

Introduction to Qur'anic Script

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THIS IS A PROGRAMMED BOOK
IN WHICH THE QUR'ANIC SCRIPT
IS INTRODUCED IN A SERIES OF
STEPS. DO NOT SKIP A STEP.
YOU WILL FALL. RETRACE YOUR
STEPS AFTER LESSON 17 AND
READ THESE LESSONS ONCE MORE
BEFORE YOU BEGIN LESSON 18.

INTRODUCTION

The splendour of the Qur'anic script and its graphic economy are the two remarkable features which distinguish it from any other script in the world. These very features daunt an admirer and discourage a non-Arab from learning it. An antiquated system of teaching has made the task much more formidable. The art of Qur'anic calligraphy which occupies the central place in Muslim visual culture has declined with the spread of printing and universal education. The invention of movable type effectively killed this art, and all too often the printed text of the Qur'an lacked both splendour and legibility. In recent years, however, the art of writing and printing the Qur'an has undergone a revolutionary change. The style of writing known as *Naskh* has been especially developed with emphasis on easy and correct reading rather than beauty. This Qur'anic *Naskh* is now a basically functional style of writing that presents a minimum of difficulty to the reader.

The method of teaching the Arabic script has neither kept pace with the development of the Qur'anic *Naskh*, nor with progress in linguistics. A new script cannot be learnt in a vacuum; it is best studied within the framework of its language. An educated adult learner requires something more than motivation to sustain interest in the study of an exotic script. The emphasis in this book is therefore on the Qur'anic word in its original context and not on the isolated form of the letters of the alphabet. The learner is not required to master the whole alphabet and its vowel system before he proceeds to read isolated words. The first lesson in *Introduction to Qur'anic Script* introduces only four letters of the alphabet and one vowel sign, but in doing so it also teaches four Arabic words. Since Arabic is based on a trilateral verb, the learner is also led to this central

INTRODUCTION TO QUR'ANIC SCRIPT

feature of the language in the first lesson. This lesson is short and simple, yet comprehensive. While it teaches the script, and establishes the relationship between a consonant and its vowel in contact, it also gives some idea of the phonology and morphology of the language in non-technical terms. The second lesson introduces four more letters and a second vowel, but the learner's vocabulary of Qur'anic words is extended from four to twenty-three. This repertory of Qur'anic words is built up gradually so that by the end of Lesson 17 when the learner has completed his study of the alphabet he has learnt more than 500 words in their Qur'anic context. Within the space of these seventeen lessons the student is familiarized with the basic structure of the verb, the definite article, prepositions, particles, nominative and objective cases and some other simple but essential markers.

Though the lessons in this book do not require any supplementary material, the learner is strongly advised to obtain a copy of the Qur'an at an early stage. Any Qur'an which has been printed or copied in a well-spaced *Naskh* style similar to the one used in this book will be a great help.

This book is not a course in the art of writing Arabic. Firstly, ability to write Arabic is not essential for reading the Qur'an. Secondly, the *Naskh* style in which the Qur'an is reproduced is not the style for everyday writing. Throughout the Arab world the cursive *Ruq'ah* style is used for ordinary writing. But a few notes on the writing of Arabic have been given to assist the beginner in understanding and appreciating the character of the script. For some students these notes may be enough to produce an acceptable handwriting though for some they may not be adequate.

Similarly, *Introduction to Qur'anic Script* is not a book on Arabic pronunciation, though every effort has been made to explain Arabic sounds, both in technical and non-technical language. This information should be sufficient for recognition of letters and silent reading of the Qur'an and other vocalized texts.

Lesson 30 deals with the subject of correct Qur'anic pronunciation, but it is worth repeating that the learner should regularly listen to the Qur'an on tapes or records and try to get the help of a *qāri* (a trained reciter of the Qur'an) to provide him with at least some initial training in Qur'anic pronunciation.

NON-MUSLIM STUDENTS

Most of the manuals teaching Arabic deal perfunctorily with the script, and the one or two books which are exclusively devoted to the script lay greater emphasis on the art of writing than on reading. Thus a non-Muslim student will

INTRODUCTION

find this book not only refreshingly different from such conventional books but also, because of its use of material from the Qur'an, can learn something more than any one book on script can teach. This book will add a new dimension to the study of classical or modern Arabic.

PERSIAN AND URDU SCRIPT

The Qur'anic art of calligraphy, as we have already noted, occupies the central place in Muslim visual culture. Its script unites believers all over the world, and the designs and decorative motifs based on the Arabic alphabet have permeated every level of Muslim society. Today in spite of the recession of the Arabic language to the borders of Arab states, as opposed to its medieval role as a lingua franca, the Arabic script still expresses two great Indo-Aryan cultures, the cultures of Urdu and Persian-speaking peoples. In fact, the largest number of Arabic scribes in the world are today trained in the Indo-Pakistani subcontinent. The new generation of Indo-Pakistani Muslim immigrants in the United Kingdom, the United States and Europe still understands Urdu, though some of the young boys and girls may not be able to speak it. The Urdu and Persian adaptations of the Arabic script are explained in the Appendix. This explanation is primarily meant for those Indo-Pakistani and Iranian immigrants who still retain some knowledge of their native languages. It is hoped that the presentation of these two scripts will help to restore the broken links with their cultural heritage. Even those readers who have no knowledge of Urdu or Persian should find this material useful as an introduction to these two forms of the Arabic script.

One of the most wasteful things in the world today, H. G. Wells once observed, is the school textbook. *Introduction to Qur'anic Script* is neither a textbook nor a teach-yourself sort of manual. It is a programmed book in which the Arabic script is presented in a series of steps. A teacher is not needed to take you step by step, but there are no short-cuts. If the approach is to be successful, every step must be thoroughly mastered before proceeding to the next. A foreign language, especially when a sacred text is involved, however, does require some initial help by a native speaker—in this case by a trained *qārī*. As a *qārī* need not be a trained teacher of Arabic an explanatory note is given for his benefit at the end of the book. But students who are interested need not deprive themselves of the note. It would, however, be better if they read it after the first reading of the book.

Learning to read is the easiest skill in acquiring a foreign language. It is possible to proceed at one's own pace. One can always go back to read what one has not understood or forgotten. But it is not possible to learn without effort. It requires practice, and the more the student puts into it the more he will get out of it.

ENGLISH SYMBOLS FOR ARABIC VOWELS

Symbol		English Keyword
a	as in	<i>but</i>
ā	as in	<i>father, wall or acid,</i> depending on the nature of the accompanying conso- nants (see Lesson 18 for details).
	as in	<i>sit</i>
	as in	<i>seat</i>
u	as in	<i>put</i>
ū	as in	<i>pool</i>

The above chart gives the learner only approximate relations between the Arabic vowels and English vowels already known to him and provides the contrast between short and long vowels which is very important in Arabic. Please note that long vowels must be very long.

THE GLOTTAL STOP

The symbol ʾ (explained in lesson 13) represents a glottal stop, similar to the sound frequently made in English at the beginning of a word with an initial vowel, e.g., “absolutely”, “essential”, etc. At the end of symbol ā, thus āʾ, it indicates a short but complete pause, e.g., *ʾInshāʾallāh*.

THE SPELLING OF THE WORD ‘QURʾAN’

According to the rules of transliteration, the correct spelling is ‘Qurʾān’, but standard books not using diacritical marks have adopted ‘Qurʾān’, without the macron on *a*, so the generally-used ‘Qurʾan’, has been adopted in this book for the sake of consistency.

LESSON 1

CONSONANTS. ج JĪM, س SĪN, ل LĀM

AND م MĪM. THE VOWEL SIGN *FATḤAH*

Arabic is written from right to left. The alphabet consists of twenty-nine letters. The script is a cursive one, in which most of the letters are written in slightly different forms according to whether they stand alone or are joined to a following or preceding letter. The basic part of the letter remains unchanged.

There are no capital letters in Arabic.

In our first lesson we shall learn four letters.

ج (jīm). It is pronounced like English *j* in *joy* and *judge*.

س (sīn). It is pronounced like English *s* in *six* and *sea*, but with a slight difference. In Arabic the 'hiss' is stronger and clearer. It is produced with the tip of the tongue at the upper teeth.

ل (lām). It is pronounced more or less as English *l*.

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م (mīm). It is pronounced exactly like English *m*.

These letters are linked together by ligatures or connecting strokes, as in English handwriting. In conjunction with a following letter they lose their tails and retain the basic part of the letter. In the following examples the basic part of the letter is indicated in black and the tail by dots:

Jim ج , sīn س , lām ل and mīm م . Mīm has almost no tail.

There is a variant of م which we shall take up in a subsequent lesson.

At the end of a word these letters retain their tails.

Observe the following combinations. All examples are from right to left:

js	جس	چس	س	ج
jl	جل	چل	ل	ج
jm	جم	چم	م	ج
sj	سج	سچ	ج	س

Note how the basic part of س is joined to the following ج by a ligature: س س ج .

There is not much difference between the ligatures joining various letters in Arabic. Once you have mastered the basic form of a letter a ligature should not be difficult to recognize. Note the following combinations.

sl	سل	ل	س
sm	سم	م	س
lj	لج	ج	ل

ls	لس	س	ل
lm	لم	م	ل
mj	مج	ج	م
ms	مس	س	م
mm	مم	م	م
jj	جج	ج	ج
ll	لل	ل	ل
ss	سس	س	س

THE VOWEL SIGN *FATHAH*

Now that we have done four consonant sounds we shall introduce a vowel sound. In Arabic, vowel signs are written above or below the consonant they follow. The first vowel is *fathah*. It is the sound of English *nun* and *but*. It ranges between the first and the last *a* sound of *cathedral*. It should never be pronounced as *a* in *man* (too long). The *fathah* sign is expressed by a small diagonal stroke above a consonant, e.g. جَ .

We shall now try some meaningful combinations.

1. jamala	جَمَلًا	لَ	مَ	جَ
2. jalasa	جَلَسَ	سَ	لَ	جَ
3. sajala	سَجَلًا	لَ	جَ	سَ
4. lamasa	لَمَسَ	سَ	مَ	لَ

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Since each lesson in this book is an exercise in learning the Arabic script in a meaningful way it is essential to bear in mind that in Arabic most verbs are derived from roots made of three consonants called 'radicals'. The *fathah* sign on all the three consonants of a verb signifies the third person masculine singular of the perfect form of a simple verb.

ILLUSTRATIVE TEXT

جَلَسَ (jalasa) He sat.

سَجَلَ *(sajala) He dropped

جَمَلَ *(jamala) He summed up.

لَمَسَ (lamasa) He touched.

The two words سَجَلَ and جَمَلَ do not occur in the Qur'an

as verbs. Consequently they are marked by an asterisk. In all subsequent lessons words not used in the Qur'an will be marked by an asterisk. There being no infinitive in Arabic a root idea and its derivatives are arranged in the dictionary under the heading of the third person masculine singular of a perfect verb, thus:

لَمَسَ to sit. Actually, it means 'He sat'.

In the following lessons we shall follow the dictionary convention and the meanings will be given in the infinitive.

لَمَسَ

LAMASA

LESSON 2

ب *BĀ'*, خ *KHĀ'*, ع *'AYN* AND ق *QĀF*.

THE VOWEL SIGN *KASRAH*

In this lesson we shall learn four more letters. Three of these letters, though not difficult to recognize in the written form, offer some difficulty in pronunciation.

ب (*bā'*). It is pronounced like English *b*. The basic form of ب is a tooth (ب) and a dot below it (ب). Observe the following combinations:

bj	بج	ب ج
bb	بب	ب ب
bm	بم	ب م
bl	بل	ب ل
jbl	جبل	ج ب ل

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sbl س ب ل س ب ل

lbs ل ب س ل ب س

خ (*Khā*). It is not an English sound. It is like the *ch* in the Scottish 'loch' or in the German 'nacht' or 'ach'. The Muslim names *Khāliq*, *Khadijā* and *Khālid* begin with this sound. خ is like the letter ج in all its forms except that the dot in خ is above the letter and in ج it is within the half circle of the tail.

Observe the following combinations:

k**h**b خ ب خ ب

k**h**s خ س خ س

k**h**l خ ل خ ل

k**h**m خ م خ م

s**k**h س خ س خ

b**k**h**l** ب خ ل ب خ ل

ع (*ʿayn*). It has no English equivalent. It is a very strong guttural produced by compression of the throat and expulsion of the breath. It is a difficult sound for the average non-Arab to produce. Even non-Arab Muslims familiar with the sound cannot produce it without some effort. It is the first sound that you hear when Arab names ʿAbdullah and ʿAli, ʿUmar, ʿUthmān and ʿĀʾishah are pronounced.

The basic form of ʿayn is the initial open loop, which looks like the broken link of a chain.

LESSON 2

Observe the following combinations. In the English alphabet there is no letter to represent the sound of *ʿayn*, therefore normally one of the following three signs ʿ, ˆ or ˚ are used to represent it.

ʿl	عل	ل	ع
ˆj	عج	ج	ع
˚m	عم	م	ع
ˆb	عب	ب	ع

The loop of the *ʿayn* is slightly modified to provide for a ligature when it is joined by a preceding letter, thus **ع**, though the basic open loop **ع** is also used.

b ^ˆ	بع	ع	ب
j ^ˆ	جع	ع	ج
l ^ˆ	لع	ع	ل
j ^ˆ l	جعل	ل	ع
j ^ˆ z	عجل	ل	ع

ق (*qāf*). The sound of the first consonant in the word Qur'an. It is a guttural *k* sound produced in the throat with the back of the tongue closing the arches of the back of the mouth.

The basic form of **ق** is a bold circular dot **ق**, or in some script styles a loop with a slightly oval shape at the top and two dots above.

Observe the following combinations:

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ql	قل	ل	ق
qs	قس	س	ق
qb	قب	ب	ق
lq	لق	ق	ل
sq	سق	ق	س
bq	بق	ق	ب

In its medial form when a letter precedes it and another follows it, it becomes a small neat loop with two dots above, thus **ق**.

bql	بقل	ل	ق	ب
sqm	سقم	م	ق	س
lqb	لقب	ب	ق	ل

MEANINGFUL COMBINATIONS

1.	to create (<u>kh</u> alaqa)	خَلَقَ	ق	ل	خ
2.	to make (ja ^ʿ ala)	جَعَلَ	ل	ع	ج
3.	to accept (qabila)	قَبِلَ	ل	ب	ق
4.	to collect (jama ^ʿ a)	جَمَعَ	ع	م	ج
5.	to transform (masa <u>kh</u> a)	مَسَخَ	خ	س	م
6.	to portion out (qasama)	قَسَمَ	م	س	ق

THE VOWEL SIGN *KASRAH*

When a short diagonal stroke is placed under a consonant it is called *kasrah*. It corresponds to the vowel *i* in English *did*, *bid* and *mist*. The learner must be on his guard not to confuse the upper stroke *fathah* with *kasrah*. Observe the difference between the following two words:

to mark, to sign (‘alama)*	عَلَّمَ	مَ	لَ	عَ
to know (‘alima)	عَلِمَ	مِ	لِ	عِ

ILLUSTRATIVE TEXT

1. to be safe and sound (salima)	سَلِمَ	مَ	لِ	سَ
2. to hear (sami‘a)	سَمِعَ	عَ	مِ	سِ
3. to hasten (‘ajila)	عَجِلَ	لَ	جِ	عِ
4. to be ill (saqima)	سَقِمَ	مَ	قِ	سِ
5. to play (la‘iba)	لَعِبَ	بَ	عِ	لِ

In Lesson 1 we learnt the simplest form of Arabic verb. It has three consonants. If these consonants are unvowelled, they indicate only the root of the verb. Meanings are expressed by the vowel pattern added to this root. Different vowel patterns signal different meanings. As we have seen earlier in this lesson, ‘*alama* عَلَّمَ means ‘to mark’. This word does not occur in the Qur’an, but there is another word from the same root ‘*alima* عَلِمَ which means ‘to know’. This verb does occur in the Qur’an. So pay careful attention to the vowel signs.

PRACTICE TEXT 1

Read the following words. Once you are sure you have correctly read the words, check them with the transliteration given at the end of the book.

1. to put off	خَلَعَ	2. to return	قَلَبَ
---------------	--------	--------------	--------

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3. to remove	قَلَعَ	6. to get light from another*	قَبَسَ
4. to frown	عَبَسَ	7. to cover	لَبَسَ
5. to go before	سَبَقَ	8. to understand	عَقَلَ
9. to pluck off		سَلَخَ	

Arabic words may have many meanings. Here, only the meaning relevant to a Qur'anic context is given. The purpose is to familiarize you with the language. At the moment your aim is to learn the script, so do not distract your attention from that object by learning the words by rote.

جَعَلَ

JA'ALA

LESSON 3

ح هَا' AND ن NŪN. THE SUKŪN SIGN

ح (hā'). It is another Arabic sound which non-Arabs may find difficult to produce. Even non-Arab Muslims familiar with Qur'anic sounds produce it like English *h*. It is a strong guttural *h* pronounced with a strong and sustained expulsion of air from the chest. Ziadeh and Winder (*An Introduction to Modern Arabic*) suggest that the sound may be mastered by realizing that it is similar to a stage whisper, but formed farther back. Another suggestion is to whisper 'Hey you!' as loud as you can.

In the English script this sound is usually represented by putting a dot under *h*, thus *ḥ*.

ح is written like ح and ح̣. The only difference is that ح has no dot.

Observe the following combinations:

jb	ج ب	ج
khb	خ ب	خ
ḥb	ح ب	ح

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ḥm	حم	م	ح
ḥq	حق	ق	ح
ḥl	حل	ل	ح

ن (*nūn*). It is pronounced like English *n*. The initial and the medial forms of ن are similar to those of ب. The difference between the initial and medial forms of ب and ن is that the dot of ب is placed below the tooth and the dot of ن is placed above the tooth.

Observe the following combinations:

bm	بم	م	ب
nm	نم	م	ن
bq	بق	ق	ب
nq	نق	ق	ن
jns	جنس	س	ج
ḥbs	حبس	س	ح
ḥsn	حسن	ن	ح
lbn	لبن	ن	ل

THE SUKŪN SIGN

In Arabic a letter is said to be either 'moving' or 'resting'. A letter is resting if it cannot open a syllable. The sign of resting consists of a small un-

closed circle ^ placed above a letter. A closed circle is used often in Near Eastern and Maghribī scripts. This sign is called *sukūn* and it indicates the absence of a vowel after a consonant. The letter with the *sukūn* sign is called *sākin*.

Observe the following combinations and then learn these words:

- | | | | |
|--|-------|------|---------|
| 1. Off, from, out of, away | (ʿan) | عَنْ | عَنَّ |
| 2. Who, whosoever, who?
Whom, whomsoever, whom? | (man) | مَنْ | مَنَّ |
| 3. Of, some, some of,
belonging to, from | (min) | مِنْ | مَنَّ |
| 4. Not, not yet | (lam) | لَمْ | لَمَنَّ |
| 5. No, by no means | (lan) | لَنْ | لَنَّ |

ILLUSTRATIVE TEXT

- | | | | |
|------------------|-----------|--------|-----------|
| 1. to shave | (ḥalaqa) | حَلَقَ | حَلَّقَ |
| 2. to reach | (laḥiqa) | لَحِقَ | لَحَّقَ |
| 3. to appear | (najama) | نَجَمَ | نَجَّمَ |
| 4. to abrogate | (nasakha) | نَسَخَ | نَسَّخَ |
| 5. to be content | (qaniʿa) | قَنِعَ | قَنَّعَ |
| 6. to call aloud | (naqaʿa) | نَقَعَ | نَقَّنَعَ |
| 7. to carry | (ḥamala) | حَمَلَ | حَمَّلَ |
| 8. to dislike | (naqama) | نَقَمَ | نَقَّمَا |

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All the above words are verbs. Now note the following two words, for while the first one is a verb, the second word with a *sukūn* on م is an affirmative particle.

- | | | |
|----------------------------------|-----------------------|-----------------|
| 9. to live in comfort and luxury | (na ^ʿ ama) | نَ عَ مَ نَعَمَ |
| 10. yes! yes indeed! | (na ^ʿ am) | نَ عَ مٌ نَعَمْ |

PRACTICE TEXT 2

- | | | | |
|------------------------|--------|-------------------------------|---------|
| 1. to incline | جَنَحَ | 5. to imagine | حَسِبَ |
| 2. to restrain | حَبَسَ | 6. to efface, blot out | مَحَقَّ |
| 3. to roll onwards | سَبَحَ | 7. to stop, prevent, prohibit | مَنَعَ |
| 4. to snatch away from | سَلَبَ | 8. to curse | لَعَنَ |
| | | 9. to abuse | سَلَقَ |

نَسَاخًا

NASAKHA

LESSON 4

ت *TĀ'* AND ك *KĀF*. THE VOWEL SIGN *ḌAMMAH*

ت (*tā'*). It is almost like English *t* in *eighth*. It is closer in pronunciation to the Italian dental *t* than the English *t*. Produce it with the tip of the tongue against the upper teeth and NOT against the gum behind the upper teeth. Compare the French *t* in *tête-à-tête*.

It is written exactly like ب in all its forms except for the dots. ب has one dot below and ت has two dots above.

Observe the following combinations:

tb	تب	ب	ت
tq	تق	ق	ت
tm	تم	م	ت
tl	تل	ل	ت

ك (*kāf*). It is like English *k*.

This letter is almost a cross between ل (*lām*) and ب (*bā'*). The

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first stroke is very similar to that of ل and the second resembles the last stroke of ب . Instead of a dot above, a small sign ك similar to that of initial ع is placed above the letter. ك is provided with an initial diagonal stroke touching the upper part of the letter, when a following letter joins it. This diagonal stroke is bolder and longer than the *fathah* stroke. The small sign ك is then dropped.

Observe the following combinations.

km	كم	م	ك
kn	كن	ن	ك
ħk	حك	ك	ح
ħkm	حكم	م	ك

But note that the combination of ل + ك is treated as a digraph, (two-letter combination) thus كل :

klb	كلب	ب	ل	ك
klħ	كلح	ح	ل	ك
klm	كلم	م	ل	ك

THE VOWEL SIGN *DAMMAH*

The short vowel *u* is written like a comma with a slightly larger stroke above the letter which it follows, thus كُ , لُ , بُ . This sign ء is called *dammah* and is pronounced like *u* in *put*, but not like the *u* in *but*.

Observe the following combinations and then try to pronounce them aloud:

1. say (qul)	قُلْ	لُ	قُ
2. stand up (qum)	قُمْ	مُ	قُ
3. be! (kun)	كُنْ	نُ	كُ
4. you (as suffix) (kum)	كُمُ	مُ	كُ
5. you were (kunta) (singular masculine)	كُنْتَ	تَ	نُ
6. I was (kuntu)	كُنْتُ	تُ	نُ

ILLUSTRATIVE TEXT

1. to judge (ḥakama)	حَكَمَ	مَ	كَ	حَ
2. to be good (ḥasuna)	حَسَنَ	نَ	سُ	حَ
3. to cover (ḥajaba)	حَجَبَ	بَ	جَ	حَ
4. to seal (khatama)	خَتَمَ	مَ	تَ	خَ
5. to pour out (sakaba)	سَكَبَ	بَ	كَ	سَ
6. to calm down (sakata)	سَكَتَ	تَ	كَ	سَ
7. to conceal (katama)	كَتَمَ	مَ	تَ	كَ
8. to cause to walk walk	سَلَكَ	كَ	لَ	سَ
9. to marry (nakaḥa)	نَكَحَ	حَ	كَ	نَ

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PRACTICE TEXT 3

1. to be stingy	بَخِلَ	6. to drag violently	عَتَلَ
2. to swallow up	بَلَغَ	7. to turn aside	بَجَنَبَ
3. to follow	تَبِعَ	8. to imprison	سَجَنَ
4. to wonder	عَجِبَ	9. to diminish	بَخَسَ
5. to subdue	كَبَتَ	10. to write	كَتَبَ
		11. that, those	تِلْكَ

قُلْ

QUL

LESSON 5

ف *FĀ'* AND ث *THĀ'*. DOUBLED LETTERS

ف (*fā'*). It is pronounced like English *f*. The initial and medial forms of ف are similar to those of ق.

Observe the following combinations:

fq

ف ق ف ق

qf

ق ف ق ف

fl

ف ل ف ل

lf

ل ف ل ف

fm

ف م ف م

kf

ك ف ك ف

INTRODUCTION TO QUR'ANIC SCRIPT

ث (thā'). It is pronounced like *th* in *think*, *thin* and *mouth*. The Arabic pronunciation is more emphatic. The English sound of *th* in *think*, *thin* etc. is normally incorrectly pronounced by Indians and Pakistanis educated in the subcontinent. It is not the sound of *th* in the Urdu word "sāthi" or "hāth". It is better to obtain the help of a native speaker of English or still better of an educated Arab in explaining to you the sound of ث.

It looks exactly like ب in all its forms. The only difference is in the number of dots and their place; ب has one dot below and ث has three dots above the letter.

Observe the following combinations:

b <u>th</u>	بث	ب ث
j <u>th</u>	جث	ج ث
h <u>th</u>	حث	ح ث
t <u>h</u> l	ثل	ث ل
t <u>h</u> m	ثم	ث م

DOUBLED LETTERS

If the same consonant is repeated and no vowel comes between the two, it is written once only and the sign ّ called *shaddah* is placed over the letter, e.g. حَلَّ *halla*, to untie. The vowel sign of the consonant is then given over the *shaddah* sign. The *kasrah* sign can be given either below the *shaddah* sign or below the consonant itself.

ILLUSTRATIVE TEXT

1. from what (mimma) مَّ مَّ مَّ

2. to revile	(sabba)	سَبَّ	بَابُ	سَبَّ
3. to perish	(tabba)	تَبَّ	بَابُ	تَبَّ
4. to surround	(ḥaffa)	حَافَا	وَابُ	حَافَا
5. to go on a pilgrimage	(ḥajja)	حَاجَّ	وَابُ	حَاجَّ
6. to be right	(ḥaqqa)	حَاقَّ	وَابُ	حَاقَّ
7. to be light	(<u>kh</u> affa)	خَافَا	وَابُ	خَافَا
8. to complete	(tamma)	تَمَّ	وَابُ	تَمَّ
9. then	(<u>th</u> umma)	ثُمَّ	وَابُ	ثُمَّ
10. to be heavy	(<u>th</u> aqula)	ثَقُلَ	وَابُ	ثَقُلَ
11. to find	(<u>th</u> aqifa)	ثَقِفَا	وَابُ	ثَقِفَا
12. to swear	(ḥalafa)	حَلَفَا	وَابُ	حَلَفَا
13. to be bad	(<u>kh</u> abutha)	خَبُثَا	وَابُ	خَبُثَا
14. to amuse oneself	(<u>‘a</u> bitha)	عَبِثَا	وَابُ	عَبِثَا
15. to nourish	(kafala)	كَفَلَ	وَابُ	كَفَلَ
16. to stay	(<u>l</u> abitha)	لَبِثَا	وَابُ	لَبِثَا

PRACTICE TEXT 4

1. to you, for you (masculine plural)

لَكُمْ

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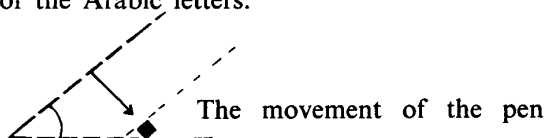
2. you were	(masculine plural)		نُتُّمُ
3. He created you	(masculine plural)	(خَلَقَ كُمْ)	لَقَّكُمْ
4. you are slain	(masculine plural)	(قُتِلَ تُمْ)	تِلْتُمْ
5. you said	(masculine plural)		لُنْتُمْ
6. with you	(masculine plural)	(مَعَ كُمْ)	عَكُمْ
7. before you	(masculine plural)	(قَبْلَ كُمْ)	مِنْ قَبْلِكُمْ

كَمْ لَبِثْتُمْ

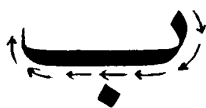
KAM LABITHTUM

INTRODUCTION TO QUR'ANIC SCRIPT

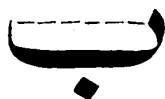
downwards and to the right to make a diamond-shaped dot. This dot is the starting point of most of the Arabic letters.



