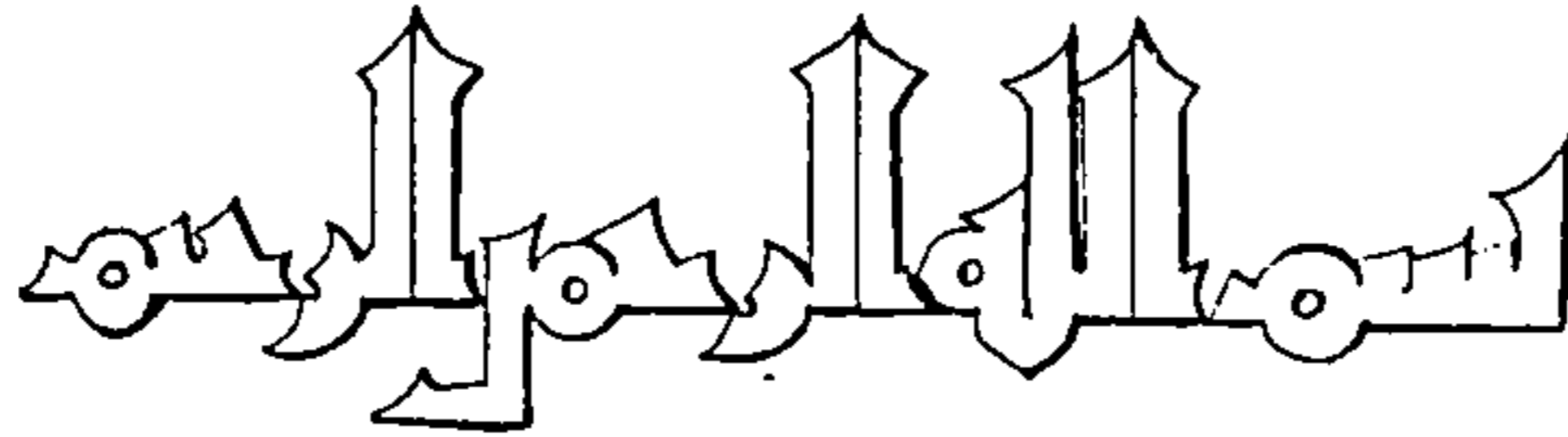


بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَالْقَلَمِ وَمَا يَسْطُرُ وَمَا أَنْتَ بِنِعْمَةٍ

Introduction to

Qur'anic Script



INTRODUCTION TO
QUR'ANIC SCRIPT

SYED BARAKAT AHMAD
M.A., Ph.D., D. Lit.

CURZON PRESS

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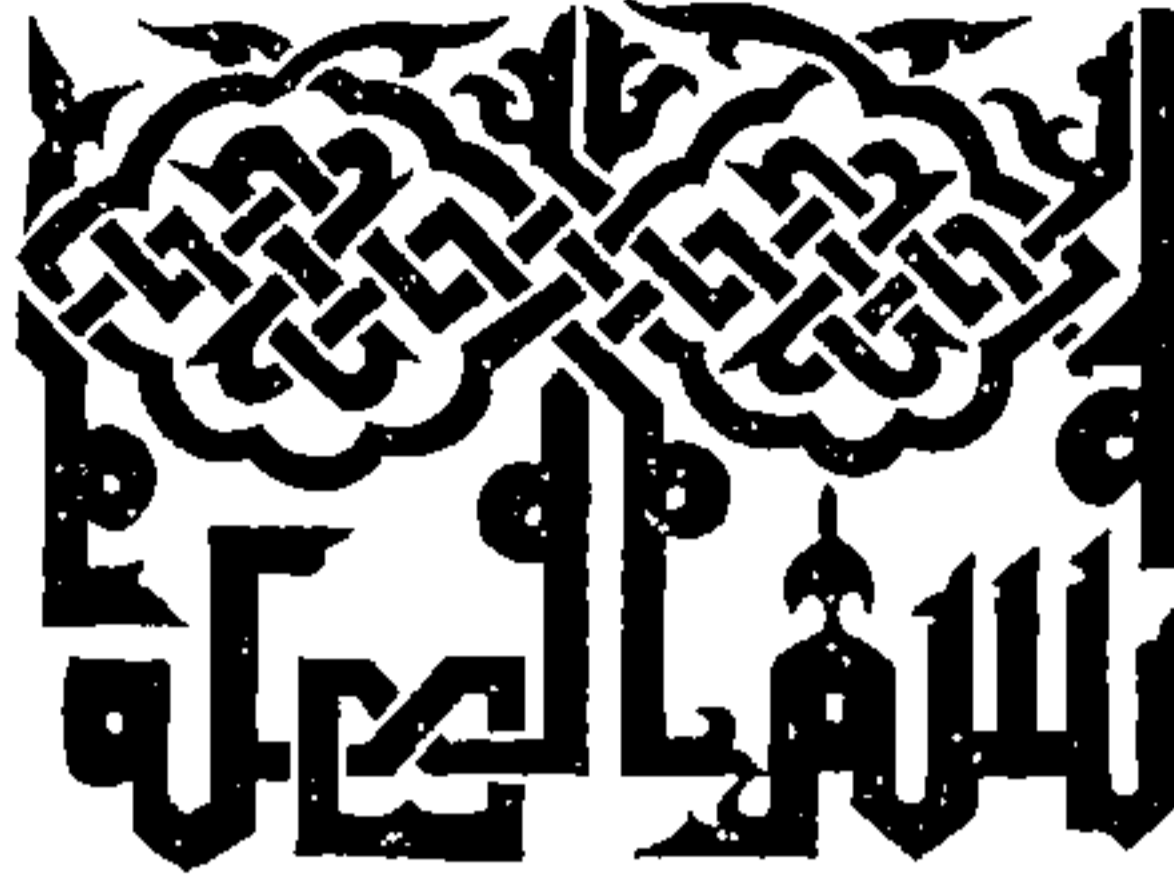
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In Memory of
My Mother

QURAIsha SULTANA
(Begum Shafi)

Day after day, as my Qur'anic lessons began after the morning prayers, she gradually lost her temper and I my wits. At the end my eyes were filled with tears and her hands with sweets. That angelic face is still so distinct and the voice so clear, explaining the difference in the various shapes of Arabic letters.

Our Lord ! forgive me and my parents, and the believers, on the day when the reckoning will take place. (The Qur'an, 14.41)

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THE ENTIRE TEXT OF THE BOOK IS BASED ON THE SACRED
VERSES OF THE QUR'AN AND THE READER IS EXPECTED
TO ENSURE THEIR SANCTITY IN HANDLING THE BOOK.

The Basmalah on the dedication page is from the Quṭb Minār, Delhi, (c. 1225) and the Basmalah on the title page is from a 9th century Egyptian *miqyās* (Nilometer). Both the drawings were made by Prof. Annemarie Schimmel for her book *Islamic Calligraphy* (1970). Practice Text 15 calligraphed by Hafiz Saghir Ahmad Malmali.

PREFACE

Introduction to Qur'anic Script has been written in the belief that Allāh has made the Qur'an easy to read and easy to learn (Qur'an, 54.17 and 73.20). It is primarily written for the readers who feel the need to read the Qur'an and other Arabic texts in their original language.

The reader is exposed to the Arabic language from the very first lesson; he is taught not only to recognize letters and words but also to understand what they are intended to convey. By the time he has completed the alphabet, he has learnt more than 500 words of Arabic in their Qur'anic context and also some basic grammatical markers.

The Qur'an is the fountain-head of Arabic literature and, I hope, non-Muslim students of Arabic will find this book easier, far more useful and far less time-consuming than any other manual teaching Arabic as a secular exercise.

My gratitude is to Prof. A. H. Johns, Chairman, West Asia Studies Committee of the Australian National University, who kindly read the book in typescript and made valuable suggestions. I greatly value the help of my friend and teacher, Prof. Arthur Delbridge, Head of the Department of Linguistics, Macquarie University, who read the typescript and removed ambiguities of language. I have also to thank Prof. Muhammad Abdul Rauf (United Arab Emirate University, Al-Ain) and Hafiz Qari Said-ul-Islam (Aligarh Muslim University, Aligarh) who cleared for me several points of Qur'anic sounds. I wish to thank Mr. Mohammed Ismail Khan who corrected the proofs of the English text and Maulavi Muhammad Abdullah Tariq who corrected the proofs of the Arabic text. I also wish to thank Mr. S. Shamim Shah, the Administrator of IHMMR Press, for his unstinting efforts to ensure prompt typesetting of the book.

I also extend sincere appreciation to Mr. S. A. Ali, Director, Indian Institute of Islamic Studies, for his detailed critique of the text and suggestions for improvement of both content and style at many points. In the initial stages of preparing this book I was greatly encouraged by Dr. M. A. Aziz of Port-of-Spain to whom I now wish to acknowledge my thanks. I am especially grateful to Hakeem Abdul Hameed, President, Indian Institute of Islamic Studies, who provided me with an opportunity of completing the final draft of this book in the peaceful environment of the Hamdard Nagar Campus.

I owe a profound debt of thanks to Dr. Lois A. Giffen, Professor of Arabic, University of Utah, for her constant help and criticism. In spite of a heavy academic schedule she revised the manuscript of the book meticulously word for word. My wife, Sabiha, advised me on calligraphy, my elder daughter, Sarah, prepared the typescript for press, my younger daughter, Birjees, collected the specimens of Qur'anic calligraphy from various museums and my son, Nauman, always a thoughtful critic, helped me to rewrite the passages which he considered to be difficult for a beginner.

Although I have made every effort to avoid error, I may have slipped up in a few spots. I hope readers' scrutiny will improve the second edition.

It is Allāh 'Who taught by the pen, taught man that which he knew not', so if the student of this book one day becomes a fluent reader of the Qur'an and its language, Arabic, that would be through the grace of God and his own efforts. But I hope the reader will remember in his prayers my mother, for she taught me the skill, which I have tried to transmit through this book.

Shafi Manzil
Gulmohar, Indore.

SYED BARAKAT AHMAD

Ramaḍān al-Mubārak, 1403 hijri

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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

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 *qāri*. As a *qāri* 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).
i	as in <i>sit</i>
ī	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 ' (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 ā', it indicates a short but complete pause, e.g., 'Inshā'allāh.:

THE SPELLING OF THE WORD 'QUR'ĀN'

According to the rules of transliteration, the correct spelling is 'Qur'ān', but standard books not using diacritical marks have adopted 'Qur'ān', without the macron on *a*, so the generally-used 'Qur'an', 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 *FATHAH*

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*.

INTRODUCTION TO QUR'ANIC SCRIPT

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 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. ج.

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

INTRODUCTION TO QUR'ANIC SCRIPT

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:

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

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sbl

سبيل

س ب ل

lbs

لبس

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:

khb

خب

خ ب

khs

خس

خ س

khl

خل

خ ل

khm

خم

خ م

skh

سخ

س خ

bkh

بخل

ب خ ل

ع

(*‘ayn*). 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 ‘Abdullah and ‘Ali, ‘Umar, ‘Uthmān and ‘Ā’ishah are pronounced.

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

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

‘l	عل	ل	ع
‘j	عج	ج	ع
‘m	عم	م	ع
‘b	عب	ب	ع

The loop of the *‘ayn* 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 [‘]	بع	ع	ب
j [‘]	جع	ع	ج
l [‘]	لع	ع	ل
jl [‘]	جعل	ل	ع
lj [‘]	عجل	ل	ع

ق (*qā f*). 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	ن
2. to make (ja ^a ala)	جَعَلَ	ل	ع	ن
3. to accept (qabila)	قَبِلَ	ل	ب	ن
4. to collect (jama ^a a)	جَمَعَ	ع	م	ن
5. to transform (masak <u>h</u> a)	مَسَخَ	ح	ك	ن
6. to portion out (qasama)	قَسَمَ	م	س	ن

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 (<i>alama</i>)*	عَلَّمَ	مَ	لَ	عَ
to know (<i>alima</i>)	عَلِمَ	مِ	لِ	عِ

ILLUSTRATIVE TEXT

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

INTRODUCTION TO QUR'ANIC SCRIPT

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

JALALA

LESSON 3

ح HĀ' 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 ح. The only difference is that ح has no dot.

Observe the following combinations:

jb	جب	ب	ج
ḥb	خب	ب	ح
ḥb	حب	ب	ح

INTRODUCTION TO QUR'ANIC SCRIPT

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	با
nm	نم	م	ن
bq	بق	ق	با
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	(‘an)	عَنْ	ثَنْ	عَ ثَ
2. Who, whosoever, who? Whom, whomsoever, whom?	(man)	مَنْ	ثَنْ	مَ ثَ
3. Of, some, some of, belonging to, from	(min)	مِنْ	ثَنْ	مِ ثَ
4. Not, not yet	(lam)	لَمْ	ثَنْ	لَ ثَ
5. No, by no means	(lan)	لَنْ	ثَنْ	لَ ثَ

ILLUSTRATIVE TEXT

1. to shave	(ḥalaqa)	حَلَقَ	لَقَ	حَ لَ
2. to reach	(laḥiqa)	لَحِقَ	حَقَ	لَ حَ
3. to appear	(najama)	نَجَمَ	مَ	نَ جَ
4. to abrogate	(nasakha)	نَسَخَ	حَ	نَ سَ
5. to be content	(qani‘a)	قَنِعَ	عَ	قَ نَ
6. to call aloud	(naqa‘a)	نَقَعَ	عَ	نَ قَ
7. to carry	(ḥamala)	حَمَلَ	لَ	حَ مَ
8. to dislike	(naqama)	نَقَمَ	مَ	نَ قَ

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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'ama) | نَ عَ مَ نَعَمَ |
| 10. yes! yes indeed! | (na'am) | نَ عَ مَ نَعَمْ |

PRACTICE TEXT 2

- | | | | |
|------------------------|--------|-------------------------------|--------|
| 1. to incline | جَنَحَ | 5. to imagine | حَسِبَ |
| 2. to restrain | حَبَسَ | 6. to efface, blot out | مَحَقَ |
| 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 |

نَسَاخَا

NASAKHA

LESSON 4

ت TĀ' AND ك KĀF. THE VOWEL SIGN DAMMAH

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
hk	حك	ك	ح
hkm	حكم	م	ك

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

klb	كلب	ب	ل	ك
klh	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 ه 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	قِي
2. stand up (qum)	قُمْ	مُ	قِي
3. be! (kun)	كُنْ	نُ	كُكْ
4. you (as suffix) (kum)	كُمْ	مُ	كُكْ
5. you were (kunta) (singular masculine)	كُنْتَ	تَا	كُنْ
6. I was (kuntu)	كُنْتُ	تَا	كُنْ

ILLUSTRATIVE TEXT

1. to judge (ḥakama)	حَكَمَ	مَ	كَا	حَا
2. to be good (ḥasuna)	حَسُنَ	نَ	سِي	حَا
3. to cover (ḥajaba)	حَجَبَ	بَا	جَا	حَا
4. to seal (khatama)	خَتَمَ	مَ	ثَا	حَا
5. to pour out (sakaba)	سَكَبَ	بَا	كَا	سَا
6. to calm down (sakata)	سَكَتَ	تَا	كَا	سَا
7. to conceal (katama)	كَتَمَ	مَ	ثَا	كَا
8. to cause to walk (salaka)	سَلَكَ	كَ	لَا	سَا
9. to marry (nakaḥa)	نَكَحَ	حَا	كَ	نَا

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PRACTICE TEXT 3

1. to be stingy	بَخِلَ	6. to drag violently	عَثَلَ
2. to swallow up	بَلَغَ	7. to turn aside	جَنَبَ
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	

قُل

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	فق	ق	ف
qf	قف	ف	ق
fl	فل	ل	ف
lf	لف	ف	ل
fm	فم	م	ف
kf	كف	ف	ك

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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:

bth

بث

jth

جث

hth

حث

th

ثل

thm

ثم

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)

مّم

مّم

مّم

2. to revile	(sabba)	سَبَّ	سَبَّ	سَبَّ
3. to perish	(tabba)	تَبَّ	تَبَّ	تَبَّ
4. to surround	(ḥaffa)	حَفَّ	حَفَّ	حَفَّ
5. to go on a pilgrimage	(ḥajja)	حَجَّ	حَجَّ	حَجَّ
6. to be right	(ḥaqqa)	حَقَّقَ	حَقَّقَ	حَقَّقَ
7. to be light	(<u>kh</u> affa)	خَفَّ	خَفَّ	خَفَّ
8. to complete	(tamma)	تَمَّ	تَمَّ	تَمَّ
9. then	(<u>th</u> umma)	ثُمَّ	ثُمَّ	ثُمَّ
10. to be heavy	(<u>th</u> aqula)	ثَقُلَ	ثَقُلَ	ثَقُلَ
11. to find	(<u>th</u> aqifa)	ثَقَّفَ	ثَقَّفَ	ثَقَّفَ
12. to swear	(ḥalafa)	حَلَفَ	حَلَفَ	حَلَفَ
13. to be bad	(<u>kh</u> abutha)	خَبُثَ	خَبُثَ	خَبُثَ
14. to amuse oneself	(<u>ʿ</u> abitha)	عَبِثَ	عَبِثَ	عَبِثَ
15. to nourish	(kafala)	كَفَلَ	كَفَلَ	كَفَلَ
16. to stay	(labitha)	لَبِثَ	لَبِثَ	لَبِثَ

PRACTICE TEXT 4

1. to you, for you (masculine plural)

لَكُمْ

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2. you were	(masculine plural)		كُنْتُمْ
3. He created you	(masculine plural)	(خَلَقَ كُمْ)	خَلَقَكُمْ
4. you are slain	(masculine plural)	(قُتِلَ تُمْ)	قُتِلْتُمْ
5. you said	(masculine plural)		قُلْتُمْ
6. with you	(masculine plural)	(مَعَ كُمْ)	مَعَكُمْ
7. before you	(masculine plural)	(قَبْلَ كُمْ)	مِنْ قَبْلِكُمْ

كَمْ لَابِثْتُمْ

KAM LABITHTUM

LESSON 6

REVIEW

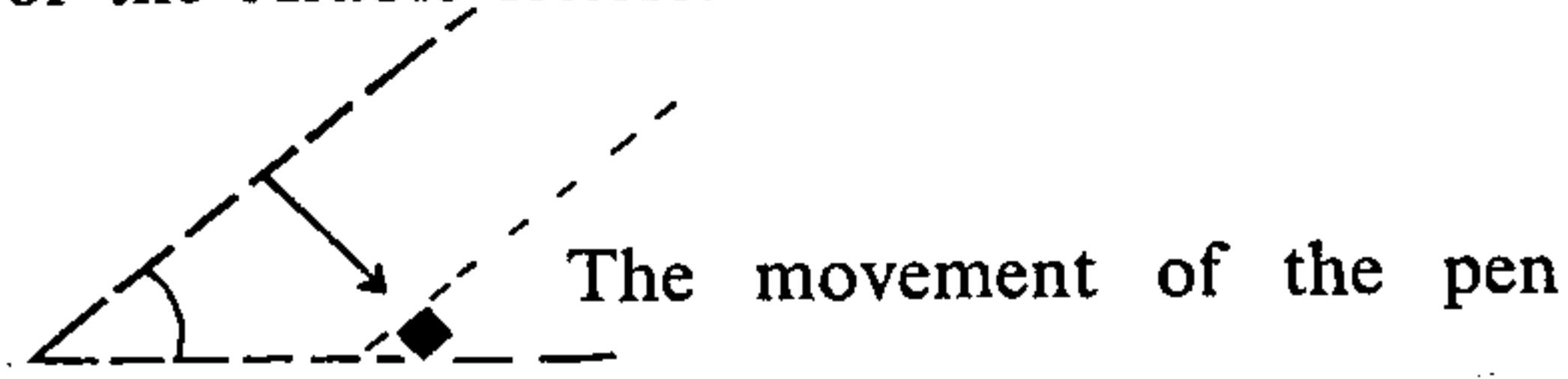
This book, as you know, is not on the art of writing Arabic. Its limited purpose is to train the learner to read the Arabic script. But you cannot fully understand the written form of letters unless you have some idea of their basic structure and formation. In this lesson we shall deal with the formation of three groups of letters of the Arabic alphabet.

