

# The Rules of The *Dhabt* of The Qur'an and The Law of Writing in The *Mushaf* of The Qur'an

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## ABSTRACT

The study of the science of Qur'ānic *dhabt* in this paper aims to provide a specific explanation of the rules of *dhabt* and the law of writing in the Qur'ānic *mushaf*. This effort is necessary considering that there are various models of writing and their use so that the validity of the meaning of the Qur'an can be maintained. The method used in this study is a qualitative method with a literature study approach. Literature analysis in this study is based on two primary sources, namely Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin by Ali Muhammad ad-Dhabba' and Irsyad at-Thalibin Ila Dhabth al-Kitab al-Mubin by Muhammad Sâlim Muhaisîn. Based on the analysis that has been done, it is known that the rules of *dhabt* science explain specifically about the marking of vowels and tannins, writing tannin signs related to the end of the word, writing rules for tannin signs related to the letter after it, writing rules for Nun Sakinah signs related to the letter after it, writing rules for Ikhtilas Izharum and Imalah signs, writing rules for Tasydid signs, writing rules for Tasydid signs, writing rules for Mad signs, writing rules for Izhar and Idgham signs, writing rules for hamzah signs. Opinions, there are those who disallow them (Abdullah ibn Umar ra, Abdullah ibn Mas'ud ra, Qatadah, Ibn Sirin, who allow (al-Kisa'i, Rabi'ah bi Abdurrahman, al-Laits, Abu al- Aswad, etc.).

Keywords: Al Qur'an, Dhabt, Rules, Mushaf,

## INTRODUCTION

*Ad-Dhabth* (الضبط) linguistically means preserving something completely, while in terminology, it refers to special marks used on letters to indicate certain *harakat* sounds, *sukun*, *tanwin*, *madd*, *syiddah*, and the like.<sup>1</sup> A synonym for *dhabth* is *syakl*.<sup>2</sup> The *Dhabth* of the Qur'an used to be marked with a

*nuqthah* or dot. The *nuqthah* that shows the meaning of *syakl* is called *nuqthah i'rab*<sup>3</sup> or also called *naqth al-harakat*,<sup>4</sup> while *nuqthah* indicates the difference between one letter and another, such as the letter Ba (ب) and the letter Nun (ن), is called *nuqthah l'jam*.<sup>5</sup>

Like any other field of study, the science of *dhabth* of the Quran also has its subject of study, boundaries, and scientific functions. The subject of study in the science of *dhabth* includes all marks that indicate something about the letters, whether their form, pronunciation, articulation, color, or more.<sup>6</sup> There are at least five marks used to denote letters in the Qur'an in *dhabth* science, namely *harakat* (vowel marks), *sukun* (quiescence), *syiddah*, *mad* (prolongation), and the rules of *hamzah*.<sup>7</sup>

The function of the science of *dhabth* is to eliminate the confusion between one letter and another, one sound and another, differentiate between Nun and Ya, letters with the meaning of *kasrah* from *dhammah*, letters with the meaning of *sakinah*, and so on.<sup>8</sup> As for the scope or limitation of the science of *dhabth*, especially in relation to the Uthmani script, it encompasses the study of all aspects of the script used in the Quranic text, excluding any elements that are not part of the Quranic script.<sup>9</sup>

There are various opinions regarding the reasons behind the emergence of punctuation marks in the Quranic manuscript, which previously had no punctuation.<sup>10</sup> The first opinion suggests that it was due to the deterioration of the Arabic language resulting from mixing languages between Arabs and non-Arabs. According to the narration of al-'Utby, when Ubaidillah bin Ziyad, son of the governor of Kufa Ziyad bin Abihi, was called by Mu'awiyah r.a., he made a language mistake, and Ziyad was reprimanded by Mu'awiyah r.a. Because of this reprimand, Ziyad requested Abu al-Aswad ad-Du'Ali, a *tabi'in* and a follower of Ali bin Abu Talib r.a., to standardize the Arabic language (*i'rab*), especially in the Quranic manuscript. At first, Abu al-Aswad declined but later agreed after hearing the incorrect recitation of the Quran that intentionally altered the meaning (اللعن الجلي), which was read deliberately by Ziyad's orders.<sup>11</sup> Based on this opinion, it was Abu al-Aswad ad-Du'ali who was considered the first person to lay down the Qur'anic punctuation rules.<sup>12</sup>

However, several narrations, as quoted by ad-Dâni in *al-Muhkam*, indicate that punctuation marks existed during the time of the companions of Prophet Muhammad (peace be upon him). For example, the narration from Qatadah mentions that the companions and senior *Tabi'in* first introduced punctuation, with the initial punctuation marks being dots on the letters Ta and Ya. They also introduced the division of the Quran into 1/5 and 1/10 parts. In some narrations, it is added that they marked the beginnings and endings of surahs. Qatadah, a senior *Tabi'in*, is the source of this narration, and it is traced back to the companions of the Prophet, according to one opinion from ad-Dâni.<sup>13</sup> However, the exact nature of these punctuation marks at that time was not widely known and appeared to be done on a personal initiative for individual copies of the Quran.

