ is carrying an /i/ (kasra) as in /ri:ḥ/
- /r/ is without any vowel and preceded by a sound with an /i/ as in /firṣawn/ (pharaoh).
- The /r/ is without any vowel and preceded by sound with no vowel and they are preceded by a sound with an /i/ (kasra) as in /ḥidṣr/.
- the /r/ is with no vowel and it is preceded by /j/ as in /ṣasi:r/ (hard).

The /r/ can be pronounced with lightness or lightness if : (The choice here is up to the reader).

- The /r/ is without any vowel and it is preceded by an /i/ (kasra) and followed by a rising sound this case is found only in one word in the Holy Quran /firq/ (a part)
- The /r/ is without any vowel and it is preceded by a rising sound that doesn't carry any vowel and the sound before them is carrying a /i/ (kasra) as in /miṣr / (Egypt).

3.3.2.2 The Rules of /l/ Sound in The Name of Allah:

The /l/ of the Name of Allah is pronounced either with heaviness or lightness according to some phonological circumstances. First, the /l/ of the Name of Allah has to be pronounced heavily if the following conditions are applied:

- If the Name of Allah is preceded by a sound that carries an /a/ (fatha) or /u/ (damma) as in /qa:la llahu/ (Allah said), or /kalimatu llahi/ (word of God).

¹ One from the following sounds : /x/, / ṣ/, /ḍ/, /y/, /ṭ/, /q/, /ḏ/.

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- If the Name of Allah is preceded by a sound with no vowel and the sound that precedes this sound is carrying /a/ (fatha) or /u/ (damma), as in /ṣala:llah/(unto Allah).

Second, the /l/ of the Name of Allah has to be pronounced with lightness if the following conditions are applied:

- The Name of Allah is preceded by a sound that carries an /i/ (kasra), as in /bismillahi/ (in the name of Allah).
- Name of Allah is preceded by a sound with no vowel and the sound that precedes this sound is carrying an /i/ , as in /fa sawfa jaʔt: lahu / (Allah will bring).

3.3.2.3 The Rules of lengthening /a/:

The lengthening /a/ can be either heavy or light according to the sound that preceded it. Thus, The lengthening /a/ is heavy if the sound before it is a rising sound as in /alfoqa:n/ (Quran). However, it is pronounced with lightness if the sound before it is a lowering¹ sound as in /lisa:n/ (tongue).

3.3.3 Light Sounds:

Scholars of Tadjweed mentioned that all lowering sounds are produced with lightness² which are : /ʔ/,/h/, /ʕ/,/ḥ/,/k/ /dʒ/,/j/, /j/,/n/,/r/,/l/,/t/,/d/, /z/, /s/, /ð/,/θ/, /b/,/m/, /w/ and /f/.

¹ Lowering sound are all the Arabic sounds but the six of rising.

² Very often the lowering sounds are influenced by the neighboring rising sounds to be pronounced heavily this fact is a mistake in reading Quran.

3.4 Rules of Lengthening:

Tadjweed scholars did not neglect any tiny detail in their investigation since Quran is the word of God that must be protected in its writing and reading form. Thus, even the lengthening of sounds has its own rules and it is not done for random. Therefore, the scholars of Tadjweed gave it a considerable part of their investigation.

3.4.1 Definition of Lengthening (madd):

Linguistically, lengthening (madd) means extra or the prolongation of something, and from the technical side: it is the lengthening of sounds using: lengthened Alif, lengthened Waw, or lengthened Ya. The lengthening is divided into two groups: the original¹ lengthening and the secondary lengthening.

And (madd) is either original or secondary, and call the first a natural (madd)

And it does not depend on a cause²; moreover, without it (the prolongation) the word cannot exist

(Al-Jamzuri: verses 35-36)

3.4.2 The Original (Natural) Lengthening:

The original lengthening in reading Quran is the lengthening of sound that without it the word cannot exist as in /qa:l/ (he said) in this word if the reader doesn't lengthen the sound /q/ saying /qal/, he will destroy the whole meaning of the word, this is the reason why it is called original. For all the scholars of Tadjweed, the original lengthening needs timing of two vowels counts.

3.4.3 The Secondary Lengthening:

The secondary lengthening is the lengthening that has a longer timing or the possibility of longer timing and its absence does not influence the meaning as the

¹ It is called natural as well.

² By cause he means hamza or sukun which are going to be discussed soon.

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original one. Although its absence does not influence meaning, it is required to do it whenever its conditions are found. The secondary lengthening needs a /ʔ/ (hamza) or the absence of any vowel (sukun) to be applied. Therefore; this kind of lengthening is divided into two groups: lengthening because of /ʔ/ (hamza) and lengthening because of (sukun). Besides each one of them is sub-divided into groups.

3.4.3.1 Lengthening Due to /ʔ/ (Hamza):

As it is stated above this kind of lengthening is divided into groups which are: first the exchanged lengthening, second the required attached lengthening, third the separate allowed lengthening, fourth, the greater connecting lengthening.

3.4.3.1.1 The Exchanged Lengthening:

This kind of lengthening occurs when the /ʔ/ (hamza) precedes one of the lengthened sounds (lengthened Alif, lengthened Waw, or lengthened Ya). It is called exchanged lengthening because the origin of the lengthened sounds is a /ʔ/ which it is exchanged to be a lengthened sound. This kind of lengthening is prolonged two vowels count. The following examples illustrate more:

The word with exchanged lengthening	The origin of the word
<u>/ʔa:</u> dam/ (the prophet Adam)	/ʔ <u>a</u> ʔdam/
/ʔ <u>i:</u> ma:n/ (belief)	/ʔ <u>i</u> ʔma:n/
<u>/ʔu:</u> ḏu:/ (they were hurt)	<u>/ʔu</u> ʔḏu: /

In order to illustrate this kind of lengthening, Alhosari said:

“It was called “the exchanged lengthening” because the lengthened sound is at the place of hamza /ʔ/, thus the origin of /ʔa:ma:na/ (he believed) is /ʔaʔma:na/.”

(1999:213)

3.4.3.1.2 The Required Attached Lengthening:

As its name suggests, this kind of lengthening is Attached .i.e. in one word and required for the reader to do it. This fact happens if the lengthened sound is followed by a /ʔ/ in one word; thus the prolongation of the sound is a must. Besides, the scholars of Tadjweed agree that the timing of this kind of lengthening has to be four or five vowel counts. The following examples clarify more:

- /ʔ iðā ssama:ʔu inʃaqaʔ/ (When the sky has split open) (Inshiqqaq :verse 1). So in this verse the reader must lengthen the sound that precedes the hamza /ʔ/.
- /ma:ʔ/ (water) , /bina:ʔ/ (building) , all these underlined sounds must be read with lengthening of five or four vowel counts.

To define this kind of lengthening, Salah Sayf notes:

“The required attached lengthening is due to the presence of (hamza) followed by a lengthened sound in one word. it was called required because all the scholars agreed that the reader must apply it.”

(1987:51)

3.4.3.1.3 The Separate Allowed Lengthening:

The third kind of lengthening is the separate allowed lengthening that occurs when a word ends with one of the lengthened sounds (lengthened Alif, lengthened Waw, or lengthened Ya), and the second word starts with a hamza /ʔ/. It is called

separate because it occurs between two separate words and allowed because its prolongation is not an obligation. .i.e. the reader is free to lengthen or not¹ . The timing of this kind of lengthening is either two or four or five vowels counts. The following example has this kind of lengthening:

- /tabbat jada: ʔabi: lahab/ (*The power of Abu Lahab will perish*) (*Almasad : verse1*) the underlined sounds indicate.