- | | |
|------|---------|
| I. | ب ت ث ن |
| II. | ج ح خ |
| III. | ف ق |

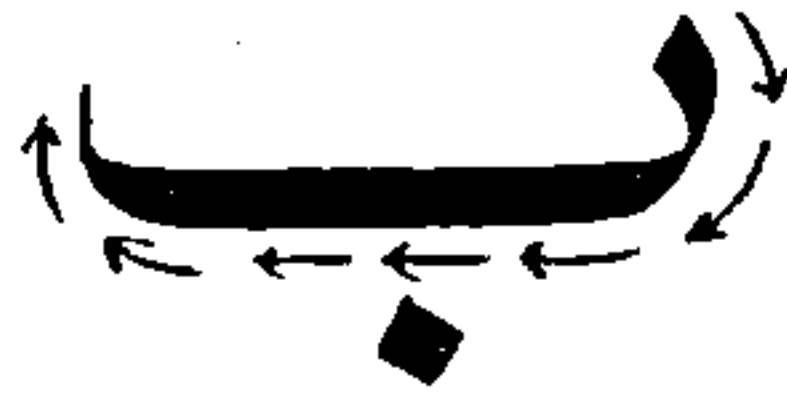
Arabic is written on an imaginary horizontal line across the page and the lowest edge of most of the Arabic letters in isolation should touch the line. The size of the letter, its height and width is measured by the width of the nib. Normally a reed pen with a slanted nib is used for writing Arabic. But a metal round hand pen (oblique reverse) in thirteen degrees of point may be used if a reed pen is not available. The nib of the pen is placed at 45° to the horizontal and drawn

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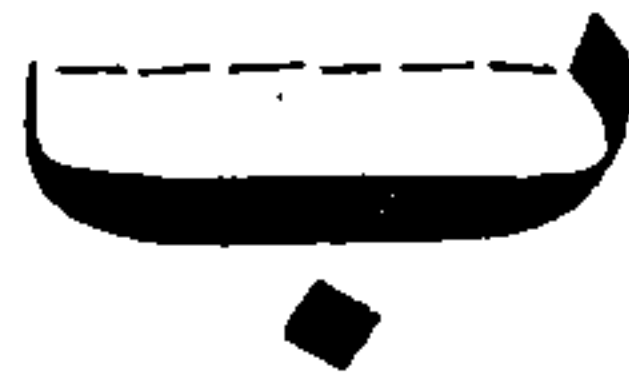
downwards and to the right to make a diamond-shaped dot. This dot is the starting point of most of the Arabic letters.



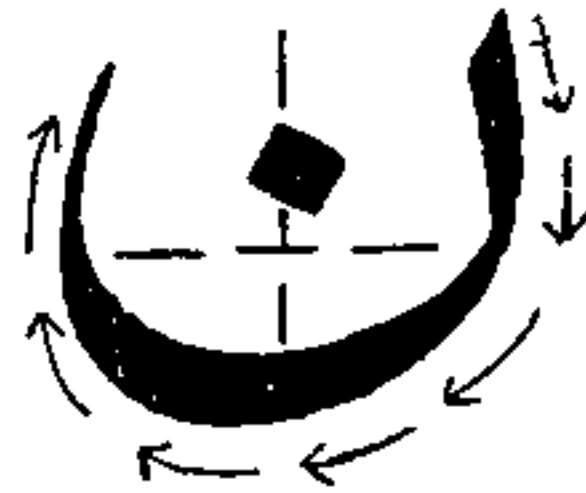
The letters of Group I, i.e., **ب** **ت** **ث** and **ن** are written with right to left strokes thus.



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.



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 ۞ ; 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 (۞) and the number and place of dots are significant. A dot below the tooth is ۞ (bā'), if the dot is above, it is ۞ (nūn). Two dots above the tooth signify ۞ (tā') and three dots above mean a ۞ (thā').

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

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

حَلَفَا

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:

sht

ش ت

ش ت

shḥ

ش ح

ش ح

shq

ش ق

ش ق

shk

ش ك

ش ك

shl

ش ل

ش ل

fshl

فش ل

ف ش ل

kshf

ك ش ف كشف

ص (ṣād). 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 ṣād 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:

ṣb

صب

ص ب

ṣf

صف

ص ف

ṣm

صم

ص م

kṣ

كص

ص ك

qṣ

قص

ص ق

nṣf

نصف

ص ف ن

fṣl

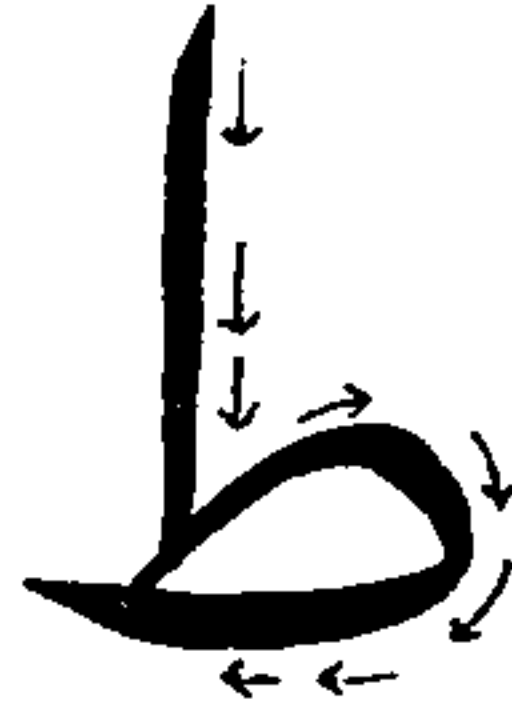
فصل

ص ل ف

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ط (ṭā'). 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	طف	ف	ط
ṭm	طم	م	ط
ṣḥṭ	شط	ط	ش
qṭ	قط	ط	ق
ṭlq	طلق	ق	ط
ḥṭm	حطم	م	ط
		ح	ط

ILLUSTRATIVE TEXT

1. to extend (basaṭa)
2. to go out from a place (nashaṭa)
3. to be in vain (baṭala)

بَاسَاطَ
نَاشَطَ
بَاطَلَ

4. to spread out	(sataḥa)	سَطَحَ	سَ طَ حَ
5. to intercede	(shafa'a)	شَفَعَ	شَ فَا عَ
6. to stare	(shakhaṣa)	شَخَصَ	شَ خَ صَ
7. to be faint hearted	(fashila)	فَشَلَ	فَا شِ لَ
8. to depart	(faṣala)	فَصَلَ	فَا 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	سَ لِمَ
5. to confirm (thabbata)	ثَبَّتَ	to be firm (thabata)	ثَبَّتَ	ثَبَّ بَات
6. to cause to turn aside (jannaba)	جَنَّبَ	to turn aside (janaba)	جَنَّبَ	جَنَّبَ نَبَّ
7. to leave behind (khallafa)	خَلَّفَ	to come after (khalafa)	خَلَّفَ	خَلَّفَ لَفَّ
8. to praise (sabbaha)	سَبَّحَ	to roll onwards (sabaḥa)	سَبَّحَ	سَبَّحَ بَّحَّ

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 (°ajjala)	عَجَّلَ	to hasten (°ajila)	عَجَّلَ	عَجَّلَ جَلَّ
10. to retrace one's steps (°aqqaba)	عَقَّبَ	to follow* (°aqaba)	عَقَّبَ	عَقَّبَ قَبَّ

PRACTICE TEXT 5

1. She bears		حَمَلَتْ
2. Behind you	(masculine plural)	خَلَّفَكُمْ
3. He created you	(masculine plural)	خَلَقَكُمْ
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

قَتَلْتُ

شَاخَص

SHAKHAṢA

LESSON 8

ه HĀ' AND ي YA'. DIPHTHONG هـ

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

ه ل ج

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 تِن *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 لَيْسَ *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	ن	ي	ت
tīnu	طَيْنُ	ن	ي	ط
fī	فِي	ي	ف	

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ILLUSTRATIVE TEXT

1. they, them, their (masculine)	(hum)	هُم	هـ	هـ	هـ
2. they, them, their (feminine)	(hunna)	هُنَّ	هـ	نَّ	هـ
3. Question marker (whether, does he?)	(hal)	هَلْ	هـ	لْ	هـ
4. in, into	(fi)	فِي	فـ	ي	و
5. when, at the time of	(hina)	حِينَ	حـ	ي	ن
6. come	(hayta)	هَيِّتْ	هـ	ي	تْ
7. to understand	(fahima)	فَاهِمًا	فـ	هـ	م
8. to beat down leaves from a tree	(hashsha)	هَشَّ	هـ	ش	ش
9. to design	(hamma)	هَمَّهُ	هـ	م	م
10. to perish, to die	(halaka)	هَلَكَ	هـ	ل	ك
11. to be certain	(yaqina)*	يَقِينًا	يـ	قـ	ن
12. to be an orphan	(yatima)*	يَتِيمًا	يـ	تـ	م
13. to sleep	(haja'a)	هَجَعًا	هـ	جـ	ع
14. to pull down	(habata)	حَبَطًا	حـ	بـ	ط
15. to be ignorant	(jahila)	جَاهِلًا	جـ	هـ	ل

PRACTICE TEXT 6

1. Before you
2. Before them
3. It is said to them (masculine plural)
4. Then accept from me
5. We seek help
6. He who perished
7. He killed them
8. He made
9. He causes death
10. You know (knew) (masculine singular)

مِنْ قَبْلِكَ

مِنْ قَبْلِهِمْ

قِيلَ لَهُمْ

فَتَقَبَّلْ مِنِّي

نَسْتَعِينُ

مَنْ هَلَكَ

قَتَلَهُمْ

جَعَلَ

يُمِيتُ

عَلِمْتَ

LESSON 9

ظ ZĀ' AND غ GHAIN

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

ظ ل م ظَلَمَ (zalaṃa)

2. to be severe

غ ل ظ غَلَّظَ (ghalaza)

3. to guard, to take care of	(ḥafīza)	حَفِظَ	حَ فِ ظَ
4. to think	(ẓanna)	ظَنَّ	ظَّ 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	(ḥaḍḍa)	حَضَّ	حَضَّ	حَضَّ
2. to lower	(khaḍaḍa)	خَفَضَ	خَضَّ	خَضَّ
3. to laugh	(ḍaḥika)	ضَحِكَ	ضَحَّ	ضَحَّ

4. to be angry	(ghaḍiba)	غَضِبَ	ضِ بَ
5. to excel, to be superior	(faḍala)	فَضَلَ	ضَ لَ
6. to be weak	(ḍa'ufa)	ضَعُفَ	ضَ عَ فَ
7. to bite	('aḍḍa)	عَضَّ	عَضَّ
8. to cast down	(ghaḍḍa)	غَضَّ	غَضَّ
9. to wander away	(ḍalla)	ضَلَّ	ضَ لَّ
10. to roast	(naḍija)	نَضِجَ	ضِ جَ

PRACTICE TEXT 8

1. And she laughed

فَضَرَجَتْ

2. He created you (plural masculine)
out of weakness

خَلَقَكُمْ مِنْ ضَعْفٍ

3. He weakens

يَسْتَضْعِفُ

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)

فَضَّلَ بَعْضَكُمْ

11. I preferred you (masculine plural)

فَضَّلْتُكُمْ

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>dammah</i>	◌ُ◌ُ	un.

This process of doubling the vowel is called *tanwīn* from the Arabic letter و 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 *dammah* 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	(taba ^ʿ un)	تَبَعٌ	تَ	بَ	عَ
2. dark of night	(ghasaqun)	غَسَقٌ	غَ	سَ	قَ

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

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** hukmun and **مُلْكٌ** mulkun:

VERBS

NOUNS

1. to send	بَعَثَ	sending out, resurrection	بَعَثٌ
2. to be heavy	ثَقُلَ	a burden	ثِقْلٌ
3. to be right	حَقَّ	that which is right	حَقٌّ
4. to judge	حَكَمَ	judgment	حُكْمٌ
5. to be lawful	حَلَّ	anything lawful, permitted	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

ثَابِتًا

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 كُلِّ فَجٍّ 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 كُلِّ فَجٍّ 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	ا	ب
bāb	باب	ب	ا
khāf	خاف	ف	ا
khlf	خلف	ف	ل
alf	الف	ف	ا
fāl	فال	ل	ا
qāl	قال	ل	ا
qlb	قلب	ب	ل
lā'	لا	ا	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	(dāqa)	ضَاقَ

10. to go round

(ṭāfa)

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 بَعْضَهُمْ بِبَعْضٍ

7. We will relate to thee

نَحْنُ نَقُصُّ عَلَيْكَ

8. That which We have already related

مَا قَصَصْنَا 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 ʿamiq*. Mohammad Wajahat Usmani has written the same phrase in contrived nastaʿliq. Note that the circles of lām, jīm and qāf have merged into each other. (Author's collection)

LESSON 13

٥ 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 أ . *Hamzah* written like the initial part of

ع 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, أ آ . If the *kasrah* follows *hamzah*, both *hamzah* and the *kasrah* appear below 'alif إ .

ILLUSTRATIVE TEXT

1. Question marker (is it? whether)	('a)	أ
2. the	('al)	أل
3. if	('in)	إن
4. verily	('inna)	إنا

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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 *tanwin* 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** *khalaqal insāna*, He created man. Note that the **ق** of **خَلَقَ** has joined the **ن** 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
2. Does man think?

قَالَ الْإِنْسَانُ

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

حَضَحَصَ 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 WĀW

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

huwa

هُوَ

ṣinwun

صِنُّوْ

ILLUSTRATIVE TEXT

و as the initial consonant

Verbs

1. to brand

(wasama)

وَسَمَ

2. to embrace	(wasi'a)	وَسِيعَ	سِ عَ	وَ
3. to describe	(waṣafa)	وَصَفَ	صَ فَا	وَ
4. to join	(waṣala)	وَصَلَ	صَ لَ	وَ
5. to put	(waḍa'a)	وَضَعَ	ضَ عَ	وَ
6. to warn	(wa'aḍa)	وَعَظَ	عَ ظَ	وَ
7. to fall	(waqa'a)	وَقَعَ	قَ عَ	وَ
8. to bestow	(wahaba)	وَهَبَ	هَ بَا	وَ
9. to be weak	(wahana)	وَهَنَ	هَ نَا	وَ
10. to gather	(wasaqa)	وَسَقَ	سَ قَا	وَ

و has an additional function. It is used as a vowel. It lengthens the short vowel *dammah* ُ 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'ūlun)	مَفْعُولٌ	لُ وُ	فَا عُ	مَ
2. assembled	(majmū'un)	مَجْمُوعٌ	عُ وُ	جِ مَ	مَ
3. overcome	(maghlūbun)	مَغْلُوبٌ	بُ وُ	غِ لُ	مَ
4. accursed	(mal'ūnun)	مَلْعُونٌ	نُ وُ	عُ لُ	مَ

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5. mad	(majnūnun)	مَجْنُونٌ	نُ	و	نُ	ج	م
6. sealed	(makhtūmun)	مَخْتُومٌ	مُ	و	تُ	خ	م
7. known	(ma'lūmun)	مَعْلُومٌ	مُ	و	لُ	ع	م
8. detained	(ma'kūfun)	مَعْكُوفٌ	فُ	و	كُ	ع	م
9. hearts	(qulūbun)	قُلُوبٌ	بُ	و	لُ	ق	ق
10. acceptance	(qabūlun)	قَبُولٌ	لُ	و	بُ	ق	ق
11. roots	(uṣūlun)	أَصُولٌ	لُ	و	صُ	أ	أ

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	(dhawqun)	ذَوِقٌ	قُ	و	ذ	ذ
2. saying, speech	(qawlun)	قَوْلٌ	لُ	و	ق	ق
3. people	(qawmun)	قَوْمٌ	مُ	و	ق	ق
4. colour	(lawnun)	لَوْنٌ	نُ	و	ل	ل
5. tablet	(lawḥun)	لَوْحٌ	حُ	و	ل	ل
6. sleep	(nawmun)	نَوْمٌ	مُ	و	ن	ن

7. fasting, fast	(ṣawmun)	صَ وَ مُ صَوْمٌ
8. sound	(ṣawtun)	صَ وَ نُتْ صَوْتٌ
9. day	(yawmun)	يَ وَ مُ يَوْمٌ
10. fear	(khawfun)	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

وَالَّتِيِّنِ

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

مَنْ 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 د ب

bdl بدل ل د ب

lbd لبد د ب ل

khd خد د خ

khld خلد د ل خ

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	ب	Final	ر	ج	س	ص	ع
bd	بد	د	ب	br	بر	ر	ب		
jd	جد	د	ج	jr	جر	ر	ج		
sd	سد	د	س	sr	سر	ر	س		
ʃd	صد	د	ص	ʃr	صر	ر	ص		
ʿd	عد	د	ع	ʿr	عر	ر	ع		

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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.

---د---لد---جد---بـ---

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.

---ر---لر---جر---بر---

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)	بَدْرٌ	to be pious	(barra)	بَارٌ
glory	(jaddun)	جَادٌ	sin	(jurmun)	جُرْمٌ
prescribed limit	(ḥaddun)	حَادٌ	heat	(ḥarrun)	حَارٌ
strong	(shadīdun)	شَدِيدٌ	evil	(sharrun)	شَرٌّ
hindering, prevention	(ṣaddun)	صَادٌ	excessive cold	(ṣirrun)	صِرٌّ
lentils	(ʿadasun)	عَدَسٌ	throne	(ʿarshun)	عَرْشٌ

to rend	(qadda)	قَدَّ	to remain quiet	(qarra)	قَرَّ
to extend	(madda)	مَدَّ	to pass by	(marra)	مَرَّ
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)	بَصُرَّ	
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
2. The Day of judgment

إِيَّاكَ نَعْبُدُ

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 مِنْ 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 مِنْ 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 mouth'. 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:

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

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

It is written like ز, 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	ج ه ز	جهز
zbd	ز ب د	زبد
zhd	ز ه د	زهـد
fz	ف ز	

ILLUSTRATIVE TEXT

1. to dissipate	(badh-dhara)	بَدَّرَ
2. to taste	(dhāqa)	ذَاقَ
3. to go	(dhahaba)	ذَهَبَ
4. to take heed of	(ḥadhira)	حَذَرَ
5. to lie	(kadhaba)	كَذَبَ
6. to vow	(nadhara)	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

إِذْ and إِذَا 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 *dammah 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
وَأْتَابَهُمْ 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
اهْدِنَا 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 عَذَابًا، مُسْتَقِيمًا، قَرِيبًا، مُبِينًا and الْيَمِّ is silent.