Regarding who first placed punctuation marks in the mass-published *mushaf*, there are differing opinions, as ad-Dâni reported in *al-Muhkam*. The first opinion is that it was Yahya bin Ya'mar, as reported by ad-Dâni from the narrations of Muhammad bin Bisyr and Harun bin Musa. The second opinion is Nashr bin 'Ashim al-Laitsi, as reported by ad-Dâni from Abdullah bin Abu Ishaq al-Hadhrami. As explained earlier, the third opinion is Abu al-Aswad ad-Du'ali, who learned it from Ali bin Abu Thalib r.a.<sup>14</sup> The fourth opinion is Hasan al-Bashri.<sup>15</sup> Ad-Dâni believes that it is possible that Yahya bin Ya'mar was the first person to give punctuation marks in Basrah, and he might have taken it from Abu al-Aswad ad-Du'ali because he was an older generation than Yahya bin Ya'mar.<sup>16</sup>

The study of the origin of these punctuation marks shows the development of Qur'anic diacritical discourse since its inception. In the history of diacritics, the efforts made by al-Khalil ibn Ahmad al-Farahidiy (d. 170 AH) to improve the *naq'* (round dot) theory pioneered by Abu al-Aswad ad-Du'aliy

can be considered a major change. Al-Khalil proposed a new formulation of converting *dabt/syaka* into lowercase letters, *fathah* with a small tilted alif, *amah* with a small *waw*, and *kasrah* with a small *ya* without a dot, *shiddah* with a *sīn* head, *sukun* with the head *khā'* (not round), and others. Al-Khalil's efforts did not have much impact, considering that there were some scholars, such as Abu 'Amr ad-Dāniy (d. 444 AH), who remained firm in ad-Du'aliy's concept as written in *al-Muhkam fi Naqt al-Masahif*.

In turn, this Qur'anic diacritical discourse gave birth to various kinds of rules and regulations in using punctuation in the Qur'an. These diacritical rules are very important in reading the Qur'an correctly and respecting the specificity of this sacred text. These rules help the reader pronounce each word correctly in accordance with the established rules so that the meaning of the Qur'anic text is well preserved. In this context, the author puts the main focus in this writing because a good understanding of this diacritical rule can maintain the authenticity and correctness of the Qur'anic reading.

## RESEARCH METHOD

This study uses a qualitative method, which allows a researcher to interpret and explain a phenomenon holistically using words without relying on numerical data. According to Bodgan and Taylor, qualitative methodology is a research procedure that generates descriptive data in the form of written or spoken words from individuals and observed behaviour. This method focuses on the context and individuals as a whole, without isolating them into variables or hypotheses, but rather considering them as part of a whole.

This qualitative method is chosen for this research because it aims to explain and interpret the principles of Quranic *dhabth* (punctuation) and the rules of its writing in the Quranic manuscript. Meanwhile, the approach used is a literature study approach, with primary sources Samir at-Thalibin *fi ar-Rasmi wa Dhabth al-Kitab al-Mubin* by Ali Muhammad ad-Dhabba' and Irsyad at-Thalibin *Ila Dhabth al-Kitab al-Mubin* by Muhammad Sâlim Muhaisin. These two primary sources will be supported by several secondary sources related to the topic of discussion. Data and information obtained from these two sources will be analyzed and formulated according to the main discussion, the Dhabt Rules and the Laws of Writing in the *Mushaf* of the Qur'an.

## DISCUSSION

### The Rules of the *Dhabth* Al-Quran

In the science of *dhabth*, at least eighteen rules will be discussed. These rules include the method of placing vowel marks, including tanwin, and the placement of *ikhtilâs*, *isymâm*, and *imâlah*, which are in their own category. Giving signs of *sukun*, *tasydid*, *madd*, *izhar*, *idgham*, the marking of *Hamzah*, *Alif washal*, *mulhaq* letters, *ziyadah* letters, and *Lam Alif*.<sup>17</sup> Meanwhile, according to Ibn Watsiq, the field of *dhabth* is only divided into seven parts, namely *hamzah*, *madd*, *tasydid*, *harakat*, *sukun*, *shilah*, and the marks of starting the recitation with *Hamza washl*.<sup>18</sup>

### 1. Rules for Placing Vowel Marks (*Harakat*) and Nunation (*Tanwin*)

*Harakat* consists of three types

- a. *Fathah*, in the form of a small horizontal Alif letter written from right to left placed above the letter like (َ)<sup>19</sup> or written in front of it (ِ).<sup>20</sup> It is written horizontally to differentiate it from the original Alif letter and smaller to distinguish between the original Alif and the diacritical mark.<sup>21</sup>

- b. *Dhammah*, in the form of a small Wawu letter placed above a letter like (َ) or in front of it like (ـِ) or by writing the letter Wawu itself in its original form in front like (و).<sup>22</sup> It is written smaller to differentiate between the original Wawu letters and the diacritical mark. There is a difference in the writing of the Mashriq and Maghrib clerics. The Mashriq cleric writes the dhammah mark with the complete small letter Wawu, including its head (و). Meanwhile, Maghrib scholars erased the heads of the letters to resemble the letter Dál (د).<sup>23</sup>
- c. *Kasrah* is represented by a reversed small Ya like this (ـِ), then the head of the letter is removed, and the harakat is placed in the letter (ِ).<sup>24</sup>
- d. And if the harakat is in the form of a *tanwin* then the harakat is written double. Above each harakat is written a similar *harakat* (ـِـِ), where the first one indicates harakat and the second one indicates the tanwin. The same rule between Abu al-Aswad ad-Du'ali and Khalil bin Ahmad al-Farahidi differs only in the form of the marks.<sup>25</sup> The difference between tanwin and the original Nun *Sakinah* is that *Tanwin* represents only the pronunciation of the letter Nûn without its written form (*rasm*), and it is placed only at the end of a word, whereas Nun *Sakinah* is found in the middle and at the end of a word.<sup>26</sup>

#### a). Rule for Placing Nunation (*Tanwin*) at the End of Words

The original rule for writing tanwîn is to write the same vowel marks together above the letters, like (رحمةً - رحمةٍ - رحمةً). However, this rule can change depending on the circumstances. If the word ends with Alif *ziyadah*, such as the word (عليماً), then there are four opinions:<sup>28</sup>

- (1). *Harakat* and tanwîn are placed separately above Alif, like (عليماً). This is the opinion of the scholars of Madinah, Kufah, Basrah, Abu Dawud, Abu 'Amr ad-Dâni, and the scholars of the Maghrib region.
- (2). *Harakat* and the tanwîn are placed above the letter before the Alif, like (عليماً). This is the opinion of Khalil bin Ahmad al-Farahidi, Sibawaih, and some scholars from the Masyriq region.
- (3). *Harakat* is written above the letter before tanwîn, and the tanwin marks are written above Alif like (عليماً).
- (4). *Harakat* is written above the letter before Alif, and tanwîn is written above the letter after Alif. Both are written with the same sign, namely two double Harakat like tanwin (عليماً). The last two opinions are considered weaker.