The letters of Group I, i.e., **ب** **ت** **ث** and **ن** are written with right to left strokes thus.



The length of **ب** , **ت** and **ث** is usually six strokes. thus



ن is almost a square.



The letters of Group II, i.e., **ج** and **ح** are written from left to right with the pen going downwards. They are called the descending letters.



The initial portion of these letters is not like a diamond dot, it starts with an edge and a slight curve.



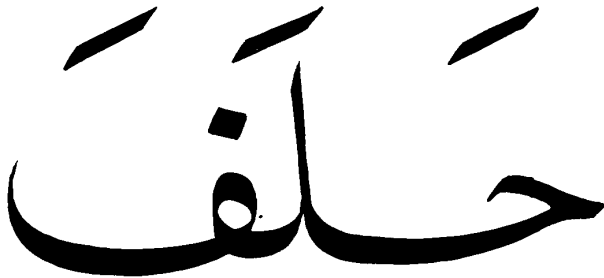
LESSON 6

The first stroke of the letters of Group III, i.e., ق and ف are two curves, one left to right and the other right to left, making a shape similar to a bold comma ڤ ڦ ; this initial part is called the 'neck'. Join it to the tail of ب and it will be a ف with the dot going up. If you join this 'neck' with the tail of a ن it will be a ق with two dots above.

Once you have grasped the characteristics or basic form of a letter, its recognition in any combination should not offer any difficulty. In the first group a tooth (ڤ) and the number and place of dots are significant. A dot below the tooth is ب (bā'), if the dot is above, it is ن (nūn). Two dots above the tooth signify ت (tā') and three dots above mean ا ث (thā').

In the second group the hook looking like the two sides of a triangle ڤ called the "box" is important. Without a dot this box is ح (ḥā') and with a dot above it is خ (khā'). A dot below the box signifies ج (jīm).

The bold comma-like shape ڤ is the salient feature of ف and ق. If there is one dot over this 'comma', which is called the 'neck', the letter is ڦ (fā') and if there are two dots above, the letter is ڦ (qāf).



HALAFA

LESSON 7

ش SHĪN, ص ṢĀD AND ط ṬĀ'.

ش (*shīn*). It is pronounced like English sh in 'ship' and 'shake'.

It is exactly like س in all its forms except for the dots. س has no dots and ش has three dots above.

Observe the following combinations:

<u>sh</u> t	ش ت	ت ش
<u>sh</u> ḥ	ش ح	ح ش
<u>sh</u> q	ش ق	ق ش
<u>sh</u> k	ش ك	ك ش
<u>sh</u> l	ش ل	ل ش
<u>fsh</u> l	ف ش ل	ل ش ف

kshf

ك ش ف كشف

ص (sād). It is an emphatic counterpart of س and produced not at the teeth like sīn, but further back in the mouth. The back part of the tongue is made tense and is slightly raised while the centre of the tongue is depressed, thus a narrow passage is formed through which the air stream passes out with an audible friction. The articulation of *sād* is accompanied by a slight rounding of the lips.

The initial 'box' of ص starts from left to right like that of ح forming a hook shape. While the tail of the ح continues towards the right that of ص turns to the left. But this tail is like that of س and ن.



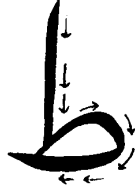
Observe the following combinations:

şb	صب	ص ب
şf	صف	ص ف
şm	صم	ص م
kḥş	خص	ص خ
qş	قص	ص ق
nşf	نصف	ص ف ن
fşl	فصل	ص ل ف

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ط (tā'). It is an emphatic ت . The tongue presses hard against the edge of the upper teeth with the tip protruding. The tongue abruptly parts company with the upper teeth to allow a following vowel or consonant sound to be articulated.

The lower half of ط is similar to the box of ص . It is a descending letter with a clockwise turn.



Observe the following combinations:

ṭf	ط ف	طف
ṭm	ط م	طم
ṣḥṭ	ط ح	شط
qṭ	ط ق	قط
ṭlq	ط ل	طلق
ḥṭm	ط م	حطم

ILLUSTRATIVE TEXT

1. to extend	(basāṭa)	بَسَطَ	بَسَّ طَ	بَبَّ
2. to go out from a place	(nashṭa)	نَشَطَ	نَشَّ طَ	نَبَّ
3. to be in vain	(baṭala)	بَطَلَ	بَطَّ طَ	بَبَّ

4. to spread out	(sataḥa)	سَطَحَ	سَ طَ حَ
5. to intercede	(shafa'a)	شَفَعَ	شَ فَ عَ
6. to stare	(shakhaṣa)	شَخَصَ	شَ خَ صَ
7. to be faint hearted	(fashila)	فَشِلَ	فَ شِ لَ
8. to depart	(faṣala)	فَصَلَ	فَ صَ لَ
9. to make	(ṣana'a)	صَنَعَ	صَ نَ عَ
10. to be upright	(ṣalaḥa)	صَلَحَ	صَ لَ حَ
11. to eat	(ṭa'ima)	طَعِمَ	طَ عَ مَ

THE SHADDAH SIGN (CONTINUED)

In Lesson 1 we have learnt that almost every primary concept in Arabic is expressed by means of three consonants, which form the root of a word. Modifications of meanings are either expressed by vowel variations or by the addition of consonants. The *shaddah* plays an important role in this process by inserting or rather doubling a consonant. The doubling of the second consonant of a verb modifies the meaning of the root form so as to express the idea of a causative or intensive action. Note the following verbs carefully:

1. to cause to be slain (qattala)	قَتَّلَ	to slay (qatala)	قَتَلَ	قَ تَ لَ
2. to impose a burden (ḥammala)	حَمَّلَ	to load (ḥamala)	حَمَلَ	حَ مَ لَ

Note the pronunciation carefully, for the verbs without the *shaddah* are pronounced *qatala* and *ḥamala*, but with *shaddah* they are pronounced *qattala* and *ḥammala*, respectively.

3. to teach (ʿallama)	عَلَّمَ	to know (ʿalima)	عَلِمَ	عَ لَ مَ
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4. to preserve (sallama)	سَلَّمَ	to be safe (salima)	سَلِمَ	لِ مَ
5. to confirm (thabbata)	ثَبَّتَ	to be firm (thabata)	ثَبَّتَ	تَ بَ تَ
6. to cause to turn aside (jannaba)	جَنَّبَ	to turn aside (janaba)	جَنَّبَ	نَ بَ
7. to leave behind (khallafa)	خَلَّفَ	to come after (khalafa)	خَلَّفَ	لَ فَ
8. to praise (sabbaha)	سَبَّحَ	to roll onwards (sabaḥa)	سَبَّحَ	سَ بَ حَ

Note the difference in the meanings of *sabaḥa* and *sabbaha*. There is nothing common between the two verbs although they are apparently from the same root. You will come across such exceptions, but not frequently.

9. to cause to hasten (^ʿ ajjala)	عَجَّلَ	to hasten (^ʿ ajila)	عَجَّلَ	عَ جَ لَ
10. to retrace one's steps (^ʿ aqqaba)	عَقَّبَ	to follow* (^ʿ aqaba)	عَقَّبَ	عَ قَ بَ

PRACTICE TEXT 5

1. She bears		حَمَلَتْ
2. Behind you	(masculine plural)	خَلْفَكُمْ (خَلَّفَ كُمْ)
3. He created you	(masculine plural)	خَلَقَكُمْ (خَلَقَ كُمْ)
4. You fear	(masculine plural)	خِفْتُمْ
5. He made for you	(masculine plural)	جَعَلَ لَكُمْ

6. I made

جَعَلْتُ

7. He made you (masculine plural)

جَعَلَكُمْ

The verb ja'ala جَعَلَ (see Lesson 2) has been used in the Qur'an 346 times. We have given only one meaning, 'to make', but it is variously translated according to the context.

8. We act

نَعْمَلُ

9. Before you (masculine plural)

مِنْ قَبْلِكُمْ

10. I killed

تَتَلْتُ

شَخَص

SHAKHAṢA

LESSON 8

ه HĀ' AND ي YĀ': DIPHTHONG ھی

ه (hā'). It is pronounced like English *h* in 'have', 'heat' and 'house'. But it is pronounced with greater force than English *h*. Unlike English, ه can be pronounced at the end of a syllable or word. English *h* is pronounced only at the beginning of a syllable.

ه is written in six different shapes, but four of them are not relevant to us at the moment. We shall do only two, ه which is used as an initial letter and with a slight modification as a medial letter also, and ه which is used as a final letter.

Observe the following combinations:

hm

هم

ه م

hn

هن

ه ن

jhl

جهل

ج ه ل

fhm	فهم	م	ه	ف
lh	له	ه	ل	

ي (yā'). It is pronounced like English *y* in 'yell', 'yellow' and 'yard'.

The letter ي is written like ت in its initial and medial forms. The only difference is that the dots of ت are put above the tooth and those of ي are put below the tooth: ي is the shape of the letter at the end of a word.

Observe the following combinations:

ytm	يتم	م	ت	ي
yqn	يقن	ن	ق	ي

ي has an additional function. It lengthens the vowel *kasrah* when it follows it, thus تِنُ *tin*, but تَيْنُ *tinu*. As a long vowel ي (i) is pronounced like *ee* and *ea* in *seen*, *each* and *heat*. When ي is preceded by a *fatha* as in كَيْسَ *laysa* it is pronounced like *a* in *bat* quickly gliding into *i* sound of *sight*. The English diphthong *ei* as in *day* does not exist in Qur'anic Arabic. There is only one exception: the word *majraihā* in the eleventh chapter of the Qur'an is pronounced with the diphthong *ei*. We shall deal with it in Lesson 14.

Observe the following combinations:

tīnu	تَيْنُ	نُ	يُ	تِ
ṭīnu	طَيْنُ	نُ	يُ	طِ
fī	فِي	يُ	فِ	

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ILLUSTRATIVE TEXT

1.	they, them, their (masculine)	(hum)	هُم	هـ	م
2.	they, them, their (feminine)	(hunna)	هُنَّ	هـ	ن
3.	Question marker (whether, does he?)	(hal)	هَلْ	هـ	ل
4.	in, into	(fi)	فِي	فـ	ي
5.	when, at the time of	(hīna)	حِينَ	حـ	ي
6.	come	(hayta)	هَيِّتْ	هـ	ي
7.	to understand	(fahima)	فَهُمَ	فـ	هـ
8.	to beat down leaves from a tree	(hashsha)	هَشَّ	هـ	ش
9.	to design	(hamma)	هَمَّ	هـ	م
10.	to perish, to die	(halaka)	هَلَكَ	هـ	ل
11.	to be certain	(yaqina)*	يَقِنَ	يـ	ق
12.	to be an orphan	(yatima)*	يَتِمَ	يـ	ت
13.	to sleep	(haja'a)	هَجَعَ	هـ	ج
14.	to pull down	(habaṭa)	حَبَطَ	حـ	ب
15.	to be ignorant	(jahila)	جَهَلَ	جـ	هـ

PRACTICE TEXT 6

- | | |
|--|--------------------|
| 1. Before you | مِنْ قَبْلِكَ |
| 2. Before them | مِنْ قَبْلِهِمْ |
| 3. It is said to them (masculine plural) | قِيلَ لَهُمْ |
| 4. Then accept from me | فَتَقَبَّلْ مِنِّي |
| 5. We seek help | نَسْتَعِينُ |
| 6. He who perished | مَنْ هَلَكَ |
| 7. He killed them | قَتَلَهُمْ |
| 8. He made | جَعَلَ |
| 9. He causes death | يُمِيتُ |
| 10. You know (knew) (masculine singular) | عَلِمْتَ |

LESSON 9

ظ ZĀ' AND غ GHĀIN

ظ (zā'). It is not an English sound. It is an emphatic counterpart of English *th* in *this*. It is interdental, but the tongue is slightly towards the upper lip.

It is written like ط , except for the dot on it.

غ (Ghain). David Cowan (*Modern Literary Arabic*) describes it as 'exactly the sound one makes while gargling'. The effort is worth making until an Arab or a good Qur'an reader checks the sound of your gargle.

It is written like ع , except for the dot above it.

ط and ع have no dots while ظ and غ each has a dot above it.

ILLUSTRATIVE TEXT

- | | |
|---------------------------|-------------------|
| 1. to wrong, to be unjust | (zalama) ظَ لَمَ |
| 2. to be severe | (ghalaza) غَلَّظَ |

3. to guard, to take care of	(ḥafīza)	حَفِظَ	حَ	فَ	ظَ
4. to think	(zanna)	ظَنَّ	ظَ	نَّ	نَّ
5. to overcome	(ghalaba)	غَلَبَ	غَ	لَ	بَ
6. to get booty	(ghanima)	غَنِمَ	غَ	نِ	مَ
7. to wash	(ghasala)	غَسَلَ	غَ	سَ	لَ
8. to neglect	(ghafala)	غَفَلَ	غَ	فَ	لَ
9. to become dark	(ghasaqa)	غَسَقَ	غَ	سَ	قَ

PRACTICE TEXT 7

1. He wrongs his own soul	ظَلَمَ نَفْسَهُ
2. He has wronged thee	ظَلَمَكَ
3. One who has been wronged	مَنْ ظَلِمَ
4. You (plural masculine) took as spoils of war	غَنِمْتُمْ
5. He will enrich you (plural masculine)	يُغْنِيكُمْ
6. She heard	سَمِعَتْ
7. She closed (the doors)	غَلَقَتْ
8. You (plural masculine) said	قُلْتُمْ

LESSON 10

ض DĀD

ض (*dād*). This sound is peculiar to the Arabic language, hence the appellation ‘the language of the ض’. It is an emphatic soft dental *d* but in producing it the tongue covers a larger area at the point of contact, it is more tense with the back raised high in the mouth. The centre of the tongue is depressed. The articulation of *dād* like that of *ṣād* is accompanied by a slight rounding of the lips.

It is written like ص. The only difference is that ض has a dot, ص has no dot.

ILLUSTRATIVE TEXT

- | | | | | |
|--------------|-----------|---------|---------|---------|
| 1. to incite | (ḥaḍa) | حَضَّ | حَضَّ | حَضَّ |
| 2. to lower | (khafaḍa) | خَفَضَّ | خَفَضَّ | خَفَضَّ |
| 3. to laugh | (daḥika) | ضَحِكَ | ضَحِكَ | ضَحِكَ |

LESSON 10

4. to be angry	(ghaḍiba)	غَضِبَ	غَضِبَ
5. to excel, to be superior	(faḍala)	فَضَلَ	فَضَلَ
6. to be weak	(da'ufa)	ضَعُفَ	ضَعُفَ
7. to bite	(ʿaḍḍa)	عَضَّ	عَضَّ
8. to cast down	(ghaḍḍa)	غَضَّ	غَضَّ
9. to wander away	(dalla)	ضَلَّ	ضَلَّ
10. to roast	(naḍija)	نَضِجَ	نَضِجَ

PRACTICE TEXT 8

1. And she laughed فَضَحَتْ
2. He created you (plural masculine)
out of weakness خَلَقَكُمْ مِنْ ضَعْفٍ
3. He weakens يَسْتَضِعِفُ
4. Who has strayed مَنْ ضَلَّ
5. Who goes astray مَنْ يَضِلُّ
6. Their effort goes astray ضَلَّ سَعْيُهُمْ
7. They went astray before them ضَلَّ قَبْلَهُمْ

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8. I would go astray

ضَلَلْتُ

9. They lower their eyes

يَغْضُضْنَ

10. He has favoured some of you (above others)

نَضَّلَ بَعْضَكُمْ

11. I preferred you (masculine plural)

نَضَّلْتُكُمْ

يُغْنِيكُمْ

YUGHNĪKUM

LESSON 11

NUNNATION

When any one of the three vowel signs is written double at the end of a word, the second vowel is pronounced with a final 'n', e.g.:

<i>fathah</i>	◌َ◌َ	an
<i>kasrah</i>	◌ِ◌ِ	in
<i>ḍammah</i>	◌ُ◌ُ	un.

This process of doubling the vowel is called *tanwīn* from the Arabic letter ن meaning to pronounce with an 'n'. In English it is called nunnation.

Tanwīn occurs at the end of an indefinite noun or adjective. For the nominative indefinite noun or adjective the *ḍammah* sign is doubled.

ILLUSTRATIVE TEXT

So far we have learnt Arabic verbs and a few particles, we shall now learn some nouns as well.

1. a follower	(<u>taba</u> 'un)	تَبِعَ	تَبَّعَ	تَابَعَ
2. dark of night	(<u>ghasaqun</u>)	عَسَقَ	عَسَّعَ	عَسَّعَ

INTRODUCTION TO QUR'ANIC SCRIPT

3. victory	(ghalabun)	غَلَبَ	بَ لَ بَ
4. day-break	(falaqun)	فَلَقَ	فَ لَ قَ
5. oath	(qasamun)	قَسَمَ	قَ سَ مَ
6. play	(la'ibun)	لَعِبَ	لَ عَ بَ
7. sheep	(ghanamun)	غَنَمَ	غَ نَ مَ
8. anger	(ghaḍabun)	غَضِبَ	غَ ضَ بَ
9. haste	(ʿajalun)	عَجَلَ	عَ جَ لَ
10. firebrand	(qabasun)	قَبَسَ	قَ بَ سَ

PRACTICE TEXT 9

Note the difference between the following verbs and nouns. The second consonant of the following nouns is *sākin* which means that this consonant is not followed by a vowel, thus **حُكْمٌ** ḥukmun and **مُلْكٌ** mulkun:

VERBS

1. to send
2. to be heavy
3. to be right
4. to judge
5. to be lawful

بَعَثَ
ثَقُلَ
حَقَّ
حَكَمَ
حَلَّ

NOUNS

- sending out, resurrection
a burden
that which is right
judgment
anything lawful, permitted

بَعَثٌ
ثِقَلٌ
حَقٌّ
حُكْمٌ
حِلٌّ

VERBS		NOUNS	
6. to cut	قَطَعَ	portion, part	قِطْعٌ
7. to curse	لَعَنَ	curse	لَعْنٌ
8. to disobey the commandment of Allah	فَسَقَ	impiety	فِسْقٌ
9. to have power or dominion over	مَلَكَ	kingdom, dominion	مُلْكٌ
10. to imprison	سَجَنَ	prison	سِجْنٌ

ثَابِتٌ

THAB-BATA

LESSON 12

NON-CONNECTORS. | ALIF

So far we have done twenty-two letters of the Arabic alphabet. All these letters freely join each other; they join the preceding letter and the following letter. They are called inseparable letters or connectors. Since in Arabic a word need not always be written as an independent unit and particles and pronouns, etc. may be written as part of a verb or noun, the Arabic writing can become a calligrapher's merry-go-round or a Chinese puzzle for a reader. The following combination, for instance, provides a calligrapher with endless possibilities to show his artistic talents:

مِنْ كَلِّ فَجِّ عَمِيقٍ

This 10-letter combination (actually twelve as ل and ج are doubled) is a phrase from the Qur'an, the 27th verse of the 22nd Chapter meaning 'by every distant track'. The normal break-up of the phrase is given below:

مِنْ كَلِّ فَجِّ عَمِيقٍ

Now have a careful look at the first combination and decipher each letter. In the first combination reading is not a matter of following a line of text; here one






reads only what one already knows. The *Naskh* script does not provide the calligraphist with opportunities to distract the reader. There are six letters in the Arabic alphabet which work as a brake to the flight of the calligraphist's imagination. These letters do not join the following letters as do the twenty-two connector letters which we have learnt so far; they not only break the monotony of teeth, ligatures and hooks, but also help to divide words into easily readable units. These letters are called "separate" or non-connectors.


The first letter of the group, or in fact of the Arabic alphabet, is 'alif |. Since it does not join the following letter it has no medial form, only the isolated and final forms. The medial form of ل is very similar to 'alif in shape and can lead to confusion.

Observe the following combinations:

ab	اب	ب	ا
bā`	با	ب	ا
bāb	باب	ب	ا
khāf	خاف	ف	ا
khlf	خلف	ف	ل
alf	الف	ف	ل
fāl	فال	ل	ا
qāl	قال	ل	ا
qlb	قلب	ب	ل
lā`	لا		ل

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Note the combination  above. The final 'alif in the *Naskh* style of writing is slightly slanted towards the left of the baseline and does not quite touch the,  thus . There is nothing wrong if the 'alif joining the preceding  touches it or is written straight thus, . In fact this is how it is written in the *Nast'aliq* style, but not in the *Naskh* in which the Qur'an is written.

'Alif has no phonetic value of its own. It is a chair for another letter, *hamzah*, which we shall deal with in the next lesson. At this stage it will be sufficient to remember that 'alif lengthens the vowel *fathah* when it follows it .

A *fathah* followed by 'alif has the same sound as *a* in *father*. This long vowel must be pronounced very long.

ILLUSTRATIVE TEXT

VERBS

1. to turn away from (sin)	(tāba)	تَابَ
2. to return	(thāba)*	ثَابَ
3. to split	(jāba)	جَابَ
4. to be frustrated	(khāba)	خَابَ
5. to fear	(khāfa)	خَافَ
6. to deceive	(khāna)	خَانَ
7. to run backwards and forwards	(sāḥa)	سَاحَ
8. to fast	(ṣāma)	صَامَ
9. to be narrow	(ḍāqa)	ضَاقَ

10. to go round (tāfa)

طَافَ

NOUNS

1. mountains	(jibālun)	جِبَالٌ
2. grace	(jamālun)	جَمَالٌ
3. account	(ḥisābun)	حِسَابٌ
4. judge	(ḥākimun)	حَاكِمٌ
5. righteous	(ṣāliḥun)	صَالِحٌ
6. shining	(thāqibun)	ثَاقِبٌ
7. victorious	(ghālibun)	غَالِبٌ
8. firm, steadfast	(thābitun)	ثَابِتٌ
9. Creator	(khāliqun)	خَالِقٌ
10. That which is pure	(khāliṣun)	خَالِصٌ

PRACTICE TEXT 10

1. He said, 'Yes' .	قَالَ نَعَمْ
2. We said to thee	قُلْنَا لَكَ
3. Work of any worker	عَمَلٌ عَامِلٍ

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4. Little wealth

مَتَاعٌ قَلِيلٌ

5. Haply thou wilt grieve thyself

لَعَلَّكَ بَاخِعٌ

6. We tried some of them by others

فَتَنَّا بَعْضَهُم بِبَعْضٍ

7. We will relate to thee

نَحْنُ نَقُصُّ عَلَيْكَ

8. That which We have already related

مَا قَصَّصْنَا عَلَيْكَ مِنْ قَبْلُ

9. He said, 'What is your (plural masculine) errand?'



قَالَ فَمَا خَطْبُكُمْ






The ten-letter combination given on page 48 reads: *min kulli fajjin amiq*. Mohammad Wajahat Usmani has written the same phrase in contrived nasta'liq. Note that the circles of lām, jīm and qāf have merged into each other. (Author's collection)





LESSON 13

٢ HAMZAH

In reciting the Arabic alphabet in its conventional order, one says 'alif, bā', tā', etc., but actually *hamzah* is the first letter of the Arabic alphabet and 'alif is the chair on top of which *hamzah* sits, thus . *Hamzah* written like the initial part of  represents a glottal stop similar to the sound frequently made in English at the beginning of a word with an initial vowel, e.g., 'absolutely', 'essential'. In English transliteration it is expressed like an apostrophe, thus ' , ' .

In the initial position, *hamzah* is always written with 'alif, whatever the following vowel. If the *fathah* or *dammah* follows *hamzah*, it is written above *hamzah* and *hamzah* sits on 'alif thus,  . If the *kasrah* follows *hamzah*, both *hamzah* and the *kasrah* appear below 'alif  .

ILLUSTRATIVE TEXT

- | | | |
|-------------------------------------|---------|---|
| 1. Question marker (is it? whether) | ('a) |  |
| 2. the | ('al) |  |
| 3. if | ('in) |  |
| 4. verily | ('inna) |  |

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5. that (conjunction)	('anna)	أَنَّ
6. father	('abun)	أَبٌ
7. mother	('ummun)	أُمُّ
8. son	('ibnun)	ابْنٌ
9. brother	('akhun)	أَخٌ
10. name	('ismun)	إِسْمٌ
11. camel	('ibilun)	إِبِلٌ

أَنَّ

, the first word which we have learnt today, is the definite article and it is important to know its correct usage, both for the recitation and the understanding of the Qur'an. A noun is either indefinite or definite. We have already learnt in Lesson 11 that a noun with *tanwīn* at the end is indefinite. One way of making a noun definite is to give it the article **أَنَّ** e.g., **الْكِتَابُ**, *the book*. But Arabic uses the definite article where English does not. So whenever you come across a noun, make a note of its usage.

In the middle of a verse *hamzah* is merged with the final vowel of the preceding word, e.g., **خَلَقَ الْإِنْسَانَ** *khalaaqal insāna*, He created man. Note that the **قَ** of **خَلَقَ** has joined the **لَ** of **الْإِنْسَانَ** and while the *hamzah* sign has disappeared from the text, 'alif' is retained but it is not pronounced.

PRACTICE TEXT 11

1. Man says

قَالَ الْإِنْسَانُ

2. Does man think?

أَيَحْسَبُ الْإِنْسَانُ

3. He said: How long hast thou tarried?

قَالَ كَمْ لَبِثْتَ

4. That which a wild animal has eaten

مَا أَكَلَ السَّبْعُ

5. The truth is out

حَصَّصَ الْحَقُّ

6. He speaks the truth

يَقُولُ الْحَقَّ

7. He taught man

عَلَّمَ الْإِنْسَانَ

8. We created man from dry clay

خَلَقْنَا الْإِنْسَانَ مِنْ صَلْصَالٍ

9. He created man from a clot of blood

خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ

Indo-Pakistani calligraphers normally omit the *hamzah* sign on an *alif* if there is already a vowel sign over or under it.

نَسْتَعِينُ

NASTA'ĪNU

LESSON 14

و WAW

و (*wāw*). As a consonant it is pronounced like English *w*. The initial part of و is written identically to the initial part of ف and ق . It is a non-connector and does not join the following letter. Since it has no medial form it is easy to recognize in its isolated and final forms.

Observe the following combinations:

waṣafa وَصَفَ وَصَفَ

huwa هُوَ هُوَ

ṣinwun صِنُونُ صِنُونُ

ILLUSTRATIVE TEXT

و as the initial consonant

Verbs

1. to brand (wasama) وَسَمَ وَسَمَ

2. to embrace	(wasi ^ʿ a)	وَسِعَ	سِ عَ	وَ
3. to describe	(waṣafa)	وَصَفَ	صَ فَا	وَ
4. to join	(waṣala)	وَصَلَ	صَ لَ	وَ
5. to put	(waḍa ^ʿ a)	وَضَعَ	ضَ عَ	وَ
6. to warn	(wa ^ʿ aḏa)	وَعَظَ	عَ ظَ	وَ
7. to fall	(waqa ^ʿ a)	وَقَعَ	قَ عَ	وَ
8. to bestow	(waha ^ʿ aba)	وَهَبَ	هَ بَ	وَ
9. to be weak	(waha ^ʿ ana)	وَهَنَ	هَ نَ	وَ
10. to gather	(wasaqa)	وَسَقَ	سَ قَ	وَ

و has an additional function. It is used as a vowel. It lengthens the short vowel *ḍammah* ُ when it follows it. The combination و ُ (ū) is pronounced like the English *oo* in 'shoot' and 'moon', but it is longer.