LESSON 17

ح HĀ' (continued). ه TĀ' Marbūṭah

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., تَاة tāha (to wander about), فَاِرَةٌ fārihun (one who is clever), كَاِرَةٌ 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 δ *hā'* with two dots of ت over it thus δ . 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., جَنَّةٌ نَعِيمٍ *jannata na'im* (in). It is pronounced as δ *hā'* if the word is final or there is a pause after it, e.g., كُتُبٌ قِيَمَةٌ *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 marbutah* in the following examples. *t* 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
('asawira min fiddah)

أَسَاوِرَ مِنْ فِضَّةٍ

6. Fifty thousand years
(khamsina alfa sanah)

خَمْسِينَ أَلْفَ سَنَةٍ

7. It is an admonishment
('innahā tadhkirah)

إِنَّهَا تَذَكِيرَةٌ

8. He is the fount of Mercy
(ahlul-maghfirah)

أَهْلُ الْمَغْفِرَةِ

9. In a high Garden
(fi jannatin 'aliyah)

فِي جَنَّةٍ عَالِيَةٍ

In the above example the *t* of *جَنَّةٍ* is vocalized but the *t* 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)	◌َ (ā)	قَالَ (qāla)	
<i>Kasrah</i>	◌ِ (i)	يَقِينُ (yaqina)*	◌ِ (ī)	قِيلَ (qīla)	
<i>Dammah</i>	◌ُ (u)	كُمُ (kum)	◌ُ (ū)	قُلُوبُ (qulūbun)	



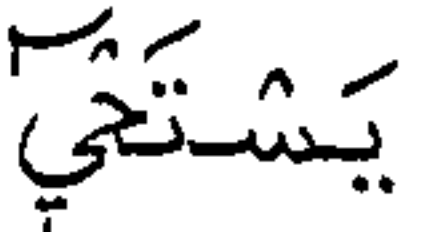
In the Qur'anic script various other devices are also used to denote the length of a vowel. In a few words 'alif and the preceding *fathah* are replaced by a vertical stroke, a much shorter 'alif written above a consonant. Thus رَحْمَانُ is written as رَحْمَانُ and مَالِكُ is written as مَالِكُ. This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



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


Egyptian <i>Naskh</i>		and	
 is a variant of 			
Indo-Pakistani <i>Naskh</i>		and	







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.

	bihāā
	lahūū
	yastahyīī

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

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:

 hāa-'ulāā-'i.

Sometimes a long 'alif at the end of a word is written as  *yā*, as in  *ʿalā* (on),  *ilā* (to) and  *ḥatta* (up to, until). It is called  *'alif maqṣūrah* (the two *tanwīns* at the end of the words *'alif* and *maqṣūrah* are not pronounced in spoken Arabic). The  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, *tajwīd*. 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} | ٲ represents the same sound as does the *a* of *acid*. But in juxtaposition with ٲ , ٲ , ٲ , ٲ , 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 ٲ , ٲ , ٲ and ٲ 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 ٲ , ٲ , ٲ , and ٲ . The consonants ٲ , ٲ and ٲ 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, ٱٱٱ . The quality of *l* in Allah varies according to the preceding vowel. Although the Arabic ٱ is as a rule 'clear' (liquid), the ٱ in Allāh when preceded by a *fathah* or a *dammah* 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' / is called لَامٌ مُفَخَّخَةٌ *lāmum mufakhkham*, and the 'clear' / is called لَامٌ مُرَقَّعَةٌ *lāmum muraqqaq*

Remember that the last vowel of Allāh has no influence on the quality of its / . In Arabic all *lāms* (/s) are 'clear', the ل *lām* of Allāh is the only exception: for instance, the /s of مَا وَاللَّهُمَّ *ma wallāhum* and أَلَّا *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.

2. وَهَذَا كِتَابٌ أَنْزَلْنَاهُ مُبَارَكٌ

(wa hādhā kitābun anzal-nāhu mubārakun)
And this is a blessed book which We have revealed

3. لَا أُقْسِمُ بِيَوْمِ الْقِيَامَةِ

(lāa 'uqsimu bi-yawmil-qiyāmah)
Nay, I swear by the Day of Resurrection

4. وَالْعِدِّيَاتِ ضَبْحًا

(wal-'ādiyāti ḍabḥan)
By the snorting coursers

5. سَلَامٌ هِيَ حَتَّى مَطَلَعِ الْفَجْرِ

(salāmun hiya ḥattā maṭla' il-fajri)
Peace until the rising of the dawn

6. قَالُوايْمُوسَى إِنَّآ لَن نَدْخُلُهَآ أَبَدًا

(qālū yā Mūsāā 'innā lan-nad-khulahāā abadan)
They said: O Moses, We will never enter

7. وَلَا تَأْكُلُوا أَمْوَالَكُم بَيْنَكُم بِالْبَاطِلِ

(wa lā tā' kulūu 'amwālakum bai-nakum bil-bāṭili)
And eat not up your property among yourselves in vanity

8. قُلْ هُوَ اللهُ أَحَدٌ

(qul-Hu-wallāhu 'Aḥad). Note the last *tanwīn* has not been pronounced. We shall deal with it in Lesson 26.
Say: He is Allah, the One!

9. الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

('al-ḥamdulillāhi Rabbil-'ālamīn)
Praise to Allāh, Lord of the Worlds

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 ی *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. أَنْ كَذَّبُوا بِآيَاتِ اللَّهِ وَكَانُوا بِهَا يَسْتَهْزِئُونَ
(ʿan 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
(ʿAllāhu yas-tahzī-'u bihim wa yamuddu-hum
fī tughyānihim ya'-mahūn) فِي طُغْيَانِهِمْ يَعْمَهُونَ
Allāh (Himself) doth mock them, leaving them to wander blindly
on in their contumacy
9. أُولَئِكَ هُمُ الْمُفْلِحُونَ
(ʿulāā'ika humul-muf-liḥūn)
These are the successful
10. نَارُ اللَّهِ الْمُوَقَّدَةُ
(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	h	13. ش	<u>sh</u>
7. خ	<u>kh</u>	14. ص	ṣ

<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	ʿ	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 اَلْ 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 اَلْ	With اَلْ
tīnun (A fig)	تَيْنٌ	التَيْنُ
	at-tīnu	

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	Without	أَلْ	With	أَلْ
<u>thamarun</u> (Fruit)		ثَمَرٌ	ath-thamaru	الثَّمَرُ
<u>dahrun</u> (Time)		دَهْرٌ	ad-dahru	الدَّهْرُ
<u>dhikrun</u> (A remembrance)		ذِكْرٌ	adh-dhikru	الذِّكْرُ
<u>shamsun</u> (Sun)		شَمْسٌ	ash-shamsu	الشَّمْسُ

ILLUSTRATIVE TEXT

1.

إِنَّ اللَّهَ هُوَ الرَّزَّاقُ ذُو الْقُوَّةِ الْمَتِينُ

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

وَالَّتَيْنِ وَالزَّيْتُونِ

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

وَأَنْزَلَ مِنَ السَّمَاءِ مَاءً

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

إِذَا الشَّمْسُ كُوِّرَتْ

(’idhash-shamsu kuwwirat)
When the sun is overthrown
5.

إِهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ

(’ihdinaṣ-ṣirātal mustaqīm (a))
Show us the straight path

6. أُولَئِكَ الَّذِينَ اشْتَرُوا الضَّلَالََةَ بِالْهُدَى
 ('ulāā-'ikalladhī-nashtarawuḍ-ḍalālata bil-hudā)
 Those are they who purchase error at the price of guidance
7. كُلُّ الطَّعَامِ كَانَ حِلالًا لِّبَنِي إِسْرَائِيلَ
 (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-ḡann (i))
 They have no knowledge thereof save pursuit of conjecture
9. وَاللَّيْلِ إِذَا يَغْشَى
 (wal-layli 'idhā yaghshā)
 By the night enshrouding
10. حَتَّىٰ إِذَا اتَّوَعَا 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)	أَخِرَةٌ	al-ākhiratu (last)	أَلْأَخِرَةُ
baytun (a house)	بَيْتٌ	al-baytu	أَلْبَيْتُ

INTRODUCTION TO QURA'NIC SCRIPT

	Without	أَلْ	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-'Azīzil-Ghaffār (i))
While I call you unto the Mighty, the Forgiver
2. إِذَا جَاءَ نَصْرُ اللَّهِ وَالْفَتْحُ
(*'idhā jāa-'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. وَالْقَمَرِ 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 lahum-hamd (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

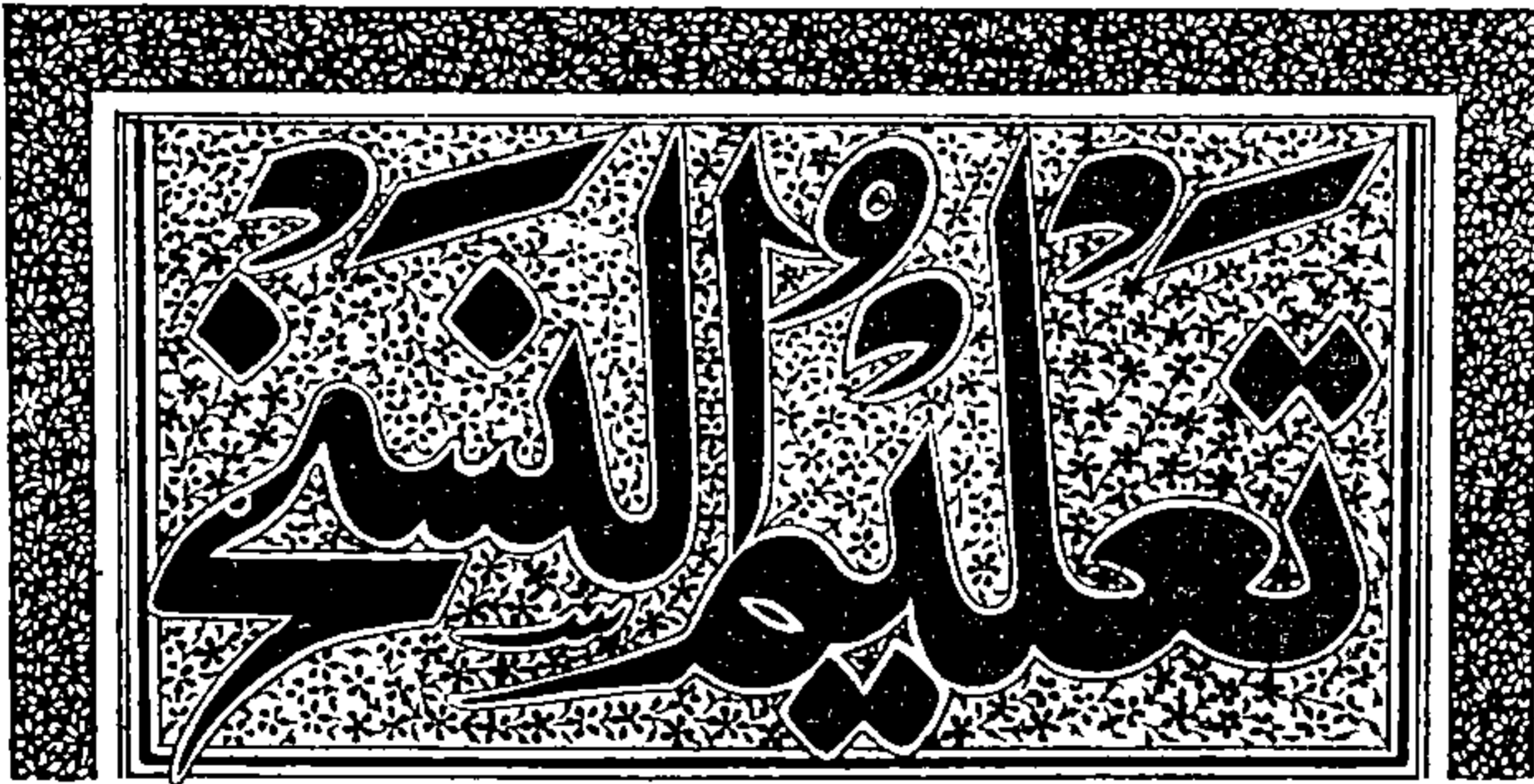
(ilā yawmil-waqtil-ma`lūm (i))

Until the Day of the time appointed

9. الْيَوْمَ أَكْمَلْتُ لَكُمْ دِينَكُمْ

(al-yawma `ak-maltu lakum dīna-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 paise—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*, *dammah* 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 | فَادُعُ |
| 2. and there gushed out | fan-fajarat | فَانْفَجَرَتْ |
| 3. of infinite (great) bounty | dhul-faḍlil ^u azim | ذُو الْفَضْلِ الْعَظِيمِ |
| 4. of anything | lishay ⁱⁿ | لِشَيْءٍ |
| 5. are brought | wa jā ^ī a | وَجَاءِيَاءَ |
| 6. (their) souls desire | tahwal-'anfus(u)
(the last vowel <i>u</i> lost
because of pause) | تَهْوَى الْأَنْفُسِ |

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7. none despairs

lā yay-'asu

لَا يَأْسُ

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.

فَانْفَجَرَتْ مِنْهُ اثْنَا عَشَرَ عَيْنًا

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

And there gushed out therefrom twelve springs

3.

وَاللَّهُ ذُو الْفَضْلِ الْعَظِيمِ

(wallāhu dhul-fadlil-'azīm (i))

And Allah is of infinite bounty

4.

وَلَا تَقُولَنَّ لِيْ شَيْءٍ اِنِّيْ فَاعِلٌ ذٰلِكَ غَدًا

(wa lā taqūlanna lishay-'in 'innī fā-'ilun dhālika ghadā)

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

5.

وَجِئْنَا بِالنَّبِيِّنَ

(wa jāi-'a binnabiyyīna)

And the Prophets are brought

6.

يَقَوْمِ لِمَ تُوذُّونِيْ

(yā'qawmi lima tu'dhūnani)

O my people! Why do you persecute me?

7.

وَمَا تَهْوَى الْأَنْفُسُ

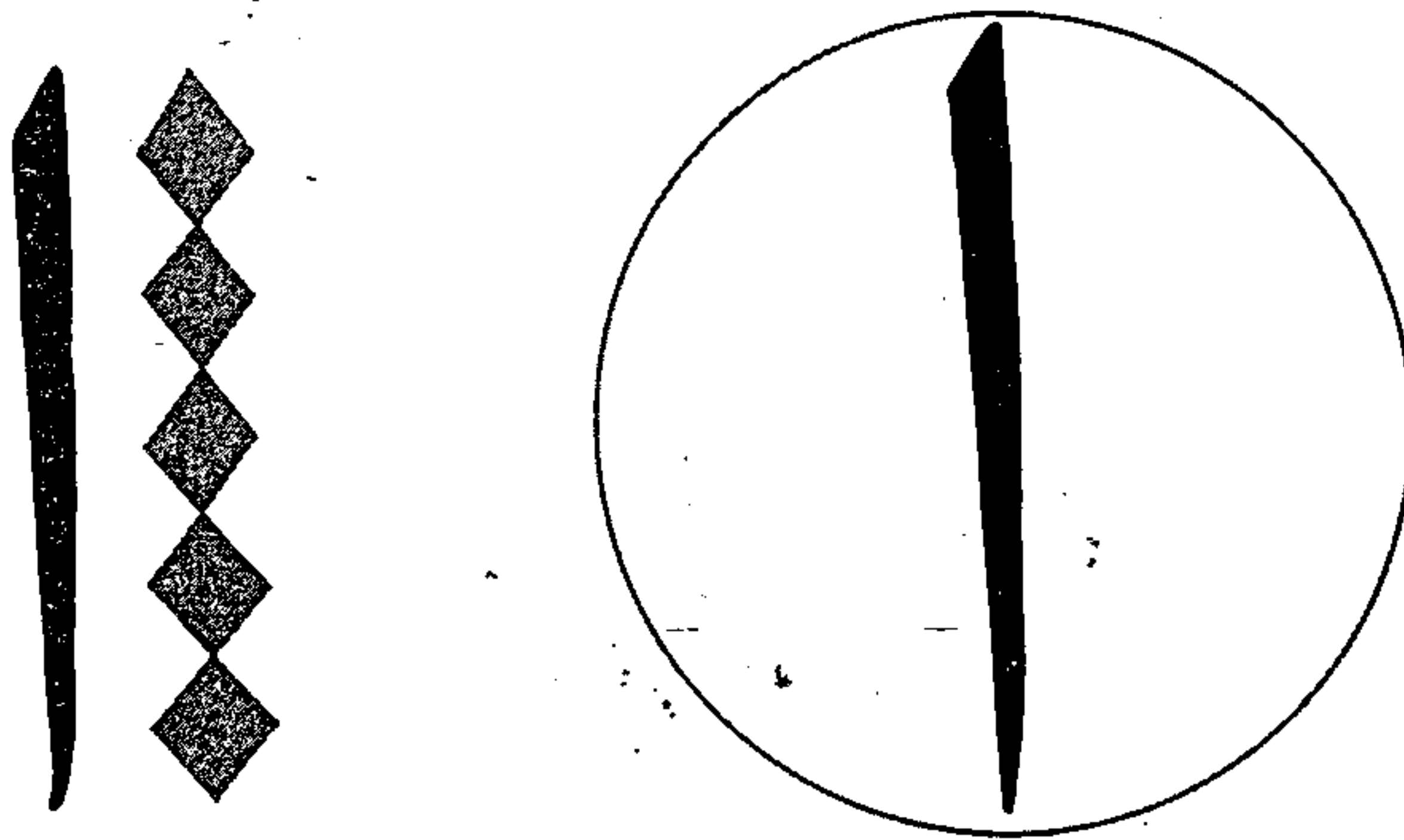
(wa mā' tahwal- 'anfus)

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

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.



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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
لِقَوْمٍ رَحِيمٌ
لِقَوْمٍ رَحِيمٌ
لِقَوْمٍ رَحِيمٌ
لِقَوْمٍ رَحِيمٌ
لِقَوْمٍ رَحِيمٌ
إِبْرَاهِيمَ رَحِيمٌ

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

ك

Observe the following phrases:

كَانَ كَثِيرًا
كَانَ كَثِيرًا
كَانَ كَثِيرًا
كَانَ كَثِيرًا
كَانَ كَثِيرًا
كَانَ كَثِيرًا
كَانَ كَثِيرًا
كَانَ كَثِيرًا
كَانَ كَثِيرًا
كَانَ كَثِيرًا

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

لا لا لا

Naskh

Andalusian Maghribi

Dīwānī

لا

لا

لا

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”.