If the word doesn't end with the letter alif, then there are several rules for writing it:

- If *maqshûr*, all diacritical marks are placed above the letter, whether it's manshûb like (سَمِعْنَا قَتَّى), marfu' like (سِحْرٌ مُفْتَرَى) and majrur like (فِي فُرَى مُجَاصَنَةٍ). There are four opinions on how to write these words, similar to words ending with Alif.<sup>29</sup>
- If it ends with the letter Hamzah, there are three opinions:<sup>30</sup>
  - No diacritical marks are placed after hamzah, and tanwin and *fathah* are placed above hamzah, like (مَاءِ), which is the stronger opinion.
  - A small alif is written after hamzah, tanwin and *fathah* are written above the small Alif, like (مَاءِ).
  - A small alif is written before hamzah, and an additional alif ziyadah is written after hamzah, with tanwin and *fathah* placed above hamzah (مَاءِ).

- If it ends with Ta'nits, it is written like the word (رحمة) when majrur, (رحمة) if *manshûb*, and (رحمة) when *marfu'*.<sup>31</sup>
- If it does not end with Alif ziyâdah and *Ta ta'nits*:<sup>32</sup>
  - If *marfu'* is written above the letters such as (رؤوفٌ رحيمٌ)
  - If *majrûr* is written below the letters like (من غفورٍ)
- In this case, there is a special note on the word (ربّاً), which is pronounced raum. The writing follows the rules of *Maqshûr*, similar to the word (مفتوّ) because even though it ends with Alif, its original letter is actually Wawu. If Tanwin is found on a *Nûn taukid*, like (يُنْكُونَا) and (نَسْفَعَا), it is written following the same rules as words ending with Alif, because during waqaf (pausing in recitation), the sound of tanwin is not pronounced, and it is replaced with a *fathah* before Alif, similar to the word (عَلِيمًا). This is because its actual letter is Nûn, but it is written with tanwin and ends with Alif. The same applies to the word (بَدَأَ).

### b). Writing *Tanwîn* Marks related to the Following Letters

The changes in the writing of *tanwîn* marks are related to the end of a word, and the word follows it. Here are some rules for writing *tanwîn* marks according to the following letters:

- (1). If after *tanwîn* there are letters that come from the throat (حرف الحلق), then they are written in tarkib,<sup>34</sup> which means the harakat and *tanwîn* are placed in parallel both above and below, either with the harakat below and the *tanwîn* above or vice versa, such as (سَمِيْعًا عَلِيمًا) and (حَكِيمٍ عَلِيمٍ) and (قَوْمٌ هَادٍ). This is to indicate that the *makhraj* Nûn sound and the letters of halq are far apart and is by the tarkib in writing the *tanwîn* marks.<sup>35</sup>
- (2). If after *tanwîn* there are letters other than the letters of halq, then they are written *itba'*<sup>36</sup>, which means the *tanwîn* marks are placed slightly before the harakat above. This indicates that the *makhraj* is close because other than the letters of halq are subject to the rules of *idgham*, *ikhfa*, and *iqlab*. For Example, like (مَلِيكٍ مُّقْتَدِرٍ) and (قَوْمًا)<sup>37</sup> (صَلِحِينَ). The details are as follows:
- (3). If *tanwîn* meets *idgham* letters, then the writing rules are:<sup>38</sup>
  - *Idgham kamil* which occurs when it meets the letters (ن - ر - م - ج). In this case, the *harakat* and *tasydid* are written on the letters following the *tanwîn* marks, such as (هُدًى لِّلْمُتَّقِينَ) and (هُدًى مِّن رَّبِّهِمْ).
  - *Idgham naqish*, that is, if you meet the letter (و - ي), then in front of the *tanwîn* it is enough to write a *harakat* without *tasydid*, as well as for letters other than the letter (ن - ر - م - ج) both those with *izhar*, *ikhfa*, and *iqlab* laws.<sup>39</sup>
- (4). If *tanwîn* meets *iqlab* letters, then there are two writing styles :
  - *Tanwîn* and the harakat are written *itba'* like (عَلِيمٌ بِذَاتِ الصُّدُورِ). This is ad-Dânî's opinion.
  - *Tanwîn* is written with a small Mim sign as an indication of a change in sound, such as (بذات الصدور), and this is Abu Dawud's opinion.
- (5). If *tanwîn* meets the letter *ikhfa*, then *tanwîn* is written *itba'*, and the *tasydid* sign is not written, for example (قَوْمًا صَلِحِينَ).