ILLUSTRATIVE TEXT

1. done	(maf ^ʿ ūlun)	مَفْعُولٌ	و لٌ	عُ	فَ	مَ
2. assembled	(majmū ^ʿ un)	مَجْمُوعٌ	و عٌ	مُ	جَ	مَ
3. overcome	(maghlū ^ḥ bun)	مَغْلُوبٌ	و بٌ	لٌ	عَ	مَ
4. accursed	(mal ^ʿ ūnun)	مَلْعُونٌ	و نٌ	عُ	لَ	مَ

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5. mad	(majnūnun)	مَجْنُونٌ	كُنْ	و	نُ	حُ	مَ
6. sealed	(makhtūmun)	مَخْتُومٌ	مُ	و	تُ	خُ	مَ
7. known	(ma'lūmun)	مَعْلُومٌ	مُ	و	لُ	عُ	مَ
8. detained	(ma'kūfun)	مَعْكُوفٌ	فُ	و	كُ	عُ	مَ
9. hearts	(qulūbun)	قُلُوبٌ	بُ	و	لُ	قُ	قُ
10. acceptance	(qabūlun)	قَبُولٌ	لُ	و	بُ	قُ	قُ
11. roots	(uṣūlun)	أَصُولٌ	لُ	و	صُ	أُ	أُ

When و is preceded by *fathah* as in قَوْلٌ *qawlun*, it is pronounced like the English diphthong *ow* in 'fowl', 'how' and 'shout'. The English diphthong *ou* as in 'go' does not exist in the Qur'anic Arabic.

ILLUSTRATIVE TEXT

1. taste	(<u>dhawqun</u>)	ذَوِقْ	قُ	و	ذَ
2. saying, speech	(qawlun)	قَوْلٌ	لُ	و	قَ
3. people	(qawmun)	قَوْمٌ	مُ	و	قَ
4. colour	(lawnun)	لَوْنٌ	نُ	و	لَ
5. tablet	(lawḥun)	لَوْحٌ	حُ	و	لَ
6. sleep	(nawmun)	نَوْمٌ	مُ	و	نَ

LESSON 14

7. fasting, fast	(ṣawmun)	صَ وَ مُ صَوْمٌ
8. sound	(ṣawtun)	صَ وَ تٌ صَوْتُ
9. day	(yawmun)	يَ وَ مُ يَوْمٌ
10. fear	(kḥawfun)	خَ وَ فٌ خَوْفٌ

Before we close this lesson, let us learn وَ as a word also. It means, 'and', 'also', 'but', 'whilst'. وَ is also used as a form of oath.

PRACTICE TEXT 12

1. And bestow on us وَهَبْ لَنَا
2. And We prescribed for them وَكَتَبْنَا عَلَيْهِمْ
3. And they shall have no fear وَلَا خَوْفٌ عَلَيْهِمْ
4. By the fig وَالَّتَيْنِ
5. Thou art the Great Bestower أَنْتَ الْوَهَّابُ
6. Then you turned back ثُمَّ تَوَلَّيْتُمْ
7. You shall not wrong nor shall you be wronged لَا تَظْلِمُونَ وَلَا تُظْلَمُونَ
8. They know all that you do يَعْلَمُونَ مَا تَفْعَلُونَ
9. Those whom We carried (in the Ark) with Noah مِنْ حَمَلْنَا مَعَ نُوحٍ

LESSON 15

د DĀL AND ر RĀ'

د (*dāl*). It corresponds to English *d*, but the tongue does not, as in English, come into contact with the gum behind the upper teeth but with the upper teeth themselves. It is a non-connector and does not join the following letter.

Observe the following combinations:

bd بد ب د

bdl بدل ب د ل

lbd لبـد ل ب د

khd خـد خ د

khld خـلد خ ل د

dkhl

د خ ل دخل

ر (*rā*). It corresponds to the English *r*. It is never like the RP (Southern England) *r*. It is always strongly rolled as in Scottish English. It is a non-connector and does not join the following letter.

Observe the following combinations:

br

ب ر بر

brj

ب ر ج برج

rb

ر ب رب

jbr

ج ب ر جبر

tjr

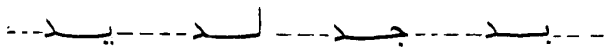
ت ج ر تجر

The final forms of د and ر are possibly the most confusing shapes for a learner. Carefully observe the following combinations:

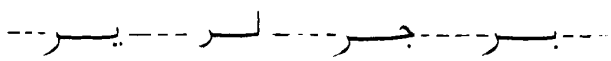
	Final د		Final ر	
bd	بد	ب د	br	ب ر بر
jd	جد	ج د	jr	ج ر جر
sd	سد	س د	sr	س ر سر
ʂd	صد	ص د	ʂr	ص ر صر
‘d	عد	ع د	‘r	ع ر عر

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In the final form the shapes of د and ر are distinguished only by the method of their being joined to the preceding letter. In the case of د, the tooth is made from a distinct height, the ligature of the preceding letter is taken above the line and is higher than its initial portion, and the tail-end of د is not much lower than the base line.



In the final form of ر the ligature joining ر with the final form of the preceding letter is almost straight with a slight curve at the joint.



Note the two distinguishing features: د dāl has a clear bend and the tail-end of ر rā' is always well below the base line.

ILLUSTRATIVE TEXT

	Final د		Final ر
name of a place near Mecca (Badrun)	بَادِرٌ	to be pious	بَارٍ
glory (jaddun)	جَادٌ	sin	جُرْمٌ
prescribed limit (ḥaddun)	حَادٌ	heat	حَارٌّ
strong (shadīdun)	شَادِيْدٌ	evil	شَارٌّ
hindering, prevention (ṣaddun)	صَادٌ	excessive cold	صَارٌّ
lentils (‘adasun)	عَادَسٌ	throne	عَارْشٌ

LESSON 15

to rend	(qadda)	قَدَّ	to remain quiet	(qarra)	قَرَّرَ
to extend	(madda)	مَدَّ	to pass by	(marra)	مَرَّرَ
1. to be far off			(ba`uda)		بَعُدَّ
2. to envy			(ḥasada)		حَسَدَّ
3. to be eternal, to live for ever			(khalada)		خَلَدَّ
4. to prostrate oneself			(sajada)		سَجَدَّ
5. to deal justly			(`adala)		عَدَلَ
6. to see, to look at			(baṣura)		بَصَرَ
7. to scatter abroad			(ba`thara)		بَعَثَرَ
8. to manifest, to speak aloud			(jahara)		جَهَرَ
9. to lose, to perish			(khasira)		خَسِرَ
10. to know, *to understand			(sha`ara)		شَعَرَ
11. to send a messenger			(`arsala)		أَرْسَلَ

PRACTICE TEXT 13

1. Thee alone we worship

إِيَّاكَ نَعْبُدُ

2. The Day of judgment

يَوْمِ الدِّينِ

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3. In their hearts was a disease
فِي قُلُوبِهِمْ مَّرَضٌ
4. And they create disorder
in the earth
وَيُفْسِدُونَ فِي الْأَرْضِ
5. Surely, there have been (many)
dispensations before you
قَدْ خَلَتْ مِن قَبْلِكُمْ سُنَنٌ
6. And put thy hand into
thy bosom
وَأَدْخِلْ يَدَكَ فِي جَيْبِكَ
7. Thou art indeed (one)
of the Messengers
إِنَّكَ لَمِنَ الْمُرْسَلِينَ
8. And Muḥammad is only
a Messenger
وَمَا مُحَمَّدٌ إِلَّا رَسُولٌ
9. Verily, (all) Messengers
passed away before him
قَدْ خَلَتْ مِن قَبْلِهِ الرُّسُلُ
10. For the Day of Reckoning
لِيَوْمِ الْحِسَابِ

LESSON 16

ذ DHĀL AND ز ZĀ'. HAMZAH AND 'ALIF (continued)

ذ (*Dhāl*). It is pronounced like English th in 'this', 'that' and the verb 'to th'. It should not be confused with th of 'thin' and 'thick' which is the sound of ث .

It is written like د , but it has a dot above it. It is a non-connector and does not join the following letter.

Observe the following:

ḥdhr	حذر	ر	ذ	ح
dhhb	ذهب	ب	ه	ذ
bdhr	بذر	ر	ذ	ب
kdhb	كذب	ب	ذ	ك

ز (*Zā'*). It is pronounced like English z.

It is written like ر , but it has a dot above it. It is a non-connector and does not join the following letter.

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Observe the following combinations:

jhz	جهز	ج ه ز
zbd	زبد	ز ب د
zhd	زهـد	ز ه د
fz		ف ز

ILLUSTRATIVE TEXT

1. to dissipate	(bad <u>h</u> - <u>dh</u> ara)	بَدَّرَ
2. to taste	(<u>dh</u> āqa)	ذَاقَ
3. to go	(<u>dh</u> ahaba)	ذَهَبَ
4. to take heed of	(<u>h</u> adhira)	حَذَرَ
5. to lie	(ka <u>dh</u> aba)	كَذَبَ
6. to vow	(na <u>dh</u> ara)	نَذَرَ
7. to provide for	(razaqa)	رَزَقَ
8. to be terrified	(fazi'a)	فَزِعَ
9. to descend	(nazala)	نَزَلَ
10. to bear	(wazara)	وَزَرَ

11. to weigh (wazana)

IMPORTANT WORDS

إِذَا and إِذْ are two frequently used words in the Qur'an. They mean 'when', 'then', 'in that case' and 'at that time'.

ذَا is a demonstrative pronoun or it may be called a demonstrative article. It means 'this', 'that' and 'he'. If هَ (hā) is prefixed to ذَا it is then commonly written as هَذَا (hādhā). See Lesson 18 for the vertical sign on hā'.

الَّذِي (al-ladhī) is the singular relative pronoun meaning 'that', 'which', 'who', 'he who', 'that which', 'whoever' and 'whatever'. الَّذِينَ (al-ladhīna) is the plural of الَّذِي.

In Lesson 13 we have learnt that 'alif as the chair of hamzah is not pronounced if hamzah itself has merged into the final vowel of the preceding word, e.g., خَلَقَ الْإِنْسَانَ (khalāqal insāna). Now note the following two cases in which the final 'alif is not pronounced:

1. The *fathah tanwīn* is always followed by 'alif, and this 'alif is never pronounced. But if the *fathah tanwīn* occurs at the end of a verse, the *tanwīn* is replaced by a long ā, thus مُبِينًا (mubīnan) is pronounced *mubīnā*, قَرِيبًا (*qarīban*) as *qarībā* and so on. The *fathah tanwīn* is the sign of the accusative case, while the *ḍammah tanwīn* marks the nominative case.

	Nominative Case	Accusative Case
1. gracious	جَمِيلٌ (jamīlun)	جَمِيلًا (jamīlan)
2. few, small	قَلِيلٌ (qalīlun)	قَلِيلًا (qalīlan)
3. books	صُحُفٌ (ṣuḥufun)	صُحُفًا (ṣuḥufan)

صُحُفٌ and قَلِيلٌ, جَمِيلٌ are not the correct forms.

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2. In certain personal endings of the verb, 'alif is used after و (wāw) as an orthographic device and is not pronounced.

1. they say	(qālū)	قَالُوا
2. they make	(taj'alū)	تَجْعَلُوا
3. they did	(‘amilū)	عَمِلُوا
4. they rebelled	(‘aṣaw)	عَصَوْا

PRACTICE TEXT 14

1. Verily, We have granted thee a clear victory
إِنَّا فَتَحْنَا لَكَ فَتْحًا مُّبِينًا
2. And He rewarded them with a victory near at hand
وَأَنَابَهُمْ فَتْحًا قَرِيبًا
3. That He may guide you on a right path
وَيَهْدِيكُمْ صِرَاطًا مُسْتَقِيمًا
4. But whoso turns his back, him will He punish with a grievous punishment
وَمَنْ يَتَوَلَّ يُعَذِّبْهُ عَذَابًا أَلِيمًا
5. Not so, but they understand not except a little
The final 'alif in كَانُوا is silent.
بَلْ كَانُوا لَا يَفْقَهُونَ إِلَّا قَلِيلًا
6. Thee alone we worship and Thee alone do we implore for help
إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ
7. Guide us in the right path
إِهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ

8. The path of those on whom
Thou hast bestowed Thy blessings صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ
9. Those who have not
incurred Thy displeasure غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ
10. Say! I seek refuge in the
Lord of the dawn قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ
11. From the evil of that
which He has created مِنْ شَرِّ مَا خَلَقَ
12. And from the evil of the darkness
when it overspreads وَمِنْ شَرِّ غَاسِقٍ إِذَا وَقَبَ
13. Say, I seek refuge in the
Lord of mankind قُلْ أَعُوذُ بِرَبِّ النَّاسِ
14. From the evil of
sneaking whisperer مِنْ شَرِّ الْوَسْوَاسِ الْخَنَّاسِ
15. Who whispers into the
hearts of men الَّذِي يُوَسْوِسُ فِي صُدُورِ النَّاسِ

Note that in the first four examples the 'alif after the *fathah tanwin* in عَدَابًا، مُسْتَقِيمًا، قَرِيبًا، مُبِينًا and اَلِيْمًا is silent.

LESSON 17

ح HĀ' (continued). ث TĀ' Marbūtah

ح (hā') has six different shapes. In Lesson 8 we learnt two forms of ح . In this lesson we shall learn two more forms.

ح isolated form

ح medial form

The isolated form which we shall learn today is important. It is used when it is preceded by a non-connector, e.g., تَاةٌ tāha (to wander about), فَاِرَةٌ fārihun (one who is clever), كَارَةٌ kariha (to dislike). The medial form is rarely used in the modern Indo-Pakistani *Naskh*, but it is frequently used in the Egyptian *Naskh*.

Indo-Pakistani *Naskh*

قُلُوبَهُمْ بِأَنَّهُمْ

Egyptian *Naskh*

قُلُوبَهُمْ بِأَنَّهُمْ

Tā' Marbūṭah

Arabic nouns are grammatically either masculine or feminine. There is no neuter gender in Arabic. A majority of feminine nouns and adjectives are formed by adding the final form of هـ *hā'* with two dots of ت over it thus هـ . It is called *tā' marbūṭah*. This feminine ending is pronounced as ت *tā'* if the feminine noun or adjective is annexed to a following word, e.g., جَنَّةٍ نَعِيمٍ *jannata na'im* (in). It is pronounced as هـ *hā'* if the word is final or there is a pause after it, e.g., كُتُبٌ قَيِّمَةٌ *kutubun-qayyimah*, نَارٌ حَامِيَةٌ *nārun ḥāmiyah*. Note that in the last two examples the last vowel sign, *ḍammah tanwīn*, has also dropped; it is *qayyimah* and *ḥāmiyah* and not *qayyimatun* and *ḥāmiyatun*.

ILLUSTRATIVE TEXT

1. a garden, Paradise	(jannatun)	جَنَّةٌ
2. a hill	(rabwatun)	رَبْوَةٌ
3. pardon	(maghfiratun)	مَغْفِرَةٌ
4. in the morning	(bukratan)	بُكْرَةٌ
5. admonition	(tadhkiratun)	تَذْكِرَةٌ
6. a year	(sanatun)	سَنَةٌ
7. silver	(fiḍḍatun)	فِضَّةٌ
8. an hour	(sā'atun)	سَاعَةٌ

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- | | | |
|----------------------------|-------------|-----------|
| 9. a path, line of conduct | (ṭarīqatun) | طَرِيقَةٌ |
| 10. a provision | (‘uddatun) | عُدَّةٌ |
| 11. one time | (marratun) | مَرَّةٌ |

ت Observe the vocalization of *tā marbuṭah* in the following examples. is pronounced in the first three examples.

- | | |
|--|---|
| 1. Garden of Delight
(jannatin-na‘imi) | جَنَّةِ النَّعِيمِ |
| 2. And He created you at first
(wa huwa khalaqakum awwala marratin) | وَهُوَ خَلَقَكُمْ أَوَّلَ مَرَّةٍ |
| 3. And he dwelt among them a
thousand years save fifty years
(falabitha fihim alfa sanatin illa khamsina ‘ama) | فَلَبِثَ فِيهِمْ أَلْفَ سَنَةٍ
إِلَّا خَمْسِينَ عَامًا |
| 4. Because the Garden will be theirs
(bi ‘anna lahumul-jannah) | بِأَنَّ لَهُمُ الْجَنَّةَ |
| 5. Bracelets of silver
(‘asāwira min fidḡah) | أَسَاوِرَ مِنْ فِضَّةٍ |
| 6. Fifty thousand years
(khamsina alfa sanah) | خَمْسِينَ أَلْفَ سَنَةٍ |
| 7. It is an admonishment
(‘innahā tadhkirah) | إِنَّهَا تَذْكِرَةٌ |
| 8. He is the fount of Mercy
(‘ahlul-maghfirah) | أَهْلُ الْمَغْفِرَةِ |
| 9. In a high Garden
(fī jannatin ‘āliyah) | فِي جَنَّةٍ عَالِيَةٍ |

In the above example the ت of جَنَّةِ is vocalized but the ت of عَالِيَةٍ is not pronounced.

LESSON 18

THE SIGNS OF VOWEL LENGTH

THE PRONUNCIATION OF ALLĀH

We have done six vowels so far, three short and three long.

	<i>Short Vowels</i>		<i>Long Vowels</i>	
<i>Fathah</i> َ	(a)	قَتَلَ (qatala)	اَ (ā)	قَالَ (qāla)
<i>Kasrah</i> ِ	(i)	يَقِينُ (yaqīna)*	يِ (ī)	قِيلَ (qīla)
<i>Dammah</i> ُ	(u)	كُمُ (kum)	وِ (ū)	قُلُوبُ (qulūbum)

In the Qur'anic script various other devices are also used to denote the length of a vowel. In a few words 'alif and the preceding *fathah* are replaced by a vertical stroke, a much shorter 'alif written above a consonant. Thus رَحْمَانُ is written as رَحْمٰنُ and مَالِكُ is written as مٰلِكُ. This vertical stroke is known as 'dagger' 'alif. يِ is replaced by a vertical stroke, a shorter 'alif placed under the consonant thus بِهٖ (bihī). The وِ is replaced by an inverted *dammah*, thus لٰهٖ (lahū).

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The last two signs ه and ه are used in the Indo-Pakistani *Naskh*. In some Egyptian texts the long *i* and *ū* are expressed by *kasrah* and *ḍammah* signs followed by a fine و or ے written at the end of the word.

Egyptian <i>Naskh</i>	وَقِيلِے	and	قَوْمَے
ے is a variant of ي			
Indo-Pakistani <i>Naskh</i>	وَقِيلِہ	and	قَوْمَہ

In the recitation of the Qur'an certain vowels are extra long. This length is shown by a sign called *maddah* ّ. This sign is always written above a letter. The length of a vowel with a *maddah* ّ sign above is normally double the ordinary long vowel.

بِهَآ	bihāā
لَهُ	lahūū
يَسْتَحْيِ	yastahyīī

In some Egyptian texts the extra length of *ī* and *ū* is expressed by adding a very small extra vowel thus ه and يَسْتَحْيِے.

There are two types of *maddah*, one is bold ّ and the other is light ّ. In the handwritten copies of the Qur'an the lighter *maddah* was generally written in red ink. Its length is slightly less than that of the bold *maddah* and is expressed in this book by a long and a short vowel, i.e. āa, ūu and īi. Note the difference:

هَآْ هَآْ hāa-'ulāā-'i.

Sometimes a long 'alif at the end of a word is written as ى yā, as in عَلَى ى 'alā (on), إِلَى ى ilā (to) and حَتَّى ى ḥatta (up to, until). It is called أَلِفٌ مَّقْصُورَةٌ 'alif maqṣūrah (the two *tanwīns* at the end of the words 'alif and maqṣūrah are not pronounced in spoken Arabic). The ى used as 'alif has no dots below it.

The quality of vowel changes from place to place and group to group. We may hear clear and considerable differences of quality in the vowels of the phrase 'daily paper', as pronounced in the London cockney and Southern English dialects or in the dialects of New England and New York. Every effort is, however, made to maintain the uniformity of the Qur'anic pronunciation over a distance of several thousand miles from North Africa to Indonesia by a rigorous discipline of correct recitation, *tajwid*. The pronunciation of the Qur'an is not the pronunciation of ordinary Arabic speech, which like English, French or any other language varies from locality to locality. But on the other hand, the pronunciation of the Qur'an is the accepted standard of formal Arabic speech, the so-called modern standard Arabic.

One of the difficulties of describing any vowels in terms of English words is that speakers in different dialect areas on either side of the Atlantic, and speakers of English as a second language, may not have in mind quite the same shade of a vowel that an author does. The long Arabic \bar{a} اَ represents the same sound as does the *a* of *acid*. But in juxtaposition with ط , ظ , ض , ص , and the dark *l* (see below) the sound of \bar{a} is strongly modified and is pronounced more or less like the *a* in *wall*. The consonants ط and ظ involve some rounding of the lips and raising of the back of the tongue towards the velum (palate). The resultant quality of vowel after these consonants helps to distinguish them from س , د , ت , and ذ . The consonants خ , غ , ق and ر slightly modify the sound of \bar{a} which is more or less between the \bar{a} of *wall* and *father*.

THE PRONUNCIATION OF ALLĀH

The name of Allāh is always written with the dagger 'alif (vertical *fathah*) thus, اللهُ . The quality of *l* in Allah varies according to the preceding vowel. Although the Arabic ل is as a rule 'clear' (liquid), the ل in Allāh when preceded by a *fathah* or a *damma* is always 'dark'.

Several varieties of *l* occur in English, but for practical purposes *l*-sound can be divided in two, the 'clear' *l* and the 'dark' *l*. The English 'clear' *l* is used in words like 'leave', 'lick', 'let' and 'line'. The English 'dark' *l* is pronounced in 'double', 'noble' and 'possible'. You will notice that the *l*-sound produced in 'double' has a noticeable acoustic resemblance to the preceding back vowel: it has its 'resonance'. This is the *l*-sound which is produced when the name of Allāh is pronounced after

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a *fathah* or *ḍammah*. Observe the following phrases with the name of Allāh:

'DARK' L

Fathah vowel preceding

1. Rabbunallāhu رَبُّنَا اللهُ Our Lord is Allāh
2. wallāhu yaʿlamu وَاللهُ يَعْلَمُ And Allāh knows

Ḍammah vowel preceding

3. yurīdullāhu يُرِيدُ اللهُ Allāh desires
4. wa arḍullāhi وَأَرْضُ اللهُ And Allāh's earth

'CLEAR' L

5. bis-millāhi بِسْمِ اللهِ In the name of Allāh
6. fī dīnillāhi فِي دِينِ اللهِ In the religion of Allāh

In Arabic the 'dark' *l* is called *lāmum mufakhkham*, *لَامٌ مُفَخَّخَمٌ* and the 'clear' *l* is called *lāmum muraqqaq*, *لَامٌ مُرَقَّقٌ*

Remember that the last vowel of Allāh has no influence on the quality of its *l*. In Arabic all *lāms* (*l*'s) are 'clear', the *lām* of Allāh is the only exception: for instance, the *l*'s of *ma wallāhum* and *allā* are 'clear', although the preceding vowel in both the cases is *fathah*.

ILLUSTRATIVE TEXT

Note that in transcribing Arabic into English, *hamzah* is expressed by an apostrophe.

1. بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

Bismillāhir-Raḥmānir-Raḥīm.

In the name of Allāh, the Gracious, the Merciful.

LESSON 19

HAMZAH (continued)

In Lesson 12 we learnt that 'alif is the chair of *hamzah*. But in the middle of a word *hamzah* may also be written over و *wāw* and ي *yā* (without dots). It may also be written by itself after a non-connector. Observe the following examples:

- | | | |
|----------------------|----------------|--------------|
| 1. A believer | (mu'-minun) | مُؤْمِنٌ |
| 2. He mocks them | (yas-tahzi-'u) | يَسْتَهْزِئُ |
| 3. Have you imagined | ('ara-'aytum) | أَرَأَيْتُمْ |
| 4. They | ('ulāā'ika) | أُولَئِكَ |

ILLUSTRATIVE TEXT

- | | | |
|------------------|-----------------|----------------|
| 1. The believers | (al-mu'-minūna) | الْمُؤْمِنُونَ |
| 2. They believe | (yu'-minūna) | يُؤْمِنُونَ |

3. trial (balāā-'un) بَلَاءٌ
4. rules (tarāā-'iqa) طَرَائِقَ
5. They ask thee (yas-'alūnaka) يَسْأَلُونَكَ
6. وَيَسْأَلُونَكَ عَنِ الْجِبَالِ
(wa yas-'alūnaka 'aniljibāli)
And they will ask thee of the mountains
7. أَن كَذَّبُوا بِآيَاتِ اللَّهِ وَكَانُوا بِهَا يَسْتَهْزِؤْنَ
(‘an kadhdhabū bi-āyātillāhi wa kānū bihā yastahzi’ūn)
Because they denied the revelations of Allāh and made a mock of them
8. اللَّهُ يَسْتَهْزِئُ بِهِمْ وَيَمُدُّهُمْ
(‘Allāhu yas-tahzi-‘u bihim wa yamuddu-hum
فِي طُغْيَانِهِمْ يَعْمَهُونَ
fi tughyānihim ya-mahūn)
Allāh (Himself) doth mock them, leaving them to wander blindly
on in their contumacy
9. أُولَئِكَ هُمُ الْمُفْلِحُونَ
(‘ulāā’ika humul-muf-liḥūn)
These are the successful
10. نَارُ اللَّهِ الْمُوقَدَةُ
(nārullāhil-mūqadah)
(It is) the fire of Allāh, kindled

LESSON 20

'SUN' AND 'MOON' LETTERS

In this book we have not done our alphabet in its conventional order. It is useful to know that order so that you can easily consult a dictionary. We give below the alphabet in its conventional order:

<i>Arabic Letter</i>	<i>English Symbol</i>	<i>Arabic Letter</i>	<i>English Symbol</i>
1. ا	ā	8. د	d
2. ب	b	9. ذ	<u>dh</u>
3. ت	t	10. ر	r
4. ث	<u>th</u>	11. ز	z
5. ج	j	12. س	s
6. ح	ḥ	13. ش	<u>sh</u>
7. خ	<u>kh</u>	14. ص	ṣ

LESSON 20

<i>Arabic Letter</i>	<i>English Symbol</i>	<i>Arabic Letter</i>	<i>English Symbol</i>
15. ض	ḍ	22. ك	k
16. ط	ṭ	23. ل	l
17. ظ	ẓ	24. م	m
18. ع	‘	25. ن	n
19. غ	gh	26. ه	h
20. ف	f	27. و	w
21. ق	q	28. ي	y

The letters of the Arabic alphabet can be divided into different groups according to one's particular object of study. They can be divided as connectors and non-connectors or dotted and undotted letters, etc. On phonetic grounds they are divided as 'sun' letters and 'moon' letters. The Arabic word for sun شَمْسٌ begins with a 'sun' letter ش and the word for moon قَمَرٌ begins with a 'moon' letter ق. Hence this terminology.

The lām ل of the definite article أَلْ is assimilated by a 'sun' letter, which is then doubled in pronunciation. The following dental consonants are 'sun' letters:

ت ث د ذ ر ز س ش ص ض ط ظ ل ن

Observe the following words:

Without أَلْ
tīnun (A fig) تَيْنٌ

With أَلْ
at-tīnu أَلَّتَيْنِ

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	Without	أَل	With	أَل
<u>thamarun</u> (Fruit)		ثَمَرٌ	<u>ath-thamaru</u>	أَثْمَرٌ
<u>dahrun</u> (Time)		دَهْرٌ	<u>ad-dahru</u>	أَدَهْرٌ
<u>dhikrun</u> (A remembrance)		ذِكْرٌ	<u>adh-dhikru</u>	أَذِكْرٌ
<u>shamsun</u> (Sun)		شَمْسٌ	<u>ash-shamsu</u>	أَشْمَسٌ

ILLUSTRATIVE TEXT

1.

إِنَّ اللَّهَ هُوَ الرَّزَّاقُ ذُو الْقُوَّةِ الْمَتِينُ

(‘innallāha Huwar-Razzāqu dhul-Quwwatil-Matīn (u))
Surely it is Allāh Who is the All-provider, the possessor of strength,
the Ever-Sure.
2.

وَالزَّيْتُونَ

(wat-tini waz-zaytūni)
By the fig and the olive
3.

وَأَنْزَلَ مِنَ السَّمَاءِ مَاءً

(wa ‘anzala minas-samāa-‘i māā-an)
And causes water to pour down from the sky
4.