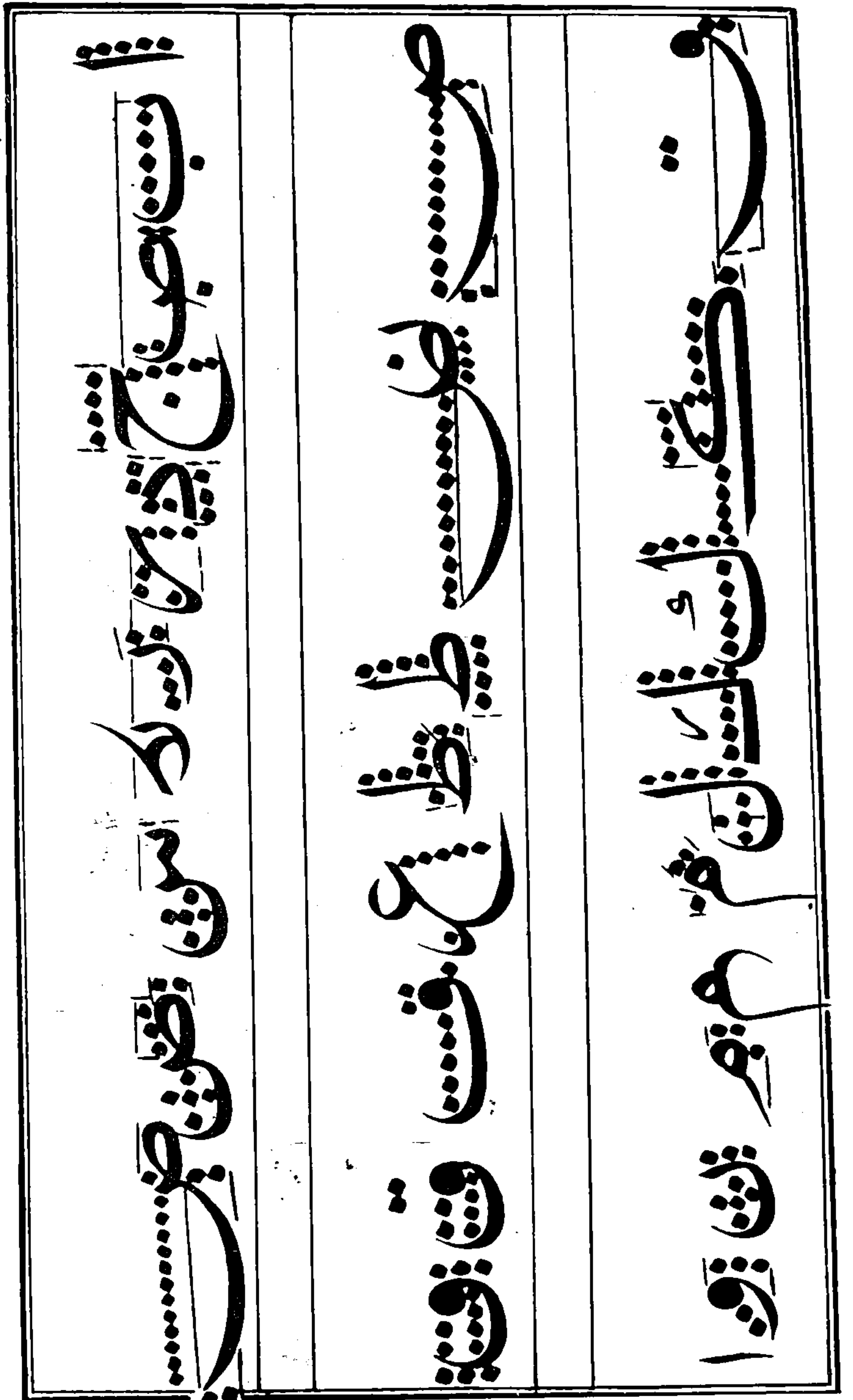
لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ رَّسُولُ اللَّهِ

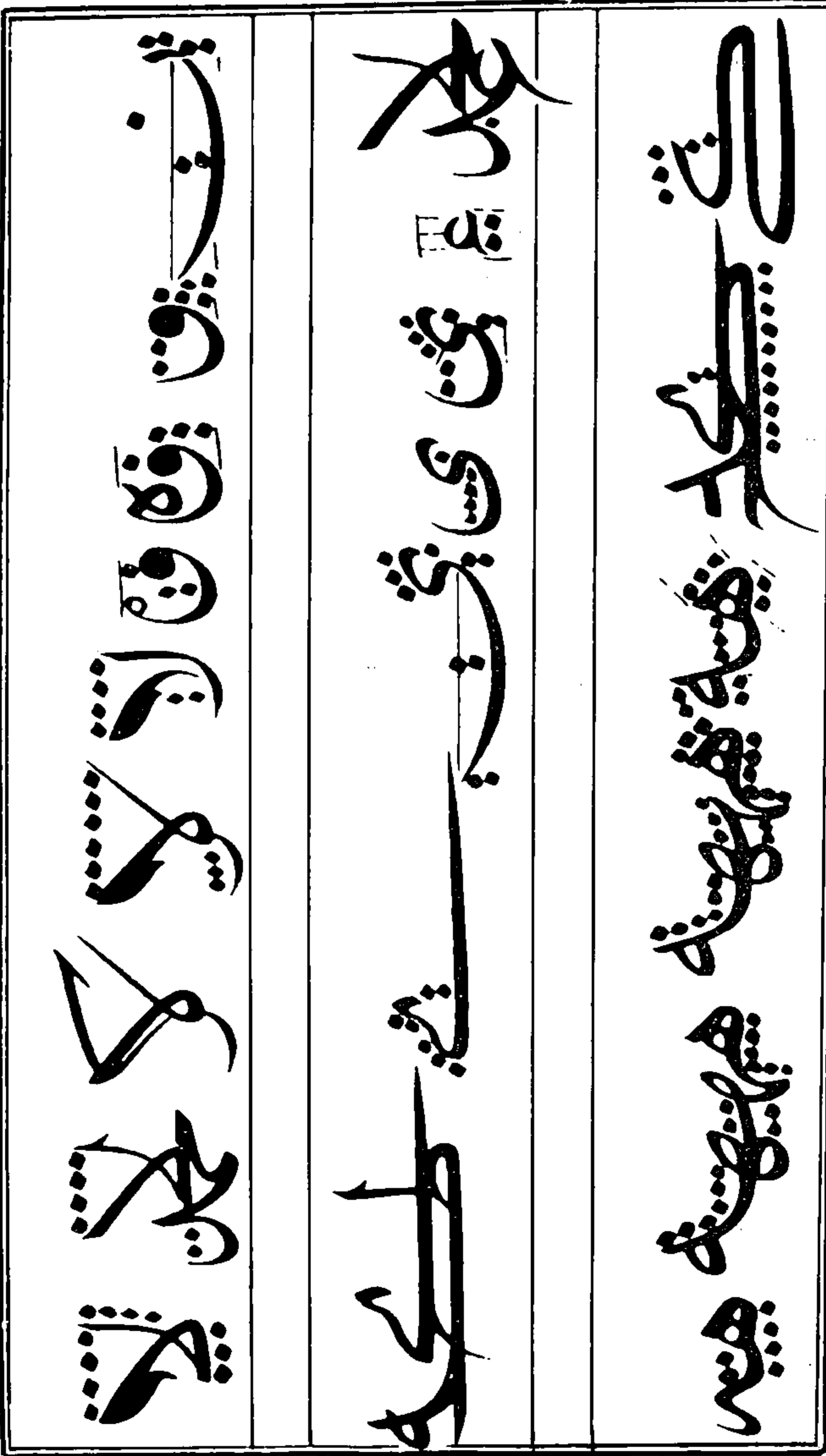
In mystical Islam the combined letters *lām* and *'alif* are used as a metaphor of poetry reminding one of a close embrace between two lovers.

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



Ornamental Kūfic





The alphabet in *naskh* by Madrasī (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., رَاوَدَاتُهُ , 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 الرَّشْدُ
إِذْ ظَلَمُوا

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3. (qur-Rabbi)
Say: My Lord

قُلْ رَبِّ

4. ('illam-yakullahunna walad (un))
If they have no child

إِنْ لَّمْ يَكُنْ لَهُنَّ وِلْدٌ

5. (mil-ladunka)
From Thyself

مِنْ لَدُنْكَ

6. (yubayyil-lanā)
That He make clear to us

يُبَيِّنْ لَنَا

7. (mir-rizqillāhi)
That which Allāh has provided

مِنْ رِزْقِ اللَّهِ

8. ('āwaw-wa naṣarūū)
They took them in and helped them

أَوْوَأَوْ وَنَصَرُوا

9. ('alam nakh-lukkum)
Did We not create you?

أَلَمْ نَخْلُقْكُمْ

10. (mā-'abattum)
Which you worship

مَا عَبَدْتُمْ

قُلْ هُوَ اللَّهُ أَحَدٌ ۝ اللَّهُ الصَّمَدُ ۝

Qul Hu-wallāhu 'Aḥad, 'Allāhuṣ-Ṣamad (Say: He is Allāh the One! Allāh 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 :

مَنْ يَقُولُ *maṇ-yaqūlu*

ii. ن followed by و :

مِنْ وَوَالِيٍّ *miṇw-waliyyin*

iii. ن followed by ن : إِنْ نَقُولُ 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 aṅzala, مِنْ قَبْلُ miṅ-qāblu, أَنْفُسَكُمْ aṅfusakum and إِنْ كُنْتُمْ in-kuntum.

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

ILLUSTRATIVE TEXT

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

جَنَّاتٍ وَعُيُونٍ

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

هُدًى وَنُورٌ

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

مُنَادِيًا يُنَادِي لِلْإِيمَانِ

4. (khabīram-Baṣīra)
Knower and Beholder

خَبِيرًا بَصِيرًا

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

ذَلِكَ رَجْعٌ بَعِيدٌ

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6. جَنَّاتٍ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ
(jannātiḥ-tajrī min-taḥtiḥal-'anhār (u))
Gardens underneath which rivers flow
7. شِهَابٌ مُنْقَلَبٌ
(shihābuḥ-thāqib (un))
A piercing flame
8. مَالَهُ مِنْ دَافِعٍ
(mā lahū miḥ-dāfi' (in))
There is none that can ward it off
9. لَيْلًا طَوِيلًا
(lay-laḥ-ṭawīla)
Long night
10. فَتْحٌ قَرِيبٌ
(fat-ḥuḥ-qarīb (un))
A near-victory
11. رَعْدٌ وَبَرْقٌ
(ra' duḥw-wa barq (un))
Thunder and the flash of lightning
12. وَأَنْبَتَتْ مِنْ كُلِّ زَوْجٍ بَهِيجٍ
(wa 'ambatat miḥ-kulli zawjim-bahij (in))
And put forth every lovely kind (of growth)
13. كِرَامٍ بَرَرَةٍ
(kirāmim-bararah)
Noble and righteous
14. قَوْلًا ثَقِيلًا
(qawlan-thaqīlā)
A weighty word
15. خَلْقٍ جَدِيدٍ
(khal-qin-jadīd (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. (Ghāfurur-Raḥīm)
Forgiving, Merciful

غَفُورٌ رَحِيمٌ

2. (Muḥammadur-rasūlullāh)
Muḥammad is the Messenger of
Allāh
3. (mir-rizqillāhi)
Of that which Allāh has provided
4. (dhālikum khayrul-lakum)
That will be best for you
5. ('allam yarahūū aḥad (un))
That no one sees him

مُحَمَّدٌ رَّسُولُ اللَّهِ

مِنْ رِّزْقِ اللَّهِ

ذَلِكَ خَيْرٌ لَّكُمْ

أَنْ لَّمْ يَرَهُ 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.,

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



Yā 'ayyuhannabiyyu 'Innā 'arsalnāka Shāhidaṇw-wa Mubashshiraṇw-wa Nadhirā.
(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)

أَفَإِنَّ مَاتَ

2. la-'ilallāhi (3.158)

لَا إِلَى اللَّهِ

3. 'aṇ-tabūū'a (5.29)

أَنْ تَبُوءَا

4. min-naba-'il-mursalīn (6.34)

مِن نَبَأِ الْمُرْسَلِينَ

5. la-'awḍa-ū (9.47)

لَا أَوْضَعُوا

6. Thamūda (11.68, 25.38, 29.38 and 53.51)
7. umamul-litat-luwa (13.30)
8. lan-nad-^uwa (18.14)
9. lākinna (18.38)
10. 'afa-'immitta (21.34)
11. la'adhbaḥannahū (27.21)
12. liyarbuwa (30.39)
13. la-'ilal-jahīm (37.68)
14. wa lākil-liyab-luwa (47.4)
15. wa nabluwa (47.31)
16. la-'antum (59.13)
17. salāsila (76.4)
18. qawārira (76.16)

ثَمُودًا

أُمَّمٌ لِّتَتَلُّوْا

لَنْ نَدْعُوْا

لَكِنَّا

أَفَايْنِمْتِ

لَا أَذْبَحْنَاهُ

لِيَرْبُوْا

لَا إِلَى الْجَحِيْمِ

وَلَكِنْ لِّيَبْلُوْا

وَنَبْلُوْا

لَا أَنْتُمْ

سَلْسِلًا

قَوَارِيرًا

مَلَايِهِ 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 مَلَايِهِ mala-'ihi and أَنَا 'ana. مِائَةٌ is also pronounced as *mi-'atun* مِائَةٌ, 'alif is redundant.

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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)	مَأْوَاهُمْ	Their abode
3. naj-wāhum (4.114)	نَجْوَاهُمْ	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)	آتَاهَا	He came to it
11. 'ardākum (41.23)	أَرَدَبِكُمْ	(Your thought) has ruined you
12. 'atqākum (49.13)	أَتْقَاكُمْ	The most righteous among you

13. Mikāla (2.98) مِيكَالَ 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-^ʿulamāʾu 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'ila 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) ○ دَمَّارَزَقْنَهُمْ يُنْفِقُونَ .
The last word is *yunfiqūna* with a *ū* which is *sākin* but with a full stop sign the *n* 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 'abasa 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 faṣbir) ○ وَلِرَبِّكَ فَاصْبِرْ . No change as the last letter, *ر*, has already a *sukūn* on it.

(b) *tā marbūṭah* is pronounced as *ā*, e.g., *fī jannatin 'āliyah* ○ فِي جَنَّةٍ عَالِيَةٍ , not 'āliyatin.

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

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

(e) The final *-un* and *-in* of the *dammah tanwīn* and the *kasrah tanwīn* are not pronounced and the *tanwīn*-bearing letter becomes *sākin*, e.g., *Qul Hu-wallāhu 'Aḥad* ○ قُلْ هُوَ اللَّهُ أَحَدٌ and not 'Aḥadun and 'alā ṣirātim-mustaqīm ○ عَلَى صِرَاطٍ مُسْتَقِيمٍ not mustaqīmin.

THE SIGNS OF PAUSE

Mandatory Signs

م (abbreviation of *لَا زِمَ*). 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.

رُقْفَةٌ or وَقْفٌ. 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 جَاءَ). It is better to stop, though the reciter is permitted to proceed without stopping.

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

ص (abbreviation for مَرَحَّصٌ). 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 مُعَانَقَةٌ (*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-muttaqīn.

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. fīhi hudal-lil-muttaqīn. 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 معانقة 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 (A). 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'*.

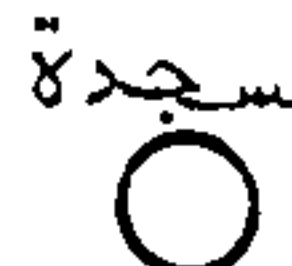
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The copies of the Qur'an printed in the subcontinent give an additional sign of pause, ۵ . This sign indicates difference of opinion among the authorities about the pause. The Egyptian printed Qur'ans do not indicate this sign and there is no harm 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'ū)	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 السَّجْدَةُ *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:

وَقْفُ النَّبِيِّ	(waqfun-nabī)	Pause
وَقْفُ مَنْزِلٍ	(waqfum munazzalun)	} Pause
وَقْفُ جِبْرِيلَ	or (waqfu Jibrīla)	
وَقْفُ غُفْرَانٍ	(waqfu ghufrānin)	Pause
وَقْفُ كُفْرَانٍ	(waqfu kufrānin)	Do not pause

ILLUSTRATIVE TEXT

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

wa ḡallalnā ‘alaykumul-ghamāma wa aṅzalanā ‘alaykumul-manna was-salwā
kulū miṅ-ṭayyibāti mā razaqnākum wa mā ḡalamūnā wa lākin-kānū
‘anfusahum yazlimūn.

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 ○

‘inna fī dhālika la-āyah wa mā kāna ‘aktharuhum-mu’-minin

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 ‘as-’alukum ‘alayhi min ‘ajr; ‘in ‘ajriya ‘illā ‘alā Rabbil-‘ālamīn.

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 Qur’ānum Majīd. Fī Lawḥim-Maḥfūz

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

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5. إِنَّا أَنْزَلْنَاهُ فِي لَيْلَةِ الْقَدْرِ ① وَمَا أَدْرَاكَ مَا لَيْلَةُ
 الْقَدْرِ ② لَيْلَةُ الْقَدْرِ ③ خَيْرٌ مِنْ أَلْفِ شَهْرٍ ④
 تَنْزِيلُ الْمَلَائِكَةِ وَالرُّوحِ فِيهَا بِإِذْنِ رَبِّهِمْ
 مِنْ كُلِّ أَمْرٍ ⑤ سَلَامٌ تَقِي حَتَّى مَطْلَعِ الْفَجْرِ ⑥

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

Surely, We sent it down on the Night of Destiny.