3.4.3.1.4 The Greater Connecting Lengthening:

The fourth kind of lengthening due to hamza/ʔ/ is the greater connecting lengthening which occurs between two words the first is ending with the sound /h/ that belongs to the pronoun /huwa/ (he) and the following word is starting with the hamza /ʔ/. The timing of thi kind of lengthening is either two or four or five² . see the next verses:

- /ajaḥsabu an lam jarahu: ʔaḥad/ (*does he think that none behold him?*)(*Albalad : verse 7*)

¹ However , the reader must know that he has to follow the way he started with

² The same as the separate allowed lengthening

Type of Lengthening Due to hamza	Timing/vowels counts	Example
the exchanged lengthening,	2	<u>/ʔa:</u> dam/
The required attached lengthening	4 or 5	/ʔ iða ssama: <u>ʔ</u> u infʔaqt/
the separate allowed lengthening	2 or 4 or 5	/tabbat ja <u>da:</u> ʔabi: lahab/
the greater connecting lengthening	2 or 4 or 5	/ajaḥṣabu an lam jara <u>hu:</u> <u>ʔ</u> aḥad/

Table3.3: The Lengthening Due to /ʔ/ (Hamza).

3.4.3.2 Lengthening Due to Sukun:

The reason of this kind of lengthening is the absence of vowels or what is called sukun this kind is, as well, divided into different types according to the neighboring sounds: First, the lengthening with a presented sukun, second, the soft lengthening, third, the compulsory lengthening.

3.4.3.2.1 The Lengthening with a Presented Sukun:

As it is stated above all the next lengthening are due to the sukun, however, the circumstances change from one lengthening to another. The Lengthening with a Presented Sukun occurs because of a presented sukun .i.e. the sukun happens because of stopping on the word , thus the word originally carries a vowel but when the reader stop or pause his reading must omit the vowel and lengthen the sound before the

lengthened sound. According to many scholars of Tadjweed, the timing of this kind of lengthening is two or four or six vowels counts¹. See the following examples:

- /alḥamdu lilla:hi rabi al Ṣalammi:na/ when the reader stops he has to lengthen the last sound saying /alḥamdu lilla:hi rabbi al Ṣalammi:n / (*[All] praise is [due] to Allah , Lord of the worlds*) (*Fatiha :verse 1*).
- /arraḥma:ni arraḥh:mi/ when the reader stops he has to lengthen the last sound saying /arraḥma:ni arraḥh:m/ (*The Entirely Merciful, the Especially Merciful*) (*Fatiha :verse 2*).

3.4.3.2.2 The Soft Lengthening:

The second lengthening that occurs because of sukun is the soft lengthening. This kind of lengthening occurs when the /j/ or /w/ sounds precede the last sound² and they carry a sukun (the absence of vowels), and they are preceded by a /a/ (fatḥa), moreover, the scholars of Tadjweed agreed that this type of lengthening has timing of two or four or six counts³. For more clarification, see the next examples:

- /kulu nafsin ḏa:ʔiqatu al mawt / (*every soul shall have a taste of death*) (*Al Imran : verse 185*) . the last word of this verse / mawt / has the conditions of the soft lengthening .i.e. the /w/ sound has no vowel and it is preceded by a /a/ (fatḥa), therefore, the reader has to apply the timing of this type of lengthening.

¹ It is the reader's choice, yet he has to keep using on a way from the beginning till the end of his recitation.

² In Arabic, the last sound, when we stop, is without any vowel.

³ It is the reader's choice, yet he has to keep using on a way from the beginning till the end of his recitation.

- /liʔi:la:fi qurajf/ (for the taming of Quraish) (quraish: verse1) the last word of this verse /qurajf/ has the conditions of oft lengthening, thus the reader must apply the two, four, or six counts.

3.4.3.2.3 The Compulsory Lengthening:

This type of lengthening occurs due to the absence of vowels or what is called sukun. Thus, the lengthened sound is followed by an original sukun. By original, it is meant that it is a part of the word not because of stopping or pausing. And this kind of lengthening is divided into four main types: the compulsory heavy lengthening in a word, the compulsory light lengthening in a word, the compulsory heavy lengthening in a letter¹, and the compulsory light lengthening in a letter. The timing of all of them is six vowel counts and this timing is always compulsory.

3.4.3.2.3.1 The Compulsory Heavy Lengthening in a Word:

This kind of lengthening occurs when a lengthened sound (alif, waw, or ya) are followed by an original sukun and this sukun is the first sound in a geminate sound as in:

- /al ha:qqa/ (the day after) here the reader must lengthen the sound / h/ because the lengthened /a/ is followed by a sukun in a geminate sound

3.4.3.2.3.2 The Compulsory Light Lengthening in a Word:

This occurs in a word that has a lengthened sound (alif, waw, or ya) which is followed by an original sukun. Being light means that the sound after the lengthened sound is not geminate, this phenomenon exists only in two words in the Holy Quran:

- /ʔa:lʔa:na wa qad ʕaʕjta qablu/ (ah now, and a little while before you disobeyed) (Yunus :verse 91). In this previous verse the lengthened /a:/ is followed by the sound /l/ which doesn't carry any vowel. That means that the reader has to prolongate the ʔa: six vowel counts.

¹ Quran includes letters at the beginning of some chapters as (taha, yaseen....)

- /ʔa:lʔa:na wa qad kuntum bihi tastaʕdzilun/ (*Ah now and you wanted to hasten it*)(*Yunus: verse 51*) the same can be said for this verse . for both verses the /l/ sound is not geminate so the lengthening is called light.

3.4.3.2.3.3 The Compulsory Heavy Lengthening in a Letter:

Some chapters are introduced by isolated letters that has to be pronounced individually as a word .i.e the reader must give the name of the letter not its sound. Those letters are /s/, /n/, /q/, /ʃ/ /l/, /k/, /m/. For example / alif la:m mi:m/ in the beginning of the chapter of “baqara”. This leads to have words that have the conditions of the compulsory lengthening. Thus in the previous example the reader has to prolonged the sound /la:/ six counts because the lengthened /a:/ is followed by an original sukun. Moreover, it is called heavy because the sound after /a: / is geminate.

3.4.3.2.3.4 The Compulsory Light Lengthening in a Letter:

The compulsory light lengthening in a letter has the same rule of the heavy one, however the sound after the lengthened sound is not geminate as in /alif la:m ra/. The reader in this example has to lengthen the /la:/ sounds with six vowels counts . besides the /m/ sound is not geminate so it is light lengthening.

The next table summarizes the types of lengthening due to sukun:

Type of lengthening	Timing	Example
The Lengthening with a Presented Sukun	2,4,or,6	/alhamdu lilla:hi rabbi al Ṣalam <u>i:n</u> / ([All] praise is [due] to Allah , Lord of the worlds) (Fatiha :verse 1).
The Soft Lengthening	2,4,or,6	/kulu nafsin ḏa:ʔiqatu al ma <u>wt</u> / (every soul shall have a taste of death)(Al Imran : verse 185)
The Compulsory Heavy Lengthening in a Word	6	/al <u>ḥa:qqa</u> / (the day after)
The Compulsory Light Lengthening in a Word	6	/ <u>ʔa:l</u> ʔa:na wa qad Ṣaṣjta qablu/ (ah now, and a little while before you disobeyed) (Yunus :verse 91
The Compulsory Heavy Lengthening in a Letter	6	/ alif <u>la:m mi:m</u> /
The Compulsory Light Lengthening in a Letter	6	/alif <u>la:m</u> ra

Table 3.4: Lengthening Due to Sukun

Chapter III: Rules of Sounds in Connected Verses and Lengthening

Scholars of Tadjweed knew that sound is the smallest unit in any language so they examined all the Arabic sounds in a very accurate manner. They could analyze and describe the Arabic sounds giving their places and manners of articulations; they could also set many rules that help the reader of Quran pronounce any sound clearly and correctly. What was discussed in the previous chapters gives a clear idea about how their contributions were valuable and needed in a time where no equipments and materials were found.

Conclusion

This dissertation has three main chapters; the first one discusses Arabic as a language which has its own roots and history. Moreover, it investigates the history of Tadjweed and the purpose behind studying it. It is also concerned with three main schools that studied phonetics and phonology including dictionary- compilers, grammarians, scholars of Tadjweed, and philosophers. The second chapter analyses places of articulation and Qualities of sounds given by the scholars of Tadjweed from the glottal /ʔ/ to the labio dental /f/. The third chapter studies how sounds influence each other

Throughout this dissertation, I answer several questions in order to prove that Muslim linguists and scholars of Tadjweed have their own way to deal with the human sounds. I mention that Abu Al Aswad Adouali was the first one who studied phonetics; he dealt with phonetics in order to protect the holy Quran from mispronouncing and misunderstanding. In addition, I dealt with the major schools in which I selected three main ones to investigate their ways and motives while they studied phonetics and phonology. Moreover, I focus on the work of the scholars of Tadjweed because they investigated the Arabic sounds in an accurate manner trying to preserve the Holy Book.