إِذَا الشَّمْسُ كُوِّرَتْ

(‘idhashh-shamsu kuwwirat)
When the sun is overthrown
5.

إِهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ

(‘ihdinaṣ-ṣirāṭal mustaqīm (a))
Show us the straight path

6. أُولَئِكَ الَّذِينَ اشْتَرُوا الضَّلٰلَةَ بِالْهُدٰى
 ('ulāa-'ikalladhī-nashtarawuḍ-dalālata bil-hudā)
 Those are they who purchase error at the price of guidance
7. كُلُّ الطَّعَامِ كَانَ حِلالًا لِّبَنِي إِسْرٰىلَ
 (kulluṭ-ṭa'āmi kāna ḥillal-li-banī-'Isrāā-'ila)
 All food was lawful unto the children of Israel
8. مَا لَهُمْ بِهِ مِنْ عِلْمٍ إِلَّا اتِّبَاعَ الظَّنِّ
 (mā lahum bihī min 'il-min 'illat-tibā'az-ẓann (i))
 They have no knowledge thereof save pursuit of conjecture
9. وَاللَّيْلِ إِذَا يَغْشٰى
 (wal-layli 'idhā yaghshā)
 By the night enshrouding
10. حَتَّىٰ إِذَا اتَّوٰا عَلَىٰ وَادِ النَّمْلِ
 (ḥattāā 'idhāā 'ataw 'alā wādin-namli)
 Till, when they reached the Valley of the Ants

Please note that when the definite article **أَلْ** is attached to a sun-letter, no *sukūn* is placed over ل 'l', but a *shaddah* is written over the first letter of the word, e.g., **النَّمْلِ** *an-namli* (the ant).

All the other letters, except the fourteen sun-letters given above, are moon-letters.

Observe the following words:

Without	أَلْ	With	أَلْ
ākhiratun (the next life)	أٰخِرَةٌ	al-ākhiratu (last)	أَلْأٰخِرَةُ
baytun (a house)	بَيْتٌ	al-baytu	أَلْبَيْتُ

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Without	أَل	With	أَلْ
jabalun (a mountain)	جَبَلٌ	al-jabalu	أَلْجَبَلُ
hajjun (pilgrimage)	حَجٌّ	al-hajju	أَلْحَجُّ
khamrun (wine)	خَمْرٌ	al-khamru	أَلْخَمْرُ
‘āqibatun (end)	عَاقِبَةٌ	al-‘āqibatu	أَلْعَاقِبَةُ

ILLUSTRATIVE TEXT

1. وَأَنَا أَدْعُوكُمْ إِلَى الْعَزِيزِ الْغَفَّارِ
(wa 'ana 'ad-‘ūkum 'ilal-‘Azizil-Ghaffār (i))
While I call you unto the Mighty, the Forgiver
2. إِذَا جَاءَ نَصْرُ اللَّهِ وَالْفَتْحُ
(‘idhā jā-‘a naṣrullāhi wal-fat-ḥu)
When Allāh’s succour and the triumph comes
3. عَلَّمَ الْقُرْآنَ
(‘allamal-Qur’ān (a))
He has taught the Qur’an
4. وَالْقَمَرَ إِذَا تَلَاهَا
(wal-qamari ‘idhā talāhā)
And the moon when she follows him
5. وَمَا هُوَ مِنَ الْكِتَابِ
(wa mā huwa minal-kitāb (i))
When it is not from the Scripture

6. لَهُ الْمُلْكُ وَكَهُ الْحَمْدُ

(lahul-mulku-wa lahul-ḥamd (u))

Unto Him belongs sovereignty and unto Him belongs praise

7. هُوَ الَّذِي أَرْسَلَ رَسُولَهُ بِالْهُدَى

(huwalladhī `arsala rasūlahū bil-hudā)

He it is Who has sent His messenger with the guidance

8. إِلَى يَوْمِ الْوَقْتِ الْمَعْلُومِ

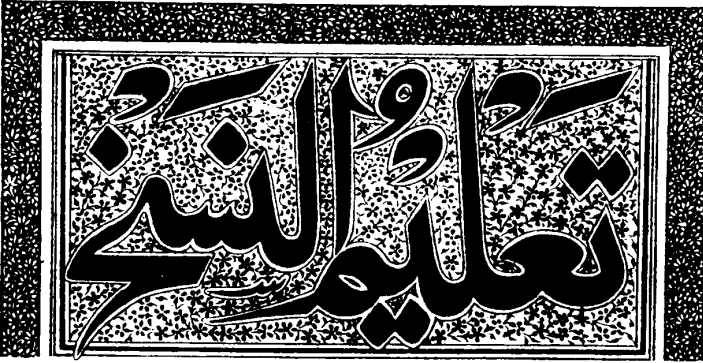
(`ilā yawmil-waqtil-ma`lūm (i))

Until the Day of the time appointed

9. الْيَوْمَ أَكْمَلْتُ لَكُمْ دِينَكُمْ

(`al-yawma `ak-maltu lakum dina-kum)

This day have I perfected your religion for you



Teach yourself Naskh was published by an Indian calligrapher, Muḥammad `Abdul `Alī Āsī Madrāsī in 1896. The facsimile of the title, *Ta`limun-Naskh* is given above. The book was printed in Lucknow and was priced ten paisa—less than a cent. (Author's collection)

LESSON 21

THE SILENT | 'ALIF, و WĀW AND ي YĀ'

The letters 'alif, wāw and yā' lengthen the vowel to which they correspond, namely, *fathah*, *ḍammah* and *kasrah* (see Lessons 8, 12 and 14). But when these three letters occur between a letter bearing a vowel sign and another with a *sukūn* or *shaddah*, they are not pronounced.

Observe the following combinations :

- | | | | |
|----|----------------------------|--|--------------------------|
| 1. | then pray | fad- ^u | نَادِعُ |
| 2. | and there gushed out | fan-fajarat | فَانْفَجَرَتْ |
| 3. | of infinite (great) bounty | dhul-faḍlil ^u azim | ذُو الْفَضْلِ الْعَظِيمِ |
| 4. | of anything | liṣhay'in | لِشَيْءٍ |
| 5. | are brought | wa jūi-'a | وَجَاءِيءَ |
| 6. | (their) souls desire | tahwal-'anfus(u)
(the last vowel <i>u</i> lost
because of pause) | تَهْوَى الْأَنْفُسُ |

INTRODUCTION TO QUR'ANIC SCRIPT

7. none despairs

lā yay-'asu

لَا يَأْيَسُ

ILLUSTRATIVE TEXT

1. وَلَعَذَابُ الْآخِرَةِ أَشَدُّ وَأَبْقَى

(wa la-'adhābul - 'ākhirati 'ashaddu wa 'abqā)

And verily the doom of the Hereafter will be sterner and more lasting

2. فَأَنْفَجَرَتْ مِنْهُ اثْنَتَا عَشْرَةَ عَيْنًا

(fan-fajarat min-huthnatā 'ashrata 'aynā)

And there gushed out therefrom twelve springs

3. وَاللَّهُ ذُو الْفَضْلِ الْعَظِيمِ

(wallāhu dhul-faḍlil-'azīm (i))

And Allah is of infinite bounty

4. وَلَا تَقُولَنَّ لِشَيْءٍ إِنِّي فَاعِلٌ ذَلِكُ غَدًا

(wa lā taqūlanna liṣhay-'in 'inni fā-'ilun dhālika ghadā)

And say not of anything: Lo! I shall do that tomorrow

5. وَجَاءِيءَ بِالنَّبِيِّنَ

(wa jāi-'a binnabiyyīna)

And the Prophets are brought

6. يَقَوْمٍ لِمَ تُوذُونَنِي

(yā'qawmi lima tu'dhūnani)

O my people! Why do you persecute me?

7. وَمَا تَهْوَى الْأَنْفُسُ

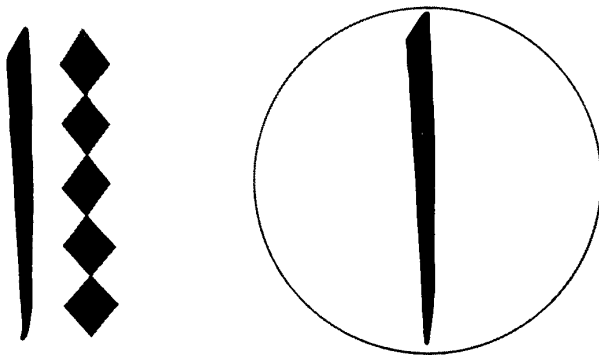
(wa mā' tahwal- 'anfus)

And that which their souls desire

LESSON 22

REVIEW

The legibility of the Qur'anic text and the mystery of its beauty lie in the proportions of Arabic characters based on three coordinates, 'alif, dot and circle. The dot or the point, as we learnt in Lesson 6, is the universal unit of measurement in Arabic calligraphy. 'Alif is taken as the *module* which determines the diameter of an imaginary circle within which all Arabic letters can be written. In the *Naskh* script 'alif is five points high. See below the standard 'alif scaled to five diamond-shaped dots placed vertex to vertex and the standard circle.



All other letters in this script are proportioned to this 'alif and circle. The

LESSON 22

letter **ب** is normally five to seven points. When a letter is partly curved it must be based on the arc of the circle. The outline of certain letters may determine one or two areas. This is the case, for example, with the letters

ص , ض , ق , ل etc. The area is established by **س** which has a circle of three points. Each letter has a head, a body and a tail. The head is necessary for the recognition of the letter, providing the information by which it is determined. The secondary part of the letter serves as a liaison, but it is the ligature which gives style to a writing. Observe the following forms of **ع** and the style of their ligatures and circles:



At the end of this lesson you will find a chart of the Arabic alphabet together with the measurement of each letter. This chart will give you an idea of the harmony and beauty of the script. Have a look at a page of the Qur'an and admire the interplay of curves and upright strokes articulating the words, vowels and points. In this chart you will notice three characters which we have not done so far, the variant forms of **م** and **ك** and the combination of *lām* and *'alif*.

The following variant of **م** *mīm* is commonly used as a final letter.



INTRODUCTION TO QUR'ANIC SCRIPT

Together with 'alif and lām it provides upright strokes to break the monotony of teeth and curves.

Observe the following phrases:

يَوْمَ قُلُوبِهِمْ
يَوْمَ قُلُوبِهِمْ
يَوْمَ قُلُوبِهِمْ
يَوْمَ قُلُوبِهِمْ
يَوْمَ قُلُوبِهِمْ
يَوْمَ قُلُوبِهِمْ
يَوْمَ قُلُوبِهِمْ
يَوْمَ قُلُوبِهِمْ
يَوْمَ قُلُوبِهِمْ
يَوْمَ قُلُوبِهِمْ

The following variant of ك *kāf* is very frequently used as an initial letter.



Observe the following phrases:

كَانَ كَبِيرًا
كَانَ كَبِيرًا
كَانَ كَبِيرًا
كَانَ كَبِيرًا
كَانَ كَبِيرًا
كَانَ كَبِيرًا
كَانَ كَبِيرًا
كَانَ كَبِيرًا
كَانَ كَبِيرًا
كَانَ كَبِيرًا

The negative particle and the imperative لا *lā* is normally written in the following forms:



Naskh

Andalusian Maghribi

Dīwānī



It is the word لا *lā* which introduces the essential element of the faith,

“There is no God but Allāh, and Muḥammad is his Prophet”.

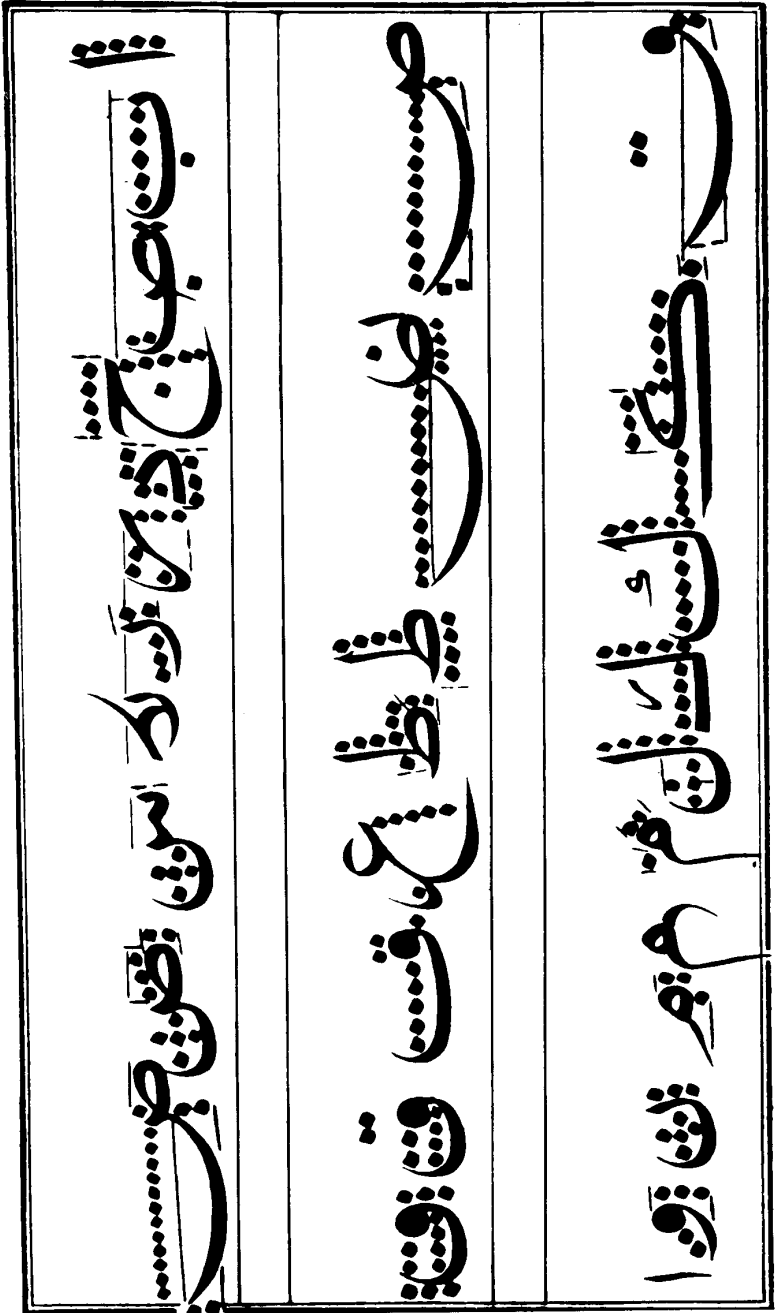
لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ رَّسُولُ اللَّهِ

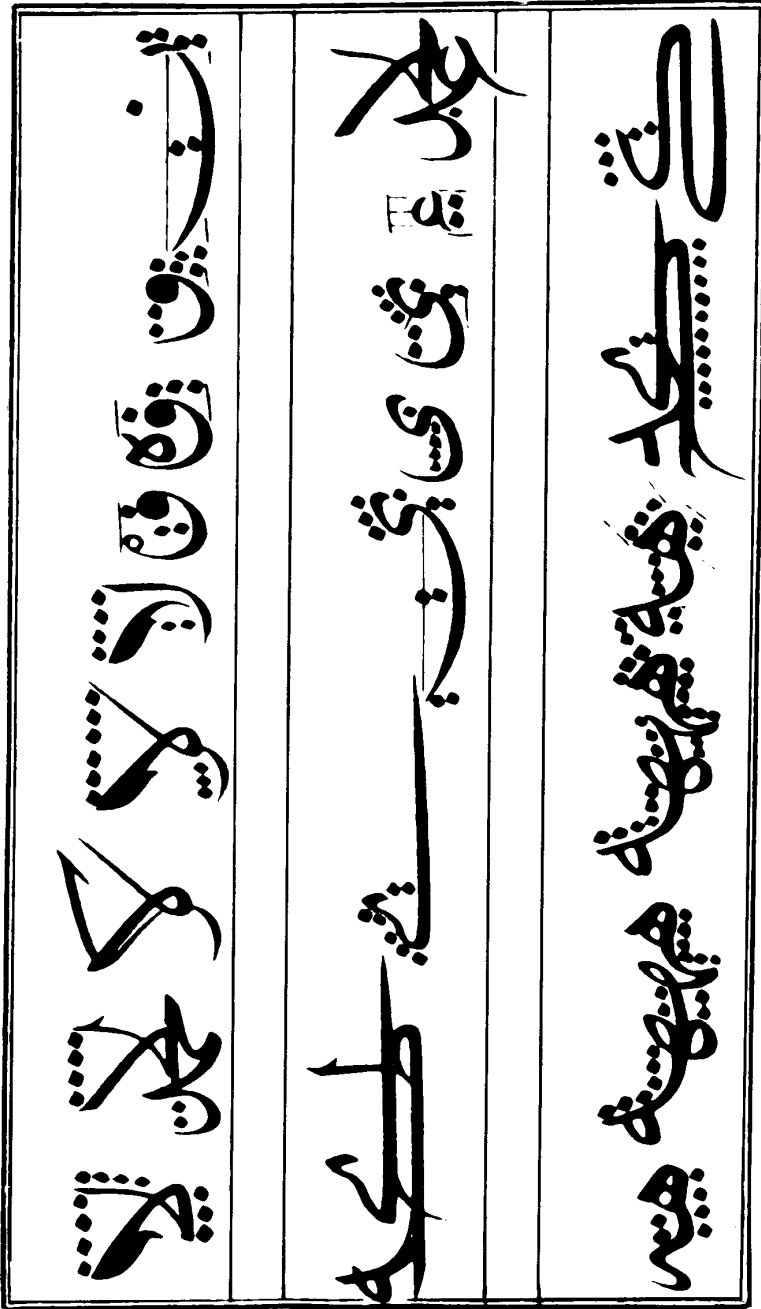
In mystical Islam the combined letters *lām* and *'alif* are used as a metaphor of poetry reminding one of a close embrace between two lovers.

I saw you in my dream embracing me
Like as the *lām* of the scribe embraces the *'alif*.



Ornamental Kūfic





The alphabet in *nasikh* by Madra'si (1896). Points as units of proportion accompany the letters of alphabet. (Author's collection)

LESSON 23

ASSIMILATION

In Lesson 20 we learnt that when ا `alif, و wāw or ي yā' with *sukūn* occur between a letter bearing a vowel sign and *shaddah*, these three letters are not pronounced. If instead of ا `alif, و wāw and ي yā' any other letter with *sukūn* is placed between a vowel-bearing letter and *shaddah*, it will also be not pronounced, e.g., رَاوَدَتْهُ , the د *dāl* between wāw and ت *tā'* with a *shaddah* will not be pronounced, thus *rāwattu-hū*.

ILLUSTRATIVE TEXT

1. (qat-tabayyanar-rushdu)
Surely, right has become distinct
2. (iz-zalamūu)
When they have wronged

قَدْ تَبَيَّنَ الرُّشْدُ
إِذْ ظَلَمُوا

INTRODUCTION TO QUR'ANIC SCRIPT

- | | |
|--|-----------------------------------|
| 3. (qur-Rabbi)
Say: My Lord | قُلْ رَبِّ |
| 4. ('illam-yakullahunna walad (un))
If they have no child | إِن لَّمْ يَكُن لَّهُنَّ وَاٰلِدٌ |
| 5. (mil-ladunka)
From Thyself | مِنْ لَدُنْكَ |
| 6. (yubayyil-lanā)
That He make clear to us | يُبَيِّن لَّنَا |
| 7. (mir-rizqillāhi)
That which Allāh has provided | مِنْ رِّزْقِ اللّٰهِ |
| 8. ('āwaw-wa naṣarūū)
They took them in and helped them | أَوْوَاوْا وَنَصَرُوْا |
| 9. ('alam nakh-lukkum)
Did We not create you? | أَلَمْ نَخْلُقْكُمْ |
| 10. (mā-ʿabattum)
Which you worship | مَا عَبَدْتُمْ |

قُلْ هُوَ اللّٰهُ اَحَدٌ اللّٰهُ الصَّمَدُ

Qul Hu-wallāhu 'Aḥad, 'Allāhuṣ-Ṣamad (Say: He is Allāh the One! Allah the eternally Besought of all). Calligraphy by Madrāsī. (Author's collection)

LESSON 24

NASALIZATION

British English, unlike its American counterpart and some other European languages, is comparatively free from nasalization. It is, therefore, important to remember that in the recitation of the Qur'an nasalization plays an important role. In English, nasalization is represented in spelling by final *ng* as in 'king' and very often by *n* before letters producing *g* and *k* sounds as in 'uncle', 'finger' and 'ink'. The Arabic nasalization approximates to this sound. In Arabic this nasalized sound is called إِخْفَاءُ النَّوْنِ *ikhfā-un-nūn*. In this book this sound will be transcribed in English by the symbol *ṇ*.

There are three general rules of nasalization in the Qur'an.

1. When ي , و , م or ن is followed by a sākin ن (a ن with *sukūn*) or *tanwīn*, the ن or *tanwīn* is assimilated in it with nasalization.

Observe the following examples:

- i. ن followed by ي : مَن يَّقُولُ *maṇ-yaqūlu*
- ii. ن followed by و : مَن وَوَالِي *miṇw-waliyyin*

iii. ن followed by ن : إِنَّ تَقُولُ in-naqūlu

iv. ن followed by م . It must be noted here that since م is itself a nasal consonant, the preceding *nūn* ن is fully merged in it and only a nasalized م is pronounced: مِنْ مِّثْلِهِ mim-mithlih (i).

2. When one of the following fifteen letters is followed by a *sākin* ن or *tanwīn*, the ن or *tanwīn* is assimilated in it with nasalization.

ت ث ج د ذ ز س ش ص ض ط ظ ف ق ك

Examples: أَنْتَ 'anta, أَنْزَلَ anẓala, مِنْ قَبْلُ min-qablu, أَنْفُسَكُمْ aṅfusakum and إِنَّ كُنْتُمْ in-kuntum.

3. A *sākin* ن or *tanwīn* followed by ب is pronounced as the nasal consonant, م e.g., أَمْبَاءٌ 'amba. Normally a very small م *mim* is written between ن and ب to indicate that ب is to be pronounced as م e.g. أَمْبِيُونِي 'ambi-'ūnī.

ILLUSTRATIVE TEXT

1. (jannā-tiḥwwa 'uyūn (in))
Gardens and watersprings

جَنَّاتٍ وَعُيُونٍ

2. (hudaḥw-wa nūr (un))
Guidance and light

هُدًى وَنُورٌ

3. (munā-diyaḥy-yunādilil-'imāni)
A crier calling (us) unto Faith

مُنَادٍ يَأْتِي نَادِي لِّلْإِيمَانِ

4. (khabīram-Baṣīra)
Knower and Beholder

خَبِيرًا بَصِيرًا

5. (dhālika raj'umba'id (un))
That would be a far return

ذَلِكَ رَجْعٌ بَعِيدٌ

INTRODUCTION TO QUR'ANIC SCRIPT

6. جَنَّاتٍ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ
(jannāṭiṭ-tajrī min-taḥṭihal-'anhār (u))
Gardens underneath which rivers flow
7. (shihābuṭ-thāqib (un))
A piercing flame
8. (mā lahū miṅ-dāfi (in))
There is none that can ward it off
9. (lay-laṅ-ṭawīla)
Long night
10. (fat-ḥuṅ-qarib (un))
A near-victory
11. (ra^ʿ-duḥw-wa barq (un))
Thunder and the flash of lightning
12. وَأَنْبَتَتْ مِنْ كُلِّ زَوْجٍ بَهِيجٍ
(wa 'ambatat miṅ-kulli zawjim-bahij (in))
And put forth every lovely kind (of growth)
13. (kirāmim-bararah)
Noble and righteous
14. (qawlaṅ-thaqilā)
A weighty word
15. (khal-qin-jadid (in))
A new creation

In the following two cases there is no nasalization:

1. ن or *tanwīn* when joining a following ر *rā'* or ل *lām* through *shaddah* are assimilated and totally lose their 'n' sound.

EXAMPLES

1. (Gḥafurur-Raḥīm)
Forgiving, Merciful

غَفُورٌ رَحِيمٌ

2. (Muḥammadur-rasūlullāh)
Muḥammad is the Messenger of
Allāh

مُحَمَّدٌ رَّسُولُ اللَّهِ

3. (mir-rizqillāhi)
Of that which Allāh has provided

مِنْ رِّزْقِ اللَّهِ

4. (dhālikum khayrul-lakum)
That will be best for you

ذَلِكَ خَيْرٌ لَّكُمْ

5. ('allam yarahūū aḥad (un))
That no one sees him

أَنْ لَّمْ يَرَ أَحَدٌ

2. If the *tanwīn* is followed by a word beginning with a silent 'alif, it is represented with a small ن written under the 'alif of the second word, e.g.,

كَيْرًا نِ الْوَصِيَّةُ khay-ranil-waṣiyyatu, شَيْئًا نِ اتَّخَذَهَا shay-'anit takhadhahā, نُوحٍ نِ ابْنَهُ Nūḥu-nib-nahū. This small ن is not nasalized.



Yāa 'ayyuhannabiyyu 'Innāa 'arsalnāka Shāhidaṅw-wa Mubashshiraṅw-wa Nadhira .
(O Prophet! 'Lo! We have sent thee as a witness and a bearer of good tidings and a warner'.)
Calligraphed by the Ottoman Sulṭan Maḥmūd II (1785-1839). The passage is verse 45 from the
33rd chapter of the Qur'an (Courtesy. Turkish Embassy, New Delhi.)

LESSON 25

QUR'ANIC SPELLINGS

THE REDUNDANT 'ALIF

There are several places in the Qur'an where an 'alif is written, though it is redundant and not pronounced. The phrases with a redundant 'alif are given below and the redundant 'alif has been marked by a cross sign, thus ×. The chapter and verse have been indicated so that you can mark them in your copy of the Qur'an. Note that this 'alif is besides those 'alifs which, though not pronounced, indicate a grammatical rule.

1. 'afa-'immāta (3.144) أَفَأَئِنَّ مَاتَ
2. la-'ilallāhi (3.158) لَا إِلَهَ إِلَّا اللَّهُ
3. 'aṅ-tabūū'a (5.29) أَنْ تَبُوءَآ
4. min-naba-'il-mursalīn (6.34) مِنْ تَبَايَعِ الْمُرْسَلِينَ
5. la-'awḍa-^u (9.47) لَا أَوْضَعُوا

- | | |
|--|-----------------------|
| 6. Thamūda (11.68, 25.38, 29.38 and 53.51) | ثَمُودًا |
| 7. umamul-litat-luwa (13.30) | أُمَّمٌ لِّتَاتُلُؤَا |
| 8. lan-nad- ^u uwa (18.14) | لَنْ نَادُعُوا |
| 9. lākinna (18.38) | لَكِنَّا |
| 10. 'afa-'immita (21.34) | أَفَائِن مِّتَّ |
| 11. la'adhbaḥannahū (27.21) | لَا أَدْبَحَنَّهُ |
| 12. liyarbuwa (30.39) | لِيَرْبُوا |
| 13. la-'ilal-jaḥīm (37.68) | لَا إِلَى الْجَحِيمِ |
| 14. wa lākil-liyab-luwa (47.4) | وَلَكِنْ لِيَبْلُوا |
| 15. wa nabluwa (47.31) | وَنَبْلُوا |
| 16. la-'antum (59.13) | لَا أَنْتُمْ |
| 17. salāsila (76.4) | سَلْسَلًا |
| 18. qawārira (76.16) | قَوَارِيرًا |

مَلَائِمَ and أَنَا should be pronounced without an 'alif. It is redundant, the vowel *a* after ل and ن respectively is short, so the pronunciation will be مَلَائِمَ mala-'ihi and أَن ana. مائة is also pronounced as mi-'atun مائة, 'alif is redundant.