### c). Writing *Nûn Sakinah* in Relation to the Following Letter

The rules of writing *sukûn* (non-vocalization) on *Nûn mati* (a non-vocalized *Nûn*) are similar to the rules for writing *tanwin*. If *Nûn mati* meets a letter of *izhar* (clear pronunciation), then the *sukûn* sign is written above the *Nûn* letter to indicate the distance between the *makhraj* (pronunciation point) of *Nûn* and the *makhraj* of the following letter. For example, (مِنْهُ) within one word or (مِنْ أَمْرٍ) within two words. Then, this is the same as the position of *tarkib* in *tanwin*. Meanwhile, if after *Nun sukûn*, the letter is not *izhar*, and then the *sukûn* sign is removed to indicate the closeness between the *makhraj* of *Nûn mati* and the *makhraj* of the following letter, whether it is *ikhfa*, *idgham*, or *iqlab*. This is similar to the rule of *itba'* in *tanwîn*.<sup>41</sup> In this case, the letters (غ) and (ج) are excluded in Abu Ja'far's qiraat because they are pronounced as *ikhfa*. Meanwhile, if *Nûn sakinah* meets the letter *Iqlab*, then there are three rules according to *dhabth* scholars:<sup>42</sup>

- (1). *Nun sakinah* is not given a sign of *sukûn* and any sign after it. This is the opinion of ad-Dâni, for example (مِنْ بَعْدَ).
- (2). *Nun sakinah* is cleared of the *sukûn* sign and replaced with a small (م) sign to indicate that the letter (ب) is converted into the letter (م). This is the opinion of Abu Dawud, for example (مِنْ بَعْدَ).
- (3). *Nun Sakinah* is given the *sukûn*, and the sign (مِنْ بَعْدَ) is written above it, as practised by some *Mashriq* scholars in the East, but this is considered a weak opinion, for example:

If *Nûn Sakinah* meets the *idgham* letters, then the writing is divided into two main rules:

- (1). If it meets the letters (ج - م - ن - ر), then *Nûn sakinah* loses the *sukûn* sign and the letter after it is given a *tasydid* mark as a sign that this is the law of *idgham kamil*, for example (مِنْ رَبِّهِمْ).<sup>43</sup>
- (2). If it meets the letters (و - ي), then two rules are applied:<sup>44</sup>
  - When using the *Hafsh* qiraat and the majority of qiraat scholars except Khalaf's narration from Hamzah's history, the *Nun Sakinah* is given a *sukun* mark and the letters after it can be given a *tasydid* mark, such as (مِنْ وَيُّ) or without a *tasydid* mark (مِنْ وَيِّ). In this case, there is a slight difference in the way *Nun Sakinah* is written compared to *tanwin*. This is because, although the law says *idgham nâqish*, it is still permissible to write the *tasydid* mark on the letter after *Nun sakinah* without confusing it with *idgham kâmil* because the sign of *idgham nâqish* is already present in the *sukun* above the letter *Nûn*.
  - Judged as *idgham kâmil* according to Khalaf's recitation, the *Nûn Sakinah* is cleared of the *sukun* marks, and the letters after them is marked with *tasydid*.

## 2. Principles of Writing the Marks of *Ikhtilâs*, *Izharâm* and *Imâlah*

*Ikhtilas* is the rapid pronunciation of vowel markings (*harakat*), making it seem as if they are not pronounced even though they are present. In another opinion, *ikhtilas* involves reading 2/3 of the vowel markings and it can be found in words like (نِعْمًا، تَعْدُوا، أَمَّنْ لَا يَهْدَى، يَخْضَمُونَ). The symbol of *ikhtilas* is used to indicate the origin of the *harakat* in the word *mukhtalas*, which is *sukun*. On the other hand, *izharâm* the perfect pronunciation of both *dhammah* and *kasrah* vowel sounds, where the vowel *dhammah* comes first and the sound is less than the sound of the vowel *kasrah* as in the

as in the word (لَيْقٍ).<sup>45</sup> This izharam mark is used to indicate that the original *harakat* is dhammah. As for *imâlah*, it involves approximating the sounds of *fathah* and *kasrah* or the letters Alif and Wawu without completely altering them. This is known as *imâlah kubra*. Another form of *imâlah* is *imâlah shughra*, a slight approximation between the *imâlah kubra* and *fathah*, also called *baina-baina*.<sup>46</sup>

Because these three concepts have different original pronunciations, special symbols are needed to distinguish them, represented by a small circle (o). Scholars differ to two opinions regarding the use of symbols for pronouncing *ikhtilas*, *izharâm*, and *imâlah*.<sup>47</sup>

- a). Leave it empty without any symbol, and this is Abu Dawud's opinion.
- b). Provide specific symbols above or below the letters recited with *ikhtilas*, *izharâm*, or *imâlah* using the following signs:
  - (1). Ikhtilas, if the vowelization (*harakat*) is *fathah*, then it is placed above the letter that is recited with *ikhtilas*, as in the word (لا تعدو) written as (لا تعدو). If the vowel sound is *kasrah* then it is placed below the letter that is recited with *ikhtilas*, as in the word (نعماً) written as (نعما).
  - (2). Izharam: A mark is placed before the letter that is recited *izharam*, as in the word (قيل), to indicate proximity to the sound of dhammah.
  - (3). Imalah: There are several rules for marking imalah:
    - If imalah is recited both in *washal* and *waqf* conditions, a dot is placed above the letter that is given imalah instead of *fathah*. This applies to letters like the opening letter of Surah (طه), imalah the letter Ra (الدار), imalah the letter Ya (موسى), whether the *rasm* is written like (الحسنى) or unwritten as (الكرين).
    - If imalah is recited only in a state of *waqf*, such as the word *maqshûr* (فتى), or when it encounters a *sukun* after it, such as (موسى), the marking is done with a vowelization (*harakah*), specifically *fathah*, not a dot. This is because the reference is based on the condition of *washal* rather than *waqaf*.