This dissertation can lead to the fact that even though the scholars of Tadjweed were suffering from the lack of materials and sophisticated manners of working ,that we find nowadays, they provide us with the data needed to read a precise and a correct recitation of the verses of the holy book.

This dissertation is but the first step to clarify Arabic phonetics and phonology. In my future studies, I hope that I can work on more contributions toward linguistics and phonology. I may also work on a comparative study between Tadjweed and generative phonology in order to see if there are similarities between both works, and to work on the differences between the two.

This dissertation is an attempt to investigate the work of Muslim linguists toward phonetics, it takes Tadjweed as an example to work on, and moreover, it investigates places and manners of articulation of all the Arabic sounds, furthermore, it discusses rules of sounds in connected verses. Besides it gives a general idea about

how Muslims dealt with phonetics and phonology and how they reach their target of preserving Quran from misunderstanding and mispronouncing.

Dealing with this dissertation I focus on finding the ways to say that we Muslims and Arabs should work on our traditional linguistics to make it international using an international language which is English.

Indeed, this dissertation is a good experience that gave me the opportunity to work on the heritage of our ancestors. Besides it provides me with a good experience of the academic research that may be the keys of furthering my education.

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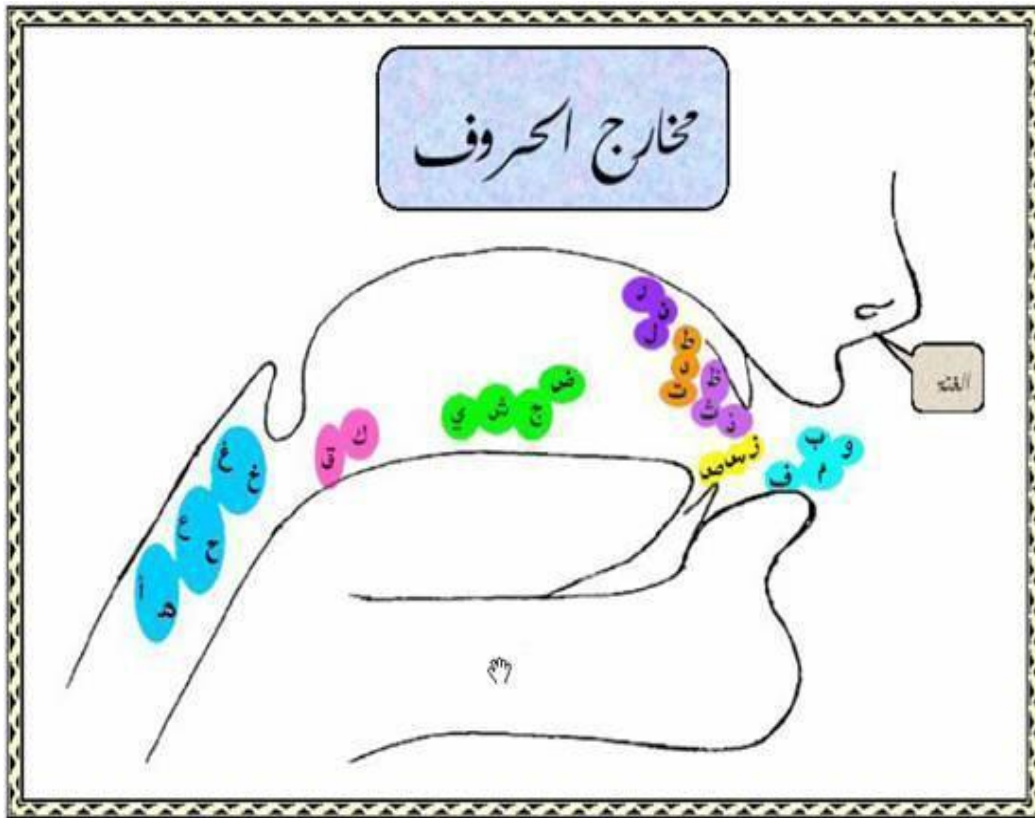
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APPENDICES

Appendix I:

Places of Articulation of The Arabic Sounds



Appendix II :

Aljazaria poem (in Arabic):

المقدمة		
1	يَقُولُ رَاجِي عَفْوِ رَبِّ سَامِعِ	(مُحَمَّدُ بْنُ الْجَزَرِيِّ الشَّافِعِيِّ)
2	(الْحَمْدُ لِلَّهِ) وَصَلَّى اللَّهُ	عَلَى نَبِيِّهِ وَمُصْطَفَاهُ
3	(مُحَمَّدٍ) وَآلِهِ وَصَحْبِهِ	وَمُقَرَّرِ الْقُرْآنِ مَعَ مُحِبِّهِ
4	(وَبَعْدُ) إِنَّ هَذِهِ مُقَدِّمَةٌ	فِيمَا عَلَى قَارِئِهِ أَنْ يَعْلَمَهُ
5	إِذْ وَاجِبٌ عَلَيْهِمْ مُحْتَمٌّ	قَبْلَ الشَّرُوعِ أَوْلَا أَنْ يَعْلَمُوا
6	مَخَارِجَ الْحُرُوفِ وَالصَّفَاتِ	لِيَلْفِظُوا بِإفْصَحِ اللُّغَاتِ
7	مُحَرَّرِي التَّجْوِيدِ وَالْمَوَاقِفِ	وَمَا الَّذِي رُسِمَ فِي الْمَصَاحِفِ
8	مِنْ كُلِّ مَقْطُوعٍ وَمَوْصُولٍ بِهَا	وَتَاءٍ أَتَى لَمْ تَكُنْ تُكْتَبُ بِهَا
باب مخارج الحروف		
9	مَخَارِجُ الْحُرُوفِ سَبْعَةٌ عَشْرٌ	عَلَى الَّذِي يَخْتَارُهُ مَنْ اخْتَبَرَ
10	فَأَلِفُ الْجَوْفِ وَأُخْتَاهَا وَهِيَ	حُرُوفُ مَدِّ لِلْهَوَاءِ تَنْتَهِي
11	ثُمَّ لِأَفْصَى الْحَلْقِ هَمْزُ هَاءٍ	ثُمَّ لَوْسَطِهِ فَعَيْنُ حَاءٍ
12	أَدْنَاهُ غَيْنُ خَاوُهَا وَالْقَافُ	أَفْصَى اللِّسَانِ فَوْقَ ثَمَّ الْكَافُ
13	أَسْفَلُ وَالْوَسْطُ فَجِيمُ الشَّيْنِ يَا	وَالضَّادُ مِنْ حَافَتِهِ إِذْ وَلِيَا
14	الاضْرَاسَ مِنْ أَيْسَرَ أَوْ يُمْنَاهَا	وَاللَّامُ أَدْنَاهَا لِمُنْتَهَاهَا
15	وَالنُّونُ مِنْ طَرْفِهِ تَحْتَ اجْعَلُوا	وَالرَّا يُدَانِيهِ لِظَهْرِ أُدْخَلُوا