INTRODUCTION TO QUR'ANIC SCRIPT

THE REDUNDANT STROKE

There are a few words in the Qur'an which have a redundant stroke or tooth without dots or a vowel sign. The stroke has no phonetic value; it is not pronounced. It has been retained for grammatical reasons. In the North African script the stroke is retained with two dots of ي . A list of words with the redundant stroke is given below:

- | | | |
|----------------------|--------------|-------------------------------|
| 1. mawlānā (2.286) | مَوْلَانَا | Our Protector |
| 2. ma'-wāhum (3.151) | مَأْوَهُمْ | Their abode |
| 3. naj-wāhum (4.114) | نَجْوَهُمْ | Their conferences |
| 4. hadānī (6.162) | هَدَانِي | He has guided me |
| 5. lanarāka (7.60) | لَنَرَاكَ | We see thee |
| 6. hawāh(u) (7.176) | هَوَاهُ | His lust |
| 7. mathwāhu (12.21) | مَثْوَاهُ | His abode |
| 8. lanarā-hā (12.30) | لَنَرَاهَا | We see her |
| 9. 'arānī (12.36) | أَرَانِي | I saw |
| 10. 'atāhā (20.11) | أَتَاهَا | He came to it |
| 11. 'ardākum (41.23) | أَرَدَاكُمْ | (Your thought) has ruined you |
| 12. 'atqākum (49.13) | أَتَقَّاكُمْ | The most righteous among you |

13. Mikāla (2.98) مَيْكَلٌ Michael
 14. at-Tawrātu (throughout) التَّوْرَةُ The Torah

THE REDUNDANT *WĀW*

1. ḥayātun حَيَاةٌ Life
 2. zakātun زَكَاةٌ Alms
 3. ṣalātun صَلَاةٌ Prayer
 4. ar-ribā الرِّبَا Usury
 5. al-‘ulamā‘u الْعُلَمَاءُ Learned (men)

THE DAGGER ‘ALIF (VERTICAL *FATHAH*) INSTEAD OF *FATHAH* AND ‘ALIF

1. hādhā هَذَا This
 2. dhālika ذَلِكَ That, this
 3. lākinna لَكِنَّ But
 4. ‘Ibrāhīma إِبْرَاهِيمَ Abraham
 5. ‘Ismā‘īla إِسْمَاعِيلَ Ishmael
 6. ‘Ishāqa إِسْحَاقَ Isaac
 7. ‘Ar-Raḥmānu الرَّحْمَنُ The Beneficent

LESSON 26

PUNCTUATION

Punctuation, in English, serves the eye before the tongue or the ear. It is mainly concerned with silent reading and not with recitation. The Qur'an, as is apparent from its meaning, is a book which is meant to be recited. Its verses are divided according to the rhythm of the language. The Qur'anic punctuation is, therefore, not only based on the structure or the syntax of the sentence, but also on the need to pause, for breath and for effect. As Pickthall observes, when a certain sound which marks the rhythm recurs, there is a strong pause and the verse ends naturally, although the sentence may go on to the next verse or to several subsequent verses. The result is that the Qur'anic punctuation effects the pronunciation of the words, as well as rhythm, intonation and syllable separation.

PUNCTUATION MARKS

The basic mark is a circle ○ to denote the end of one *āyah* and the beginning of another. Supplementary marks are given above the circle. Where one mark is put on top of another, the former governs the latter.

THE FULL STOP

○ (a) After a full stop the last letter of the *āyah* loses its vowel and joins the preceding letter whether it has a vowel or not. It is possible that an *āyah* may end with two of its last letters with *sukūn*.

(i) (wa mimmā razaqnāhum yunfiqūn) ○ دَمَّارَزَاتْنَهُمْ يُنْفِقُونَ .

The last word is يُنْفِقُونَ *yunfiqūna* with a و which is *sākin* but with a full stop sign the ن has lost its *fathah* sign so now both و and ن are with *sukūn* signs but in the process only one vowel, the *fatha* of ن, has been lost.

(ii) (thumma ʿabasa wa basar) ○ ثُمَّ عَبَسَ وَبَسَرَ . The last letter, ر, has lost its vowel due to a full stop; it is now *basar* and not *basara*.

(iii) (wa li-Rabbika faṣḥir) ○ وَلِرَبِّكَ فَاصْبِرْ . No change as the last letter, ر, has already a *sukūn* on it.

(b) *tā marbūṭah* ة is pronounced as ﺕ, e.g., *fī jannatin ʿāliyah* ○ فِي جَنَّةٍ عَالِيَةٍ, not ʿāliyatīn.

(c) The *fathah tanwīn* changes into ā, e.g., *mizājuhā kāfūrā* ○ مِزَاجُهَا كَافُورًا, not kāfūran.

(d) Sometimes *fatha tanwīn* is followed by ي instead of ʾalif; in that case also it will be pronounced as ā, e.g., *wa ʾaṅy-yuḥṣharan-nāsu ḍuḥā* ○ وَأَنْ يُحْشَرَ النَّاسُ ضُحًى .

(e) The final *-un* and *-in* of the *ḍammah tanwīn* and the *kasrah tanwīn* are not pronounced and the *tanwīn*-bearing letter becomes *sākin*, e.g., *Qul Hu-wallāhu ʾAḥad* ○ قُلْ هُوَ اللَّهُ أَحَدٌ and not ʾAḥadun and ʿalā ṣirātim-mustaqīm ○ عَلَى صِرَاطٍ مُسْتَقِيمٍ not *mustaqīmīn*.

THE SIGNS OF PAUSE

Mandatory Signs

م (abbreviation of لَازِمٌ). If this stop is disregarded, the meaning of the *āyah* may be affected.

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ط (abbreviation of مُطْلَقٌ). Full stop, even though the *āyah* is not complete.

لا Forbidden pause.

س or سَكْتَةٌ. Pause at this sign for a moment, hold your breath and then continue in the same breath.

رُفْفَةٌ or رُفْفٌ. Pause without breaking breath for a longer period than سَكْتَةٌ and then continue.

The difference between the above two signs is that of length.

Discretionary Signs

At times the reciter is obliged to pause because of coughing or lack of breath, etc. On such occasions he is allowed to pause at the following signs:

ج (abbreviation for جَائِزٌ). It is better to stop, though the reciter is permitted to proceed without stopping.

ز (abbreviation for مُجَبَّزٌ). It is better not to stop.

ص (abbreviation for مُرَحَّصٌ). It is better to continue without stopping, but if the reciter is tired or there is any other valid reason, he may stop.

ق (abbreviation for قِيلَ عَلَيْهِ الْوَقْفُ). It is better not to stop.

قف (abbreviation for يُوقَفُ عَلَيْهِ). It is better to stop here.

صل (abbreviation for قَدْ يُوصَلُ). The majority view is that one should pause here.

صل (abbreviation for أَلْوَصَلُ أَوْلَى). It is better not to pause.

The reciter can stop or continue depending on his convenience.

∴ The three-dot pause مُعَانَفَةٌ (*mu'ānaqah*) is used in pairs to mark a word or expression which can be construed to be read either with the words preceding it or with those following it. If a pause is made on either of the two, no pause should be made on the other, e.g.,

ذَلِكَ الْكِتَابُ لَا رَيْبَ فِيهِ هُدًى لِّلْمُتَّقِينَ ○

dhālikal-kitābu lā rayba fih. hudal-lil-muttaqin.

In the above transcription the pause has been made on فِيهِ *fih*, but one can pause at the word رَيْبَ *rayba* also, in which case the *āyah* will be read in the following manner: dhālikal-kitābu lā rayb. fih hudal-lil-muttaqin. But one cannot stop at both رَيْبَ and فِيهِ and pronounce them *rayb* and *fih*. Texts printed in India and Pakistan give an additional sign معانقه in the margin. In the Egyptian text the three-dot pause is given right above the word and no marginal sign is given. In Indo-Pakistani texts the three dots are written on a small ج.

MARGINAL MARKS

Marginal marks show the division of the Qur'an into chapters, parts and sections. The Qur'an is arranged in 114 *sūrahs* (chapters). Each *sūrah* bears a title and is numbered. It consists of a number of *āyahs*, the number of each *āyah* is given in the circle which marks the end of an *āyah* thus (٨). A *sūrah* is divided into sections; a section is called رُكُوع *rukū'*. The end of a *rukū'* is shown by an ع (*āyn*) sign. For the convenience of those who wish to complete the recitation of the Qur'an in a given time, the text is divided into thirty equal parts; a part is called جُزْءٌ *juz'* in Arabic. The number of the *juz'* is also shown in the margin. For example, the sign $\frac{1}{4}ع_{10}$ indicates the serial number of the *rukū'* in the *sūrah* on the top, the number of the *āyahs* in the *rukū'* in the middle and the number of the *rukū'* in the *juz'* at the bottom. Thus the above sign means that this is the first section of the *sūrah*; the section contains ten *āyahs* and this is the fourth *rukū'* of the *juz'*. The name and number of the *sūrah* and the *juz'* are given at the top of each page of the Qur'an. The Egyptian editions of the Qur'an do not indicate the number of the *āyahs* in each *rukū'*.


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The copies of the Qur'an printed in the subcontinent give an additional sign of pause, **ه** . This sign indicates difference of opinion among the authorities about the pause. The Egyptian printed Qur'ans do not indicate this sign and there is no harm in ignoring it.

A verse is cited by modern authors by the number of the chapter and verse. Thus 2.126 means 126th verse of the second chapter of the Qur'an.

The following signs in the margin indicate the division of the *juz'* or the *hizb*, 60th part of the Qur'an :

الرُّبْعُ	(ar-rub'u)	the first quarter of the <i>juz'</i> or the <i>hizb</i>
النِّصْفُ	(an-niṣfu)	one-half of the <i>juz'</i> or the <i>hizb</i>
الثَّلَاثَةُ	(ath-thālathatu)	three-quarters of the <i>juz'</i> or the <i>hizb</i> . It is the abbreviation of ثَلَاثَةُ أَرْبَاعٍ . Arbā' means quarters.

The word **السَّجْدَةَ** *as-sajdah* written on an *āyah* sign thus  or in the margin means that a Muslim reciting the Qur'an should offer a *sajdah* (prostration). There are fourteen places in the Qur'an where a *sajdah* is due.

The copies of the Qur'an printed in the subcontinent give the following marginal signs of pause:

وَقِفُّ النَّبِيِّ	(waqfun-nabī)	Pause
وَقِفُّ مَنْزَلٍ	(waqfum munazzalun)	} Pause
وَقِفُّ جِبْرِيلَ	or (waqfu Jibrīla)	
وَقِفُّ عُفْرَانٍ	(waqfu <u>gh</u> ufrānin)	Pause
وَقِفُّ كُفْرَانٍ	(waqfu kufrānin)	Do not pause

ILLUSTRATIVE TEXT

1. وَظَلَّلْنَا عَلَيْكُمُ الْغَمَامَ وَأَنْزَلْنَا عَلَيْكُمُ الْمَنَّاءَ
وَالسَّلْوَى ط كُلُوا مِنْ طَيِّبَاتِ مَا رَزَقْنَاكُمْ وَمَا ظَلَمُونَا وَلَكِنْ
كَانُوا أَنْفُسَهُمْ يَظْلِمُونَ ○

wa zallalnā ʿalaykumul-ghamāma wa anżalanā ʿalaykumul-manna was-salwā kulū min-ṭayyibāti mā razaqnākum wa mā ḡalamūnā wa lākin-kānū ʿanfusahum yaẓlimūn.

And We caused the clouds to overshadow you and sent down on you the *manna* and the quails, (saying) Eat of the good things wherewith We have provided you — We wronged them not, but they did wrong themselves. (2.57)

2. إِنَّ فِي ذَلِكَ لَآيَةً ط وَمَا كَانَ أَكْثَرُهُمْ مُؤْمِنِينَ ○

ʿinna fī dhālika la-āyah wa mā kāna ʿaktharuhum-muʿminin

In that there is a Sign: but most of these would not believe. (26 . 8)

3. وَمَا أَسْأَلُكُمْ عَلَيْهِ مِنْ أَجْرٍ إِنْ أَجْرِي
إِلَّا عَلَى رَبِّ الْعَالَمِينَ ○

wa māā ʿas-ʿalukum ʿalayhi min ʿajr; ʿin ʿajriya ʿillā ʿalā Rabbil-ʿālamīn.

And I ask of you no reward for it. My reward is only with the Lord of the worlds. (26 . 109)

4. بَلْ هُوَ قُرْآنٌ مَجِيدٌ ○
فِي لَوْحٍ مَحْفُوظٍ ○

Bal huwa Qurʾānum Majid. Fi Lawḥim-Maḥfūẓ

Nay, but it is a glorious Qurʾan. On a guarded Tablet. (85.21-22)

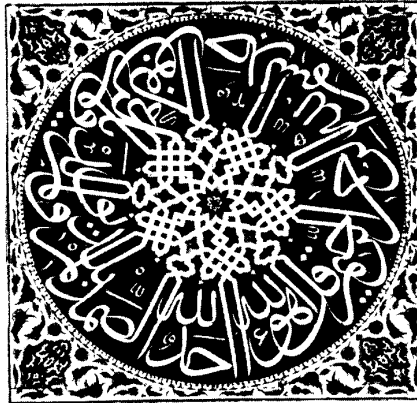
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إِنَّا أَنْزَلْنَاهُ فِي لَيْلَةِ الْقَدْرِ ۝ وَمَا أَدْرَاكَ مَا لَيْلَةُ
 الْقَدْرِ ۝ لَيْلَةُ الْقَدْرِ هِيَ خَيْرٌ مِنْ أَلْفِ شَهْرٍ ۝
 تَنْزِيلُ الْمَلَكِ وَالرُّوحُ فِيهَا بِإِذْنِ رَبِّهِمْ
 مِنْ كُلِّ أَمْرٍ ۝ سَلَامٌ تِلْكَ هِيَ حَتَّى مَطَلَعِ الْفَجْرِ ۝

'Innā 'aḥḥal-nāhu fī Laylatil-Qadr, wa mā 'adrāka mā Laylatul-Qadr. Laylatul-Qadri khayrummin 'alfi shahr. tanazzalul-malāa-'ikatu war-rūhu fihā bi-'idhni-Rabbihim-miḥ-kulli 'amr : Salāmun hiya ḥattā maḥḥla-'il-fajr. (Part Three-Fourth)

Surely, We sent it down on the Night of Destiny.
 And what should make thee know what the Night of Destiny is !
 The Night of Destiny is better than a thousand months.
 Therein descend angels and the Spirit by the command of their Lord—with every matter.
 It (is all) peace till the rising of the Dawn. (97.1—5)

Rukū' 1 of the *surah* with five *āyahs*. It is also the 22nd *rukū'* of the *juz'*.



Sūrat ul Iḥḥlāḥ in circle-shaped calligraphy on the wall of the 16th century Sokollu Mosque, Istanbul. (Courtesy, Turkish Embassy, New Delhi.)

LESSON 27

MUQATTA'ĀT OR ISOLATED LETTERS حُرُوفُ الْأَبْجَدِ HURŪF-UL'ABJAD

MUQATTA'ĀT

Many *sūrahs* begin with letters of the alphabet which are used and pronounced separately. These letters, which are called *muqatta'āt* or *fawātih*, occur in the beginning of twenty-nine *sūrahs* and are made up of one or more, to a maximum of five, letters of the alphabet. There are fourteen letters which have been used in this manner. Of these letters ن , ق and ص occur alone in the beginning of a *sūrah*. The rest occur in combinations of two or more in the beginning of certain *sūrahs*. Some of these letters have either a vertical *fathah* or a *maddah* on them:

نَ قَ صَ حَمَّ يَسَّ طَسَّ طَهَّ عَسَقَ
كَهَيْعَصَ الرَّ الْمَّ طَسَمَّ الْمَّرَّ الْمَصَّ

Opinions differ as to their significance but it is generally held that these letters are symbolic of some profound truths or carry some mystical meanings.

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The pronunciations of the *muqatta'āt* are given below:

- | | |
|-------------------------|-------------|
| 1. 'alif lāām mīim | آلَم |
| 2. 'alif lāām mīim ṣāād | آلَمَّصَّ |
| 3. 'alif lāām rā | آلَر |
| 4. 'alif lāām mīim rā | آلَمَّر |
| 5. kāāf hā yā 'ayn ṣāād | كَهَيْعَصَّ |

The diphthong *ay* in 'ayn is as long as the following *ṣāād*.

- | | | | |
|----------|-----|-----------------|---------|
| 6. ṭā hā | طَه | 7. ṭā sīim mīim | طَسَمَّ |
|----------|-----|-----------------|---------|

Note that the n-sound of س has merged in the following *mīim* and the pronunciation of س has changed to *sīim*.

- | | | | |
|--------------------|---------|-------------|-------|
| 8. ṭā sīin | طَسَّ | 9. yā sīin | يَسَّ |
| 10. ṣāād | صَّ | 11. ḥā mīim | حَمَّ |
| 12. 'ayn sīin qāāf | عَسَقَّ | 13. qāāf | قَّ |

The 'ayn is as long as the following *sīin* and *qāāf*.

- | | |
|----------|-----|
| 14. nūūn | نَّ |
|----------|-----|

ḤURŪF-UL-ʾABJAD

At the time of the revelation of the Qur'an the letters of the alphabet were used to indicate numerals. This was very similar to the use of Roman numerals in Europe before the introduction of Arabic numerals. The order of the old Arabic alphabet was different from the present order. The first four letters in that order were د ج ب ا hence the name **أَبْجَدُ** 'abjad. The old order of the alphabet together with the numerical value of each letter is given below:

	4	3	2	1
<i>abjad</i>	د	ج	ب	ا
		7	6	5
<i>hawwaz</i>		ز	و	هـ
		10	9	8
<i>ḥuṭṭi</i>		ي	ط	ح
	50	40	30	20
<i>kalaman</i>	ن	م	ل	ك
	90	80	70	60
<i>sa'faṣ</i>	ص	ف	ع	س
	400	300	200	100
<i>qarshat</i>	ت	ش	ر	ق
	700	600	500	
<i>thakḥkhadh</i>		ذ	خ	ث
	1000	900	800	
<i>dazzagh</i>		غ	ظ	ض

In the normal reading of the Qur'an a knowledge of **حُرُوفُ الْأَبْجَدِ** is not required, but it is relevant to the interpretation of the *fawātih*. According to some commentators of the Qur'an, these isolated letters add up to a numerical symbol.

LESSON 28

MISTAKES TO BE AVOIDED

Every primary concept in Arabic is expressed by means of consonants only, and the modifications of the meaning, difference of tense, the identity of the subject or object in a sentence, and nuances, etc., are mostly expressed by vowel variations. A misplaced vowel can radically alter the meaning of a phrase,

e.g., **أَنْعَمْتُ عَلَيْهِمْ** means 'those whom Thou hast favoured', but if the *fathah* sign over **ت** is changed into *dammah* it would mean 'those whom I have favoured', **أَنْعَمْتُ عَلَيْهِمْ**. Addressing the Apostle, Allāh says, 'And recite the Qur'an distinctly'

وَرَتِّلِ الْقُرْآنَ تَرْتِيلاً wa rattilil Qur'āna tartilā

There are places in the Qur'an where a misplaced vowel may alter the meaning to the extent of blasphemy, so read them correctly and distinctly. Some of those places where incorrect reading can lead to a serious mistake are given below. The number of the chapter and verse has been given for easy location of the full *āyah*.

Incorrect Reading

1. **أَنْعَمْتُ** 'an'amtu
dammah on **ت**

Correct Reading

صِرَاطَ الَّذِينَ أَنْعَمْتُ عَلَيْهِمْ
 širāṭal-ladhīna 'an'amta alay-him
 The path of those whom Thou hast favoured
 (1.6)

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Incorrect Reading

2. رَبَّهُ Rabbahū
fathah on ب

3. دَاوُدَ Dāwūda
fathah on the last د

4. يُضَعَفُ yudā-ʿafu
fathah on ع

5. مُبَشِّرِينَ mubashsharina
fathah on ش

مُنذِرِينَ mundharina
fathah on ذ

6. رَسُولِهِ rasū-lih
kasrah under ل

7. مُعَذِّبِينَ mu-ʿadhhabina
fathah on ذ

8. رَبَّهُ Rabbuhū
dammah on ب

Correct Reading

وَإِذِ ابْتَلَىٰ إِبْرَاهِيمَ رَبَّهُ
wa 'idhibtalāa 'Ibrāhīma Rabbuhū
And when his Lord tried Abraham (2.124)

وَقَتَلَ دَاوُدَ جَالُوتَ
wa qatala Dāwūdu Jālūta
And David slew Goliath (2.251)

وَاللَّهُ يُضَعِفُ لِمَنْ يَشَاءُ
wallāhu yudā-ʿifu liman yashāa
Allah giveth increase manifold to whom
He will (2.261)

رُسُلًا مُّبَشِّرِينَ وَمُنذِرِينَ
rusulam-mubashshirina wa mundhirina
Messengers of good cheer and of warning
(4.165)

أَنَّ اللَّهَ بَرِيءٌ مِّنَ الْمُشْرِكِينَ لَهُ رَسُولُهُ
'annallāha barī-'um minal mushrikīna wa
rasū-luh
Allah is free from obligation to the idolators
and (so is) His messenger (9.3)

وَمَا كُنَّا مُعَذِّبِينَ حَتَّىٰ نَبْعَثَ رَسُولًا
wa mā kunnā mu-ʿadhhibīna ḥattā
nab-ātha rasūlā.
We never punish until We have sent a
messenger (17.15)

وَعَصَىٰ آدَمُ رَبَّهُ
wa ʿaṣāa 'Ādamu Rabbahū
And Adam disobeyed his Lord (20.121)

9. كُنْتَ kunta
fathah on ت
 'inni kuṭtu minaz-ẓālimin
 Lo! I have been a wrong-doer (21.87)
10. مُنذَرِينَ munḏharin
fathah on ذ
 litakūna minal-munḏhirin.
 That thou mayest be (one) of the warners
 (26.194)
11. اللَّهُ Allāha
fathah on ه
 laqad ṣadaqallāhu rasūlahur-ru'-yā bil-ḥaqq
 Allāh hath fulfilled the vision for His
 messenger in yery truth (48.27)
12. مُصَوِّرٌ Muṣawwaru
fathah on ر
 Huwal-lāhul-Khāliqul Bāri- 'ul-Muṣawwiru
 He is Allah, the Maker, the Fashioner
 (59.24)
13. فِرْعَوْنَ Fir-ʿawna
fathah on ن
 فِرْعَوْنَ
fathah on ن
 فَعَصَى فِرْعَوْنُ الرَّسُولَ
 fa-ʿaṣā Fir-ʿawnur-rasūla.
 But Pharaoh rebelled against the messenger
 (73.16)
14. مُنذَرٌ munḏharu
fathah on ذ
 إِنَّمَا أَنْتَ مُنذِرٌ
 'innamā 'aṭta munḏhiru.
 Thou art but a warner (79.45)

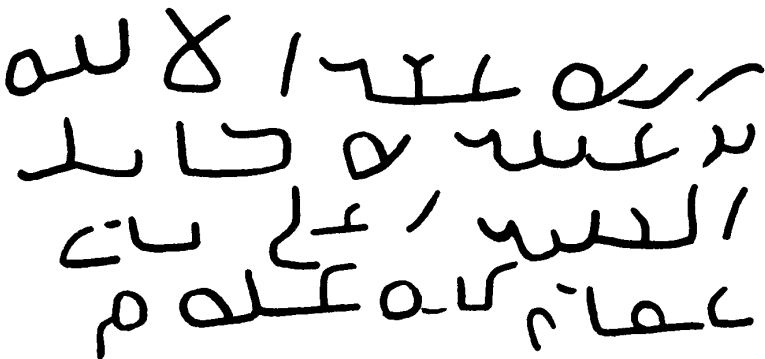


The alphabet in Naskh with vowel signs by Madrasī. The various shapes of the letters have been illustrated, e.g., the seven ways of writing the letter *hā'* (second combination in the last line). (Author's collection)

LESSON 29

THE DEVELOPMENT OF THE *NASKH*

The Arabs had an aversion to writing and relied to a great extent on oral tradition for the retention of information. They did have a system of writing in pre-Islamic days but it was rudimentary, ungainly and imperfect. The pre-Islamic Arabic script was so unsightly that a bedouin poet compared the scenes of death and desolation to words scribbled on parchment. In one of his odes Imru'l-Qais said, '...the traces of a dwelling place which I saw and which filled me with sorrow resembled the handwriting of a book on South Arabian palm-bast.'



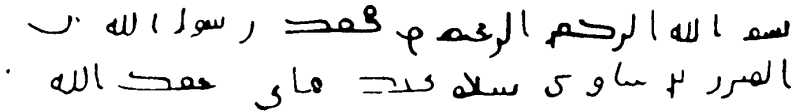
Copy of pre-Islamic (6th Century) Nabataean inscription from Ummal-Jimāl. It begins *Allāh Ghafraṇ*, 'May God forgive...'

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But the need to record and hand down to succeeding generations every syllable of the Qur'an with exactitude compelled the Arabs to develop their script. And so the *ummah* of the unlettered Prophet (*al-Nabīyal-'ummi*, The Qur'an, 7.157) came to excel in the art of writing. A people ungiven to writing were turned into calligraphers producing masterpieces which have never been surpassed or even equalled.

The pre-Islamic script could be read in various ways; it had neither short vowels nor dots to identify consonants which shared identical letter outlines. Abu'l-Aswad al-Du'ali (died 69/688), said to be the founder of Arabic grammar, invented a system of providing *fathah*, *ḍammah* and *kasra* to indicate some vowel sounds. A few years later his students, Nasr ibn 'Aṣim (89/707 or 90/708) and Yahya ibn Ya'mar (89/707), devised a system of placing dots above and below the letter outline to differentiate between various consonant sounds.

Early Arabic writing in the Hijāz fell into two broad categories, one was curved and round (*Muqawwar wa mudawwar*) and the other elongated and straight (*Mabsūṭ wa mustaqīm*). The cursive style was used on soft material like leather, palm-bast, parchment, etc. The latter, which was more developed, was used on harder material like camel bones, flat white stones, wood and metals. The letters of the Prophet and the first four caliphs were written in the cursive style.

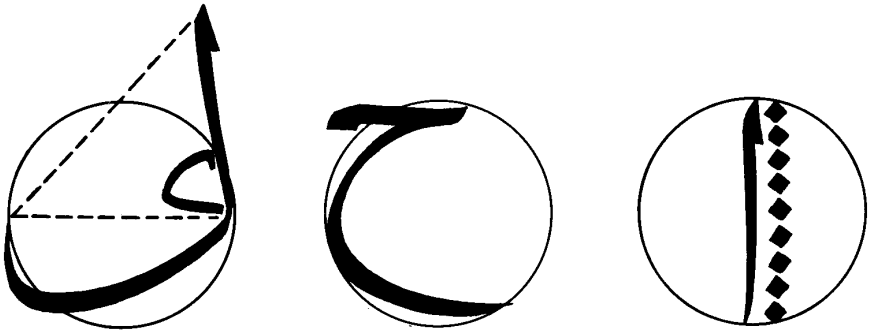


Early cursive script in a letter sent by the Prophet to the ruler of al-Ḥaṣā during the early seventh century.

This cursive style lacked elegance and discipline and was mainly used for secular purposes. It was not considered a suitable medium for the Divine Revelation. The Qur'an was written in the elongated and straight monumental script, developed (8th century A.D.) in the Iraqi town of Kūfah, hence its name Kūfic (*Kūfī*).

In contrast with its low verticals, the horizontal lines of the Kūfic script are extended and it is written on oblong surfaces. Since its width is considerably greater than its height, it gives an impression of dynamic momentum.

While the calligraphers in Kūfah were developing their monumental style, the early *Mashq* style was developed at Mecca and Medina during the first century of Islam. The complex rules which governed the early *Mashq* were gradually simplified until it came to resemble the Kūfic script. At the same time the inscrip-tional style was also developed in the Ḥijāz. In the third century of the *hijrah* Abū ‘Alī Muḥammad ibn Muqlah (272/886—328/940) codified Arabic calligraphy, using the circle and the rhombic dot to inscribe the characters according to a measured proportion (see also Lesson 22).