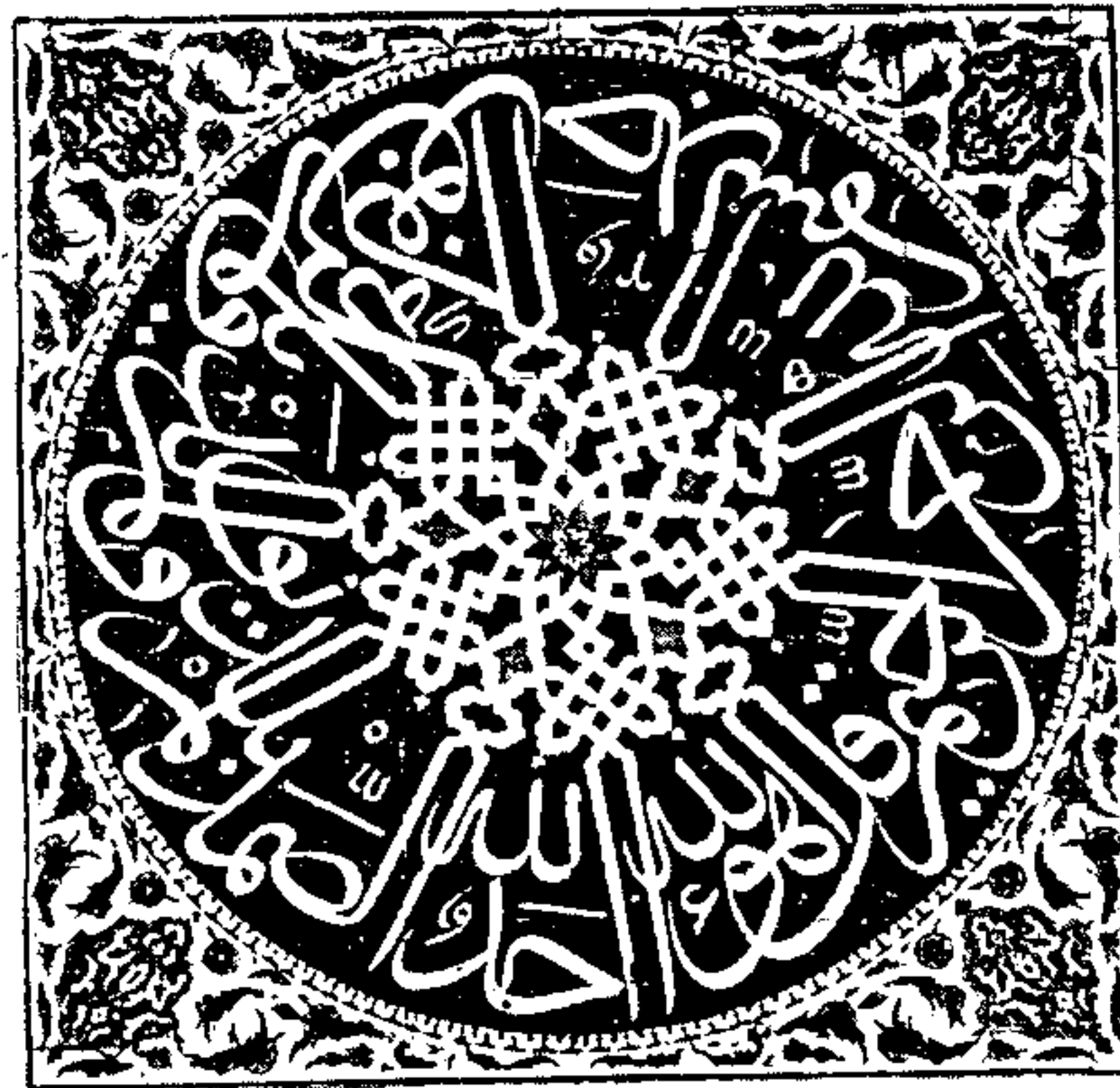
And what should make thee know what the Night of Destiny is !

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 Ikhhlāṣ 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 *muqatṭa'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 طَهْ عَسَقَ
كَهَيْعَصَ الرَّ الْمَّ طَسَمَّ الْمَرَّ 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

آلَمَّص

3. 'alif lāām rā

آلَر

4. 'alif lāām mīim rā

آلَمَّر

5. kāāf hā yā 'ayn ṣāād

كَهَيَّص

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

6. ṭā hā

طَهْ

7. ṭā sīim mīim

طَسْم

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

طَسِين

9. yā sīin

يَسِين

10. ṣāād

ص

11. ḥā mīim

حَم

12. 'ayn sīin qāāf

عَسَق

13. qāāf

ق

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

14. nūñ

ن

HURŪF-UL-ʿABJAD

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 ا ب ج د hence the name **أَبْجَد** '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	ح
		10	9	8
<i>ḥuṭṭi</i>		ي	ط	ث
	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>thakhkhadh</i>		ذ	خ	ث
		1000	900	800
<i>ḍazzagh</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 *fawātiḥ*. According to some commentators of the Qur'an, these isolated letters add up to a numerical symbol.

اَبْجَدُ هَوَاءُ اَبْجَدُ هَوَاءُ اَبْجَدُ هَوَاءُ اَبْجَدُ هَوَاءُ اَبْجَدُ هَوَاءُ
حَطِي طَيَسُ كَطِمَسُ عَصْفُ قُورَشَتُ شَيْخُ صَطْعُ
فَنَبَارُ كَاللَّهُ أَحْسِنُ الْكَافِرِينَ وَالْحَمْدُ لِلَّهِ الْعَلِيِّ

Hurūf-ul'abjad calligraphed by Madrasī (1896). In the last line Madrasī has written phrases from two verses: Fa-tabārakallāhu 'Aḥsanul-khāliqin (23.14) and 'Al-ḥamdu lillāhi Rabbil-^ʿĀlamīn (1.1). (Author's collection)

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., *أَنْعَمْتَ 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 *تُ*

Correct Reading

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

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Incorrect Reading	Correct Reading
2. رَبَّهُ Rabbahū fathah on ب	وَإِذِ ابْتَلَىٰ إِبْرَاهِيمَ رَبُّهُ wa 'idhibtalāa 'Ibrāhīma Rabbuhū And when his Lord tried Abraham (2.124)
3. دَاوُدَ Dāwūda faḥah on the last د	وَقَتَلَ دَاوُدُ جَالُوتَ wa qatala Dāwūdu Jālūta And David slew Goliath (2.251)
4. يُضَعِّفُ yuḍā-'afu fathah on ع	وَاللَّهُ يُضَعِّفُ لِمَن يَشَاءُ wallāhu yuḍā-'ifu liman yashāa' Allah giveth increase manifold to whom He will (2.261)
5. مُبَشِّرِينَ mubashsharīna fathah on ش	رُسُلًا مُّبَشِّرِينَ وَمُنذِرِينَ rusulam-mubashshirīna wa mundhirīna Messengers of good cheer and of warning (4.165)
6. رَسُولِهِ rasū-lih kasrah under ل	أَنَّ اللَّهَ بَرِيءٌ مِّنَ الْمُشْرِكِينَ لَهُ رَسُولُهُ 'annallāha barīi-'um minal mushrikīna wa rasū-luh Allah is free from obligation to the idolators and (so is) His messenger (9.3)
7. mu-'adhhabīna fathah on د	وَمَا كُنَّا مُعَذِّبِينَ حَتَّىٰ نَبْعَثَ رَسُولًا wa mā kunnā mu-'adhhibīna ḥattā nab'ātha rasūlā. We never punish until We have sent a messenger (17.15)
8. رَبُّهُ Rabbuhū dammah on ب	وَعَصَىٰ آدَمُ رَبَّهُ wa 'aṣāa 'Ādamu Rabbahū And Adam disobeyed his Lord (20.121)

9. كُنْتَ kunta

fathah on ت

إِنِّي كُنْتُ مِنَ الظَّالِمِينَ

'innī kuntu minaz-ẓālimīn
Lo! I have been a wrong-doer (21.87)

10. مُنذِرِينَ mundharīn

fathah on ذ

لِتَكُونَ مِنَ الْمُنذِرِينَ

litakūna minal-munḏhirīn.
That thou mayest be (one) of the warners
(26.194)

11. أَللَّهُ Allāha

fathah on ه

لَقَدْ صَدَقَ اللَّهُ رَسُولَهُ الرُّءْيَا بِالْحَقِّ

laqad ṣadaqallāhu rasūlahur-ru'-yā bil-ḥaqq
Allāh hath fulfilled the vision for His
messenger in very truth (48.27)

12. مُصَوِّرٌ Muṣawwaru

fathah on و

هُوَ اللَّهُ الْخَالِقُ الْبَارِئُ الْمُصَوِّرُ

Huwal-lāhul-Khāliqul Bāri- 'ul-Muṣawwiru
He is Allah, the Maker, the Fashioner
(59.24)

13. فِرْعَوْنَ Fir-'awna
fathah on ن

رَسُولٌ rasūlu

dammah on ل

فَعَصَى فِرْعَوْنُ الرَّسُولَ

fa-'aṣā Fir-'awnur-rasūla.
But Pharaoh rebelled against the messenger
(73.16)

14. مُنذِرٌ mundharu
fathah on ذ

إِنَّمَا أَنْتَ مُنذِرٌ

'innamā 'anta munḏhiru.
Thou art but a warner (79.45)

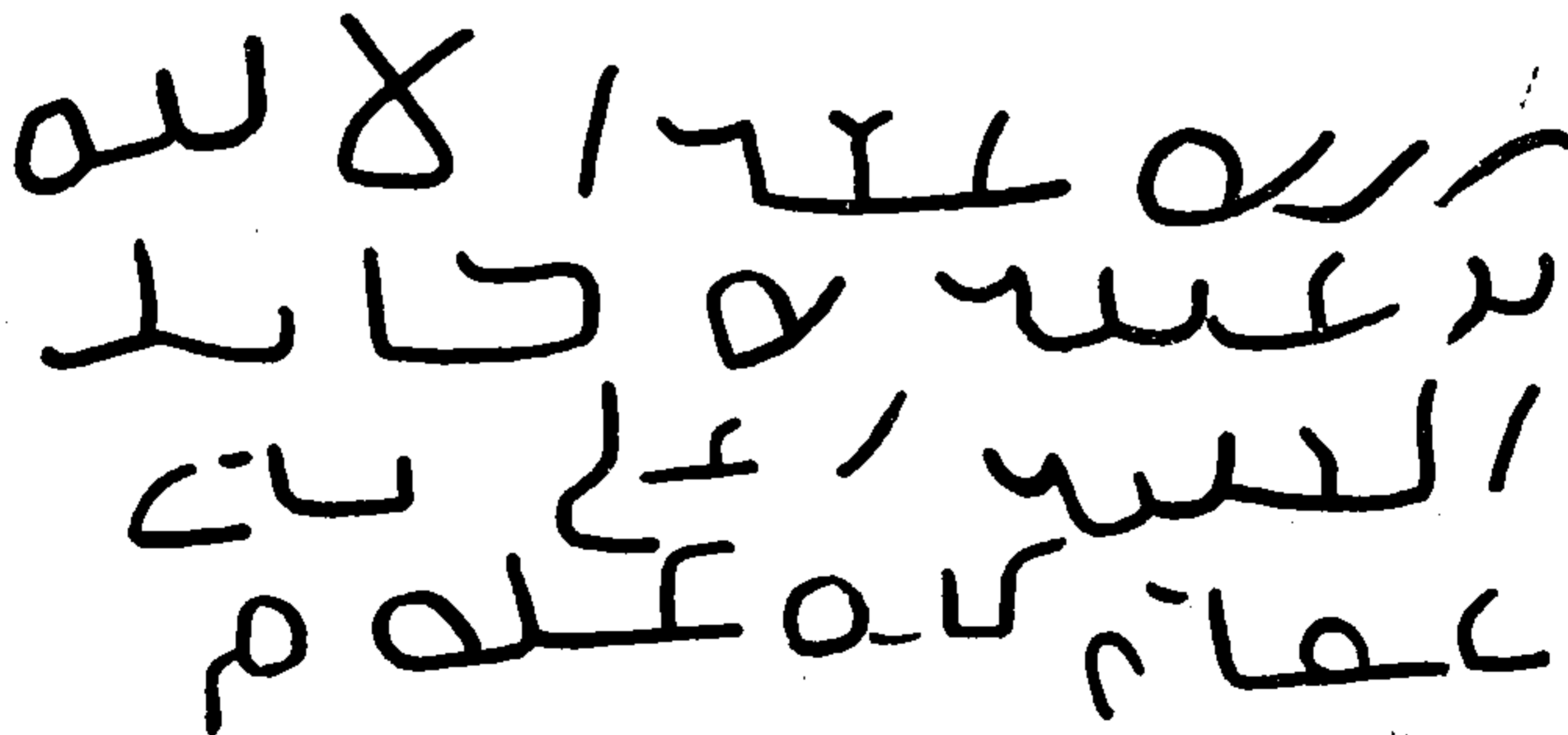


The alphabet in Naskh with vowel signs by Madrāsī. The various shapes of the letters have been illustrated, e.g., the seven ways of writing the letter *hā'* (second combination in the last line). (Author's collection)

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.’



Handwritten Nabataean script, likely a copy of a pre-Islamic inscription. The text is arranged in four lines, showing highly stylized, cursive characters.

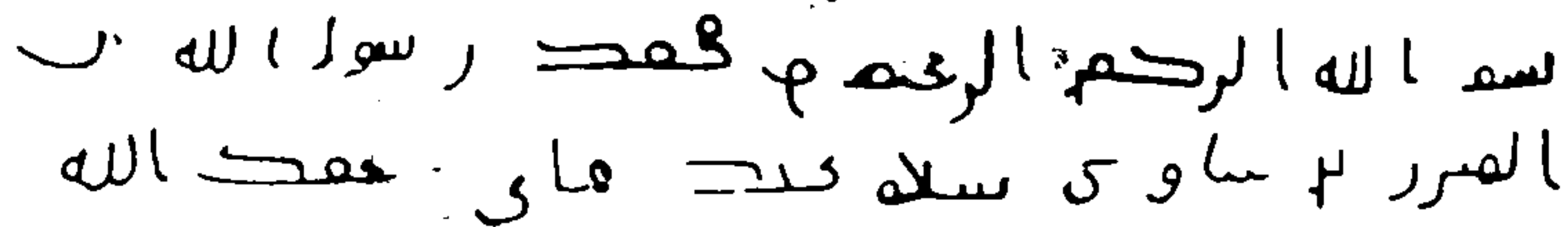
Copy of pre-Islamic (6th Century) Nabataean inscription from Ummal-Jimāl. It begins *Allāh Ghāfran*, 'May God forgive...'

INTRODUCTION TO QUR'ANIC SCRIPT

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-'ummī*, 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'alī (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 'Āṣim (89/707 or 90/708) and Yaḥya 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 (*Mabsūt 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.

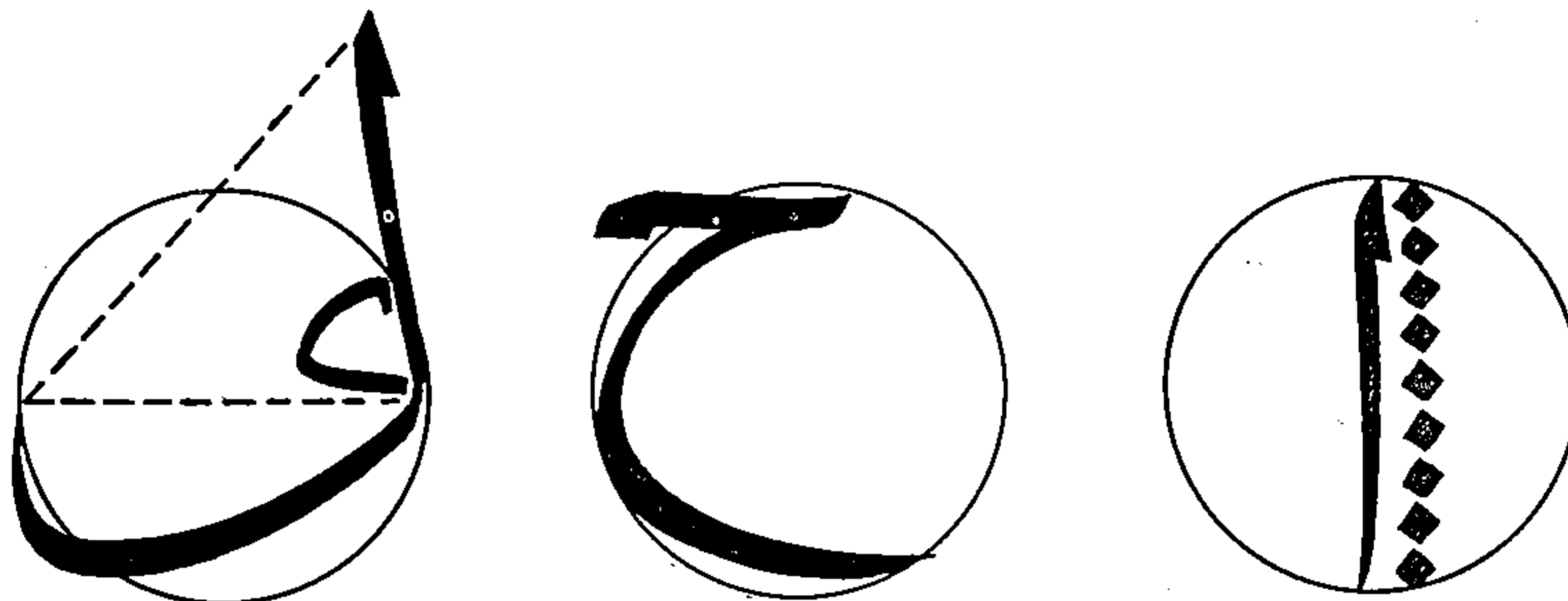


Early cursive script in a letter sent by the Prophet to the ruler of al-Ḥaṣā during the early seventh century.

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 Irāqī 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).



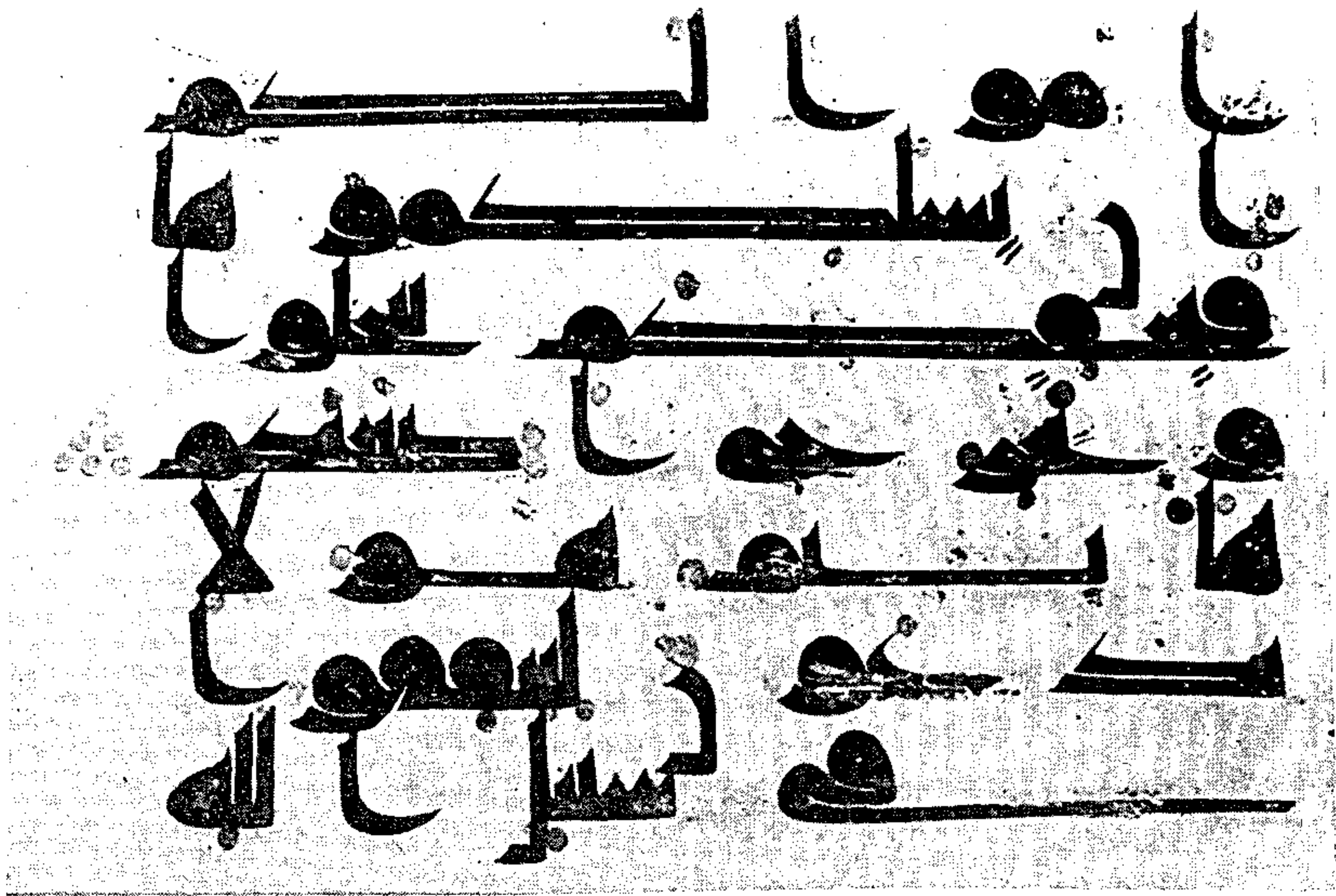
It was this system of basic calligraphic rules which elevated the *Naskh* style to the rank of a major script. Ibn al-Bawwāb (d. 413/1022) provided the final touches to the *Naskh* which transformed it into a script worthy of the Qur'an. This script is easy to read and easy to write.