16	وَالطَّاءُ وَالذَّالُ وَثَا مِنْهُ وَمِنْ	عُلْيَا الثَّنَائِيَا وَالصَّفِيرُ مُسْتَكِنٌ
17	مِنْهُ وَمِنْ فَوْقِ الثَّنَائِيَا السُّفْلَى	وَالطَّاءُ وَالذَّالُ وَثَا لِلْعُلْيَا
18	مِنْ طَرَفَيْهِمَا وَمِنْ بَطْنِ الشَّفَةِ	فَالفَا مَعَ أَطْرَافِ الثَّنَائِيَا الْمُشْرِفَةِ
19	لِلشَّفَتَيْنِ الْوَاوُ بَاءٌ مِيمٌ	وَعُنَّةٌ مَخْرَجُهَا الْحَيْسُومُ
باب الصفات		
20	صِفَاتُهَا جَهْرٌ وَرَخْوٌ مُسْتَفِيلٌ	مُنْفَتِحٌ مُصَمْتَةٌ وَالضَّدُّ قُلٌّ
21	مَهْمُوسُهَا (فَحْتُهُ شَخْصٌ سَكَتٌ)	شَدِيدُهَا لَفْظٌ (أَجِدُ قَطٍ بَكَتٌ)
22	وَبَيِّنٌ رَخْوٌ وَالشَّدِيدُ (لِنْ عُمَرُ)	وَسَبْعٌ عُلُوٌّ (خُصَّ ضَعْفُ قِظٍ) حَصْرٌ
23	وَصَادٌ ضَادٌ طَاءٌ ظَاءٌ مُطَبِّقَةٌ	وَ (فَرٌّ مِنْ لُبٍّ) الْحُرُوفِ الْمُذَلِّقَةُ
24	صَفِيرُهَا صَادٌ وَرَازِيٌّ سِينٌ	قَاقِلَةٌ (قُطْبُ جَدٍ) وَاللَّيْنُ
25	وَآوٌ وَيَاءٌ سَكَنًا وَإِنْفَتَحًا	قَبْلَهُمَا وَالْإِنْحِرَافُ صُحْحًا
26	فِي اللَّامِ وَالرَّاءِ وَتَبْكَرِيرٍ جُعِلَ	وَاللِّتَفْسِيُّ الشَّيْنُ ضَادًا اسْتَطْلُ
باب التجويد		
27	وَالْأَخْذُ بِالتَّجْوِيدِ حَنْمٌ لِازِمٌ	مَنْ لَمْ يُجَوِّدِ الْقُرْآنَ آثِمٌ
28	لِأَنَّهُ بِهِ الْإِلَهُ أَنْزَلَ	وَهَكَذَا مِنْهُ إِلَيْنَا وَصَلَا
29	وَهُوَ أَيْضًا حَلْيَةُ التَّلَاوَةِ	وَزِينَةُ الْأَدَاءِ وَالْقِرَاءَةِ
30	وَهُوَ إِعْطَاءُ الْحُرُوفِ حَقَّهَا	مِنْ صِفَةِ لَهَا وَمُسْتَحَقَّهَا
31	وَرَدُّ كُلِّ وَاحِدٍ لِأَصْلِهِ	وَاللَّفْظُ فِي نَظِيرِهِ كَمِثْلِهِ
32	مُكْمَلًا مِنْ غَيْرِ مَا تَكَلَّفَ	بِاللُّطْفِ فِي النُّطْقِ بِلا تَعَسْفٍ

33	وَلَيْسَ بَيْنَهُ وَبَيْنَ تَرْكِهِ	إِلَّا رِيَاضَةً أَمْرِي بِفِكَهِ
باب الترقيق		
34	فَرَقُّنْ مُسْتَفِلاً مِنْ أَحْرَفٍ	وَحَاذِرْنَ تَفْخِيمَ لَفْظِ الْأَلِفِ
باب استعمال الحروف		
35	وَهَمَزَ الْحَمْدُ أَعُوذُ إِهْدِنَا	اللَّهُ ثُمَّ لَمْ لِلَّهِ لَنَا
36	وَلَيْتَلَطَّفُ وَعَلَى اللَّهِ وَلَا الضُّ	وَالْمِيمِ مِنْ مَخْمَصَةٍ وَمِنْ مَرَضٍ
37	وَبَاءٍ بَرَقٍ بَاطِلٍ بِهِمْ بِذِي	فَأَحْرِصْ عَلَى الشَّدَّةِ وَالْجَهْرِ الَّذِي
38	فِيهَا وَفِي الْجِيمِ كَحَبِّ الصَّبْرِ	رَبْوَةٍ اجْتُنَّتْ وَحَجَّ الْفَجْرِ
39	وَبَيِّنٌ مُقْلَقًا إِنْ سَكْنَا	وَإِنْ يَكُنْ فِي الْوَقْفِ كَانَ أَبِينَا
40	وَحَاءٌ حَصْحَصَ أَحَطَّتْ الْحَقُّ	وَسِينٌ مُسْتَقِيمٌ يَسْطُو يَسْقُو
باب الراءات		
41	وَرَقِّقِ الرَّاءَ إِذَا مَا كُسِرَتْ	كَذَاكَ بَعْدَ الْكُسْرِ حَيْثُ سَكَنَتْ
42	إِنْ لَمْ تَكُنْ مِنْ قَبْلِ حَرْفِ اسْتِعْلَاءٍ	أَوْ كَانَتْ الْكُسْرَةُ لَيْسَتْ أَصْلًا
43	وَالْخُلْفُ فِي فِرْقٍ لِكُسْرِ يُوجَدُ	وَأَخْفِ تَكَرُّبًا إِذَا تُشَدَّدُ
باب اللامات		
44	وَفَحِّمِ اللَّامَ مِنْ اسْمِ اللَّهِ	عَنْ فَنَحِ أَوْ ضَمِّ كَعَبْدُ اللَّهِ
45	وَحَرْفِ الاسْتِعْلَاءِ فَحِّمِ وَأَخْصِصَا	الْإِطْبَاقَ أَقْوَى نَحْوُ قَالَ وَالْعَصَا
46	وَبَيِّنِ الْإِطْبَاقَ مِنْ أَحَطَّتْ مَعِ	بَسَطَتْ وَالْخُلْفُ بِنَخْلُفُكُمْ وَقَعِ
47	وَاحْرِصْ عَلَى السُّكُونِ فِي جَعَلْنَا	أَنْعَمْتَ وَالْمَعْضُوبِ مَعَ ضَلَّلْنَا

48	وَحَلَّصِ انْفِتَاحَ مَحْدُورًا عَسَى	خَوْفَ اشْتِبَاهِهِ بِمَحْظُورًا عَصَى
49	وَرَاعِ شِدَّةَ بِيكَاغٍ وَيَتَا	كَشْرِكُكُمْ وَتَتَوَفَّى فِتْنَتَا
فصل في إدغام المتماثلين والمتجانسين		
50	وَأَوْلَى مِثْلٍ وَجِنْسٍ إِنْ سَكَنَ	أَدْعِمَ كَقُلِّ رَبِّ وَبَلِّ لَا وَأَبْنُ
51	فِي يَوْمٍ مَعَ قَالُوا وَهُمْ وَقُلْ نَعَمْ	سَبَّحَهُ لَا تُزْعِ قُلُوبَ فَلْتَقَمَ
باب الضاد والطاء		
52	وَالضَّادَ بِاسْتِطَالَةٍ وَمَخْرَجٍ	مَيِّزٌ مِنَ الطَّاءِ وَكُلُّهَا تَجِي
53	فِي الظَّنِّ ظِلُّ الظُّهْرِ عَظْمُ الحِفْظِ	أَيْقِظُ وَأَنْظِرُ عَظْمَ ظَهْرِ اللَّفْظِ
54	ظَاهِرٌ لَطَى شَوَاطِئِ كَظَمِ ظَلَمًا	أَغْلَظُ ظَلَامَ ظَفْرِ انْتِظَرِ ظَمًا
55	أَظْفَرَ ظَنًّا كَيْفَ جَا وَعِظَ سِوَى	عِضِينَ ظَلَّ النَّخْلِ زُخْرَفِ سِوَا
56	وَوَظَلْتُ ظَلْتُمْ وَبِرُومِ ظَلُّوا	كَالْحَجْرِ ظَلَّتْ شَعْرًا نَظَلُّ
57	يَظْلَلُنَّ مَحْظُورًا مَعَ الْمُحْتَظَرِ	وَكُنْتُ فَظًّا وَجَمِيعِ النَّظَرِ
58	إِلَّا بِوَيْلٍ هَلْ وَأَوْلَى نَاضِرَهُ	وَالْعَيْظِ لَا الرَّعْدِ وَهُودِ قَاصِرَهُ
59	وَالْحَظُّ لَا الْحَضُّ عَلَى الطَّعَامِ	وَفِي صَنِينِ الْخِلَافِ سَامِي
باب التحذيرات		
60	وَإِنْ تَلَاقِيَا الْبَيَانَ لِأَزِمِ	أَنْقَضَ ظَهْرَكَ يَعْضُ الظَّالِمِ
61	وَأَضْطَرُّ مَعَ وَعَظْتَ مَعَ أَفْضُتُمْ	وَصَفَّ هَا جِبَاهُهُمْ عَلَيْهِمْ
باب الميم والنون المشددتين والميم الساكنة		
62	وَأَظْهَرَ الغِنَّةَ مِنْ نُونٍ وَمِنْ	مِيمٍ إِذَا مَا شُدِّدَا وَأَخْفَيْنِ