### 3. Rules for Writing the Sukun Symbol

*Sukun* is a symbol for silent or non-vocalized letters, indicating the absence of certain letter sounds. This situation has led some scholars of *dhabth* to allow silent letters to remain without any symbol, and this is the opinion of some Iraqi scholars.<sup>48</sup> For scholars who believe that there is a need for a specific symbol for *sakinah* letters to distinguish them from letters with a vowel sounds, there are different opinions regarding the form of the symbol, its origin, and placement of these symbols.<sup>49</sup> There are at least four opinions on this matter, namely:<sup>50</sup>

- a). The mark is a straight line placed above the letter like *fathah* (-), which is the opinion of Andalusian scholars.<sup>51</sup>
- b). A small circular dot (◌) as in the word (أَلَمْ تُشْرَحْ), similar to the number (o). This is to indicate its absence in pronunciation as well as its absence in numbers. This is the opinion of Abu Dawud, the majority of Medinan scholars, Maghrib scholars, and some Mashriq scholars.<sup>52</sup>
- c). The head of the letter Kha (ح) is taken from the word (خفيف). Some say it is the head of the letter Jim (ج) is taken from the word (جزم), or the head of the letter (ح) is taken from the word (استرح). This mark is the opinion of Khalil bin Ahmad Sibawaih and most Arabic language scholars. An example of its writing is (أَلَمْ تُشْرَحْ).<sup>53</sup>

- d). The letter (ه) or (ه) because sukun and the letter Ha are considered special marks of waqaf, which is the opinion of some scholars of Madinah and other Arab regions.

As for the placement of sukun marks, there are two opinions. The first is to put it on each sakinah letter, but this is a weaker opinion. The second opinion is placing sukun marks only on sukun letters pronounced with izhar and leaving sukun marks empty for others, whether pronounced with idgham, Ikhfa, or iqlab. An example of this is (أَفْرَغْ عَلَيْنَا).

#### 4. Rules for Writing Tasydid Marks

Tasydid is a mark used to indicate the repetition of two similar letters. The first is marked with sukun, and the second has a vowel mark (harakat). Most dhabth scholars agree that tasydid marks require a specific form, except for a few scholars in Iraq who hold a different opinion. However, in practice, they still provide a specific mark for tasydid. As for the form of the mark, there are two opinions:

- a). Khalil bin Ahmad al-Farahidi believes that the form of tasydid is the head of the letter Syin without a dot (س) taken from the word (شديد). Whether it needs to be provided with a vowelization along with the tasydid mark is a matter of debate. Ad-Dani believed it should be provided with a vowelization, and its placement is above the tasydid mark for fathah, in front of the tasydid mark for dhammah, and below the letter for kasrah, with the tasydid mark remaining above. The opinion that suggests placing kasrah below the tasydid above the letter is considered weaker but is the one currently used.
- b). The mark is the vertical letter Dal (د), which is placed above the letter for fathah (الله), below the letter and upside down for kasrah (رك), and in front of the letters in reverse for dhammah (و), all without vowel mark (harakat). Meanwhile, scholars in Madinah believe that vowelization (harakat) should also be provided along with tasydid, and this opinion is followed by Andalusian and Maghrib scholars.

Regarding the necessity of adding vowel marks (harakat) to tasydid marks, there are three opinions:

- a). Abu Dawud's opinion. Abu Dawud suggests that tasydid marks alone are sufficient without vowel marks because tasydid marks are already enough to indicate the presence of syiddah (the doubling of letters) and their vowelization form. Additionally, the original ruling for the Quranic text is without any diacritical marks, so if one mark is sufficient, there is no need for additional marks.
- b). Combining tasydid marks and harakat regardless of the form of harakat, whether fathah, dhammah, or kasrah.
- c). Detailing the Approach. This approach involves adding vowel marks to tasydid when syiddah occurs at the end of a word. However, if syiddah is not at the end of a word, only the tasydid mark is written. This opinion is considered good by ad-Dani.

#### 5. Rules for Writing Mad Marks

The *mad* marks are represented by a slightly curved elongated line (̣) placed above letters representing mad, followed by Hamzah or a letter with *sukun*. This mark indicates the prolongation of the *mad* letter, specifically *mad thabi'i*. The mark itself is derived from the word "دم" with the removal of the letter Mim (م) and the head of the letter Dal (د). Initially, there was a

difference of opinion among *dhabth* scholars regarding whether mad needed its specific mark or not. Ulama (scholars) in Iraq believed that there was no need for a specific mark for mad. Instead, the reasons indicate the occurrence of mad were sufficient. On the other hand, other scholars chose to provide a special mark for mad that exceeded the regular *mad thabi'i*.<sup>57</sup>

- a. The central approach: The mad symbol is positioned centrally, facing the letter mad, and the letters are written separately. For example, (ٲ). This method was favoured by Abu Dawud and is commonly used.
- b. The extended approach: The beginning of the mad symbol extends beyond the letter of mad, passing over the letter. For example, (ٲ) is written above one of the letters of *mad* (ٲ-و-ٲ).

These marks are placed when a letter of mad is followed by Hamzah, either within the same word (جَاءَ) or between two words (وَفِي أَنْفُسِكُمْ). They are also used after a letter of mad when it is followed by a letter with *sukun*, whether that letter is *mukhaffaf* (light) like (آلَآءُ) or *mutsaqqal* (heavy) like (دَابَّةً). However, this applies only to letters of *sukun* that are recited during *waqaf* (pause) and *washal* (continuation) or original letters of *sukun*. Letters of *sukun* that are recited as *sukun* only during *waqaf*, such as (مَتَابِ), do not receive a mad symbol. The same applies to letters recited as *washal* only, like (أَفِي اللَّهِ).