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-Raḥmānir Raḥīm*' (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 Kūfic, 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 adghānakum. Hāa 'antum hāa 'ulāa'i tud'awna lituñfiqū 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 وَآلِكَمْ
 إِنْ يَشَاءُ لَكُمْ هَا
 فِي خِفْلِكُمْ تَبَخَّرُوا
 وَيُخْرِجِ أَضْغَانَكُمْ
 هَانُتُمْ هَؤُلَاءِ
 نَذَعُونَ لِنُفُوسِ
 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 الْخٰسِرُونَ ۝ يُبَيِّنِي ۖ اِسْرَاءِ يٰلَ اذْ كُرُوۡا
 نِعْمَتِي الَّتِي اَنْعَمْتُ عَلَيْكُمْ وَاِنِّي فَضَّلْتُكُمْ عَلٰى
 الظَّالِمِيْنَ ۝ وَاَتَّقُوا يَوْمًا لَا تَجْزِي نَفْسٌ عَنْ نَفْسٍ
 شَيْئًا وَلَا يُقْبَلُ مِنْهَا عَدْلٌ وَلَا تَنْفَعُهَا شَفَاعَةٌ وَّلَا
 هُمْ يُنصَرُونَ ۝ وَاِذْ اٰتٰى اِبْرٰهِيْمَ رَبُّهُ بِكَلِمٰتٍ
 فَاَتَمَّهُنَّ ۗ قَالَ اِنِّي جَاعِلٌ لِلنَّاسِ اِمَامًا ۗ قَالَ وَ
 مِنْ ذُرِّيَّتِي ۗ قَالَ لَا يَنْتَالُ عَهْدِي الظَّالِمِيْنَ ۝ وَاِذْ
 جَعَلْنَا الْبَيْتَ مَثَابَةً لِّلنَّاسِ وَاَمْنًا ۗ وَاَتَّخِذُوا
 مِنْ مَّقَامِ اِبْرٰهِيْمَ مَسَاجِدًا ۗ وَعَهَّدْنَا اِلَى اِبْرٰهِيْمَ وَ
 اِسْمٰعِيْلَ اَنْ طَهِّرَا بَيْتِيَ لِلطَّائِفِيْنَ وَالْعٰكِفِيْنَ وَ
 الرُّكْعِ السُّجُوْدِ ۝ وَاِذْ قَالَ اِبْرٰهِيْمُ رَبِّ اجْعَلْ هٰذَا
 بَلَدًا اٰمِنًا وَاَرْزُقْ اَهْلَهُ مِنَ الثَّمَرٰتِ مَنْ اٰمَنَ مِنْهُمْ
 بِاللهِ وَاَلْيَوْمِ الْاٰخِرِ ۗ قَالَ وَمَنْ كَفَرَ فَاَمْتِعْهُ قَلِيْلًا
 ثُمَّ اِضْطَرُّهُ اِلَى عَذَابِ النَّارِ ۗ وَيُسَّ الْمَصِيْرُ ۝ وَاِذْ
 يَرْفَعُ اِبْرٰهِيْمُ الْقَوَاعِدَ مِنَ الْبَيْتِ وَاِسْمٰعِيْلُ رَبَّنَا
 تَقَبَّلْ مِنَّا ۗ اِنَّكَ اَنْتَ السَّمِيْعُ الْعَلِيْمُ ۝ رَبَّنَا وَاَجْعَلْنَا

A page from Yassarnal Qur'an written by Manzūr Muḥammad (C. 1904). (Author's collection)

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 *Manzûrî Naskh*.

تَجَدَّجَتْ بِهَا الصَّلَاتُ الْمَطِينَةُ الْجَوَادُ
ضُكْرًا بِأَضْحَاهَا الْمَجْرُورُ مُسْتَخْلَفِينَ خَلْقًا
نَخَلَفَكُمْ الْحَيَاةُ الْحَيَاةُ الْحَيَاةُ الْحَيَاةُ
صَحَابَتَا فَؤُوزٍ لِيَسْتَعْمِلُونَ انْتَبَهَارَ حَمَاهَا
اجْتَنِبْتَهَا اسْتَجِبُوا الْكُفْرَ اسْتَخَاصُوا اصْجَحْمُ
أَصْلِبْنَكُمْ مِصْطَفِيكَ اِكْتَسَبَتْ
أَمِينًا مِيعَاتِهِنَّ بِحَيْرَةٍ يَهْبِ تَبْسُطَهَا
أَمِهْلَهُمْ تَخْصِمُوا تَلْفُ تَقْفَمُ تَسْتَهْرَعُوا
تَسْبِجُهُمْ لَسْتَقْفِمُوا تَسْسِكُمْ هُمْ
جَهْرَةً جُنْتَاهُمْ حَصَصَ حَفِظْتَهُمَا خَطِيعَةً

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

تَهَجَّدَ حَاجِبَاتٍ لَهَا الصَّلَاةُ الْمُطَمِّئِنَةُ الْجَوَادُ
ضُرْحَهَا الْمَحْجُوبُونَ مُسْتَخْلَفِينَ نَخْلُقُكُمْ
نَخْلُقُكُمْ الْحَيَاةَ الْجَيِّمَ الصَّبْحُ الْحَقِ
صُرْحًا بِهَا تَخَافُونَ يَسْتَعْجِلُونَ اتَّبَعْنِي أَرْحَمَهُمَا
إِجْتَبَيْتَهَا اسْتَحَبُّوا الْكُفْرَ اسْتَخْلَصُوا الصَّبْحَتَهُ
أَصْلِبَنَّكُمْ إِصْطَفَيْتُكَ إِكْتَسَبْتَ
أَمْنِيْنَهُمْ بَعُولَتُهُنَّ بِحَيْرَةٍ بِهَيْجٍ تَبْسُطُهَا
أَهْلَهُمْ تَخْتَصِمُوا تَلْفَحُ تَثْقَفْنَهُمْ تَسْتَهْزِءُوا
تَسْبِيحَهُمْ تَسْتَقْسِمُوا تَمَسُّكُمْ هُمْ
جَهْرَةً حُجَّتْنَا فَهُوَ حَرَّحَصَ حَفِظْتُهُمَا خَطِيئَةً

زَجِبِيَا لِسِكِينَةٍ سَاكُنَتْ سَلْسَبِيلًا
 شَجَرَةً شَهْرًا شَهْرًا شَيْخٌ شَيْعَتُهُ ظَهِيرَةٌ
 عِبْرَةٌ عَجَابٌ عَنْ عَجَبٍ عَجُونٌ عَنْ كَبُوتٍ
 عَيْنًا فَتَحْنَأُ فَكِهِزٍ قَلِيلٌ قُمْتُ كَاظِمِينَ
 كَمَا تَكَلَّمُ فَذَكَرَهُمْ لَمْ تَكُنْ حَوْمًا
 لَعَلَّكُمْ لَكِنَّا لَمْ تَنْبِيْهِمْ مَتَاعَهُمْ مُتَجَانِفٍ
 مُتَكْرِفًا مُتَطَهَّرًا مُتَكَلِّمِينَ مُجْتَمِعِينَ مُسْتَضْعَفُونَ
 مُسْتَطَرِّمُ صَبِيْرٍ مُطْرَيْنِ مَعِيْشَتُهُمْ مُقْتَصِدَةٌ
 مَلَأَتْكُمْ مَخْنَقًا مَبِيْرًا نَسْتَسِيْرُ نَطْعًا
 نَقَصَهُمْ يَخْطُطُهُ يَخْطُفُ يَسِيْلُ وَزَوْجَكُمْ
 فَيَسِيْرُ كَفِيْرًا كَمُ اللهِ وَهُوَ السَّمِيْعُ الْعَلِيْمُ

زَجَبِيلاً سَكِينَةً سَلَكَتُمْ سَلْسَبِيلاً
 شَجَرَةً شَهْرَةً شُهَدَاءَ شَيْخٍ شَيْعَتِهِ ظَهِيرَةً
 عَبْقَرِيٍّ عَجَابٌ عَنْهُمْ عَجِيبٌ عَجُوزٌ عَنْكَبُوتٍ
 عَيْنَهَا فَتَحْنَا فَكِهِيْنَ قَلِيلٌ قُمْتُمْ كَاظِمِيْنَ
 كَلِمَاتٍ كَلْمُهُمْ فَذَكَرَهُمْ كَهَيْعِصَ لَمَسْتُمْ لُحُومَهَا
 لَعَلَّكُمْ لِكِنَّكُمْ لَمْتُنِّيْ مَتَاعَهُمْ مُتَجَانِفٍ
 مُتَحَرِّفًا مُتَطَهِّرٌ مُتَكَبِّرِيْنَ مُجْتَمِعُونَ مُسْتَضْعَفُونَ
 مُسْتَظَرُّ مُصَيِّرٌ مُطْمَئِنِّيْنَ مَعِيشَتُهُمْ مُقْتَصِدَةٌ
 مَلِيكَةٌ مُنْخَنِقَةٌ يَسْتَجِيْ نَسْتَنْسِخُ نُطْعِمُكُمْ
 نَقْصُصُهُمْ يَتَخَبِّطُهَا يَتَخَطَّفُ يَتَسَلَّلُونَ مِنْكُمْ
 فَسَيَكْفِيْكُمْ اللهُ وَهُوَ السَّمِيعُ الْعَلِيمُ

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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	آ	آ	أ
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
Hā'	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
Dād	ض	ض	ض	ض

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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	ه	ه	ه
Wāw	و	و	و	و
Yā'	ي	ي	ي	ي

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 *Dīwānī*, the *Nast'aliq* and the *Ruq'ah*. The *Dīwānī* is an Ottoman development. The late fifteenth century calligrapher Ibrāhīm Munīf 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 *Dīwānī* 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-Tabrīzī (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-Nishābūrī 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*.

بِالْبَيِّنَاتِ فَوَكَرُوا فَأَنسَاهُمْ أَنَّهُ قَوْلُنَا
وَأَنزَلْنَا بِاللَّيْلِ بِآيَاتِنَا وَمَنَعَ السَّمْعَ

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-Mushaf al-Murattal*. This is

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an official orthoëpic version according to the reading of Imām Ḥafṣ (died 180 *hijri*/796 A.D.) as he heard it from his teacher, Imām 'Āsim Kūfī (died 127 or 128 *hijri*/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., *أَنْعَمْتَ عَلَيْهِمْ* means 'those whom Thou hast favoured', but if the *fathah* sign over *ت* is changed to *dammah* 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 اضْطَرْبُوهُ إِلَىٰ عَذَابِ النَّارِ
وَبِئْسَ الْمَصِيرُ ۝ وَإِذِ بَرَّاعُ إِبْرَاهِيمَ الْقَوَاعِدَ
مِنَ الْبَيْتِ وَإِسْمَاعِيلُ ۖ رَبَّنَا تَقَبَّلْ مِنَّا إِنَّكَ
أَنْتَ السَّمِيعُ الْعَلِيمُ ۝ رَبَّنَا وَاجْعَلْنَا مُسْلِمِينَ لَكَ
وَمَزِدْ بُيُوتَنَا مَسْجِدًا وَآرِنَا مَنَاسِكَنَا
وَتُبِّعْ عَلَيْنَا أَيْتِكَ أَنْتَ التَّوَّابُ الرَّحِيمُ ۝
رَبَّنَا وَإِعْتَفِ فِيهِمْ ۖ رَسُولًا مِنْهُمْ يَتْلُو عَلَيْهِمْ
آيَاتِكَ وَيُعَلِّمُهُمُ الْكِتَابَ وَالْحِكْمَةَ وَيُزَكِّيهِمْ
إِنَّكَ أَنْتَ الْعَزِيزُ الْحَكِيمُ ۝ وَمَنْ يَرْغَبْ عَنَّا فَلْيَق
إِبْرَاهِيمَ الْأَمِنَ ۖ سَفِهَ نَفْسَهُ وَلَقَدِ 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 اللَّهُ تَعَالَى* 'Qāl-Allāhu ta'ālā, God the exalted said' and when the recitation of the Qur'an is concluded it will be said, *صَدَقَ اللَّهُ الْعَظِيمُ* 'Ṣadaq-Allāh-ūl-'Azīm, God Almighty has truly spoken.'

سُورَةُ الضُّحَىٰ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَضُّ	ضُ	حَا	وَلِ	لِي	لِ	إِذَا	سَ	جَا	مَا	وَدَّ	دَا	عَا	كَ
وَالضُّحَىٰ ① وَاللَّيْلِ إِذَا سَجَىٰ ② مَا وَدَّعَكَ													
رَبَّ	بُكَ	وَ	مَا	تَى	لَا	وَ	أَلَّ	أَخْرَجَتْهُ	رُحَىٰ	رُلَّ	لَا	كَ	
رَبُّكَ وَمَا قَلَىٰ ③ وَالْآخِرَةُ خَيْرٌ لَّكَ													
مِنَ	الْأُولَىٰ	④	وَلَسَوْفَ	يُعْطِيكَ	رَبُّكَ								
فَاتُ	رَضَا	أَلَمْ	يَجِدْكَ	يَتِيًّا	مَاتُ	فَا	وَا						
فَتَرْضَىٰ ⑤ أَلَمْ يَجِدْكَ يَتِيمًا فَآوَىٰ ⑥													
وَ	وَجَدَكَ	ضَالًّا	فَهَدَىٰ	⑦	وَجَدَكَ								
عَائِلًا	فَأَنْعَمْتَ	⑧	فَأَمَّا	الْيَتِيمَ	فَلَا								
تَقْهَرُ	⑨	وَأَمَّا	السَّاعِلَ	فَلَا	تَهْرُ	⑩							
تَقْهَرُ ⑨ وَأَمَّا السَّاعِلَ فَلَا تَهْرُ ⑩													

وَ أَمْ مَا بِ ن ع م تَ رَبِّ لِكَ فَ حَدِّثْ

وَ أَمْ مَا بِ نِعْمَةِ رَبِّكَ فَ حَدِّثْ ⑩

سُورَةُ الْاِنْشِرَاحِ مَكِّيَّةٌ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ ①

اَلَمْ نَشْرَحْ لَكَ صَدْرَكَ ۙ وَ وَضَعْنَا عَنَّا

اَلَمْ نَشْرَحْ لَكَ صَدْرَكَ ① ۙ وَ وَضَعْنَا عَنَّا

وِزْرَكَ ۙ الَّذِیْ اَنْقَضَ ظَهْرَكَ ۙ وَ

وِزْرَكَ ② ۙ الَّذِیْ اَنْقَضَ ظَهْرَكَ ۙ وَ

رَفَعْنَا لَكَ ذِكْرَكَ ۙ فَاِنَّ مَعَ الْعُسْرِ

رَفَعْنَا لَكَ ذِكْرَكَ ③ ۙ فَاِنَّ مَعَ الْعُسْرِ

یُسْرًا ۙ اِنَّ مَعَ الْعُسْرِ یُسْرًا ۙ فَاِذَا

یُسْرًا ④ ۙ اِنَّ مَعَ الْعُسْرِ یُسْرًا ۙ فَاِذَا

فَارَغَبْتَ فَانصَبْ ۙ وَ اِلٰی رَبِّكَ فَارْغَبْ ⑤

فَارَغَبْتَ فَانصَبْ ⑤ ۙ وَ اِلٰی رَبِّكَ فَارْغَبْ ⑥

سُورَةُ التَّيْنِ مَكِّيَّةٌ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ ①