63	الْمِيمَ إِنْ تَسْكُنُ بِعُنْتِ لَدَى	بَاءٍ عَلَى الْمُخْتَارِ مِنْ أَهْلِ الْأَدَا
64	وَأُظْهِرْنَهَا عِنْدَ بَاقِي الْأَحْرَفِ	وَاحْذَرُ لَدَى وَاوٍ وَفَا أَنْ تَخْتَفِي
باب حكم النون الساكنة والتنوين		
65	وَحُكْمُ تَنْوِينِ وَنُونٍ يُلْفَى	إِظْهَارِ ادْعَاءِ وَقَلْبِ إِخْفَا
66	فَعِنْدَ حَرْفِ الْحَلْقِ أَظْهَرَ وَادَّغَمَ	فِي اللَّامِ وَالرَّاءِ لَا بِعُنْتِ لَزِمَ
67	وَأَدْغَمَنَ بِعُنْتِ فِي يَوْمِنُ	إِلَّا بِكَلِمَةٍ كَدُنْيَا عَنُونُوا
68	وَالْقَلْبُ عِنْدَ الْبَاءِ بِعُنْتِ كَذَا	الْإِخْفَا لَدَى بَاقِي الْحُرُوفِ أَخْذَا
باب المد والقصر		
69	وَالْمَدُّ لَازِمٌ وَوَاجِبٌ أَتَى	وَجَائِزٌ وَهُوَ وَقَصْرٌ ثَبَتَا
70	فَلَازِمٌ إِنْ جَاءَ بَعْدَ حَرْفِ مَدِّ	سَاكِنِ حَالِيْنِ وَيَالِطُولِ يُمَدُّ
71	وَوَاجِبٌ إِنْ جَاءَ قَبْلَ هَمْزَةٍ	مُتَّصِلًا إِنْ جُمِعَا بِكَلِمَةٍ
72	وَجَائِزٌ إِذَا أَتَى مُنْفَصِلًا	أَوْ عَرَضَ السُّكُونُ وَقَفًّا مُسْجَلًا
باب معرفة الوقوف		
73	وَبَعْدَ تَجْوِيدِكَ لِلْحُرُوفِ	لَأَبَدٍ مِنْ مَعْرِفَةِ الْوُقُوفِ
74	وَالْإِبْتِدَاءِ وَهِيَ تُفَسَّمُ إِذْنُ	ثَلَاثَةٌ تَامٌ وَكَافٍ وَحَسَنٌ
75	وَهِيَ لِمَا تَمَّ فَإِنْ لَمْ يُوجَدْ	تَعَلَّقُ أَوْ كَانَ مَعْنَى فَابْتَدِي
76	فَالتَّامُ فَالْكَافِي وَلفظًا فَاْمَنَعَنُ	إِلَّا رُؤُوسَ الْآيِ جَوْرُ فَالْحَسَنُ
77	وَغَيْرُ مَا تَمَّ قَبِيحٌ وَلَهُ	يُوقَفُ مُضْطَرًّا وَيُبْدَا قَبْلَهُ
78	وَلَيْسَ فِي الْقُرْآنِ مِنْ وَقْفٍ وَجَبَ	وَلَا حَرَامٍ غَيْرَ مَا لَهُ سَبَبُ

باب المقطوع والموصول وحكم التاء		
79	وَاعْرِفْ لِمَقْطُوعٍ وَمَوْصُولٍ وَتَا	فِي مُصْحَفِ الْإِمَامِ فِيمَا قَدْ أَتَى
80	فَاقْطَعْ بَعْشَرَ كَلِمَاتٍ أَنْ لَا	مَعَ مَلْجَأٍ وَلَا إِلَهَ إِلَّا
81	وَتَعْبُدُوا يَاسِينَ ثَانِي هُودَ لَا	يُشْرِكْنَ تُشْرِكُ يَدْخُلْنَ تَعْلُوا عَلَى
82	أَنْ لَا يَقُولُوا لَا أَقُولَ إِنَّ مَا	بِالرَّعْدِ وَالْمَفْتُوحِ صِلْ وَعَنْ مَا
83	نُهِوا اقْطَعُوا مِنْ مَا بَرُومِ وَالنِّسَاءِ	خُلْفُ الْمُنَافِقِينَ أَمْ مَنْ أَسَّسَا
84	فُصِّلَتِ النِّسَاءُ وَذَبِحَ حَيْثُ مَا	وَأَنْ لِمَ الْمَفْتُوحِ كَسْرُ إِنَّ مَا
85	الْإِنْعَامَ وَالْمَفْتُوحِ يَدْعُونَ مَعَا	وَحُلْفُ الْأَنْفَالِ وَتَحْلٍ وَقَعَا
86	وَكُلِّ مَا سَأَلْتُمُوهُ وَاخْتَلَفَ	رُدُّوا كَذَا قُلْ بِئْسَمَا وَالْوَصْلَ صِيفُ
87	خَلَفْتُمُونِي وَاشْتَرَوْا فِي مَا اقْطَعَا	أَوْحِي أَفْضَلْتُمْ اشْتَهَتْ يَبْلُوا مَعَا
88	ثَانِي فَعَلْنَ وَقَعَتْ رُومٍ كِلَا	تَنْزِيلَ شَعْرًا وَغَيْرَ ذِي صِلَا
89	فَأَيْنَمَا كَالْتَحَلِّ صِلْ وَ مُخْتَلَفَ	فِي الظِّلَّةِ الْأَحْزَابِ وَالنِّسَاءِ وَصِيفُ
90	وَصِلْ فَإِلْمَ هُودَ أَلَّنْ نَجْعَلَا	نَجْمَعُ كَيْلَا تَحْرُزُوا تَأْسُوا عَلَى
91	حَجٌّ عَلَيْكَ حَرْجٌ وَقَطَعُهُمْ	عَنْ مَنْ يَشَاءُ مَنْ تَوَلَّى يَوْمَ هُمْ
92	وَمَالٍ هَذَا وَالَّذِينَ هُوَلَا	تَحِينُ فِي الْإِمَامِ صِلْ وَوَهَلَا
93	وَوَرَزْتُهُمْ وَكَالْوَهُمْ صِلِ	كَذَا مِنْ أَلْ وَهَا وَيَا لَا تَفْصِلِ
باب التاءات		
94	وَرَحِمَتْ الزُّخْرَفِ بِالنَّاءِ زَبْرَهُ	الْأَعْرَافِ رُومِ هُودِ كَافِ الْبِقْرَةَ
95	نِعْمَتُهَا ثَلَاثُ نَحْلِ إِبْرَهُمْ	مَعَا أَخِيرَاتُ عُفُودُ الثَّانِ هَمْ