If the rasm is not written, then scholars of *dhabth* have different opinions. First, writing both the rasm and the mad symbol according to the original pronunciation of the text, as in (شُفَعُوْا) and (فَأَوْأ إِلَى الْكُهْفِ), this is the opinion of Abu Dawud and ad-Dani. Second, writing only the *mad* sign without the *rasm*, as in (فَأَوْأ إِلَى الْكُهْفِ) and (شُفَعُوْا). This practice is also applied to similar cases. It's worth noting that placing a mad symbol on the opening letters of a surah (chapter) was not recognized by early scholars but is a convention introduced by contemporary scholars.<sup>59</sup>

## 6. Rules for Writing Izhar and Idgham Signs

Previously, it was discussed in *Nün sākinah* law regarding *izhar* and *idgham*. However, *izhar* and *idgham* apply not only to *Nün sākinah* but also to all letters that have these two laws. For example, *Izhar* occurs in cases such as (رَبَّنَا أُوْرِعْ عَلَيْنَا صَبْرًا), which is widely accepted, or in disputed cases like (قَدْ سَمِعَ). The writing method is the same as *Izhar*. *Nun Sakinah* is when the letter read as *Izhar* is given a *sukun* sign, and followed by vowel marks (*harakat*).<sup>60</sup>

The *idgham*, as discussed in the *Nün sākinah* law, is divided into two, namely *idgham tamm* or *idgham kamil* and *idgham naqish*. The procedure for writing the sign is no different in the discussion of *Nun Sakinah*, which is emptying the letters that are identified from any sign to show the perfection of the *idgham*, and the letters afterwards are given a sign of *tasydid* and *harakat* both *idgham mutajanisain*, such as (وَقُلْ رَبِّ زِدْنِي عِلْمًا), as well as *idgham mutamatsilain* (وَاذْكُرْ رَبَّكَ).

As for the *idgham naqish*, apart from *Nün sākinah*, it only exists at the meeting of the letter *Tha'* and the letter *Ta*, such as (تَسَطَّطَ), there are two schools of thought:

- a. Placing a *sukun* sign on the *sakinah* letters and giving a *tasydid* sign and vowel on the letters after it like (تَسَطَّطَ).
- b. *Sakinah* letters are not marked, and the letters after are only given vowels without *tasydid* like (تَسَطَّطَ).

## 7. Hamzah's Writing Rules

In summary, the issues related to Hamzah are categorized into five aspects: its form, its colour, its vowel marks (*harakat*), its condition, and its attributes.

### a). Form of Hamzah

Scholars have different opinions about the form of Hamzah. The first opinion is that it should be represented as a small circle like (•), and the second is that it should be represented as the head of the letter Ain (ء), and this is the sign that is used up to the present day. Initially, it was written as (رأس), but it was later simplified to (رعى) and (كأس) was written as (كعس).<sup>62</sup>

### b). Colour of hamzah

The color of Hamza's sign is divided into three categories.<sup>63</sup>

a). Yellow, indicating *muhaqqaq* pronunciation, as in (أخذ).

b). Red:

(1) Used in *musahhalah baina-baina*, as in (أرأيت) for those who pronounce it with *tashil*.<sup>64</sup>

(2) Used in *ibdál* of vowelized letters, as in (أبلا) for those who pronounce it with *ibdál*.<sup>65</sup>

c). Without shape and colour:

(1) Used in *ibdal* of mad letters, as in (أبلا), for those who pronounce it with *ibdál*.<sup>66</sup>

(2) Used in cases of transferred vowel marks (*naql*), as in (قد أفلح), for those who pronounce it with *naql*.<sup>67</sup>

(3) Used in cases of *mahdzuf*, as in (شاء أنشرح), for those who pause between two *Hamzahs*.

### c). Harakat on Hamzah

The *dhabth* scholars agree on the following rules regarding the placement of vowel marks on Hamzah:<sup>68</sup>

a). Write the appropriate vowel marks for *muhaqqaq* pronunciation.

b). The vowel marks are removed from *tashil baina-baina* pronunciation.

c). The vowel and form of the Hamzah are not written in the reading, which removes the sound of the Hamzah (*isqath*).

As for writing vowels in *ibdál* letters with a vowel, there are two opinions of the *dhabth* scholars. The first is that the vowel mark is not written, and this is considered a weaker opinion. Secondly, the *harakat* is written above Hamzah, and this is what *dhabth* scholars use today. As for *ibdal mad*, the *harakat* is not written, and this applies in six places:

a). In single words (*mufrad*) like (أرأيت), if it's read with *ibdál*, then the Hamzah is omitted in the second Alif and replaced with the mad sign (أرأيت).

b). In two words that are combined into one, and the second word has a Hamzah washal like (أندكرين), it is written as (أندكرين) with the Hamzah sign removed from the second Alif and replaced with the mad sign.

c). In two words that are combined into one and the second word is Hamzah qatha' like (أندرتهم), if it's read with *ibdál* then the Hamzah sign is removed and replaced with the mad sign (أندرتهم).

d). In two words combined into one, where the second word has non-original vowel letters ('aridhah), the Hamzah sign and mad are omitted, such as (ألان).

e). In two words that are combined into one and the second word is a letter with an

original vowel, such as (ءَائِدُ), the vowel (harakat), Hamza sign, and mad sign are omitted (ءَالِدُ).

f). In two separate words like (شَاءَ أَنْشَرِحَ), for those who read it with iqthâ', the vowel, Hamza sign, and the mad sign are omitted (شَاءَ انْشَرِحَ).