وَتَاتِي رِن وَزُ زَيُّ تُ وَ رِن وَ طُو رِ سِي رِنِي نَ

وَالتَّيْنِ وَالزَّيْتُونِ ① وَطُورِ سِينِينَ ②

وَ هَا ذَلَّ بَ لَ دِلْ أ مِي رِن لَ قَدَّ نَحْ كَقْ نَلْ

وَهَذَا الْبَلَدِ الْأَمِينِ ③ لَقَدْ خَلَقْنَا

إِن سَا نَ رِي أَ حَّ سَ رِن تَقَّ وِي مِ شَمَّ مَ رَدَدَّ نَاهُ

الْإِنْسَانَ فِي أَحْسَنِ تَقْوِيمٍ ④ ثُمَّ رَدَدْنَاهُ

أَسْفَلَ سَافِلِينَ ⑤ إِلَّا الَّذِينَ آمَنُوا

وَعَمِلُوا الصَّالِحَاتِ فَلَهُمْ أَجْرٌ غَيْرُ

مَمْنُونٍ ⑥ فَمَا يُكَذِّبُكَ بَعْدُ بِدِينِ ⑦

مَمْنُونٍ ⑥ فَمَا يُكَذِّبُكَ بَعْدُ بِدِينِ ⑦

مَمْنُونٍ ⑥ فَمَا يُكَذِّبُكَ بَعْدُ بِدِينِ ⑦

مَمْنُونٍ ⑥ فَمَا يُكَذِّبُكَ بَعْدُ بِدِينِ ⑦

مَمْنُونٍ ⑥ فَمَا يُكَذِّبُكَ بَعْدُ بِدِينِ ⑦

سُورَةُ الْعَلَقِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ○

اِقْرَأْ بِسْمِ رَبِّكَ الَّذِي خَلَقَ

اِقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ ① خَلَقَ

اِنْ سَا نَ مِنْ عَ لَ تَقِ اِقْرَأْ وَ رَبُّكَ لَ

الْاِنْسَانَ مِنْ عَلَقٍ ② اِقْرَأْ وَ رَبُّكَ

اَكْرَمُ لَ الَّذِي عَلَّمَ لَ تَقِ لَ مَ

الْاَكْرَمُ ③ الَّذِي عَلَّمَ بِالْقَلَمِ ④

عَلَّمَ لَ مَلْ اِنْ سَا نَ مَا لَمْ يَعْزَمْ كَلَّ لَ اِنْ تَلَّ

عَلَّمَ الْاِنْسَانَ مَا لَمْ يَعْلَمْ ⑤ كَلَّ اِنْ

اِنْ سَا نَ لَ نَ طَ غَا اَرْ رَا هُسُّ تَغْرَا اِنْ نَ

الْاِنْسَانَ لِيَطْغَى ⑥ اَنْ رَاَهُ اسْتَغْنَى ⑦ اِنْ

اِلَّا رَبُّكَ رُجِعْ عَا اَرْ اَعَى تَلَّ لَ الَّذِي

اِلَى رَبِّكَ الرَّجْعَى ⑧ اَرَعَيْتَ الَّذِي

يَنْهَى ⑨ عِبْدًا اِذَا صَلَّى ⑩ اَرَعَيْتَ اِنْ كَانَ

عَ لَ لَ هُ دَا اَوْ اَمَّ رَ بَيْتِ تَقِ وَا اَرْ اَعَى تَ

عَلَى الْهُدَى ⑪ اَوْ اَمْرًا يَلْتَقَوْنَ ⑫ اَرَعَيْتَ

اَدْرَاكَ مَا لَيْ لَ تَلَّ قَدْرُ لَيْ لَ تَلَّ قَدْرُ ه

اَدْرَاكَ مَا لَيْلَةُ الْقَدْرِ ٢ لَيْلَةُ الْقَدْرِ ه

خَيْرٌ مِنْ اَلْفِ شَهْرٍ تَنْزِلُ مِنْ لَيْلَةِ الْقَدْرِ ه

خَيْرٌ مِنْ اَلْفِ شَهْرٍ ٣ تَنْزِلُ الْمَلَائِكَةُ

وَرُوحُ رَفِي هَا بِ اِذْنِ رَبِّ رَبِّ هُمْ مِنْ كُلِّ اَمْرٍ

وَالرُّوحُ فِيهَا بِاِذْنِ رَبِّهِمْ مِنْ كُلِّ اَمْرٍ ٤

سَ لَامٌ قَفِ هِ يَ حَتَّى تَا مَطَّ لَ عِلَّ فَجَّ رُ

سَلَامٌ قَفِ هِيَ حَتَّى مَطَّلِعِ الْفَجْرَ ٥

سُورَةُ الْعَصْرِ مَكِّيَّةٌ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

وَ لَ الْعَصْرِ ١ اِنَّ نَ لَ رَفِي خُ سَ رِ

وَالْعَصْرِ ١ اِنَّ الْاِنْسَانَ لَفِي خُسْرٍ ٢

اِنَّ لَكَ لَ اَذَى نَ اَمَّ نُوَّ وَعَ مَ لُصُّ مَا لَ حَاتِ

اِلَّا الَّذِيْنَ اٰمَنُوْا وَعَمِلُوا الصّٰلِحٰتِ

وَ تَ وَ اَصُوْبِلُ حَقُّ رِقَ هِ وَ تَ وَ اَصُوْبِلُ صَبُّ رُ

وَ تَوَاصَوْا بِالْحَقِّ هِ وَ تَوَاصَوْا بِالصَّبْرِ ٣

سُورَةُ الْهُمَزَةِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَيُّ لُ لْ كُ لْ هُ مَ زَ تِلْ لُ مَ زَةَ نِلْ لَ ذِي

وَيْلٌ لِكُلِّ هُمَزَةٍ لُّمَزَةٍ ۝١

جَ مَ عَ مَا لَا عَدُوٌّ لَهَا يَحْسَبُ أَنَّ

جَمَعَ مَا لَا عَدُوَّ لَهُ ۝٢

مَا لَ هَ أَخْرَجَ لَهَا كُلَّ لَ مِنْ بَابِ ذَنْ

مَا لَهَا أَخْلَدَهُ ۝٣

فَلِ هُ ط مَ مَ أَدُّ رَا كَ مَلُّ حُ ط مَ هَ

فِي الْحُطَمَةِ ۝٤

نَارُ لَ لَا هَلْ مُوَقِّدَةٌ لَ تِي تَطُّ ط لَ عَ

نَارُ اللَّهِ الْمَوْقِدَةُ ۝٥

عَ كَلَّ أَفَّ عَ دَ هَ إِنْ نَهَا عَ لِي هِمُّ مُوَصِّدَةٌ ۝٦

عَلَى الْأَفْعِدَةِ ۝٧

فِي عَمَدٍ مُمَدَّدَةٍ ۝٨

فِي عَمَدٍ مُمَدَّدَةٍ ۝٩

سُورَةُ الْفِيلِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

اَلَمْ تَرَ كَيْفَ فَعَلْنَا لَ رَبُّ بُ كَ پ اَصْ حَا يِلْ

اَلَمْ تَرَ كَيْفَ فَعَلْنَا رَبُّكَ يَا صَحْبِ

فِي لَ ا لَ مْ يَجْعَلْ كَيْ دَ هُمْ فِي تَضْلِيلٍ لَ

الْفِيلِ ۝ اَلَمْ يَجْعَلْ كَيْدَهُمْ فِي تَضْلِيلٍ ۝

وَاَرْسَلْنَا عَلَيْهِمْ طَيْرًا اَبَابِيلَ ۝ تَرْمِيهِمْ

وَاَرْسَلْنَا عَلَيْهِمْ طَيْرًا اَبَابِيلَ ۝ تَرْمِيهِمْ

بِ حَجَارَةٍ مِّنْ سِجِّيلٍ فَجَعَلْنَا هُمْ

بِحِجَارَةٍ مِّنْ سِجِّيلٍ فَجَعَلْنَا هُمْ

لَكَ عَصْفٍ مَّا كُوْلٌ

كَعَصْفٍ مَّا كُوْلٌ ۝

سُورَةُ قُرَيْشٍ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

لَ اِيْ لَافِ قُ رِيْ شِ ا لَ ا فِ هُمْ رِحْلَ شِ تَا ۝

لَا يَلْفِ قُرَيْشٍ ۝ الْفِهِمْ رِحْلَةَ الشِّتَاءِ

وَمَنْ مَّيَّ فَا فَلَّ يِعْ بُدُو رَبِّبَ هَا ذَلْ بِي ت ل لَ نِ ذِي

وَالصَّيْفِ ٢ فَلْيَعْبُدُوا رَبَّ هَذَا الْبَيْتِ ٣ الَّذِي

أَطَاعَ مَهُمَّ مِنْ جُوعٍ ٤ وَأَمَّنَهُمْ مِنْ خَوْفٍ ٥

أَطَعَهُمْ مِنْ جُوعٍ ٤ وَأَمَّنَهُمْ مِنْ خَوْفٍ ٥

سُورَةُ الْكَوْثَرِ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ٥

إِنَّا نَا أ ع طَى نَا كَا لَ كَوْرَتَا رُ فَا صَلِّ لَ

إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ ١ فَصَلِّ

لِ رَبِّكَ وَانْحَرْ ٢ إِنَّ شَانِئَكَ

لِرَبِّكَ وَانْحَرْ ٢ إِنَّ شَانِئَكَ

هُوَ الْآبِتُّ ٣

هُوَ الْآبِتُّ ٣

سُورَةُ الْكَافِرُونَ مَكِّيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ٥

قُلْ يَا أَيُّهَا الْكَافِرُونَ ١ لَا أَعْبُدُ مَا

قُلْ يَا أَيُّهَا الْكَافِرُونَ ١ لَا أَعْبُدُ مَا

تَعَبُ	بُ	دُو	نَ	وَلَا	أَنَّ	ثُمَّ	عَا	بِ	دُو	نَ	مَا
--------	----	-----	----	-------	-------	-------	-----	----	-----	----	-----

تَعْبُدُونَ ۚ وَلَا أَنْتُمْ عِبَادُونَ مَا

أَعْبُدُ	بُ	دُو	وَلَا	أَنَّ	عَا	بِ	دُمُ	مَا	عَ	بَتُّ	تُ	مُ
----------	----	-----	-------	-------	-----	----	------	-----	----	-------	----	----

أَعْبُدُ ۚ وَلَا أَنَا عَابِدٌ مَّا عَبَدْتُمْ ۚ

وَلَا	أَنَّ	ثُمَّ	عَا	بِ	دُو	نَ	مَا	أَعْبُدُ	بُ	دُو	نَ	لَكُمْ
-------	-------	-------	-----	----	-----	----	-----	----------	----	-----	----	--------

وَلَا أَنْتُمْ عِبَادُونَ مَا أَعْبُدُ ۚ لَكُمْ

دِي	نُ	كُمُ	وَلِ	يَ	دِي	نُ
-----	----	------	------	----	-----	----

دِينِكُمْ وَلِي دِينٍ ۚ

سُورَةُ النَّصْرِ مَدَانِيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ۝

إِذَا	جَاءَ	نَصْرُ	رَبِّ	لَاهِ	وَلِ	فَتْحُ	حُ	وَ	رَ	أَيُّ	تَنْ	نَا	سَ
-------	-------	--------	-------	-------	------	--------	----	----	----	-------	------	-----	----

إِذَا جَاءَ نَصْرُ اللَّهِ وَالْفَتْحُ ۚ وَرَأَيْتَ النَّاسَ

يَدَّ	خُ	لُو	نَ	فِي	دِي	نِ	لَاهِ	أَفْ	وَ	جَا	فَ	سَبَّ	بِجْ
-------	----	-----	----	-----	-----	----	-------	------	----	-----	----	-------	------

يَدَّ خُلُوعًا فِي دِينِ اللَّهِ أَقْوَامًا ۚ فَسَبِّحْ

بِ	حَمِّ	دِ	رَبِّ	بِ	كَ	وَسَّ	تَعْ	فِرَّةُ	إِنْ	نَ	هَ
----	-------	----	-------	----	----	-------	------	---------	------	----	----

بِحَمْدِ رَبِّكَ وَأَسْتَغْفِرُكَ ۚ إِنَّكَ

				ك	ا	ن	ت	و	ا	ب				
--	--	--	--	---	---	---	---	---	---	---	--	--	--	--

كَانَ تَوَابًا ٤
٣

سُورَةُ الْاَلْهَبِ مَكِّيَّةٌ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

ت	ب	ی	د	ا	ا	ی	ل	ه	ب	و	ت	ب	م	ا	ع	ن	ی
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

تَبَّتْ يَدَا أَبِي لَهَبٍ وَتَبَّ ١ مَا أَغْنَىٰ

ع	ن	ه	م	ا	ل	ه	و	م	ا	ك	س	ب	س	ي	ص	ل	ا	ن	ا	ر	ا
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

عَنْهُ مَالُهُ وَمَا كَسَبَ ٢ سَيَصْلَىٰ نَارًا

ذ	ا	ت	ل	ه	ب	و	م	ر	ا	ت	ه	ح	م	م	ا	ل	ن	ت	ل
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

ذَاتَ لَهَبٍ ٣ وَأَمْرَاتُهُ طَائِفًا لِّهَا

ح	ط	ب	ف	ج	ح	ح	ب	ل	م	م	م	س	د
---	---	---	---	---	---	---	---	---	---	---	---	---	---

الْحَطَبِ ٤ فِي جِيدِهَا حَبْلٌ مِّن مَّسَدٍ ٥

سُورَةُ الْاِخْلَاصِ مَكِّيَّةٌ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

ق	ل	ه	و	ل	ا	ه	ا	ح	د	ا	ل	ا	ه	ص	ص	م	د
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

قُلْ هُوَ اللهُ أَحَدٌ ١ اللهُ الصَّمَدُ ٢

لَمْ يَلِدْ وَ لَمْ يُولَدْ وَ لَمْ يَكُنْ لَهَا

لَمْ يَلِدْ وَ لَمْ يُولَدْ ۝ ۳ وَ لَمْ يَكُنْ لَهَا

كُفٌ وَ اَ اَ اَ اَ اَ اَ اَ اَ اَ اَ

كُفُوا أَحَدٌ ۝ ۴

سُورَةُ الْفَلَقِ مَدَنِيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قُلْ أَعُوذُ بِرَبِّ يَدُفَ لَقِ مِنْ شَرِّ مَا

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ ۝ ۱ مِنْ شَرِّ مَا

خَلَقَ لَقِ وَ مِنْ شَرِّ رَغَائِسِ غَائِبِ إِذَا وَقَبِ

خَلَقَ ۝ ۲ وَ مِنْ شَرِّ غَاسِقِ إِذَا وَقَبَ ۝ ۳

وَ مِنْ شَرِّ رَنْفَاتِ فَاثَاتِ فُلْ عَقِ قَدِ وَ مِنْ

وَ مِنْ شَرِّ النَّفَّاثَاتِ فِي الْعُقَدِ ۝ ۴ وَ مِنْ

شَرِّ رَحَائِسِ إِذَا خَسِ دِ

شَرِّ حَاسِدٍ إِذَا حَسَدَ ۝ ۵

سُورَةُ النَّاسِ مَدَنِيَّةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قُلْ	أَعُوذُ	بِ	رَبِّ	بَيْنَ	نَا	سِ	مَ	رِ	لِ	كَيْنَ	نَا	سِ
------	---------	----	-------	--------	-----	----	----	----	----	--------	-----	----

قُلْ أَعُوذُ بِرَبِّ النَّاسِ ① مَلِكِ النَّاسِ ②

إِلَّا	هِنَّ	نَاسٍ	مِنْ	شَرِّ	رِلِّ	وَسْ	وَاسٍ	لِ	نَحْنُ	نَاسٍ	لِ	لِ	ذِي
--------	-------	-------	------	-------	-------	------	-------	----	--------	-------	----	----	-----

إِلَهِ النَّاسِ ③ مِنْ شَرِّ الْوَسْوَاسِ الْخَنَّاسِ ④ الَّذِي

يُ	وَسِّ	وَسِّ	فِي	مُ	دُو	رِنَ	نَا	سِ	مَ	نَلِّ	جِنَ	نَ	تِ
----	-------	-------	-----	----	-----	------	-----	----	----	-------	------	----	----

يُوسُوسُ فِي صُدُورِ النَّاسِ ⑤ مِنَ الْجِنَّةِ

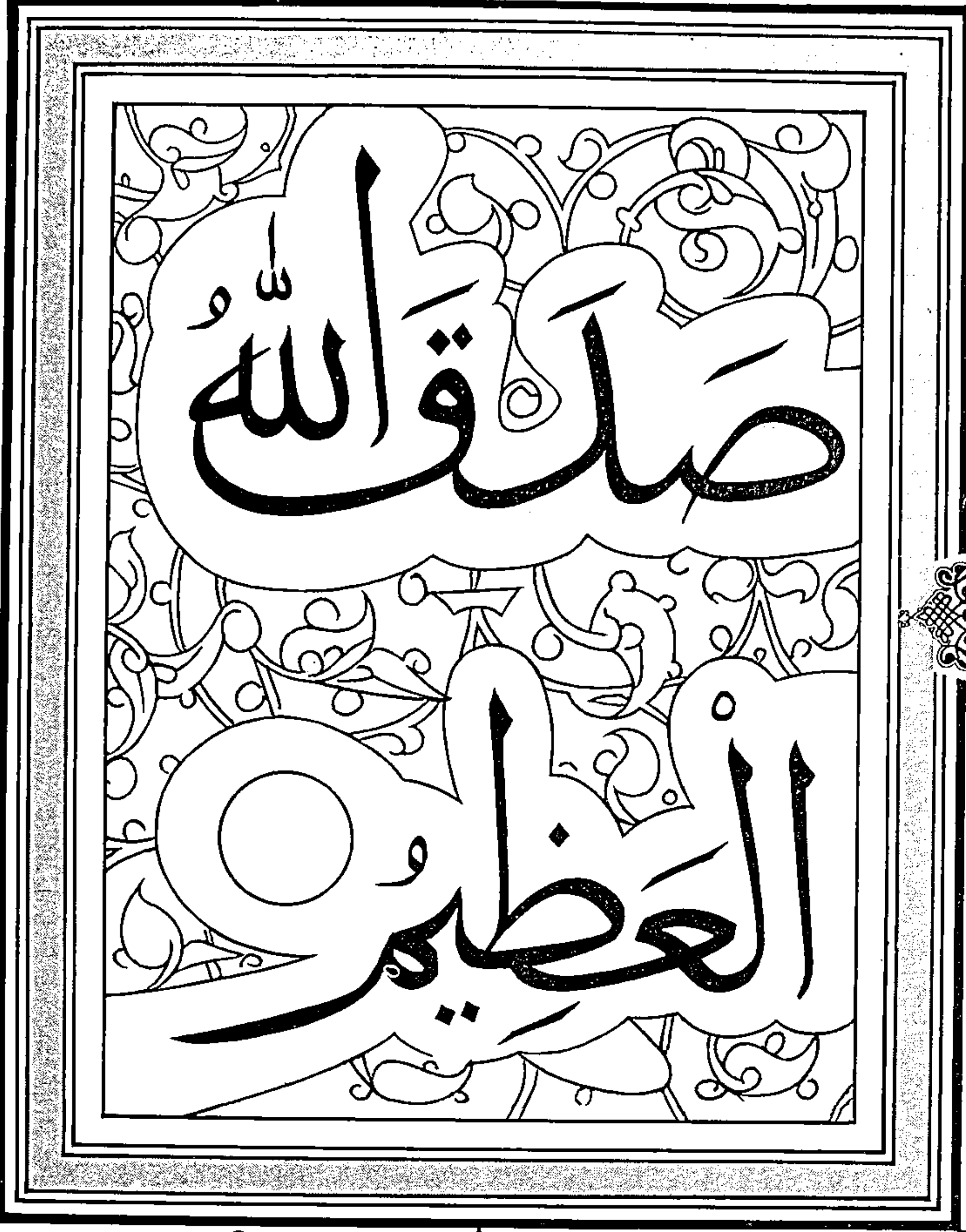
						وَ	نَ	نَاسٍ					
--	--	--	--	--	--	----	----	-------	--	--	--	--	--

وَالنَّاسِ ⑥

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

سورة الناس

ح م



صداق الله العظيم



Şadaq-Allâh-ul-^cAzîm 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 *tajwīd* (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. ۚ bā'	ۚ tā' ۚ thā' ۚ nūn ن ۚ yā' ۚ sīn س ۚ shīn ش
3. ۛ jā'	ۛ ḥā' ۛ khā' ۛ
4. ۜ ṣād	ۜ dād ۜ tā' ۜ zā' ۜ
5. ۝ dāl	۝ dhāl ذ
6. ۞ rā'	۞ zā' ز
7. ۟ 'ayn	۟ ghayn ۟
8. ۠ fā'	۠ qāf ۠
9. ۡ kāf	ۡ ک
10. ۢ mīm	ۢ
11. ۣ wāw	ۣ و
12. ۤ hā'	ۤ 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 اللَّهِ الرَّحْمَنِ الرَّحِيمِ

* الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ * الرَّحْمَنِ الرَّحِيمِ *

* مَالِكِ يَوْمِ الدِّينِ * إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ *

إِهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ * صِرَاطَ الَّذِينَ أَنْعَمْتَ

عَلَيْهِمْ * عَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ *

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 (ب) is always a *bā'* and if the dot is above the same tooth (ن) it is *nūn*, two dots above a tooth (ت) signify a *tā'* but two dots below the same tooth would mean *yā'* (ي).