96	لُقْمَانُ ثُمَّ فَاطِرٌ كَالطُّورِ	عِمْرَانُ لَعْنَتْ بِهَا وَالنُّورِ
97	وَأَمْرَاتُ يُوسُفَ عِمْرَانَ الْقَصَصِ	تَحْرِيمَ مَعْصِيَتِ بَقْدُ سَمِعَ يُخَصِّصُ
98	شَجَرَتِ الدُّخَانِ سُنَّةَ فَاطِرِ	كُلًّا وَالْإِنْفَالِ وَحَرْفَ غَافِرِ
99	فُرَّةٌ عَيْنِ جَنَّتَ فِي وَقَعَتْ	فِطْرَتُ بَقِيَّتِ وَأَبْنَتْ وَكَلِمَتُ
100	أَوْسَطَ الْأَعْرَافِ وَكُلُّ مَا اخْتُلِفَ	جَمْعًا وَفَرْدًا فِيهِ بِالنَّاءِ عُرِفَ
باب همز الوصل		
101	وَأَبْدَأُ بِهِمَزِ الْوَصْلِ مِنْ فِعْلٍ بِضَمٍّ	إِنْ كَانَ ثَالِثٌ مِنَ الْفِعْلِ يُضَمُّ
102	وَأَكْسِرُهُ حَالَ الْكَسْرِ وَالْفَتْحِ وَفِي	الْأَسْمَاءِ غَيْرِ اللَّامِ كَسْرَهَا وَفِي
103	ابْنٍ مَعَ ابْنَةِ امْرَأَةٍ وَابْنَيْنِ	وَأَمْرَةٍ وَأَسْمٍ مَعَ ابْنَتَيْنِ
باب الوقف على أواخر الكلم		
104	وَحَادِرِ الْوَقْفِ بِكُلِّ الْحَرَكَةِ	إِلَّا إِذَا رُمَتْ فَبَعْضُ حَرَكَه
105	إِلَّا بِفَتْحٍ أَوْ بِنَصْبٍ وَأَشْمِ	إِشَارَةً بِالضَّمِّ فِي رَفْعٍ وَضَمِّ
الخاتمة		
106	وَقَدْ تَقَضَى نَظْمِي الْمَقْدَمَةَ	مِنِّي لِقَارِي الْقُرْآنِ تَقْدِمَهُ
107	أَبْيَانُهَا قَافٌ وَرَأَى فِي الْعَدَدِ	مَنْ يُحْسِنُ النَّجْوِيَّ يَطْفُرُ بِالرَّشْدِ
108	(وَالْحَمْدُ لِلَّهِ) لَهَا خِتَامٌ	ثُمَّ الصَّلَاةُ بَعْدُ وَالسَّلَامُ
109	عَلَى النَّبِيِّ الْمُصْطَفَى وَآلِهِ	وَصَحْبِهِ وَتَابِعِي مِنْوَالِهِ

Appendix III :

Tuhfat al atfal poem (it summarizes the rules of /n/ and /m/ and lengthening:

المقدمة		
(1)	يَقُولُ رَاجِي رَحْمَةِ الْعَفُورِ	دَوْمًا سُلَيْمَانُ هُوَ الْجَمْزُورِي
(2)	الْحَمْدُ لِلَّهِ مُصَلِيَا عَلَي	مُحَمَّدٍ وَإِلَيْهِ وَمَنْ تَلَا
(3)	وَبَعْدُ هَذَا النَّظْمُ لِلْمُرِيدِ	فِي النُّونِ وَالتَّنْوِينِ وَالْمُدُودِ
(4)	سَمَّيْتُهُ بِتُحْفَةِ الْأَطْفَالِ	عَنْ شَيْخِنَا الْمِيهِيِّ ذِي الْكَمَالِ
(5)	أَرْجُو بِهِ أَنْ يَنْفَعِ الطَّلَابَا	وَالْأَجْرَ وَالْقَبُولَ وَالثَّوَابَا
النون الساكنة والتنوين		
(6)	لِلنُّونِ إِنْ تَسَكَّنَ وَالتَّنْوِينِ	أَرْبَعُ أَحْكَامٍ فَخَذْتُ بِبَيِّنِي
(7)	فَالأَوَّلُ الإِظْهَارُ قَبْلَ أَحْرَفِ	لِلْحَلْقِ سِتِّ رُتَبَاتٍ فَلتَعْرِفِ
(8)	هَمْزَ فَهَاءٍ ثُمَّ عَيْنٍ حَاءٍ	مُهْمَلَتَانِ ثُمَّ عَيْنٍ حَاءٍ
(9)	وَالثَّانِي إِدْغَامُ بِسْتَةِ آتَتْ	فِي يَرْمَلُونَ عِنْدَهُمْ قَدْ تَبَتَّتْ
(10)	لَكِنَّهَا قِسْمَانِ قِسْمٌ يُدْغَمَا	فِيهِ بَعْنَةٌ بَيْنَهُمَا عِلْمَا
(11)	إِلَّا إِذَا كَانَا بِكَلِمَةٍ فَلَا	تُدْغَمُ كَذُنْيَا ثُمَّ صِنَوَانِ تَلَا
(12)	وَالثَّانِي إِدْغَامُ بِغَيْرِ غُنَّةٍ	فِي اللَّامِ وَالرَّاءِ ثُمَّ كَرَّرْنَاهُ
(13)	وَالثَّلَاثُ الإِقْلَابُ عِنْدَ الْبَاءِ	مِيمَا بَعْنَةٌ مَعَ الإِخْفَاءِ
(14)	وَالرَّابِعُ الإِخْفَاءُ عِنْدَ الْفَاضِلِ	مِنَ الحُرُوفِ وَاجِبٌ لِلْفَاضِلِ
(15)	فِي خَمْسَةٍ مِنْ بَعْدِ عَشْرِ رَمَزَهَا	فِي كَلِمِ هَذَا الْبَيْتِ قَدْ ضَمَّنْتَهَا
(16)	صِفْ ذَا ثَنَا كَمْ جَادَ شَخْصٌ قَدْ سَمَا	دُمَ طَيِّبًا زِدْ فِي ثَقَى ضَعُ طَالِمَا

الميم والنون المشددين	
(17)	وَعَنْ مِيمًا ثُمَّ نَوْنَا شَدَّدًا وَسَمَّ كَلَّا حَرْفَ غَنَّةٍ بَدَا
الميم الساكنة	
(18)	وَالْمِيمُ إِنْ تَسَكَّنَ تَجِي قَبْلَ الْهَجَا لَا أَلْفٍ لِيِنَّةٍ لِيَذَى الْحِجَا
(19)	أَحْكَامُهَا ثَلَاثَةٌ لِمَنْ ضَبَطَ إِخْفَاءُ ادْغَامٌ وَإِظْهَارٌ فَقَطْ
(20)	فَالأَوَّلُ الإِخْفَاءُ عِنْدَ الْبَاءِ وَسَمَّهِ الشَّفْوِيُّ لِلْقِرَاءِ
(21)	وَالثَّانِي إِدْغَامٌ بِمِثْلِهَا أَتَى وَسَمَّ إِدْغَامًا صَغِيرًا يَا فَتَى
(22)	وَالثَّلَاثُ الإِظْهَارُ فِي الْبَقِيَّةِ مِنْ أَحْرَفٍ وَسَمَّهَا شَفْوِيَّةً
(23)	وَاحْذَرْ لَدَى وَائِ وَفَا أَنْ تَخْتَفِي لِقُرْبِهَا وَلا تَحَادِ فَاعْرِفِ
لام ال ولام الفعل	
(24)	لِلَّامِ أَلْ حَالَانِ قَبْلَ الْأَحْرَفِ أَوْ لا هُمَا إِظْهَارُهَا فَتَعْرِفِ
(25)	قَبْلَ أَرْبَعٍ مَعَ عَشْرَةٍ خُذَ عِلْمُهُ مِنْ ابْنِ حَجَّكَ وَخَفَ عَقِيمُهُ
(26)	ثَانِيهِمَا إِدْغَامُهَا فِي أَرْبَعٍ وَعَشْرَةٍ أَيضًا وَرَمَزَهَا فَع
(27)	طَبٌّ ثُمَّ صِلْ رُحْمًا تَقْرُضِ ضِيفٌ ذَا نِعَمٍ دَعُ سُوءَ ظَنِّ زُرٍّ شَرِيفًا لِلْكَرَمِ
(28)	وَاللَّامُ الأُولَى سَمَّهَا قَمْرِيَّةً وَاللَّامُ الأُخْرَى سَمَّهَا شَمْسِيَّةً
(29)	وَإِظْهَرَنَّ لَامٌ فِعْلٌ مُطْلَقًا فِي نَحْوِ قُلْ نَعَمْ وَقُلْنَا وَالتَّقَى
المثليين والمتقاربين والمتجانسين	
(30)	إِنْ فِي الصِّفَاتِ وَالْمَخَارِجِ اتَّفَقَ حَرْفَانِ فَالْمِثْلَانِ فِيهِمَا أَحَقُّ
(31)	وَإِنْ يَكُونَا مَخْرَجًا تَقَارَبَا وَفِي الصِّفَاتِ اخْتَلَفَا يُلْقَبَا
(32)	مُتَقَارِبَيْنِ أَوْ يَكُونَا اتَّفَقَا فِي مَخْرَجٍ دُونَ الصِّفَاتِ حَقَقَا
(33)	بِالْمُتَجَانِسَيْنِ ثُمَّ إِنْ سَكَّنَ أَوَّلُ كَلٍّ فَالصَّغِيرُ سَمِّيَنَ
(34)	أَوْ حُرِّكَ الْحَرْفَانِ فِي كُلِّ فَعْلٍ كَلٌّ كَبِيرٌ وَافْهَمْنَهُ بِالْمِثْلِ
أقسام المد	
(35)	وَالْمَدُّ أَصْلِيٌّ وَفَرْعِيٌّ لَهُ وَسَمُّ أَوَّلًا طَبِيعِيًّا وَهُوَ
(36)	مَالًا تَوَقَّفَ لَهُ عَلَى سَبَبٍ وَلَا بَدْوِيَّةَ الْحُرُوفِ تُجْتَلَبُ