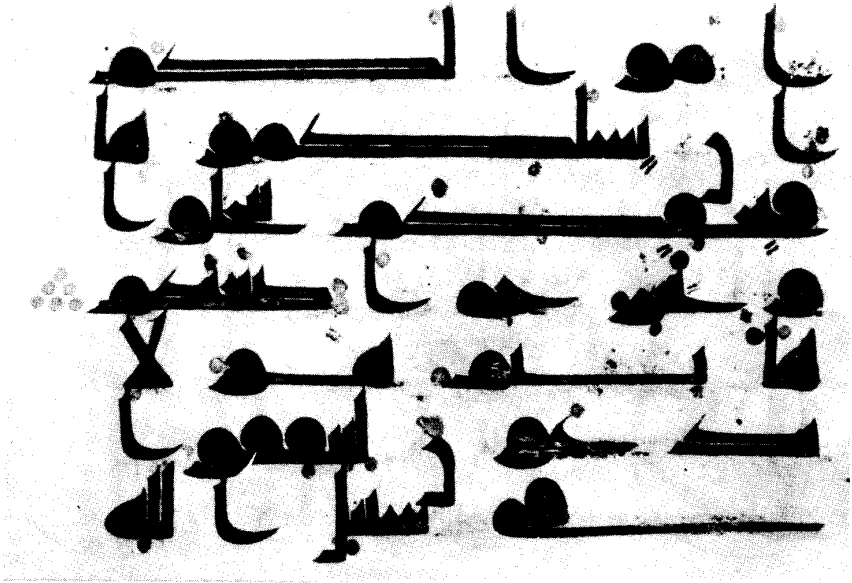
It was this system of basic calligraphic rules which elevated the *Naskh* style to the rank of a major script. Ibn al-Bawwāb (d. 413/1022) provided the final touches to the *Naskh* which transformed it into a script worthy of the Qur’an. This script is easy to read and easy to write.

Yāqūt al-Musta‘şimī (d. 1298) devised a new method of trimming his reed pens giving them an oblique cut. This enabled him to give a new dimension of grace and beauty to the existing scripts, especially to the *Thuluth* style invented by the Umayyad calligrapher, Quṭbah al-Muḥarrir. Its verticals have a leftward slant, while its horizontals have a deep curve. The ends of most letters in *Thuluth* come up in a hook and it is often written so that letters interlace.



‘*Innahū min Sulaymāna wa ‘innahū ‘Bismillahir-Rahmānir Raḥim*’ (It is from Solomon, and it is: In the name of Allāh, the Gracious, the Merciful.) is from the 27th Chapter of the Qur’an. It is the beginning of a letter which Solomon wrote to the Queen of Sheba. The verse seen above is in decorative *Thuluth* with interlocked circle and ligatures.

INTRODUCTION TO QUR'ANIC SCRIPT



Qur'an leaf in Kūfīc, ninth century Egypt. (The Metropolitan Museum of Art, gift of Rudolph M. Riefstahl, 1930 (30.45). A portion of the last verses of the 47th Chapter of the Qur'an: 'amwālakum. Iny-yas'al kumūhā fayuhfikum tabkhalū wa yukhrij aḍḡhānakum. Hāa 'aṅtum hāa 'ulāa'ī tud'awna lituṅfiqū fī sabilillah'.

The fine calligraphic tradition of the Arabs was continued by the Timurids, the Ottomans and the Mughuls. Timūr's grandson Baysunghur was a talented calligrapher. The Ottomans felt the sacredness of the Qur'anic script very intensely. Shaykh Ḥamdullah al-Amāsī (d. 927/1520) who is considered to be the greatest calligraphist of the Ottoman period taught calligraphy to Sultan Bayazid II (886/1481—927/1520). While the Shaykh wrote his lines, the Sultan as a mark of respect to his teacher, held the inkpot.

The Mughul emperors of India were also among the great patrons of calligraphy. Bābur (d. 937/1530), Akbar (964/1556—1014/1605) and Jahāngīr (1014/1605—1038/1628) admired and rewarded the calligraphers with high ranks. The builder of the Tāj, Shāhjahān (1009/1593—1076/1666), was a good calligrapher while his son, Aurangzeb (1028/1619—1118/1707), copied the Qur'an for his livelihood. This tradition continued in the Mughul dynasty to the last emperor, Bahādur Shāh Zafar (1773—1862).

The Indian calligraphers emphasized the beauty of the Naskhī curves which are more perfectly rounded. The Indian *Naskh* is bolder and heavier with more

أَمْ وَالَّذِينَ كَفَرُوا
 إِنَّ يَسَاءَ لَكُمْ هَذَا
 فِي خِفَتِكُمْ تَبَخَّرْتُمْ لَهُ
 وَيُخْرِجُ أَضْغَانَكُمْ
 هَآءِنتُمْ هَآؤُ لَاءِ
 تُذْعَوْنَ لِتُنْفِقُوا
 فِي سَبِيلِ اللَّهِ

The Kūfic calligraphy on the opposite page reproduced in the *Naskh*

widely spaced letters. These qualities give it a solidity which is lacking in the ordinary West Asian *Naskh*.

It is not known if non-Muslims, Christians and Jews in the Muslim world took interest in calligraphy, but in India Hindu calligraphers made a name for themselves in *Nasta'liq* and *Shikastah*, the broken style for speed writing.

In the first revelation of the Qur'an the Prophet was instructed to 'Recite... for thy Lord is most generous, Who taught by the pen, Who taught man what he did not know...' Implicit in this command was the prophecy that the rudimentary and ungainly Arabic script will become the most brilliant expression of Islamic art and an all-embracing manifestation of Muslim culture throughout the world.

The temporary decline of Arabic calligraphy, as mentioned in the Introduction, was caused by the introduction of movable type in the Arab world and in India due to litho printing which was cheap. It became so bad that A. S. Tritton advised the readers of his book, *Arabic*, to 'avoid the Koran...the oriental editions are not easy to read'. But after a temporary eclipse, both the quality of the calligraphy and printing improved. With the spread of literacy among the

فَأُولَئِكَ هُمُ الْخَاسِرُونَ ۝ يُبَيِّنُ إِسْرَاءَ إِبْرَاهِيمَ إِذْ كُرُوا
 نِعْمَتِي الَّتِي أَنْعَمْتُ عَلَيْكُمْ وَأَنِّي فَضَّلْتُكُمْ عَلَى
 الْعَالَمِينَ ۝ وَاتَّقُوا يَوْمًا لَا تَجْزِي نَفْسٌ عَنْ نَفْسٍ
 شَيْئًا وَلَا يُقْبَلُ مِنْهَا عَدْلٌ وَلَا تَنْفَعُهَا شَفَاعَةٌ وَلَا
 هُمْ يُنصَرُونَ ۝ وَإِذْ ابْتَلَىٰ إِبْرَاهِيمَ رَبُّهُ بِكَلِمَاتٍ
 فَأَتَمَّهُنَّ ، قَالَ إِنِّي جَاعِلُكَ لِلنَّاسِ إِمَامًا ، قَالَ وَ
 مِنْ ذُرِّيَّتِي ، قَالَ لَا يَنَالُ عَهْدِي الظَّالِمِينَ ۝ وَإِذْ
 جَعَلْنَا الْبَيْتَ مَثَابَةً لِّلنَّاسِ وَأَمْنًا وَاتَّخِذُوا
 مِنْ مَّقَامِ إِبْرَاهِيمَ مَوَاصِلًا ، وَعَهَدْنَا إِلَىٰ إِبْرَاهِيمَ وَ
 إِسْمَاعِيلَ أَنَّ طَهِّرَا بَيْتِيَ لِلطَّائِفِينَ وَالْقَائِمِينَ وَ
 الرُّكْعِ السُّجُودِ ۝ وَإِذْ قَالَ إِبْرَاهِيمُ رَبِّ اجْعَلْ هَذَا
 بَلَدًا آمِنًا وَارْزُقْ أَهْلَهُ مِنَ الثَّمَرَاتِ مَنْ آمَنَ مِنْهُمْ
 بِاللَّهِ وَالْيَوْمِ الْآخِرِ ، قَالَ وَمَنْ كَفَرَ فَأُمَتِّعُهُ قَلِيلًا
 ثُمَّ أَضْطَرُّهُ إِلَىٰ عَذَابِ النَّارِ ، وَبِئْسَ الْمَصِيرُ ۝ وَإِذْ
 يَرْفَعُ إِبْرَاهِيمُ الْقَوَاعِدَ مِنَ الْبَيْتِ وَإِسْمَاعِيلُ ، رَبَّنَا
 تَقَبَّلْ مِنَّا ، إِنَّكَ أَنْتَ السَّمِيعُ الْعَلِيمُ ۝ رَبَّنَا وَاجْعَلْنَا

Indian Muslims, whose mother tongue is not Arabic, attention was paid to the teaching of the Arabic script. An Indian calligraphist, Manzūr Muḥammad (1866-1950) finally developed a simple style which was basically functional.

Experimenting with the intricacies of the highly developed and ornate curves and circles of the nineteenth century *Naskh*, Manzūr Muḥammad reverted to the elongated and straight-lined (*Mabsūt wa Mustaqim*) style of the early Kūfic script. The style he finally developed reduced the curves and simplified the ligatures. The result is a happy synthesis of the *Naskh* and *Mashq* styles combining the beauty of the *Naskh* with the simplicity of the Kūfic script.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

The conventional *Naskh*

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Mashq Basmalah (Basmalah is the Arabic word meaning to utter 'Bis-millāh-hir Raḥmānir-Raḥīm) from Qur'an copied in eighth century, probably in Medina.

(Museum of Islamic Art, Istanbul)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Basmalah copied from an Umayyad Kūfic inscription with distinctly triangular letters.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Basmalah written by Manzūr Muḥammad, c. 1904.

While in the conventional *Naskh* each letter has at least four forms, initial, medial, joined with a preceding letter and the final unconnected with the preceding letter, Manzūr Muḥammad tried to restrict the letters to the two forms only, the initial and the final. In this script complicated ligatures and combinations were completely eliminated. In the following four pages almost all the complicated combinations of the conventional *Naskh* have been transcribed in the simple Manzūrī *Naskh*.

INTRODUCTION TO QUR'ANIC SCRIPT

The difficult and complicated ligatures of the conventional *Naskh* are given below. On the opposite page these words have been written in the *Manzūri Naskh*.

تَجَدَّجَتْ كَيْطَهَا الصَّلَاتِ الْمُطَمِّنَةُ الْجَوَادُ
ضَمُّهَا ضَمُّهَا الْمَجْبُورُونَ مُسْتَخْلَفِينَ نَخْلَقُكُمْ
نَخْلَقُكُمْ الْحَيَاةَ الْحَيَاةَ الْحَيَاةَ الْحَيَاةَ الْحَيَاةَ
صَوَاهِدًا تَخَافُونَ لَيْسْتَ تَعْلَمُونَ انْتَبِذُوا رَحْمَتَهَا
اجْتَنِبْتَهَا اسْتَجِبُوا الْكُفْرَ اسْتَخْصُوا اصْبَحْتُمْ
أَصْلِبَنَّكُمْ مِصْطَفِيكَ اكْتَسَبْتَ
أَمِينَهُمْ بَعُولَتَهُنَّ بِحَيْرَةٍ يَهْبِطُ تَبْسُطُهَا
أَمْهَلَهُمْ تَخْصِمُوا اتْلَفْتُمْ تَقْفَهُمْ تَسْتَهْزِئُوا
تَسْلِيحَهُمْ تَسْتَقِيمُوا تَسْسِكُمْ هُمْ
جَهْرَةً جَهْرَةً فَحَصَّ حَفِظْتُمْ خَطِيئَةً

The words in the *Manzūri Naskh* are given in the same order in which they have been written on the opposite page.

تَهَجَّدَ حَجَجَتْ لَهَا الصَّلَاةُ الْمُطْمَئِنَّةُ الْجَوَادُ
 ضَحَاهَا مَحْجُوبُونَ مُسْتَخْلَفِينَ نَخَلْقَكُمْ
 نَخَلْقَكُمْ الْحَيَاةَ الْجَيِّمَ الصَّبْحُ الْحَقِ
 صَحَابَهَا تَخَافُونَ يَسْتَعْجِلُونَ اتَّبَعْنِي أَرْحَمَهُمَا
 اجْتَبَيْتَهَا اسْتَحَبُّوا الْكُفْرَ اسْتَخْلَصُوا الصَّبِيحَةَ
 أَصْلِبَنَّكُمْ إِصْطَفَيْتُكَ اِكْتَسَبْتَ
 أَمْنِيْنَهُمْ بَعُولْتُهُنَّ بَحِيْرَةٌ بِهَيْجٍ تَبْسُطُهَا
 أَهْلُهُمْ تَخْتَصِمُوا تَلْفَحُ تَثْقَفْنَهُمْ تَسْتَهْزِئُوا
 تَسْبِيْحَهُمْ تَسْتَقْسِمُوا تَمَسَّكُمْ هُمْ
 جَهْرَةً حُجَّتْنَا فَهَوْ حَصْرُ حَصْرِ حَفِظْتُهُمَا خَطِيئَةً

زَنْجِيًّا لَسَكِينَةً سَاكُتُمْ سَالِسِيًّا لَا
 شَجَرَةً شَهْرَةً شُهُودًا شَيْخُ شَيْعَةٍ ظَهِيرَةً
 عَبْقَرِيًّا عَجَابًا عَمَّ عَجِيبٌ عَجُونٌ عُنَاكِيًّا
 عَيْنِيًّا فَتَحْنًا فَكُهَيْزٍ قَلِيلٌ قَمْتُمْ كَاظِمِينَ
 كَلِمَاتِكُمْ كَلِمَةً كَرِهْتُمْ لَمَسْتُمْ حَوْمَهَا
 لَعَلَّكُمْ لَكِنَّاكُمْ لَمْتَيْنِي مَتَاعَهُمْ مُتَجَانِفٍ
 مُتَكْرَفًا مُتَطَهَّرًا مُتَكَلِّمِينَ مُجْتَمِعِينَ مُسْتَضْعَفُونَ
 مُسْتَطَرِّمٌ مُصِيطَرٌّ مُطَبَّنِينَ مُعِيشَتَهُمْ مُقْتَصِدَةً
 مَلَكَةً مُنْحَقَةً لَيْسَتِي نَسْتَسِيحُ نَطْعَهُمْ
 نَقْصَهُمْ يَخْطُهُ يَخْطَفُ يَسِيلُ الْوَزْنُكُمْ
 فَيْسِيكُمْ كُهُمُ اللَّهُ وَهُوَ السَّمِيعُ الْعَلِيمُ

زَنْجَبِيلًا سَكِينَةً سَاكُتُمْ سَلْسَبِيلًا
 شَجَرَةً شَهْرَةً شُهَدَاءَ شَيْخٍ شَيْعَتِهِ ظَهِيرَةً
 عَبْقَرِيٍّ عَجَابٌ عَنْهُمْ عَجِيبٌ عَجُوزٌ عَنكَبُوتٌ
 عَيْنُهَا فَتَحْنَا فَكِهِينَ قَلِيلٌ قُمَّتُمْ كَاظِمِينَ
 كَلِمَاتٌ كَلِمُهُمْ فَذَكَرَهُمْ كَهَيْعِصَ لَمَسْتُمْ لُحُومَهَا
 لَعَلَّكُمْ لِكِنَّكُمْ لَمْتُنِّي مَتَاعُهُمْ مُتَجَانِفٍ
 مُتَحَرِّفًا مُتَطَهَّرٌ مُتَكَبِّرِينَ مُجْتَمِعُونَ مُسْتَضْعَفُونَ
 مُسْتَطَرٌّ مُصَيِّرٌ مُطْمَئِنِّينَ مَعِيشَتُهُمْ مُقْتَصِدَةٌ
 مَلِكَةٌ مُنْخَنَقَةٌ يَسْتَجِي نَسْتَنْسِخُ نُطْعُمُكُمْ
 نَقْصُصُهُمْ يَتَخَبَّطُهُ يَتَخَطَّفُ يَتَسَلَّلُونَ مِنْكُمْ
 فَسَيَكْفِيكُمْ اللَّهُ وَهُوَ السَّمِيعُ الْعَلِيمُ

INTRODUCTION TO QUR'ANIC SCRIPT

Copies of the Qu'ran now printed in India and Pakistan follow the simplified *Manzūri Naskh*, but each calligrapher according to his style still employs the ligatures and circles of the conventional *Naskh* as well and thus confuses the beginner. Therefore, it is necessary to familiarize oneself with the conventional *Naskh* as well.

The comparison of the conventional *Naskh* with the *Manzūri Naskh* given in the last four pages must have given you an idea that the significant pattern is that of the word rather than the letters. The word-contour depends very much on the shape of ligatures joining the letters. As previously noted, in the conventional *Naskh* many letters have four different shapes: initial, medial, terminal and standing alone. In the *Manzūri Naskh* usually two shapes are employed: initial, which is very similar to the medial, and the terminal, which does not differ from the isolated form. A table of the four forms of a letter used in the conventional *Naskh* is given below. Have a look at it, but do not try to memorize either the four forms of the letters given below or the complicated ligatures given in the last four pages. By the time you complete this book, you may find that you can decipher most of the difficult ligatures without reference to this lesson.

The letter	Alone	Final	Medial	Initial
Alif	ا	ا	ا	ا

Bā`	ب	ب	ب	ب
-----	---	---	---	---

Tā`	ت	ت	ت	ت
-----	---	---	---	---

Thā`	ث	ث	ث	ث
------	---	---	---	---

Jīm	ج	ج	ج	ج
-----	---	---	---	---

The letter	Alone	Final	Medial	Initial
Ḥā`	ح	ح	ح	ح
Khā`	خ	خ	خ	خ
Dāl	د	د	د	د
Dhāl	ذ	ذ	ذ	ذ
Rā`	ر	ر	ر	ر
Zā`	ز	ز	ز	ز
Sīn	س	س	س	س
Shīn	ش	ش	ش	ش
Ṣād	ص	ص	ص	ص
Ḍād	ض	ض	ض	ض

INTRODUCTION TO QUR'ANIC SCRIPT

The letter	Alone	Final	Medial	Initial
Ṭā'	ط	ط	ط	ط
Zā'	ظ	ظ	ظ	ظ
ʿAyn	ع	ع	ع	ع
Ghayn	غ	غ	غ	غ
Fā'	ف	ف	ف	ف
Qāf	ق	ق	ق	ق
Kāf	ك	ك	ك	ك
Lām	ل	ل	ل	ل
Mīm	م	م	م	م
Nūn	ن	ن	ن	ن

The letter	Alone	Final	Medial	Initial
Hā'	ه	هـ	هـ	هـ

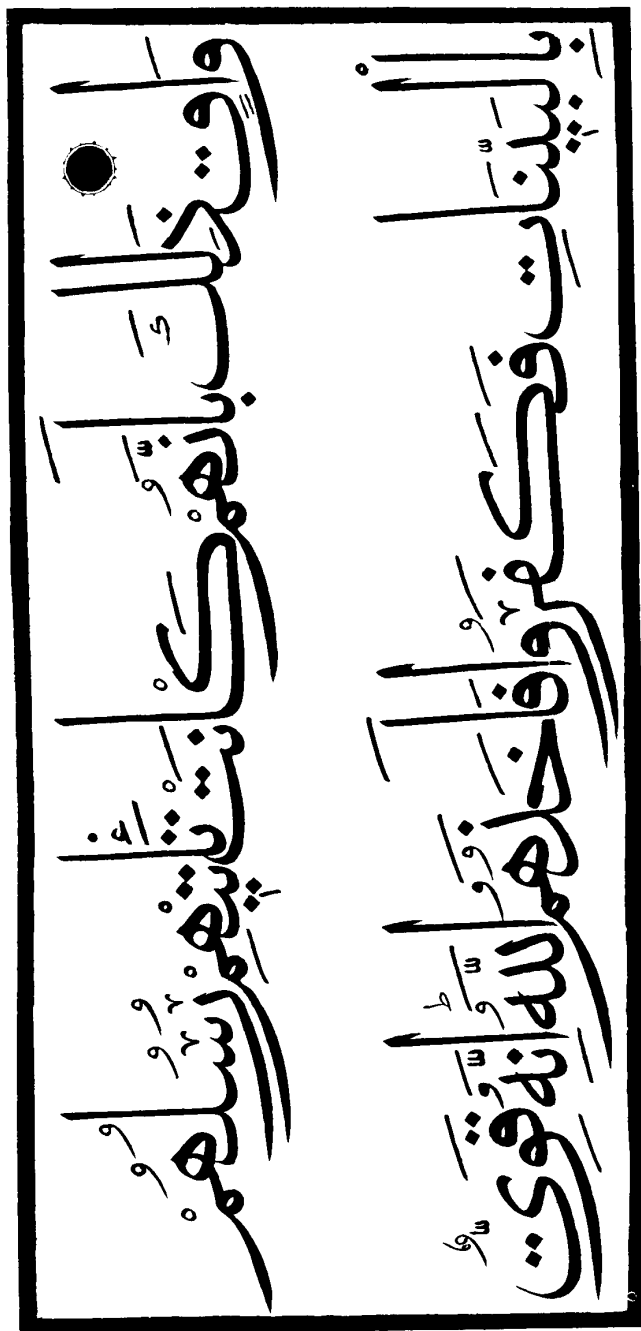
Wāw	و	و	و	و
-----	---	---	---	---

Yā'	ي	يـ	يـ	يـ
-----	---	----	----	----

In addition to the *Naskh* and the *Thuluth* styles, which are commonly used for copying the Qur'an, there are several derivative scripts to meet particular secular needs. The more common among them are the *Diwānī*, the *Nast'aliq* and the *Ruq'ah*. The *Diwānī* is an Ottoman development. The late fifteenth century calligrapher Ibrāhīm Munif developed it primarily for use in the government offices. It is excessively cursive with overlapping words and its letters are joined together in an unconventional manner. While the *Diwānī* was developed in Turkey, the *Nast'aliq* was evolved in the late fifteenth century in Iran. Since then it has been the Iranian national script. The Persian calligrapher, Mīr 'Alī Sulṭān al-Tabrizī (d. 1416), was the founder of this script. Its bold and clear lines and perfectly rounded curves give it an elegance which is so characteristic of the Iranian and the Mughul sophisticated taste. In India it was adopted for Urdu and many other North Indian languages. By the time Queen Victoria assumed the title of the Empress of India in 1858, *Nast'aliq* had acquired the status of the national script of India.

Nast'aliq is seldom used for copying the Qur'an, and so far as it is known, there is only one complete extant copy of the Qur'an in *Nast'aliq*, which was copied by Shāh Mahmūd al-Niṣhābūrī in 1539. There is also a collection of five chapters of the Qur'an in *Nast'aliq* in the **Khuda Bakhsh** Public Library, Patna.

The *Ruq'ah* (small sheet) script, also called *Riqā'* (plural of *ruq'ah*), is derived from the *Naskh* and *Thuluth*. It is also of Turkish origin and is used throughout the Arab world for the routine day-to-day handwriting. The flourishes of the final letters resemble those of the *Thuluth* in many respects, but it is much smaller. Its curves are more rounded, its loops are invariably filled in and its ligatures are densely structured. The Qur'an is not copied in this style, but in Shāh Tahmāsp's *Nast'aliq* Qur'an the chapter headings are written in *Ruq'ah*.



Fragment of a giant Qur'an page in the Muhaqqaq script. It is attributed to Timūr's grandson Baysunghur (d. 1433/34). Last word of chapter 40, verse 21, almost to the end of verse 22. The Metropolitan Museum of Art, Anonymous Gift, 1972. (1972-279)

LESSON 30

CONCLUSION

You now know all the important rules of reading the Qur'anic text. All that you need now is practice. If you have a good ear and can find time to listen to the Qur'an from a radio station, you will be soon in a position to recite it.

اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ ①
خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ ② اِقْرَأْ وَرَبُّكَ
الْأَكْرَمُ ③ الَّذِي عَلَّمَ بِالْقَلَمِ ④
عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ ⑤

Read : In the name of thy Lord Who created,
Created man from a clot of blood.

Read : And thy Lord is the most Generous,
Who taught by the pen,
Taught man that he knew not.

Radio Cairo and all other Arab radio stations broadcast daily the recording of the Qur'an made in 1961 under the auspices of the Egyptian Government. This is a set of long-playing records bearing the title *al-Muṣḥaf al-Murattal*. This is

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an official orthoëpic version according to the reading of Imām Ḥafṣ (died 180 *hijrī*/796 A.D.) as he heard it from his teacher, Imām ʿĀsim Kūfī (died 127 or 128 *hijrī*/745 A.D.). Try to obtain a set, if possible, or one or two records and listen to them with the text before you. This will keep your ears and heart tuned to the peculiar beauty, melody and cadences of the Word of Allāh. Try to internalize some of it through memorization of some of the small *sūrahs*. According to Muslim belief the Qur'an was orally delivered to the Holy Prophet and transmitted orally by him to the *ummah* (Muslim community). You too are expected to recite at least some portion of it out of memory.

Try to get a teacher to correct the mistakes which you may not discover for yourself.

You must have observed that the consonantal structure of Arabic words, as H. A. R. Gibb puts it, contains only seventy-five per cent. of the meaning and the remaining twenty-five per cent. has to be supplied by the vowel signs. We have seen in Lesson 28 that a slight change in the vowel sign alters the meaning of the text e.g., اُنْعَمْتَ عَلَيْهِمْ means 'those whom Thou hast favoured', but if the *fathah* sign over ت is changed to *ḍammah* it would mean 'those whom I have favoured'. Arabic books and newspapers are printed without vowel signs and learning to read them is a considerable adventure for non-Arab students who have not mastered the intricacies of the Arabic grammar. The easiest and the safest method of learning Arabic is, therefore, to begin with the Qur'an which has a fully vocalized text. Even non-Muslim readers, whose ultimate object is to learn Arabic for academic and secular reasons, will find the Qur'an as a far better teacher.

A foreign language is difficult to learn but easy to forget. Now that you have crossed the first and the most difficult hurdle, continue to devote a few minutes a day to your Arabic. The first thing you should do is to obtain a copy of the Qur'an with parallel English translation. Choose an edition with a bold Arabic text. Get a copy of *Introduction to Qur'anic Arabic* as well, it is the extension of *Introduction to Qur'anic Script* and has been written to serve as a stepping stone to a deeper study of the Arabic language and grammar. It has been written to introduce the essentials of the Arabic language in easy stages, the conventional grammar has been avoided

(Opposite) The Qur'an copied for Her Highness Sultan Jahan Begum of Bhopal (lithographed in 1923). Beautiful script with deep sublinear area and clear vowel signs, but words run into each other and the salient feature of the letter is lost in curves and ligatures. *Sūrat ul-Baqarah*, The Cow (2. 126-129). (Author's Collection)

السُّجُودِ ۝ وَإِذْ قَالَ إِبْرَاهِيمُ رَبِّ اجْعَلْ هَذَا
بَلَدًا آمِنًا وَارْزُقْ أَهْلَهُ مِنَ الثَّمَرَاتِ مَنْ آمَنَ
مِنْهُمْ بِاللَّهِ وَالْيَوْمِ الْآخِرِ قَالَ وَمَنْ كَفَرَ
فَأُمْتِعْهُ قَلِيلًا ثُمَّ اضْطَرْهُ إِلَىٰ عَذَابِ النَّارِ
وَبئْسَ الْمَصِيرُ ۝ وَإِذْ يَرْفَعُ إِبْرَاهِيمُ الْقَوَاعِدَ
مِنَ الْبَيْتِ وَإِسْمَاعِيلُ رَبَّنَا تَقَبَّلْ مِنَّا إِنَّكَ
أَنْتَ السَّمِيعُ الْعَلِيمُ ۝ رَبَّنَا وَاجْعَلْنَا مُسْلِمِينَ لَكَ
وَمَزِدْ يَتَنَا أُمَّةً مُّسْلِمَةً لَّكَ وَأَرِنَا مَنَاسِكَنَا
وَتُبَّ عَلَيْنَا إِنَّكَ أَنْتَ التَّوَّابُ الرَّحِيمُ ۝
رَبَّنَا وَابْعَثْ فِيهِمْ رَسُولًا مِنْهُمْ يَتْلُو عَلَيْهِمْ
آيَاتِكَ وَيُعَلِّمُهُمُ الْكِتَابَ وَالْحِكْمَةَ وَيُزَكِّيهِمْ إِنَّكَ
أَنْتَ الْعَزِيزُ الْحَكِيمُ ۝ وَمَنْ يَرْغَبُ عَنْ مِلَّةِ
إِبْرَاهِيمَ الْأَمَنِ سَفِهَ نَفْسَهُ وَلَقَدْ اصْطَفَيْنَاهُ

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and there are no paradigms to learn by heart. The learner is provided with the basic grammatical markers to give him a fairly painless entrée into the language of the Qur'an. Read with a conventional grammar *Introduction to Qur'anic Arabic* will add a new dimension to the knowledge of the non-Muslim students of Arabic.