#### d). Writing Hamzah Form

The dhabth scholars agree on the following rules regarding the placement of vowel marks on Hamzah:

- In mufrad words, the form is written in Alif if it has the vowel fathah like (سَأَلُ), in Wawu letters if it has the vowel dhammah like (لَوْلُو), in the letter Ya if it has the vowel kasrah like (بَارِكُمْ), or if mahdzüf it is simply represented by the Hamzah sign (ء) without specific forms such as (أَدَمُ) and (الرَّءُوفُ) and (السَّمَاءُ).
- In words combined with other words, whether the form of the Hamzah is different, such as (ءَأَنْذَرْتَكُمْ), or the same as (ءَأَنْذَرْتَكُمْ), if Hamzah has the same form, one of them is omitted.
- If three Hamzahs appear in a single sentence, there are three methods:
  - Only write one form of the hamza like (ءَأَلِهْتَنَا).
  - The first Hamzah form was removed, the second Hamzah was replaced with a small Alif sign, and the third Hamzah was replaced with the regular Alif letter like (الِهْتَنَا).
  - The first and second Hamzah are deleted, and the third Hamzah is replaced with the Alif letter like (لِهْتَنَا).

#### e). Placement of Hamzah

The placement of the Hamzah depends on whether it has a specific form or not. If it has a form, it is placed above the letter, whether it is Alif-like (أَخَذُ) or Wawu like (يَكْلُوكُمْ) or ya like (نَلَا), except for those with the vowel kasrah, then they are placed below like (إِنَّا) and (المَلَانِكَةُ). If hamzah doesn't have a specific form, it is always placed below the letter like (أَدَمُ) and (الرَّءُوفُ) and (السَّمَاءُ). However, if there is a straight line, it is placed above the letter, whether the letters are separated, as in (شَطِئَةُ) or not as in (شَطِئَةُ).

## 8. Alif Washal Sign Writing Rules

The discussion of Alif washal, sometimes also called Hamzah washal, can be summarized into two aspects, namely its form and placement. As for the form, there are four schools of thought on this issue:

- The majority of Masyriq scholars use the Shad head (ء) as the sign, which is the commonly used method today.
- Some Masyriq scholars use the vertical Dal letter (v) as its sign.
- The ad-Dâni school of thought uses a small circle as its sign (ه).
- Scholars from the Maghrib (Western region) use a straight line (-) as its sign.

As for its placement, those who argue that the shape of the Alif washal sign is to Shâd, vertical Dal, or the small circle is located above the letter regardless of the circumstances. The Maghrib scholars are of the opinion that the location is in accordance with the previous vowel. If the vowel is fathah then it is above the Alif like (هُوَ آلَهُ). If kasrah then it is under the Alif like (وَلِلَّهِ الْعِزَّةُ), and if dhammah then it is in front of the Alif like (وَلَهُ الْمَثَلُ).

## 9. Rules for Writing Rasm Mahdzûf Signs

Rasm in the Quran that were erased were divided into two groups: the first were those that were deleted a lot, and these were the 'illat letters, namely (ا - و - ي), and the second were those that had few cases of deletions, such as (ن). The omission of the frequently omitted letters is usually due to simplification, the presence of two similar letters in one word, or the presence of replacement letters. When two similar letters occur, with the first one marked with sukun and the second being the original letter, one may choose to omit one of them in its writing, as in the word (قَرَأَ الْجَمْعَانَ). An example of how to write the rasm sign which has been deleted due to the presence of two similar letters is as follows:

- The word (قَرَأَ) is taken from wazan (تفاعل), so there are two Alif letters. The first is after the letter Ra, and the last two are in Lârn fi'il. There is no difference in the writing of all Mushafs with just one Alif. There are differences in which Alifs are deleted. If Alif is deleted first, then write (قَرَأَ) or (قَرَأَ). If the second is written (قَرَأَ).
- The word (النَّبِيِّنَ) from wazan (فَعِيل) is pluralized, so the dhabth scholars agree to only write one letter, whether it is the first or the second. Abu Dawud chose to delete the second. If the deleted Yes, the first writing is (النَّبِيِّنَ) or (النَّبِيِّنَ), if the second one is written (النَّبِيِّنَ).

Examples of writing the rasm sign for omitted letters due to ikhtishar include (إِبْرَاهِيمَ) and (إِبْرَاهِيمَ). The omission of the letters always occurs in the middle of the word. When a letter with an omitted sign is followed by a letter with sukun, whether it is marked with (mukhaffah) sukun or tasydid (musyaddadah) such as (الْمُصَفَّتْ), it may or may not be written with the rasm mahdzûf sign, and only the mad sign is written as (الْمُصَفَّتْ). However, the first method is more commonly used. The removal of rasm in this overview only applies to letters Alif, except (إِبْرَاهِيمَ) because it's an isim 'ajam. When the Rasm is omitted due to replacement (badal), it is given a rasm mark according to its pronunciation, such as (الصلوة) and (الحياة). However, if it appears at the end of a word followed by a letter with sukun, like this (موسى الكذب) then there is no need to be marked.<sup>79</sup>

## 10. Rules for Writing the Zâ'idah Letter Sign

There are three letters added to the *rasm* as well as those omitted letters, namely the letter 'illat (ا و ي). Because the letter *za'idah* has a special character, it is not pronounced even though the rasm is written. To distinguish them, special signs are needed. There are two signs used by dhabth scholars, the first is the crossed letter Alif (x) and this is a sign that is popular among Maghrib scholars. The second is a small round circle (o). This sign is used by scholars from the Mashriq and is still used today.<sup>80</sup> There are at least ten places where additional letters are written, for example (أُولَئِكَ).<sup>81</sup>

The usage of zâ'idah letters has developed. Additional letters that are not read during waqaf or washal are marked with a small round circle, as in the word (صفر مستدير) above it (o), as in the word (وَلَا تُقْوُوا) and (أُولَئِكَ). Additional letters that are read during waqaf and not read during washal are marked with a small upright ellipse (صفر مستطيل قائم) above them (O) if the letter in front of them is rusty as in the word (وَأَنَا مَعَكُمْ) and (لَكِنَّ أَهْوَأَلَهُ), whereas if the letter in front of it is sakinah then it is not punctuated like in the word (أَنَّا نَذِيرُ) even though the law on reading it is the same as the first. This eliminates the assumption that the dead alif letters are read as 2 harakat long when washed.<sup>82</sup>