(37)	بَلْ أَى حَرْفٍ غَيْرُ هَمْزٍ أَوْ سُكُونٍ	جَا بَعْدَ مَدٍّ فَالطَّبِيعَى يَكُونُ
(38)	وَالْآخِرُ الْفَرْعَى مَوْقُوفٌ عَلَى	سَبَبٌ كَهَمْزٍ أَوْ سُكُونٍ مُسَجَلًا
(39)	حُرُوفُهُ ثَلَاثَةٌ فَعِيهَا	مِنْ لَفْظٍ وَآيٍ وَهَى فِي نُوحِيهَا
(40)	وَالكُسْرُ قَبْلَ الْيَا وَقَبْلَ الْوَائِ ضَمٌّ	شَرْطٌ وَفَتْحٌ قَبْلَ الْفِ يُلْتَزَمُ
(41)	وَاللَّيْنُ مِنْهَا الْيَا وَوَأَوْ سَكْنَا	إِنْ انْفِتَاحٌ قَبْلَ كُلِّ اعْلِنَا
أحكام المد		
(42)	لِلْمَدِّ أَحْكَامٌ ثَلَاثَةٌ تَدُومُ	وَهِيَ الْوُجُوبُ وَالْجَوَازُ وَاللِّزُومُ
(43)	فَوَاجِبٌ إِنْ جَاءَ هَمْزٌ بَعْدَ مَدٍّ	فِي كَلِمَةٍ وَذَا بِمُتَّصِلٍ يُعَدُّ
(44)	وَجَائِزٌ مَدٌّ وَقَصْرٌ إِنْ فَصِلَ	كُلُّ بِكَلِمَةٍ وَهَذَا الْمُنْفَصِلُ
(45)	وَمِثْلُ ذَا إِنْ عَرَضَ السُّكُونُ	وَقَفَا كَتَعْلَمُونَ نَسْتَعِينُ
(46)	أَوْ قَدَّمَ الْهَمْزُ عَلَى الْمَدِّ وَذَا	بَدَلٌ كَأَمَنُوا وَإِيمَانًا خَدَا
(47)	وَلَازِمٌ إِنْ السُّكُونُ أَصْلًا	وَصَلَا وَوَقَفَا بَعْدَ مَدٍّ طَوَّلَا
أقسام المد اللازم		
(48)	أَقْسَامٌ لِأَزِمٍ لَدَيْهِمْ أَرْبَعَةٌ	وَتِلْكَ كَلِمَى وَحَرْفَى مَعَهُ
(49)	كِلَاهُمَا مُخَفَّفٌ مُثْقَلٌ	فَهَذِهِ أَرْبَعَةٌ تَفْصَلُ
(50)	فَإِنْ بِكَلِمَةٍ سُكُونٌ اجْتَمَعَ	مَعَ حَرْفٍ مَدٌّ فَهُوَ كَلِمَى وَقَعُ
(51)	أَوْ فِي ثَلَاثَى الْحُرُوفِ وَجِدَا	وَالْمَدُّ وَسَطُهُ فَحَرْفَى بَدَا
(52)	كِلَاهُمَا مُثْقَلٌ إِنْ أَدْعَمَا	مُخَفَّفٌ كُلُّ إِذَا لَمْ يُدْعَمَا
(53)	وَاللَّازِمُ الْحَرْفَى أَوَّلَ السُّورِ	وُجُودُهُ وَفِي ثَمَانٍ انْحَصَرَ
(54)	يَجْمَعُهَا حُرُوفٌ كَمْ عَسَلُ نَقْصُ	وَعَيْنُ ذُو وَجْهَيْنِ وَالطُّولُ أَخْصُ
(55)	وَمَا سِوَى الْحَرْفِ الثَّلَاثَى لِأَلِفِ	فَمُدَّهُ مَدًّا طَبِيعَى أَلِفِ
(56)	وَذَلِكَ أَيضًا فِي فَوَاتِحِ السُّورِ	فِي لَفْظِ حَى طَاهِرٍ قَدْ انْحَصَرَ
(57)	وَيَجْمَعُ الْفَوَاتِحَ الْأَرْبَعُ عَشَرَ	صِلُهُ سُخَيْرًا مَنْ قَطَعَكَ ذَا اشْتَهَرَ
الخاتمة		
(58)	وَتَمَّ ذَا النِّظْمِ بِحَمْدِ اللَّهِ	عَلَى تَمَامِهِ بِأَلَّا تَنَاهَى

تَارِيخُهُ بُشْرَى لِمَنْ يُتَّقِنُهَا	أَبْيَاتُهُ نَدُّ بَدَأَ لِيَذَى النَّهَى	(59)
عَلَى خِتَامِ الْأَنْبِيَاءِ أَحْمَدًا	ثُمَّ الصَّلَاةَ وَالسَّلَامَ أَبَدًا	(60)
وَكُلُّ قَارِيٍّ وَكُلُّ سَامِعٍ	وَالْأَلِ وَالصُّحْبِ وَكُلُّ تَابِعٍ	(61)

Appendix IV: Example of an Ijaza (The Phonological Transmission of Reading Quran).

بسم الله الرحمن الرحيم
 جمعية النور الإسلامية للتنمية
 مدرسة النور لتحقيق القرآن الكريم
 المشهورة برقم ١٥٤٤ لسنة ٢٠٠٤ م