PRACTICE TEXT 15

Probably you know some of the small passages given in the practice text by heart, if not, it is time to memorize them. They form part of the daily prayers.

For a non-Muslim learner the memorization of these passages will provide a point of anchorage for his advanced studies in Arabic literature, classical or modern. The Qur'an, as B. R. Serjeant points out, 'continues to live in the consciousness and the daily speech of the followers of the Islamic faith. An ability to recognize the *Koran* when it is being quoted is becoming to the would-be speaker of Arabic—it is still better to be able to quote it appositely!' (Introduction to John Penrice's *A Dictionary and Glossary of the Koran*, London, 1971).

Al-Fātiḥah is the first chapter of the Qur'an and is also the first *sūrah* of the practice text. It is an integral part of the prayers. Any one of the following sixteen *sūrahs* given in the practice text can be read after the *Fātiḥah* in the prayers.

The method adopted for the practice text in the following pages, it is hoped, will provide you with a thorough grounding in reading the Qur'an. In the first line, words have been broken into easy units and in the second, the words have been written in the normal way. Do not look into the first line unless you find difficulty with some word. At the end of the book the text of these *sūrahs* has been transliterated in the Roman script. It is hoped that you would rarely need to refer to the Roman transliteration.

Arabic signs for the numerals have not been used in the text of the Qur'an, but pages and verses are marked by these signs and it is useful to learn them. These numerals are given below:

English numerals	1	2	3	4	5	6	7	8	9	10
Arabic numerals	١	٢	٣	٤	٥	٦	٧	٨	٩	١٠

The verses given in the practice text have been marked by the Arabic numerals.

When the Qur'an is quoted it is introduced by the phrase **قَالَ اللهُ تَعَالَى** 'Qāl-Allāhu ta'ālā, God the exalted said' and when the recitation of the Qur'an is concluded it will be said, **صَدَقَ اللهُ الْعَظِيمُ** 'Ṣadaq-Allāh-ui-'Aẓīm, God Almighty has truly spoken.'

سُورَةُ الْفَاتِحَةِ مَكِّيَّةٌ

		بِسْمِ	مَلِكِ	لَا	أَهْرَ	رَحْمَ	مَا	بِزُرْ	رَ	حَيِّ	مُ		
--	--	--------	--------	-----	--------	--------	-----	--------	----	-------	----	--	--

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

		أَنَّ	حَمْدُ	دُ	لِلَّ	لَا	إِلَهَ	رَبِّ	إِلَّا	عَالِمِ	الْغَيْبِ	نُ	
--	--	-------	--------	----	-------	-----	--------	-------	--------	---------	-----------	----	--

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ ①

		أَرُ	رَحْمَ	مَا	بِزُرْ	رَ	حَيِّ	مُ	مَا	لِ	كِي	يَوْمِ	مَدِّ	دِي	نُ
--	--	------	--------	-----	--------	----	-------	----	-----	----	-----	--------	-------	-----	----

الرَّحْمَنِ الرَّحِيمِ ② مَلِكِ يَوْمِ الدِّينِ ③

		إِ	يَا	كَ	نَعْمَ	بِ	دُ	وَ	إِ	يَا	كَ	نَسْتُ	تَ	عِي	نُ
--	--	----	-----	----	--------	----	----	----	----	-----	----	--------	----	-----	----

إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ ④

		إِهْدِنَا	نَهْ	صِ	رَا	ظَلْ	مُسْتِ	تَ	قِي	مُ	صِ	رَا	ظَلْ	لِ	ذِي
--	--	-----------	------	----	-----	------	--------	----	-----	----	----	-----	------	----	-----

إِهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ ⑤ صِرَاطَ الَّذِينَ

		أَنَّ	عَمَّتْ	تَ	عَ	لِي	هِمَّ	هَ	عَنِي	رَلْ	مَعْرَ	مُؤْ	بِ	
--	--	-------	---------	----	----	-----	-------	----	-------	------	--------	------	----	--

أَنْعَمْتَ عَلَيْهِمْ ⑥ غَيْرِ الْبَغْضَوِّ

						عَ	لِي	هِمَّ	وَ	كُفْرَ	مَآلِ	رِي	نُ	
--	--	--	--	--	--	----	-----	-------	----	--------	-------	-----	----	--

عَلَيْهِمْ وَلَا الضَّالِّينَ ⑦

سُورَةُ الضُّحَىٰ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَضُحًى حَا وَوَلَّى لِي لَ إِذَا سَجَا مَا وَدَّ دَعَا كَ

وَالضُّحَىٰ ١ وَاللَّيْلِ إِذَا سَجَىٰ ٢ مَا وَدَّ عَاكَ

رَبُّ بَيْتِكَ وَمَا تَقَىٰ لَأَوْ كَلَّ الْخِرَةَ عَمَّ رُلَّ لَكَ

رَبُّكَ وَمَا قَلَّ ٣ وَالْآخِرَةُ خَيْرٌ لَّكَ

مِنَ الْأُولَىٰ ٤ وَسَوْفَ يُعْطِيكَ رَبُّكَ

كَفَاً فَتَرْضَىٰ ٥ أَلَمْ يَجِدْكَ يَتِيمًا فَآوَىٰ ٦

وَوَجَدَكَ ضَالًّا فَهَدَىٰ ٧ وَأَنْتَ

عَائِلٌ فَاعْتَمَدْنَا ٨ فَأَمَّا الْيَتِيمَ فَلَا

تَقْوَىٰ ٩ وَأَمَّا السَّاعِلَ فَلَا تَنْهَرُ ١٠

تَقْوَىٰ مَرٌّ وَأَمَّ مَسَّ سَاءَ لَفَ لَا تَنُ عَا رُ

عَائِلًا فَاعْتَمَدْنَا ٨ فَأَمَّا الْيَتِيمَ فَلَا

تَقْوَىٰ ٩ وَأَمَّا السَّاعِلَ فَلَا تَنْهَرُ ١٠

تَقْوَىٰ مَرٌّ وَأَمَّ مَسَّ سَاءَ لَفَ لَا تَنُ عَا رُ

عَائِلًا فَاعْتَمَدْنَا ٨ فَأَمَّا الْيَتِيمَ فَلَا

تَقْوَىٰ ٩ وَأَمَّا السَّاعِلَ فَلَا تَنْهَرُ ١٠

وَأَمَّا مَا بِنِعْمَةِ رَبِّكَ فَحَدِّثْ
 وَأَمَّا بِنِعْمَةِ رَبِّكَ فَحَدِّثْ ⑩
 سُورَةُ الْإِنشِرَاحِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

أَلَمْ نَشْرَحْ لَكَ صَدْرَكَ ① وَوَضَعْنَا عَنكَ
 وِزْرَكَ ② الَّذِي أَنْقَضَ ظَهْرَكَ ③ وَ
 رَفَعْنَا لَكَ ذِكْرَكَ ④ فَإِنَّ مَعَ الْعُسْرِ
 يُسْرًا ⑤ إِنَّ مَعَ الْعُسْرِ يُسْرًا ⑥ فَإِذَا
 فَرَغْتُمْ فَاَنْصَبْ ⑦ وَإِلَىٰ رَبِّكَ فَارْغَبْ ⑧
 سُورَةُ الْتَيْنِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَتَقِي	نَ	وَزَيَّتُ	وَنَ	وَ	طَوَّرَ	رِ	سِي	نِي	نَ
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وَالتَّيْنِ وَالزَّيْتُونَ ۝ ١ ۝ وَطَوَّرَ سَيْنِينَ ۝ ٢ ۝

وَهَا	ذَلَّ	بَ	لَ	دَلَّ	أَ	مِي	نَ	لَ	قَدَّ	خَ	كَقَى	كَلَّ
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وَهَذَا الْبَدْرِ الْأَمِينِ ۝ ٣ ۝ لَقَدْ خَلَقْنَا

إِن	سَانَ	قِي	أَح	سَ	نَ	تَقَى	وَيَ	مَ	شَمَّ	مَ	رَدَدَدَّ	نَاهُ
-----	-------	-----	-----	----	----	-------	------	----	-------	----	-----------	-------

الْإِنْسَانَ فِي أَحْسَن تَقْوِيمٍ ۝ ٤ ۝ ثُمَّ رَدَدْنَاهُ

أَسْفَلَ	لَ	سَافِ	لِي	نَ	إِلَّ	كَلَّ	لَ	ذِي	نَ	أَمَّ	تَوُّ
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أَسْفَلَ سَافِلِينَ ۝ ٥ ۝ إِلَّا الَّذِينَ آمَنُوا

وَعَمِلُوا	لُصُّ	صَالِ	حَاتِ	فَ	لَ	هُمَّ	أَجَّ	رُ	عَيَّ	رُ
------------	-------	-------	-------	----	----	-------	-------	----	-------	----

وَعَمِلُوا الصَّالِحَاتِ فَلَهُمْ أَجْرٌ غَيْرُ

مَمَّنُ	تَوُّ	نَ	فَ	مَا	مِي	كَذَّبُ	كَ	بَعَّ	دُ	يَدَّ	دِي	نَ
---------	-------	----	----	-----	-----	---------	----	-------	----	-------	-----	----

مَمَّنُونَ ۝ ٦ ۝ فَمَا يَكْذِبُكَ بَعْدُ يَا دِينَ ۝ ٧ ۝

أَ	لِي	سَلَّ	لَاهُ	بَ	أَحَّ	كَ	مَلَّ	حَا	كَ	مِي	نَ
----	-----	-------	-------	----	-------	----	-------	-----	----	-----	----

أَلَيْسَ اللَّهُ بِأَحْكَمَ الْحَكَمِينَ ۝ ٨ ۝

سُورَةُ الْعَلَقِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ○

إِقْرَأْ بِسْمِ رَبِّكَ الَّذِي خَلَقَ

إِقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ ① خَلَقَ

إِنْ سَأَلْتَهُ مَنْ مَعَهُ لَقَدْ خَلَقَ

الْإِنْسَانَ مِنْ عَلَقٍ ② اقْرَأْ وَرَبُّكَ

أَكْرَمُ الَّذِي عَلَّمَ لَكَ الْقُرْآنَ

الْأَكْرَمُ ③ الَّذِي عَلَّمَ بِالْقَلَمِ ④

عَلَّمَ لَكَ مَلَأَ إِنْ سَأَلْتَهُ مَا لَمْ يَحْكُمْ

عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمِ ⑤ كَلَّا إِنْ

إِنْ سَأَلْتَهُ لَنَبِيٍّ طَبَّخْنَا إِنْ سَأَلْتَهُ

الْإِنْسَانَ لِيَطْغَى ⑥ أَنْ رَآهُ اسْتَغْنَى ⑦

إِلَّا رَبُّكَ يَكْرُمُ عَلَيْنَا رَأَيْتَ

إِلَى رَبِّكَ الرَّجْعِي ⑧ أَرَأَيْتَ الَّذِي

يَنْهَى ⑨ عَبْدًا إِذَا صَلَّى ⑩ أَرَأَيْتَ إِنْ كَانَ

عَلَى لَهْدَى ⑪ أَوْ أَمْرًا يَتَّقَى ⑫

عَلَى الْهُدَى ⑪ أَوْ أَمْرًا يَتَّقَى ⑫

عَلَى الْهُدَى ⑪ أَوْ أَمْرًا يَتَّقَى ⑫

إِنْ كَذَّبَ وَتَوَلَّى وَلَا آخِمْ يَعْمُرُ أَنْ تَلَّ

إِنْ كَذَّبَ وَتَوَلَّى ۝ ١٣ أَلَمْ يَعْلَمُوا بِأَنَّ

لَا إِلَهَ إِلَّا اللَّهُ لَا يَلْبَسُ الْبِغْيَةَ

اللَّهُ يَرَى ۝ ١٤ كَلَّا لَئِنْ لَمْ يَنْتَهِ ۝

لَنْ نَسْفَعَ بَيْنَنَا وَبَيْنَ آيَاتِنَا مَا كَانُوا

لَنْ نَسْفَعَ بَيْنَنَا وَبَيْنَ آيَاتِنَا مَا كَانُوا

لَنْ نَسْفَعَ بَيْنَنَا وَبَيْنَ آيَاتِنَا مَا كَانُوا

خَاطِئَةً ۝ ١٦ فَلْيَدْعُ نَادِيَهُ ۝ ١٧ سَنَدْعُ

زَبَابًا رِيحًا كَلَّا لَا تُلَاقِيَهُمْ لَاقِيَةٌ

الزَّبَابِ ۝ ١٨ كَلَّا لَا تَطِعَهُمْ وَأَسْجُدُوا

لِرَبِّكَ

وَاقْتَرِبْ ۝ ١٩

سُورَةُ الْقَدْرِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ○

إِنْ نَأَىٰ أَنْزَلْنَا نَأَىٰ هُوَ فِي لَيْلٍ قَدَرٌ وَمَا

إِنَّا أَنْزَلْنَاهُ فِي لَيْلَةِ الْقَدْرِ ۝ ١ جُودٌ وَمَا

السجدة
١٩

أَدْرَاكَ مَا كَيْ لَ تُلُّ قَدْرُ كَيْ لَ تُلُّ قَدْرُ ه

أَدْرَاكَ مَا لَيْكَةُ الْقَدْرِ ٢ لَيْكَةُ الْقَدْرِ ه

خَيْرٌ مِنْ أَلْفِ شَهْرٍ ٣ تَنْزَلُ الْمَلَائِكَةُ

وَرُوحٌ فِيهَا بِأَذْنِ رَبِّهِمْ مِنْ كُلِّ أَمْرٍ ٤

سَلَامٌ تَفِي هِي حَتَّى مَطْلَعِ الْفَجْرِ ٥

سَلَامٌ تَفِي هِي حَتَّى مَطْلَعِ الْفَجْرِ ٥

سَلَامٌ تَفِي هِي حَتَّى مَطْلَعِ الْفَجْرِ ٥

سَلَامٌ تَفِي هِي حَتَّى مَطْلَعِ الْفَجْرِ ٥

سُورَةُ الْعَصْرِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَالْعَصْرِ ١ إِنَّ نَلِّ إِنْ سَانَ لَفِي خُسْرٍ ٢

إِلَّا الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ ٣

وَتَوَاصَوْا بِالْحَقِّ ٤ وَتَوَاصَوْا بِالصَّبْرِ ٥

وَتَوَاصَوْا بِالْحَقِّ ٤ وَتَوَاصَوْا بِالصَّبْرِ ٥

وَتَوَاصَوْا بِالْحَقِّ ٤ وَتَوَاصَوْا بِالصَّبْرِ ٥

وَتَوَاصَوْا بِالْحَقِّ ٤ وَتَوَاصَوْا بِالصَّبْرِ ٥

سُورَةُ الْهُمَزَةِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَيُّ لُلُّ لِ لْ حُلُّ لِ هُمُّ زَ تِلُّ لُ مَ زَةَ نِلُّ لَ ذِي

وَيْلٌ لِكُلِّ هُمَزَةٍ لُّمَزَةٍ ① بِالَّذِي

جَمَعَهُ مَا لَأَوْ عَدَدٌ دَدَةٌ يَحْسَبُ سَبُّ أَنْ نَ

جَمَعَهُ مَا لَأَوْ عَدَدَةٌ ② يَحْسَبُ أَنْ

مَالَهُ آخِرُ لَدَهُ كَلُّ لَالِي يُنْبَذَنَّ

مَالَهُ أَخْلَدَهُ ③ كَلًّا لِيُنْبَذَنَّ

فَلِحُطْمَةِ وَمَا أَدْرَاكَ مَلْحُ طَمِّ هُ

فِي الْحُطْمَةِ ④ وَمَا أَدْرَاكَ مَا الْحُطْمَةُ ⑤

نَارُ اللَّهِ الْمُوقَدَةُ ⑥ الَّتِي تَطَّلِعُ

عَلَى الْأَفْعِدَةِ ⑧ إِنَّهَا عَلَيْهِمْ مُّوَصَّدَةٌ ⑧

فِي عَمَدٍ مُمَدَّدَةٍ ⑨

فِي عَمَدٍ مُمَدَّدَةٍ ⑨

فِي عَمَدٍ مُمَدَّدَةٍ ⑨

فِي عَمَدٍ مُمَدَّدَةٍ ⑨

سُورَةُ الْفِيلِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

أَلَمْ تَرَ كَيْفَ فَعَلْنَا رَبَّ بُ ك بِ أَمْ حَ ا يَلُ

أَلَمْ تَرَ كَيْفَ فَعَلْنَا رَبُّكَ بِأَصْحَابِ

فِي لَ ا لَ مْ يَجْعَلُ كَيْدَهُمْ فِي تَضْلِيلٍ

الْفِيلِ ١ أَلَمْ يَجْعَلْ كَيْدَهُمْ فِي تَضْلِيلٍ ٢

وَأَرْسَلْنَا عَلَيْهِمْ طَيْرًا أَبَابِيلَ ٣ تَرْمِيهِمْ

بِحِجَارَةٍ مِّنْ سِجِّيلٍ ٤ فَجَعَلَهُمْ

كَعَصْفٍ مَّأْكُولٍ ٥

سُورَةُ قُرَيْشٍ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

لِإِنِّي لَأَنفِقُ رُبِّي شِ ا ا لَ ا فِ هِم رَح لَ تَشُّ شِ تَا ء

لِإِنِّي لَأَنفِقُ رُبِّي شِ ا ا لَ ا فِ هِم رَح لَ تَشُّ شِ تَا ء

وَمَنْ صَمِيَ فُ فَلَّ يَعُ بُدُو رَبُّبَ هَا ذَلَّ بِي ت ل لَ لَ ذِي

وَالصَّيْفِ ٢ فَلْيَعْبُدُوا رَبَّ هَذَا الْبَيْتِ ٣ الَّذِي

أَطْعَمَهُمْ مِنْ جُوعٍ ٤ وَأَسْقَاهُمْ مِنْ حَوْفٍ ٥

أَطْعَمَهُمْ مِنْ جُوعٍ ٤ وَأَمْنَهُمْ مِنْ خَوْفٍ ٥

سُورَةُ الْكَوْثَرِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ○

إِنْ نَا أ عَمَّ كَلَّى نَا كَا لَ كَوَّتْ رُ فَ صَلَّ لَ

إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ ١ فَصَلِّ

لِ رَبِّكَ وَانْحَرْ ٢ إِنَّ شَانِئَكَ

لِرَبِّكَ وَانْحَرْ ٢ إِنَّ شَانِئَكَ

هُوَ الْأَبْتَرُ ٣

هُوَ الْأَبْتَرُ ٣

سُورَةُ الْكَافِرُونَ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ○

قُلْ يَا أَيُّهَا الْكَافِرُونَ ١ لَا أَعْبُدُ مَا

قُلْ يَا أَيُّهَا الْكَافِرُونَ ١ لَا أَعْبُدُ مَا

تَعْبُدُونَ	وَلَا	أَنْتُمْ	عَابِدُونَ	مَا
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تَعْبُدُونَ ② وَلَا أَنْتُمْ عِبَادُونَ مَا

أَعْبُدُ	وَلَا	أَنَا	عَابِدٌ	مَا	عَبَدْتُمْ
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أَعْبُدُ ③ وَلَا أَنَا عَابِدٌ مَا عَبَدْتُمْ ④

وَلَا	أَنْتُمْ	عَابِدُونَ	مَا	أَعْبُدُ	لَكُمْ
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وَلَا أَنْتُمْ عِبَادُونَ مَا أَعْبُدُ ⑤ لَكُمْ

دِينِكُمْ	وَلِي	دِينِي
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دِينِكُمْ وَلِي دِينِي ⑥

سُورَةُ النَّصْرِ مَدَنِيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ⑦

إِذَا	جَاءَ	نَصْرُ	رَبِّكَ	وَلِ	فَتْحُ	وَرَأَيْتَ	النَّاسَ
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إِذَا جَاءَ نَصْرُ اللَّهِ وَالْفَتْحُ ⑧ وَرَأَيْتَ النَّاسَ

يَدْعُونَ	فِي	دِينِي	نِدَاءً	وَأَجَافًا	سَبِيحًا
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يَدْعُونَ فِي دِينِ اللَّهِ أَفْوَاجًا ⑨ فَسَبِّحْ

بِحَمْدِ	رَبِّكَ	وَسُبِّحْ	فِرْقَانًا
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بِحَمْدِ رَبِّكَ وَاسْتَعْفِرْهُ ط ⑩

قُلْ	أَعُوذُ	بِ	رَبِّ	بَيْنَ	نَاسِ	مَنْ	لَمْ	يَكُنْ	نَاسِ
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قُلْ أَعُوذُ بِرَبِّ النَّاسِ ① مَلِكِ النَّاسِ ②

إِلَّا	هِنَّ	نَاسٍ	مِنْ	شَرِّ	رِلِّ	وَسْ	وَأَسِ	لُ	عَنْ	نَاسِ	لُ	لِ	ذِي
--------	-------	-------	------	-------	-------	------	--------	----	------	-------	----	----	-----

إِلَهِ النَّاسِ ③ مِنْ شَرِّ الْوَسْوَاسِ الْخَنَّاسِ ④ الَّذِي

يُحِي	وَسْ	وَسْ	فِي	مُ	دُورِ	نَاسِ	مَنْ	كَلَّ	جِنَّ	نَ	تِ
-------	------	------	-----	----	-------	-------	------	-------	-------	----	----

يُوسُوسُ فِي صُدُورِ النَّاسِ ⑤ مِنَ الْجِنَّةِ

					وَأَنَّ	نَاسِ							
--	--	--	--	--	---------	-------	--	--	--	--	--	--	--

وَالنَّاسِ ⑥

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

مَجْلَد



صَدَقَ اللهُ
الْعَظِيمُ

Ṣadaq-Allāh-ul-ʿAzim written in Muhaqqaq style, a precise and angular script with well-spaced ligatures, the whole being 'meticulously produced', as its name implies. Extended upstrokes and almost no downstrokes or deep sublinear flourishes are its main features. It gives an effect of movement, seeming to flow swiftly to the left while being pulled to the right.

EXPLANATORY NOTE

The learning of a foreign language proceeds on two major levels: recognition and production. Recognition is a receptive skill, production is an expressive skill. Receptive skills are more easily acquired than the expressive ones. This book deals with the receptive skill of reading the Qur'an. The student is neither required to write the Qur'anic *Naskh* nor to recite the Qur'an aloud. But since reading involves some sort of vocalization in the early stages of learning a foreign language, this book gives basic rules of pronunciation to make this vocalization possible. It is expected that teachers who know *tajwid* (the science of Qur'anic recitation) will supplement this book by providing the student with instruction in the technique of correct pronunciation.

Unlike the Latin script there is more than one form for each of the letters in Arabic depending on whether they occur at the beginning, the middle or at the end of the word. Thus a student needs to master a table of more than one hundred letter forms. The teaching of these forms has been simplified by emphasis on the salient part of each letter rather than its various forms in different positions in a word.

The splendour of the Arabic script which can be expressed in seven, if not in thirty, styles may overawe even the most enthusiastic student. The teacher therefore should pay attention to the essential features of the letter and not to the beauty of its curves, flourishes and embellishments.

While the artistic beauty of the Arabic script may overawe a learner, its economy too can be confusing. The teacher should remember that he is dealing with twelve basic signs and not twenty-eight characters. This feat of graphic

EXPLANATORY NOTE

economy has been achieved by the use of combinations of two of these basic signs and the diacritical dots. It is therefore necessary to lay stress on the salient features of each letter in combination rather than on its isolated form. The student will greatly profit from this study of writing isolated letters in combination with other letters. The twelve basic signs and the letters formed by their combinations are given below.

The Sign	The Combinations
1. 'alif	lām ل
2. ـــ bā'	ـــ tā' ـــ thā' ث nūn ن yā' ـــ sīn س shīn ش
3. 7 jā'	7. ḥā' 7 khā' خ
4. ـــ ṣād	ـــ dād ض tā' ط zā' ظ
5. ـــ dāl	ـــ dhāl ذ
6. ـــ rā'	ـــ zā' ز
7. ـــ 'ayn	ـــ ghayn ح
8. ـــ fā'	ـــ qāf ق
9. ـــ kāf	ـــ ك
10. ـــ mīm	ـــ م
11. ـــ wāw	ـــ و
12. ـــ hā'	ـــ ه

These basic signs or the salient features of Arabic letters could provide the Arabs with a system of writing comparable to Latin or Devanagiri scripts. But their aesthetic sense rejected such a script. They developed Arabic writing into an art form worthy to play its role as the bearer of the Divine Revelation. They used vertical stems interlaced with circular and horizontal lines and rhombic points to give it an elegance and grace of mathematical perfection.

INTRODUCTION TO QUR'ANIC SCRIPT

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ
 * اَلْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِیْنَ * اَلرَّحْمٰنِ اَلرَّحِیْمِ *
 * مَالِكِ یَوْمِ الدِّیْنِ * اِیَّاكَ نَعْبُدُ وَاِیَّاكَ نَسْتَعِیْنُ *
 اِهْدِنَا الصِّرَاطَ الْمُسْتَقِیْمَ * صِرَاطَ الَّذِیْنَ اَنْعَمْتَ
 عَلَیْهِمْ * عَیْرِ الْمَغْضُوْبِ عَلَیْهِمْ وَلَا الضَّالِّیْنَ *

The opening chapter of the Qur'an written in the so-called 'unified' script which is composed of the basic signs of Arabic letters without their embellishments. *Basmalah* is written in the *Naskh* to show the difference between the two styles.

When teaching the letters it is important to lay stress on their shape in a word. For instance, a learner should remember from the very beginning that a dot below a tooth (بـ) is always a *bā'* and if the dot is above the same tooth (ب) it is *nūn*, two dots above a tooth (تـ) signify a *tā'* but two dots below the same tooth would mean *yā'* (یـ).

To avoid confusion, letters having the same shape and distinguished by the number of dots are not taught together.

The conventional order of the Arabic alphabet is dictated by the requirements of calligraphy; letters having the same shape are grouped together. This order has been altered in the book, and each lesson introduces not more than four letters in such a way as to build up a vocabulary of Qur'anic words. The letter count of the Qur'an has been taken into consideration but has not been rigidly followed. A letter with low frequency may be absolutely indispensable at an early stage. For instance, *jīm* (3,273) and *sīn* (3,422), in spite of their low frequency, are introduced in the first lesson, but *'alif* (48,872) with very high frequency has been introduced in the twelfth lesson.

Non-connector letters have been introduced only after the connectors have been taught. A student accustomed to the Latin alphabet has learnt to join all letters in a word. At an early stage non-connectors are likely to confuse him and he may lose his bearings when confronted with the vertical strokes of *'alif* and *lām* in words like *khāfa* خَاف and *khalafa* خَلَفَ.

In addition, the similarity in shape between *dāl* and *rā'* may cause confusion. So a whole lesson has been devoted to explain the difference between these two letters.

EXPLANATORY NOTE

The teacher should not proceed to a following lesson until the student has thoroughly mastered the letters given in previous lessons, and can recognize them in contact without difficulty. Recognition of isolated forms alone is not sufficient.