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 Manẓūrī Naskḥ but none of the calligraphers has imitated Manẓūr 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*.



Wāhid ('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 س ز ح ا

و ل م ن د

The alphabet written in *Nasta'liq*

INTRODUCTION TO QUR'ANIC SCRIPT

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

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

Kasrah. It approximates to the vowel in the English word 'bed', e.g., بِ *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 س ; 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 *Fathah.* A lower mid-central unrounded vowel, similar to English *u* in *but* or *a* in *above*.

2. ی . 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 اَ , e.g., چاَ *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. دِ *Kasrah*. A lower high-front unrounded vowel like *i* in *pin*, *sit*, e.g., دِن *din*, day.

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

The long vowels of Arabic, آ , و and ی 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 ط over an Arabic character and the aspirated sounds are expressed by adding a ه to an Arabic character.

Retroflex Sounds

1. ٹ (*Tay*). It is written like Arabic ب but it has a small ط 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 ط 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.



بیواری لعلی عالی
پند جان جانان کشتن خون چمنین
وان چمنین غنای چمنین
چو آری سخن گلزار چمنین
وان چمنین چمنین چمنین
فیه شمس الدین محمد شمس الدین

A Persian quatrain written in *Nasta'liq* by the Indian calligrapher Muhammad Shamsuddin in 1312/1894. Note the short verticals and deep rounded letters. While parts of some letters appear to have been written with a much finer pen than others, the calligrapher uses the finer portion of the same nib, which involves expert manipulation. (Author's collection)

أَحَدُهُمَا فَتُذَكَّرُ أَحَدُهُمَا الْأُخْرَى وَلَا يَأْبُ الشُّهَدَاءُ إِذَا مَا دُعُوا
 وَلَا تَسْمَعُوا 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 إِذَا تَبَايَعْتُمْ وَلَا يُضَارُّ
 كَاتِبٌ وَلَا شَهِيدٌ وَإِنْ تَفَعَّلُوا فَإِنَّهُ فَسُوقٌ بِكُمْ وَاتَّقُوا اللَّهَ وَيُعَلِّمُكُمُ اللَّهُ
 وَاللَّهُ بِكُلِّ شَيْءٍ عَلِيمٌ ﴿٣٨٧﴾ وَإِنْ كُنْتُمْ عَلَىٰ سَفَرٍ وَلَمْ تَجِدُوا كَاتِبًا فَرِهْنَ
 مَقْبُوضَةً فَإِنْ أَمِنَ بَعْضُكُمْ بَعْضًا فَلْيُؤَدِّ الَّذِي أُؤْتِنَ أَمَانَتَهُ وَلْيَتَّقِ
 اللَّهَ رَبَّهُ وَلَا تَكْتُمُوا الشَّهَادَةَ وَمَنْ يَكْتُمْهَا فَإِنَّهُ أِثْمٌ قَلْبُهُ وَاللَّهُ بِمَا تَعْمَلُونَ
 عَلِيمٌ ﴿٣٨٨﴾ لِلَّهِ مَا فِي السَّمٰوٰتِ وَمَا فِي الْأَرْضِ وَإِنْ تُبَدُّوْا مَافِي أَنْفُسِكُمْ
 أَوْ تُخْفَوْهُ يُحَاسِبْكُمْ بِهِ اللَّهُ فَيَغْفِرُ لِمَنْ يَشَاءُ وَيُعَذِّبُ مَنْ يَشَاءُ
 وَاللَّهُ عَلَىٰ كُلِّ شَيْءٍ قَدِيرٌ ﴿٣٨٩﴾ أَمِنَ الرَّسُولُ بِمَا أُنزِلَ إِلَيْهِ مِنْ رَبِّهِ
 وَالْمُؤْمِنُونَ كُلُّ أَمِنَ بِاللَّهِ وَرَسُولِهِ وَاللَّهُ لَا يَفْرِقُ بَيْنَ أَحَدٍ
 مِنْ رُسُلِهِ وَقَالُوا سَمِعْنَا وَأَطَعْنَا غُفْرَانَكَ رَبَّنَا وَإِلَيْكَ الْمَصِيرُ ﴿٣٩٠﴾ لَا
 يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا 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)

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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






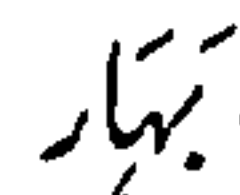
1.  (bha)

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) .

عَلَى سَيُوفٍ تُعْجِبُ الرُّزَّاعَ لِيُعْظِرَ بِهِمُ الْكُفَّاءُ

وَعَدَّ اللَّهُ الَّذِينَ آمَنُوا وَعَمِلُوا

الصَّالِحَاتِ مِنْهُمْ مَغْفِرَةً وَأَجْرًا عَظِيمًا

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

إِذَا وَقَعَتِ الْوَاقِعَةُ لَنِيسِرَ لِقَعْتِنَا كَأَن يَدِيرُ

خَافِضٌ يُرَافِعُ إِذَا رُجَّتِ الْأَرْضُ رَجًا

وُنُسِيتِ الْجِبَالُ نُسًا كَانَتْ هُبًا تُنْبِتُنَا

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

إياك نعبد وإياك نستعين اهتدنا الصراط المستقيم

صراط الذي أنعمت علينا من غير أن نعبدك ولا أن نعبد آلهة

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

PRACTICE TEXT 4

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

PRACTICE TEXT 5

1. ḥamalat
2. khalfakum
3. khalaqakum
4. khiftum
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. qīla 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. zalama nafsahu 2. zalamaka 3. man zulima 4. ghanimtum
5. yughnikum 6. sami'at 7. ghallaqat 8. qultum

PRACTICE TEXT 8

1. fadaḥikat 2. khalaqakum min du'fin 3. yastaḍ'ifu 4. man ḍalla
5. many-yaḍillu 6. ḍalla sa'-yuhum 7. ḍalla qablahum
8. ḍalaltu 9. yaghḍudna 10. faddala ba'dakum 11. faddaltukum

PRACTICE TEXT 9

1. ba'atha, ba'thun 2. thaqula, thiqlun 3. ḥaqqā, ḥaqqun 4. ḥakama,
ḥukmun 5. ḥalla, ḥillun, 6. qaṭa'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 bākhi'un 6. fatannā ba'dahum bi-ba'din 7. Naḥnu naquṣṣu
'alayka 8. mā qaṣaṣnā 'alayka min qablu 9. qālā famā khaṭbu-kum

PRACTICE TEXT 11

1. qālal-insānu 2. 'a-yaḥsabul-'insānu? 3. qāla kam labithta 4. mā akalas-
sabu'u 5. ḥaṣ-ḥaṣal-ḥaqqu 6. yaqūlul-ḥaqqā 7. 'allamal-insāna 8. khalā-
qnal-'insāna min-ṣalṣālin 9. khalāqal-insāna min 'alaq

PRACTICE TEXT 12

1. wa hab lanā 2. wa katabnā 'alay-him 3. walā khawfun 'alayhim 4. wat-tīni
5. 'Antal-Wahhābu 6. thumma tawal-laytum 7. lā tazlimūna wa lā tuzlamuna
8. ya'lamuna mā taf'aluna 9. man ḥamalnā mā'a Nuḥin

PRACTICE TEXT 13

1. 'iyyāka na'budu 2. yawmid-Dīni 3. fī qulūbihim-maraḍun 4. wa
yufsidūna fil-'arḍi 5. qad khalat 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 qabliḥir-rusul(u) 10. li-yawmil-ḥisāb(i).

PRACTICE TEXT 14

1. 'innā fataḥnā laka fathān mubīnan (to be pronounced fathām-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-adhdhīb-hu adhāban 'alīmā
5. bal kānū lā yafqahūna 'illā qalilā
6. 'iyyāka na^ʿbudu wa 'iyyāka nasta^ʿīn(u) } (the last vowel dropped because of
7. 'ihdinaš-širāṭal-mustaqīm(a) } the pause, see Lesson 26)
8. širāṭal-ladhīna 'an^ʿamta ^ʿalay-him
9. ghayril-maghḍūbi ^ʿalay-him
10. qul 'a-ūdhu bi-Rabbil-falaq(i) }
11. miṅ sharri mā khalaq(a) } (the last vowel dropped because of
12. wa miṅ sharri ghāsiqin idhā waqab(a) } the pause)
13. qul 'a-ūdhu bi Rabbil-Nās(i)
14. miṅ sharril-waswāsil khānnās(i)
15. al-ladhī yuwas-wisu fī šudūrin-nās(i) }

PRACTICE TEXT 15

Suratul-FĀTIḤA, Makkīyyatun (Revealed at Mecca)

Bismillāḥir-Raḥmānir-Raḥīm.

(1) 'Al-Ḥamdu lillāhi Rabbil-^ʿĀlamīn; (2) 'Ar-Raḥmānir-Raḥīm; (3) Māliki Yawmid-dīn; (4) 'iyyāka na^ʿbudu wa 'iyyāka nasta^ʿīn; (5) 'ihdinaš širāṭal-mustaqīm (6) širāṭal-ladhīna 'an^ʿamta ^ʿalay-him (7) ghayril-maghḍūbi^ʿalay-him wa laḍ-ḍāllīn.

Suratud ḌUḤA, Makkīyyatun

Bismillāḥir-Raḥmānir-Raḥīm.

(1) Waḍ-ḍuhā, (2) wal-Layli 'idhā saǰā, (3) mā wadda-^ʿaka Rabbuka wa mā qalā. (4) Wa lal-'ākhiratu khayrul-laka minal-'ulā. (5) Wala-sawfa yu^ʿ-tīka Rabbuka fa-tarḍā. (6) 'Alam yajidka yatīmaṅ-fa-'āwā. (7) Wa wajadaka ḍāllaṅ-fa-hadā. (8) Wa wajadaka ^ʿāā-'ilaṅ-fa-'aghā. (9) Fa-'ammal-yatīma falā taqhar, (10) wa 'ammas-sāā-'ila falā tanhar, (11) Wa 'ammā bi-ni^ʿ-mati Rabbika faḥaddith.

Suratul-'INSHIRĀḤ, Makkīyyatun

Bismillāḥir-Raḥmānir-Raḥīm.

(1) 'Alam nashraḥ laka šadrak (2) wa waḍa^ʿnā ^ʿaṅka wizrak (3) 'al-ladhī 'aṅqaḍa zahrak (4) wa rafa^ʿ-nā laka dhikrak. (5) Fa-'inna ma-^ʿal-^ʿusri yusrān. (6) 'Inna ma-^ʿal-^ʿusri yusrā. (7) Fa-'idhā faraghta faṅṅab, (8) wa 'ilā Rabbika farghab.

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Suratut-TĪN Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) Wat-tīni waz-zaytūni, (2) wa Ṭūri Sīnīna, (3) wa hādhal-baladil-'amīn, (4) laqad khalaqnal-'īnsāna fī 'aḥsani taqwīm. (5) Thumma radadnāhu 'asfala sāfilīn, (6) 'illal-ladhīna 'āmanū wa 'amiluṣ-ṣāliḥāti falahum 'ajrun ghayru mamnūn. (7) Famā yukadhhibuka ba^c-du bid-dīn. (8) 'Alay-sal-lāhu bi-'Aḥkamil-ḥākimīn.

Suratul-'ALAQ Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) 'Iqra' bismi Rabbikal-ladhī khalaq, (2) khalaqal-'īnsāna min 'alaq. (3) 'Iqra' wa Rabbukal-'Akramul (4) -ladhī 'allama bil-qalam, (5) 'Allamal-'īnsāna mā lam ya^c-lam, (6) Kallā 'innal-'īnsāna la-yaṭghā, (7) 'ar-ra-'āhus-taghnā. (8) 'Inna 'ilā Rabbikar-ruj-^cā. (9) 'Ara-'aytal-ladhī yanḥā, (10) 'abdan 'idhā ṣallā. (11) 'Ara-'ayta 'iṅ-kāna 'alal-hudā, (12) 'aw 'amara bit-taqwā. (13) 'Ara-'ayta 'iṅ-kadhhaba wa tawallā. (14) 'Alam ya^c-lam bi'annal-lāha yarā. (15) Kallā la-'illam yaṭtahi, lanasfa^c-am-bin-nāṣiyati (16) nāṣiyatiṅ-kādhibatiṅ khāṭi-'ah. (17) Fal-yad-^cu nādiyah. (18) Sanad-^cuz-zabāniyata (19) Kallā: Lā tuṭi^c-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 shahr. (4) Tanazzalul-malā'-'ikatu war-rū-ḥu fīhā bi-'idhni-Rab-bihim-miṅ-kulli 'amr. (5) Salāmun hiya ḥattā maṭla^c-il Fajr.

Suratul-'AṢR Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) Wal-'Aṣri, (2) 'innal-'īnsāna lafī khusrin, (3) 'illal-ladhīna 'āmanū wa 'amiluṣ-ṣāliḥāti wa tawāṣaw bil-ḥaqqi wa tawāṣaw biṣ-ṣabr.

Suratul-HUMAZAH Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) Waylul-likulli humazatil-lumazati-(2)nil-ladhī jama^c-a mālaṅw-wa 'addadah, (3) yaḥsabu 'anna mālahūū 'akhladah, (4) kallā la-yumbadhanna fil-ḥutamati (5) wa mā 'adrāka mal-ḥutamah. (6) Nārullāhil-muqadatu (7) ul-lati taṭṭali-^cu 'alal-'af-'idah. (8) 'Innahā 'alayhim-mu^c-ṣadah (9) fī 'amadim-mumad-dadah.

Suratul-FĪL; Makkīyyatun Bismillāhir-Raḥmānir-Raḥīm.

- (1) 'Alam tara kayfa fa^c-ala Rabbuka bi-'aṣḥābil fil. (2) 'Alam yaj^c-al kaydahum fī taḍlilīṅw 3 wa'arsala 'alayhim ṭayran 'abābila (4) tarmihim-bi ḥijāratim-miṅ-sijjilin (5) faja^c-alahum ka^c-aṣfim-ma^c-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°-budū Rabba hādhal-baytil (4) -ladhī 'aṭ-'amahum-minjū-'iḥw-wa 'āmanahum-min khawf.

Suratul-KAWTHAR Makkīyyatun

Bismillāhir-Raḥmānir-Raḥīm.

(1) 'Innāā 'a°-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°budu mā ta°-budūna (3) wa lāā 'aṅtum 'ābidūna māā 'a°-bud. (4) wa lāā 'ana 'ābidum-mā 'abat-tum, (5) wa lāā 'aṅtum 'ābidūna māā 'a°-bud. (6) Lakum dīnukum wa li-yadīn.

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 dīnillāhi 'afwājā, (3) fa-sabbih bi-ḥamdi Rabbika wastaghfirh. 'Inna-Hū kāna Tawwābā.

Suratul-LAHAB, Makkīyyatun

Bismillahir-Raḥmānir-Raḥīm.

(1) Tabbat yadāā 'Abī Lahabiḥw-wa tabb. (2) māā 'aghnā 'anhu māluhū wa mā kasab. (3) Sa-yaṣlā Nāraḥ-dhāta Lahabiḥw (4) wamra-'atuh, ḥammālatal-ḥaṭab, (5) fī jīdihā 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-la-Hū kufuwan 'aḥad.

Suratul-FALAQ, Madaniyyatun

Bismillāhir-Raḥmānir-Raḥīm.

(1) Qul 'a°-ūdhu bi-Rabbil-falaqi, (2) miḥ-sharri mā khalaqa (3) wa miḥ-sharri ghāsiqin 'idhā waqaba (4) wa miḥ-sharrin-naffāthāti fil-'uqad, (5) wa miḥ-sharri ḥāsīdīn 'idhā ḥasad.

SŪRATUN-NĀS Madaniyyatun

Bismillāhir-Raḥmānir-Raḥīm.

(1) Qul 'a°-ūdhu bi-Rabbīn-Nāsi (2) Malikīn-Nāsi (3) 'Illāhīn-Nāsi (4) miḥ-sharri-l-waswāsīl-kḥannāsīl (5) -ladhī yuwas-wisu fī ṣudūrin-nāsī, (6) mīnal-jinnati wan-nās.

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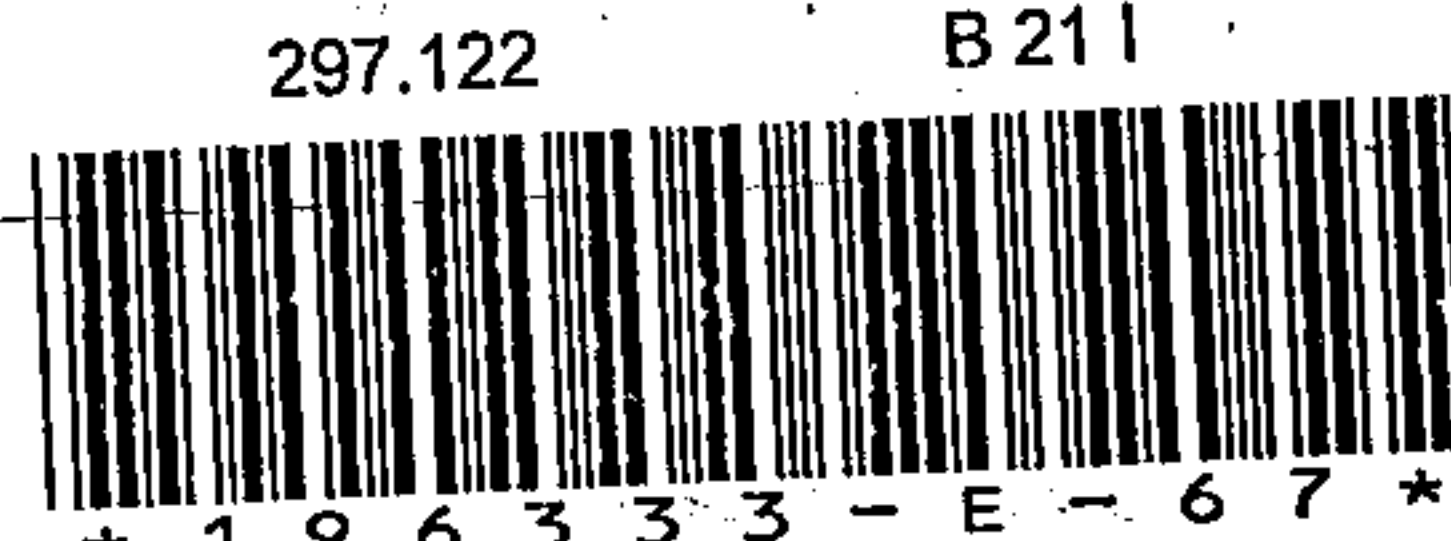
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ن وَالْقَدِيرِ مَا يَسْطُرُ زَمَانَ أَنْتَ بِنِعْمَةِ

Introduction to

Qur'anic Script

Syed Barakat Ahmad