**إجازة مُسندة برواية حَفْص
 مِنْ قِرَاءَةِ عَاصِمٍ مِنْ طَرِيقِ الشَّاطِطِيَّةِ**

الحمد لله ولي المتقين ، والصلاة والسلام على المبعوث رحمة للعالمين أما بعد : فليعلم الواقف عليه أن الشيخ : فرغلي بن سيد بن أحمد بن علي ، مصري الجنسية ، قد حضر إلي وقرأ علي من القرآن الكريم ، برواية حفص من قراءة عاصم من طريق الشاطبية ، ، وعندما أنست منه الضبط والإتقان والأهلية ، أجزته بسندي المتصل إلى النبي ﷺ في القراءة والقرءاء ، بكامل القرآن ، إجازة صحيحة بشرطها المعترف عند علماء الأثر ، وأذنت له أن يقرأ ويقرئ به ، في أي مكان حل أو قطر نزل به ، وأن يجيز بهذا السند من يراه أهلاً لحمل هذه الأمانة العظيمة ، وقد أخبرته بأنني تلقيت رواية حفص عن عاصم من طريق الشاطبية ، عن شيوخ الشيخ المقرئ الموريتاني : محمد بن أحمد بن شيخنا أبا ، وهو أخبرني بأنه تلقى رواية حفص عن عاصم من طريق الشاطبية ، عن شيخه الشيخ المقرئ المصري الأزهرى : عبد الفتاح بن السيد عجمي المرصفي (ت ١٤٠٩ هـ) وهو قرأ العشر الصغرى من طريق الشاطبية والذرة على الشيخ المقرئ : عبد العزيز بن أحمد الزيات المصري الأزهرى (ت ١٤٢٤ هـ) ، وهو قرأ العشر الصغرى من طريق الشاطبية والذرة على الشيخ المقرئ : عبد القحاح هنيدي ، وهو قرأ على الشيخ المقرئ : محمد بن أحمد المتولي (١٢٥٠-١٣١٣ هـ) ، وهو قرأ على الشيخ المقرئ : أحمد الدردي المالكي النشوي بالتهامي (وكان حيا سنة ١٢٦٩ هـ) ، وهو قرأ على الشيخ المقرئ : أحمد بن محمد المعروف بسلْمونة (وكان حيا سنة ١٢٥٤ هـ) ، وهو قرأ على الشيخ المقرئ : السيد بن إبراهيم العبيدي (وكان حيا سنة ١٢٥٤ هـ) ، وهو قرأ على الشيخ المقرئ : محمد بن قاسم بن إسماعيل البقري الشافعي الأزهرى (ت ١١١١ هـ) ، وهو قرأ على الشيخ المقرئ : عبد الرحمن بن شحادة اليمني (ت ١٠٥٠ هـ) ، وهو قرأ على والده الشيخ المقرئ : شحادة اليمني الشافعي (ت ٩٨٧ هـ) ، وهو قرأ على الشيخ المقرئ : ناصر الدين محمد بن سالم الطيللاوي (ت ٩٦٦ هـ) ، وهو قرأ على شيخ الإسلام : زكريا الأنصاري (٨٢٦ - ٩٢٦ هـ) وهو قرأ على الشيخ المقرئ : رضوان بن محمد المقبي (ت ٨٥٣ هـ) وهو على الإمام الحافظ حجة القراء شمس الدين أبي الخبير محمد بن محمد بن محمد بن يوسف الجزري الشافعي (٧٥١ - ٨٣٣ هـ) مؤلف الدررة والطبقة والنشر وهو قرأ على شيخ إقراء مصر في زمانه المقرئ : أبي محمد عبد الرحمن بن أحمد بن معالي البغدادي الواسطي ثم المصري (٧٠٢ - ٧٨١ هـ) وهو قرأ على شيخ إقراء مصر في زمانه المقرئ : أبي عبد الله محمد بن أحمد بن عبد الخالق المعروف بالصابغ (٦٣٦ - ٧٢٥ هـ) وهو قرأ على شيخ إقراء مصر في زمانه المقرئ : علي بن شجاع الكمال الضرير صهر الإمام الشاطبي (٥٧٢ - ٦٦١ هـ) وهو قرأ على الحافظ المقرئ : أبي القاسم بن فيره بن خلف بن أحمد الشاطبي الرعيبي الضرير (٥٣٨ - ٥٩٠ هـ) مؤلف المنظومة الشاطبية في القراءات السبع ، وهو قرأ على الحافظ المقرئ : أبي الحسن علي بن محمد بن هذيل البننسي (٤٧٠ - ٥٦٤ هـ) وهو قرأ على الحافظ المقرئ : أبي داود سليمان بن نجاح الأموي (٤٩٦ - ٤١٣ هـ) وهو قرأ على الحافظ المقرئ : أبي عمرو عثمان بن سعيد الداني (٣٧١ - ٤٤٤ هـ) مؤلف كتاب التيسير في القراءات السبع وهو قرأ على الحافظ المقرئ : أبي الحسن طاهر بن غلبون المقرئ (المتوفى سنة ٣٩٩ هـ) وهو قرأ على الحافظ المقرئ : الحسن علي بن محمد بن صالح الهاشمي (المتوفى سنة ٣٦٨ هـ) وهو قرأ على الحافظ المقرئ : أبي العباس أحمد بن سهل الأشناني (المتوفى سنة ٣٠٧ هـ) وهو قرأ على الحافظ المقرئ : حفص بن سليمان بن المغيرة البزاز الكوفي (المتوفى سنة ١٨٠ هـ) وهو قرأ على الحافظ المقرئ : عاصم بن بهدلة بن أبي النجود (المتوفى سنة ١٢٧ هـ) وهو قرأ على الحافظ المقرئ : أبي عبد الرحمن عبد الله بن حبيب السلمي (المتوفى سنة ٧٤ هـ) وهو قرأ على : عثمان بن عفان وهو بن أبي طالب وعبد الله بن مسعود و أبي بن كعب وزيد بن ثابت رضي الله عنهم وقرأ هؤلاء رضي الله عنهم على رسول الله ﷺ عليه أفضل الصلوات ، وأزكى التحيات ، المنتقل إلى الرقيق الأعلى ضحى يوم الاثنين الثاني عشر من ربيع الأول سنة إحدى عشرة هجرية الذي قرأ القرآن على جبريل عليه السلام وسمعه منه ، وسمعه جبريل عليه السلام من رب العزة جل شأنه وتقدست أسماؤه . والله الموفق .

تم تحريره في ليلة الاثنين الموافق ٢٩ شعبان سنة ١٤٢٦ هـ والموافق ٣ من أكتوبر سنة ٢٠٠٥ م

الشيخ المجيز
 ناجح أحمد مخلوف صالح
 التوقيع : ناجح أحمد مخلوف صالح
 شاهد أول : محمد عمر الصل
 شاهد ثاني : آدم إبراهيم

خاتم سند الشيخ
 خاتم رئيس مجلس الإدارة

نادم القرآن الكريم
 الشيخ
 مخلوف صالح

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« Tajweed : une étude phonologique »

Résumé :

La principale préoccupation de cette étude est d'examiner comment les érudits de Tadjweed étudiaient et clarifiaient les sons arabes afin d'éviter que le Coran soit mal prononcé et incompréhensible. L'accent est mis sur la place et la manière de l'articulation de tous les sons arabes ; en outre, cette étude est également une tentative pour voir comment les sons s'influencent entre elles quand elles sont voisines. Ces enquêtes phonologiques sont précédées d'un aperçu historique de la langue Arabe comme langue et Tadjweed comme une discipline. Étant donné que la principale cible est d'éviter l'incompréhension du livre sacré, cette étude peut fournir au lecteur du Coran beaucoup de détails phonologique qui aident à atteindre une lecture acceptable du Coran.

Mots clés: la langue Arabe phonologie Tadjweed Coran les sons arabes

“The Art of Tadjweed : a Phonological Study”

Abstract :

The primary concern of this study is to examine how Tadjweed's scholars investigated and clarified the Arabic sounds in order to prevent Quran from mispronouncing and misunderstanding. The focus is placed on places and manners of articulations of all the Arabic sounds; furthermore, this study is also an attempt to see how sounds influence each others because of neighboring. These phonological investigations are preceded by a historical survey of Arabic as a language and Tadjweed as a discipline. Since the main target was avoiding the misunderstanding of the Holy book, this study can provide the reader of the Quran with many phonological details that help in reaching an acceptable reading of Quran.

Key words : Arabic Language phonology Tadjweed Quran Arabic sounds

علم التجويد: دراسة فونولوجية

الملخص:

إن الهدف الرئيسي من هذه البحث هو دراسة كيفية قيام علماء التجويد بتوضيح و تبيين الأصوات العربية وذلك من اجل الحفاظ على القراءة و الفهم الصحيح للقرآن . و ينصب التركيز على مخارج و صفات الأصوات العربية. إضافة إلى ذلك, هذه الدراسة هي محاولة للتوضيح تأثير الأصوات على بعضها البعض بسبب المجاورة. هذه الدراسة الفونولوجية مسبوقة بلمحة تاريخية على العربية كلغة و علم فن التجويد كعلم. و بما أن الهدف الرئيس لهذه الدراسة هي تجنب الخطأ في القرآن لفظا و معنا, فان هذه الدراسة يمكن أن تعطي للقارئ عدة تفصيلات فونولوجية تمكنه من الوصول إلى قراءة مقبولة للقرآن.

كلمات مفتاحية: اللغة العربية , فونولوجيا , التجويد , القرآن , الأصوات العربية