Only one vowel sign is introduced in a lesson and words using that vowel are given in the same lesson with different contextual possibilities. Meaningless vowel drills have been avoided as counterproductive. The 8-page *Qawā'id Baghdādī* and Arabic primers of this type, unfortunately still in use in most of the *maktabs*, waste much of a child's year in teaching him the alphabet with *jāna-jūna-ḥāna-ḥūna* type drills. The result of such teaching even after a year is disappointing.

The Qur'ans printed in India generally employ *Manzūri Naskh* but none of the calligraphers has imitated *Manzūr Muḥammad's* style with an intelligent understanding of his innovation. In their enthusiasm to improve on his style, they have again added embellishments, rounded the curves and modulated the pen which is kept at an even width in the original *Yassarnal-Qur'ān*.



Wāḥid ('One'), inscription on the wall of the Eski Jāmi^e, Edirne. (Courtesy, Turkish Embassy, New Delhi.)

APPENDIX

THE PERSIAN AND URDU SCRIPT

The Arabic script, like the Latin script, provides a system of writing for several languages of the world. It is used in Afghanistan, East Africa, India, Malaya and Pakistan. The two most widely spoken languages, Persian and Urdu, are written in the Arabic script. But they employ the *Nasta'liq* style of writing, which was developed in the late fifteenth century by the Persians. While the *Naskh* is an easy-to-write cursive style with geometric form, without any structural complexities, the perfectly rounded curves of the *Nasta'liq* display marked contrast to the *Naskh* in their line-width, which changes from the maximum to the thinnest possible line that can be drawn by the same pen. The clarity of the style combined with delicately formed curves give *Nasta'liq* a deceptively casual look which belies its highly sophisticated and strictly applied rules.

Persian is now printed by movable type which is based on *Naskh*, but it has not gained popularity among the Urdu-speaking people and most Urdu books, newspapers, and magazines are first handwritten by professional scribes in *Nasta'liq* and then lithographed.

PERSIAN VOWELS

Although Persian employs the same vowel signs as Arabic, the Persian vowel values are not the same as in Arabic. You might have noticed that the English vowel sounds represented by *o* and *e* are not used in transcribing Arabic vowels. Persian has approximate variations of both these English vowel sounds.

ف ط س ح ذ ر ج ا

ك ل م ن و ه ا و ع ك

The alphabet written in *Nasta'liq*

INTRODUCTION TO QUR'ANIC SCRIPT

Faḥah. It approximates to a sound which is intermediate between the vowels in English words 'bed' and 'bad', e.g., بَد *bad*, bad.

Dammah. It is more rounded than the u-sound in the English word 'book', e.g., بَدَان *bordan*, to carry.

Kasrah. It approximates to the vowel in the English word 'bed', e.g., بَه *beh*, better.

PERSIAN CONSONANTS

The following four characters have been introduced to Arabic script to represent Persian sounds:

پ (pe). It is pronounced like English p. It is written like Arabic ب, but it has three dots below it while ب has only one dot.

چ (chīm in Persian and che in Urdu). It is pronounced like English ch in 'church'. It is written like Arabic ج, but it has three dots while ج has only one dot.

ژ (zhe). It is pronounced like English s in 'measure' or j in the French word 'jour'. It is written like Arabic ز, but it has three dots above it while ز has no dot.

گ (gāf). It is pronounced like English g in 'good'. It is written like Arabic ك, but it has an extra stroke. It is never written as ك; both the strokes should be together.

URDU VOWELS

The number and quality of Urdu vowels is different from Arabic and Persian, but the same signs are employed with different results. The general scheme of these vowels is given below:

1. ا *Faḥah*. A lower mid-central unrounded vowel, similar to English u in *but* or a in *above*.

2. اِ . It is a 'pure vowel' similar to Spanish e in *me*, German ee in *see* or French e in *été* (longer than the French vowel). It is not a diphthong though it is expressed

by the combination of ع and *fathah*. It is similar to *a* in the English word *fate* or the English word *say*, but without the y-like diphthongal offglide of the English word. As a final vowel the shape of ع is changed, it is then written as اے , e.g., چا اے *chā-ay*, tea.

3. و . A mid-back rounded vowel. It is also a ‘pure vowel’ and not a diphthong. It is similar to English *o* in the word *go* but without the “w-like” diphthongal offglide. It is similar to Spanish *o* in *loco*.

4. دین *Kasrah*. A lower high-front unrounded vowel like *i* in *pin*, *sit*, e.g., دین *din*, day.

5. تو تم *Dammaḥ*. A lower high-back rounded vowel similar to *u* in *put* or *oo* on *book*, e.g., تو تم *tum*, you.

The long vowels of Arabic, آ , اَ , وُ and یَ are common to both Persian and Urdu.

URDU CONSONANTS

Urdu script is a further modification of Persian script. It has added thirteen more characters to express sounds peculiar to it. There are three retroflex and ten aspirated sounds in Urdu. For the retroflex sounds Urdu has adapted the Arabic script by putting a small ٹ *t* over an Arabic character and the aspirated sounds are expressed by adding a ھ *h* to an Arabic character.

Retroflex Sounds



1. ٹ (*Tay*). It is written like Arabic ب but it has a small ٹ above it instead of a dot below. It is similar to English *t* but is unaspirated. It is produced by the edge of the tongue behind the teeth ridge.

2. ڈ (*Dal*). It is written like Arabic د but it has a small ڈ above it. It is similar to English *d* in *doctor*, but it is unaspirated. It is produced by the tip of the tongue touching the upper teeth.

أَحَدٌ لِهَمَّا فَتَذَكَّرَ أَحَدٌ لِهَمَّا الْآخَرَىٰ وَلَا يَأْبَ الشَّهَادَةَ إِذَا مَا دُعُوا
 وَلَا تَشْمُوهَا أَنْ تَكْتُبُوهُ صَغِيرًا أَوْ كَبِيرًا إِلَىٰ أَجَلِهِ ذَلِكُمْ أَقْسَطُ عِنْدَ اللَّهِ
 وَأَقْوَمُ لِلشَّهَادَةِ وَأَدْنَىٰ أَلَّا تَرْتَابُوا إِلَّا أَنْ تَكُونَ تِجَارَةً حَاضِرَةً تُدِيرُوهَا
 بَيْنَكُمْ فَلَيْسَ عَلَيْكُمْ جُنَاحٌ أَلَّا تَكْتُبُوهَا وَأَشْهَدُوا لِدَاتِبَاعِعْتُمْ وَلَا يُضَارُّ
 كَاتِبٌ وَلَا شَهِيدٌ وَإِنْ تَفَعَّلُوا فَإِنَّهُ فَسُوفُكُمْ وَأَنْتُمْ وَاللَّهُ يُعَلِّمُكُمُ اللَّهُ
 وَاللَّهُ بِكُلِّ شَيْءٍ عَلِيمٌ وَإِنْ كُنْتُمْ عَلَىٰ سَفَرٍ وَلَمْ تَجِدُوا كَاتِبًا وَهَلْ
 مَقْبُوضَةٌ فَإِنْ أَمِنَ بَعْضُكُمْ بَعْضًا فَلْيُؤَدِّ الَّذِي أُؤْتِنَ أَمَانَتَهُ وَلْيُسْقِ
 اللَّهُ رَبَّهُ وَلَا تَكْتُمُوا الشَّهَادَةَ وَمَنْ يَكْتُمْهَا فَإِنَّهُ آثَمُ قَلْبًا وَاللَّهُ بِمَا تَعْمَلُونَ
 عَلِيمٌ لِلَّهِ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ وَإِنْ تُبَدُّوا مَا فِي أَنْفُسِكُمْ
 أَوْ تُخْفَوْنَ يُحَاسِبْكُمْ بِهِ اللَّهُ فَيَغْفِرْ لِمَنْ يَشَاءُ وَيُعَذِّبْ مَنْ يَشَاءُ
 وَاللَّهُ عَلَىٰ كُلِّ شَيْءٍ قَدِيرٌ أَمِنَ الرَّسُولُ بِمَا أُنزِلَ إِلَيْهِ مِنْ رَبِّهِ
 وَالْمُؤْمِنُونَ كُلُّ أَمِنَ بِاللَّهِ وَمَلَائِكَتِهِ وَكُتُبِهِ وَرُسُلِهِ لَا تَفْرِقُ بَيْنَ أَحَدٍ
 مِنْ رُسُلِهِ وَقَالُوا سَمِعْنَا وَأَطَعْنَا غُفْرَانَكَ رَبَّنَا وَإِلَيْكَ الْمَصِيرُ
 يُكَلِّفُ اللَّهُ نَفْسًا أَلَّا تُسْعَهَا لَهَا مَا كَسَبَتْ وَعَلَيْهَا مَا كَسَبَتْ رَبَّنَا
 لَا تُؤَاخِذْنَا إِنْ نَسِينَا أَوْ أَخْطَأْنَا رَبَّنَا وَلَا تَحْمِلْ عَلَيْنَا إصْرًا كَمَا


Qur'an leaf calligraphed by Mirza Noor Ahmad (d. 1384/1964). Note the influence of *Nasta'liq* on the perfectly rounded curves and the fine lines. Mirza Noor Ahmad was an expert in the *Nasta'liq* style and practised the *Naskh* to produce a copy of the Qur'an which should combine the qualities of both the styles. (Noor Ahmad Edition, Karachi)

INTRODUCTION TO QUR'ANIC SCRIPT

3.  (Ray). It is written like Arabic  with a small *b* over it. No Semitic or Indo-European sound is similar to this sound. It is produced by the edge of the tongue far behind the teeth ridge.

Aspirated Sounds

In Urdu there are five aspirated voiceless stops, *ph, th, Th, chh, kh*, and five aspirated voiced stops, *bh, dh, Dh, jh, and gh*. It is absolutely necessary to differentiate between aspirated and unaspirated sounds, since they are in contrast.

The aspirated sound is expressed by adding  *h* to the unaspirated consonant.

Aspirated Voiceless Stops

1.  (pha)

2.  (tha)


3.  (Tha)


4.  (chha)

5.  (kha)

Aspirated Voiced Stops





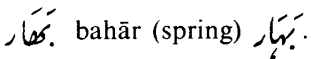
1.  (bha)

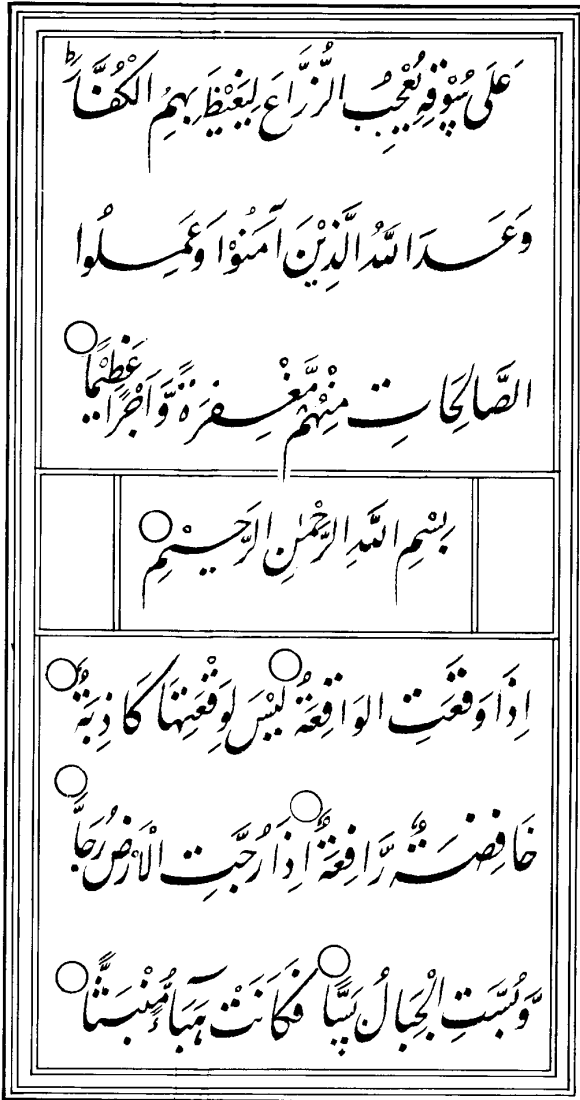
2.  (dha)

3.  (Dha)

4.  (jha)

5.  (gha)

In the Urdu script alone  is added to express an aspirated consonant. When it is used as a consonant by itself it is written as . This distinction between the two shapes of *hā*,  and  is made only in Urdu. Observe the following two words : *bhār* (load) and *bahār* (spring) .



The last verse of the 48th chapter (Victory) and the first six verses of the 56th chapter (The Event) of the Qur'an in *Nasta'liq* perfectly dispersed on the page, from a collection of five *surahs* of the Qur'an copied in India (probably 17th century). The border is in gold and the verses are divided by gold roses, which do not appear in the above reproduction. (Khuda Bakhsh Oriental Public Library, Patna. 1151, H.L. 67)

الحمد لله رب العالمين الرحمن الرحيم مالك يوم الدين

اياك نعبد و اياك نستعين اهتدنا الصراط المستقيم

صراط الذي انعمت علينا من غير المغضوب عليهم ولا الضالين

TRANSLITERATION OF PRACTICE TEXT

PRACTICE TEXT 1

1. Khala^ʿa
2. qalaba
3. qala^ʿa
4. ʿabasa
5. sabaqa
6. qabasa
7. labasa
8. ʿaqala
9. salakḥa

PRACTICE TEXT 2

1. janaḥa
2. ḥabasa
3. sabaḥa
4. salaba
5. ḥasiba
6. maḥaqa
7. mana^ʿa
8. la^ʿana
9. salaqa

PRACTICE TEXT 3

1. bakḥila
2. bala^ʿa
3. tabi^ʿa
4. ʿajiba
5. kabata
6. ʿatala
7. janaba
8. sajana
9. bakḥasa
10. kataba
11. tilka

PRACTICE TEXT 4

1. lakum
2. kuntum
3. ḵhalaqakum
4. qultum
5. qultum
6. ma^ʿakum
7. min qablikum

PRACTICE TEXT 5

1. ḥamalat
2. ḵhalfakum
3. ḵhalaqakum
4. ḵhifum
5. ja^ʿala lakum
6. ja^ʿaltu
7. ja^ʿalakum
8. na^ʿmalu
9. min qablikum
10. qataltu

PRACTICE TEXT 6

1. min qablika
2. min qablihim
3. qila lahum
4. fataqabbal minnī

INTRODUCTION TO QUR'ANIC SCRIPT

5. nasta'īnu 6. man halaka 7. qatalahum 8. ja'ala 9. yumītu
10. 'alimta

PRACTICE TEXT 7

1. ḡalama nafsahu 2. ḡalamaka 3. man ḡulima 4. ḡhanimtum
5. yuḡhnikum 6. sami'at 7. ḡhallaqat 8. qultum

PRACTICE TEXT 8

1. faḡaḡikat 2. ḡhalaqakum min du'fin 3. yastaḡifu 4. man ḡalla
5. maḡny-yaḡdillu 6. ḡalla sa'yuhum 7. ḡalla qablahum
8. ḡalaltu 9. yaḡhḡudna 10. faḡḡala ba'ḡakum 11. faḡḡaltukum

PRACTICE TEXT 9

1. ba'atha, ba'thun 2. thaqula, thiqlun 3. haqqa, haqqun 4. ḡakama,
ḡukmun 5. ḡalla, ḡillun, 6. qaḡa'a qit'un 7. la'ana, la'nun 8. fasaqa,
fisqun 9. malaka, mulkun 10. sajana, sijnun

PRACTICE TEXT 10

1. qāla na'am 2. qulna laka 3. 'amala 'āmilin 4. matā'un qalilun
5. la-'allaka bākḡi'un 6. fatannā ba'ḡahum bi-ba'ḡdin 7. Naḡnu naḡḡḡu
'alayka 8. mā qaḡaḡnā 'alayka min qablu 9. qālā famā ḡhaḡbu-kum

PRACTICE TEXT 11

1. qālal-insānu 2. 'a-yaḡsabal-'insānu? 3. qāla kam labitha 4. mā akalas-
sabu'u 5. ḡaḡ-ḡaḡal-ḡaḡqu 6. yaḡūlul-ḡaḡqa 7. 'allamal-insāna 8. ḡhala-
qnal-'insāna min-ḡaḡālin 9. ḡhalaqal-insāna min 'alaq

PRACTICE TEXT 12

1. wa hab lanā 2. wa katabnā 'alay-him 3. walā ḡhawfun 'alayhim 4. wat-tīni
5. 'Antal-Waḡḡābu 6. ḡhumma tawal-laytum 7. lā taḡlimūna wa lā tuḡlamuna
8. ya'lamuna mā taf'aluna 9. man ḡamalnā ma'a Nuḡin

PRACTICE TEXT 13

1. 'iyyāka na'budu 2. yawmid-Dīni 3. fī qulūbihim-maraḡun 4. wa
yufsidūna fil-'arḡi 5. qad ḡhalat min qablikum sunanun

TRANSLITERATION OF PRACTICE TEXT

6. wa 'adkhil yadaka fī jaybika 7. 'innaka laminal-mursalīn 8. wa mā Muḥammadun 'illā rasūl(un) 9. qad khalat miṅ qablihir-rusul(u)
10. li-yawmil-ḥisāb(i).

PRACTICE TEXT 14

1. 'innā fataḥnā laka faṭḥan mubīnan (to be pronounced faṭḥam-mubīnā according to the rules of assimilation given in Lesson 23, see also Lesson 26).
2. wa 'athābahum fathaṅ-qarībā (not qarīban, see Lesson 26)
3. wa yahdiyakum širāṭan-mustaqīmā (širāṭam - mustaqīmā, see Lesson 23)
4. wa maṅy-yatawalla yu-adhhib-hu adhāban 'alimā
5. bal kānū lā yafqahūna 'illā qalilā
6. 'iyyāka na'budu wa 'iyyāka nasta'in(u) } (the last vowel dropped because of
7. 'ihdinaṣ-širāṭal-mustaqīm(a) } the pause, see Lesson 26)
8. širāṭal-ladhīna 'an'amta 'alay-him
9. ghayril-maghḍūbi 'alay-him
10. qul 'a-udhu bi-Rabbil-falaq(i) }
11. miṅ sharri mā khalaq(a) }
12. wa miṅ sharri ghāsiqin idhā waqab(a) } (the last vowel dropped because of
13. qul 'a-udhu bi Rabbīn-Nās(i) } the pause)
14. miṅ sharri-l-waswāsīl khannās(i)
15. al-ladhī yuwas-wisu fī šudūrin-nās(i) }

PRACTICE TEXT 15

Suratul-FĀTIḤA, Makkīyyatun (Revealed at Mecca)

Bismillāhir-Raḥmānir-Raḥīm.

- (1) 'Al-Ḥamdu lillāhi Rabbil-Ālamīn; (2) 'Ar-Raḥmānir-Raḥīm; (3) Māliki Yawmid-dīn; (4) 'iyyāka na'budu wa 'iyyāka nasta'in; (5) 'ihdinaṣ širāṭal-mustaqīm (6) širāṭal-ladhīna 'an'amta 'alay-him (7) ghayril-maghḍūbi 'alay-him wa laḍ-ḍāllīn.

Suratuḍ ḌUḤA, Makkīyyatun

Bismillāhir-Raḥmānir-Raḥīm.

- (1) Waḍ-ḍuhā, (2) wal-Layli 'idhā saajā, (3) mā wadda-aka Rabbuka wa mā qalā. (4) Wa lal-'ākhiratu khayrul-laka minal-ūlā. (5) Wala-sawfa yu-tika Rabbuka fa-tardā. (6) 'Alam yajidka yatimaṅ-fa-āwā. (7) Wa wajadaka ḍāllaṅ-fa-hadā. (8) Wa wajadaka 'āā-'ilaṅ-fa-aghnā. (9) Fa-'ammal-yatima falā taqhar, (10) wa 'ammas-sāā-'ila falā tanhar, (11) Wa 'ammā bi-ni'-mati Rabbika faḥaddth.

Suratul-'INSHIRĀḤ, Makkīyyatun

Bismillāḥir-Raḥmānir-Raḥīm.

- (1) 'Alam nashrah laka šadrak (2) wa waḍa'nā 'aṅka wizrak (3) 'al-ladhī 'aṅqaḍa zaḥrak (4) wa rafa'nā laka dhirak. (5) Fa-'inna ma-'al-'usri yusrān. (6) 'Inna ma-'al-'usri yusrā. (7) Fa-'idhā faraghta faṅṣab, (8) wa 'ilā Rabbika farghab.

INTRODUCTION TO QUR'ANIC SCRIPT

Suratut-TĪN Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) Wat-tini waz-zaytūni, (2) wa Ṭūri Sinīna, (3) wa hādhal-baladil-'amin, (4) laqad khalaqnal-'insāna fī 'aḥsani taqwīm. (5) Thumma radadnāhu 'asfala sāfilin, (6) 'illal-ladhīna 'āmanū wa 'amiluṣ-ṣālihāti falahum 'ajrun ḡhayru mamnūn. (7) Famā yukadhhibuka ba'-du bid-dīn. (8) 'Alay-sal-lāhu bi-'Aḥkamil-ḥākīmīn.

Suratul-'ALAQ Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) 'Iqra' bismi Rabbikal-ladhī khalaq, (2) khalaqal-'insāna min 'alaq. (3) 'Iqra' wa Rabbukal-'Akramul (4) -ladhī 'allama bil-qalam, (5) 'Allamal-'insāna mā lam ya'-lam, (6) Kallā 'innal-'insāna la-yaṭḡḡhā, (7) 'ar-ra-'āhus-tagḡnā. (8) 'Inna 'ilā Rabbikar-ruj-'ā. (9) 'Ara-'aytal-ladhī yanḡā, (10) 'abdan 'idḡā ṣallā. (11) 'Ara-'ayta 'iṅ-kāna 'alal-hudā, (12) 'aw 'amara bit-taqwā. (13) 'Ara-'ayta 'iṅ-kadhḡhaba wa tawallā. (14) 'Alam ya'-lam bi'annal-lāha yarā. (15) Kallā la-'illam yaṅtahi, lanasfa-'am-bin-nāṣiyati (16) nāṣiyatiṅ-kadhḡibatīn khāṭi-'ah. (17) Fal-yad-'u nādiyah. (18) Sanad-'uz-zabāniyata (19) Kallā: Lā tuṭi'-hu wasjud waqtarib. (*Sajdah*, Bow down)

Suratul-QADR Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) 'Innā 'anzalnāhu fī Laylatil-Qadr. (2) Wa mā 'adrāka mā Laylatul-Qadr. (3) Laylatul-Qadri khayrum-min 'alfi ṣḡahr. (4) Tanazzalul-malā'-'ikatu war-rū-ḡu fihā bi-'idḡni-Rab-bihim-miṅ-kulli 'amr. (5) Salāmun hiya ḡattā maṭla-'il Fajr.

Suratul-'AṢR Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) Wal-'Aṣri, (2) 'innal-'insāna lafī khusrin, (3) 'illal-ladhīna 'āmanū wa 'amiluṣ-ṣālihāti wa tawāṣaw bil-ḡaqqi wa tawāṣaw biṣ-ṣabr.

Suratul-HUMAZAH Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) Waylul-likulli humazatil-lumazati-(2)nil-ladhī jama-'a mālaṅw-wa 'addadah, (3) yaḡsabu 'anna mālahūū 'akḡladah, (4) kallā la-yumbadhanna fil-ḡutamati (5) wa mā 'adrāka mal-ḡutamah. (6) Nārullāhil-muqadatu (7) ul-lati taṭṡali-'u 'alal-'af-'idah. (8) 'Innahā 'alayhim-mu'-ṣadah (9) fī 'amadim-mumad-dadah.

Suratul-FĪL, Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) 'Alam tara kayfa fa-'ala Rabbuka bi-'aṣḡābil fil. (2) 'Alam yaj-'al kaydahum fī taḡlīlīṅw 3 wa'arsala 'alayhim ṡayran 'abābila (4) tarmihim-bi ḡijāratim-miṅ-sijjīlin (5) faja-'alahum ka-'aṣḡim-ma'-kūl.

TRANSLITERATION OF PRACTICE TEXT

Suratu QURAYSHIN Makkīyyatun

Bismillāhir-Raḥmānir-Raḥīm.

(1) Li-'ilāfi Qurayshin, (2) 'ilāfihim riḥlatash-shitāā-'i waṣ-ṣayf, (3) fal-ya^ʿ-budū Rabba ḥādhal-baytil (4) -ladhī 'aṭ-ʿamahum-miñjū-ʿiñw-wa 'āmanahum-min kḥawf.

Suratul-KAWTHAR Makkīyyatun

Bismillāhir-Raḥmānir-Raḥīm.

(1) 'Innā 'a^ʿ-ṭaynākal-kawthar, (2) fa-ṣalli li-Rabbika wanḥar. (3) 'Inna shāni-'aka huwal-'abtar.

Suratul KĀFIRŪN, Makkīyyatun

Bismillāhir-Raḥmānir-Raḥīm.

(1) Qul yāā-'ayyuhal-kāfirūna (2) lāā 'a^ʿbudu mā ta^ʿ-budūna (3) wa lāā 'aṅtum 'ābidūna māā 'a^ʿ-bud. (4) wa lāā 'ana 'ābidum-mā 'abat-tum, (5) wa lāā 'aṅtum 'ābidūna māā 'a^ʿ-bud. (6) Lakum dinukum wa li-yadin.

Suratun-NAṢR, Madaniyyatun (Revealed at Medina)

Bismillāhir-Raḥmānir-Raḥīm.

(1) 'Idhā jāā-'a naṣrul-lāhi wal-Fat-ḥu (2) wa ra-'aytan-nāsa yadkḥulūna fī dinillāhi 'afwājā, (3) fa-sabbih bi-ḥamdi Rabbika wastaghfirh. 'Inna-Hū kāna Tawwābā.

Suratul-LAHAB, Makkīyyatun

Bismillāhir-Raḥmānir-Raḥīm.

(1) Tabbat yadāā 'Abi Lahabiñw-wa tabb. (2) māā 'aghna^ʿ anhu māluhū wa mā kasab. (3) Sa-yaṣlā Nārañ-dhāta Lahabiñw (4) wamra-'atuh, ḥammālatal-ḥaṭab, (5) fī jidiḥā ḥablum-mim-masad.

Suratul-IKHLĀṢ, Makkīyyatun

Bismillāhir-Raḥmānir-Raḥīm.

(1) Qul-Hu-wallāhu 'Aḥad; (2) 'Allāhuṣ-Ṣamad; (3) lam yalid, wa lam yūlad; (4) walam yakul-īa-Hū kufuwan 'aḥad.

Suratul-FALAQ, Madaniyyatun

Bismillāhir-Raḥmānir-Raḥīm.

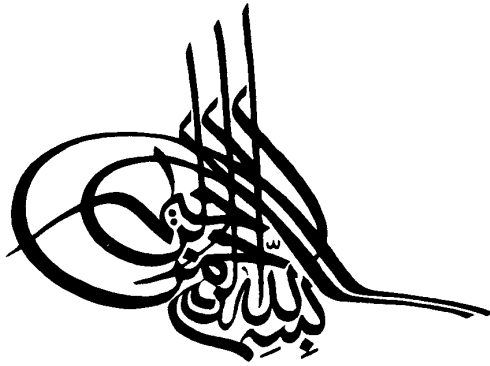
(1) Qul 'a-ʿūdhu bi-Rabbil-falaqi, (2) miñ-sharri mā kḥalaqa (3) wa miñ-sharri ḡhāsiqin 'idhā waqaba (4) wa miñ-sharrin-naffāthāti fil-ʿuqad, (5) wa miñ-sharri ḥāsidin 'idhā ḥasad.

SŪRATUN-NĀS Madaniyyatun

Bismillāhir-Raḥmānir-Raḥīm.

(1) Qul 'a-ʿūdhu bi-Rabbil-Nāsi (2) Malikin-Nāsi (3) 'Illāhin-Nāsi (4) miñ-sharril-waswāsil-kḥannāsil (5) -ladhī yuwas-wisu fī ṣudūrin-nāsi, (6) minal-jinnati wan-nās.

صَدَقَ اللَّهُ الْعَظِيمُ



In the name of Allāh, the Gracious, the Merciful.