## 11. Rules for Writing Lâm Alif Signs

Lâm Alif are two letters whose writing is combined into one like this (ل) with a circle underneath, not like this (ل). In this matter, there is a difference between Khalil bin Ahmad and al-Akhfasy in determining which of the letters Alif and Lâm are of this form (ل). Khalil bin Ahmad was of the opinion that his Alif was the first, and this was followed by the Maghrib scholars. Meanwhile, al-Akhfasy argues that his Alif is the second, and this is what is generally used today.<sup>83</sup>

The difference above causes a difference in the signs that follow it. There are at least three opinions on this issue:<sup>84</sup>

- Writing Hamzah written in the form of Alif, which is bound to Lâm like (الأرض), then the Khalil bin Ahmad school of writing it (الأرض), while al-Akhfasy wrote it (الأرض)
- Writing the mad sign on Alif which is bound to Lâm is like (لا إله إلا الله), then Khalil bin Ahmad wrote it (لَا إِلَهَ إِلَّا اللَّهُ) while al-Akhfasy wrote it like this (لَا إِلَهَ إِلَّا اللَّهُ).
- Hamza's writing of Alif, which is bound to Lâm is like (لا تكون), according to the Khalil bin Ahmad school of writing (لا تكون), while al-Akhfasy is written (لا تكون).

### Ruling on the Use of *Dhabth* in *Mushaf*

The early history of the writing and use of dhabth in the Mushaf was traced during the Umayyad dynasty in the form of punctuation marks in the form of dots and harakat (lines) with certain colours. According to Abdul-Hayy al-Farmawi, the application of the colouring system in the early days varied according to the region. The Medina region used three colouring systems. The Andalus region (Spain) used four colouring systems, and the Iraq region used two colouring systems.

Along with the development of the Muslim movement, which had an impact on the number of people outside the 'ajami (Persians, Bedouins) who converted to Islam and were worried about making mistakes in reading the Qur'ân, Ziyâd bin Abî Ziyâd, a governor of Bashrah during the caliphate of Mu'âwiyah bin Abî Sufyân asked Abû al-Aswad ad-Du'alî (W. 62 AH) to compile the basics of the science of Qur'ânic i'rab. Ad-Du'alî started by first establishing the signs of i'rab in the Qur'ân, namely fathah, kasrah, dhammah, and tanwin. The placement of the dots as i'rab signs is as follows: one dot above the letter for fathah, one dot before the letter for dhammah, one dot below the letter for kasrah, and Two dots for tanwin. A few years later, during the time of Caliph Abdul Malik bin Marwan (d. 682 AH), there was a mistake in reading the Qur'an in Iraq in the form of mistaking the mention of the same letter, such as the letter ba' with ta' with tsa' due to the absence of a period. To conduct research on the incident, Caliph Abdul Malik bin Marwan sent students of Abû al-Aswad ad-Du'alî, namely al-Hajjâj bin Yûsuf ats-Tsaqafi, Nashr bin 'Ashim and Yahyâ bin Ya'mar. The research conducted by the messenger first establishes that the provision of a dot that shows the identity of a letter whose colour is the same as the colour of the Mushaf and different from the colour made by Abû al-Aswad ad-Du'alî. Secondly, it was stipulated that the dots should be no more than three. Thirdly, determining that the shape of the dot was the same as Abû al-Aswad ad-Du'alî's dot. These two events became milestones in the history of naqth i'râb and naqth al-i'jâm punctuation.

The complexity of naqth i'râb and naqth al-i'jâm punctuation marks inspired Khalil bin Ahmad al-Farâhîdî (w.170 H) to simplify the punctuation marks. The founder of the Nahwu al-Bashrah madhhab perfected the naqth theory initiated by ad-Duali and his students by formulating syiddah with a sîn head, sukun with a khâ head (not round), fathah with a small tilted alif, dammah with a small waw, and kasrah with a small ya without a dot and others. This effort made by al-Khalil was later known as the harakat as it applies today. However, al-Khalil's creation was not fully accepted because some

scholars still held Ad-Duali's concept of *Dhabth* as written in his book *al-Muhkam fi Naqt al-Masahif*. Scholars differ on the matter of giving punctuation marks and other marks to *mushafs*, which were initially empty of any marks. The first opinion is the valid one, including Abdullah bin Umar ra, Abdullah bin Mas'ud ra, Qatadah, Ibn Sirin, Hasan al-Bashri in his first opinion, an-Nakha'i, and as-Sya'bi. As for those who allow it, among them al-Kisa'i. Rabi'ah bin Abdurrahman, al-Laitsh, Abu al-Aswad, Khalil bin Ahmad, and other recent scholars. Meanwhile, the third opinion is that it is permissible to use punctuation marks and other things on the manuscripts used for teaching, while the main manuscripts still cannot have any markings, and this is the opinion of Malik bin Anas.<sup>87</sup>

The reason that underlies the opinion of the scholars who forbade this is to maintain the authenticity of the manuscripts, while the manuscripts are a matter of *tauqifi*, not a problem of *ijtihad*. As for the scholars who allowed it, they reasoned that the Arabic language is not a matter of *tauqifi* and punctuation is included in linguistics. Apart from that, marking is also to protect the Al-Qur'an from reading irregularities. As for what the salaf scholars such as an-Nakha'i and as-Sya'bi are afraid of, it is for the sake of maintaining the authenticity of the Qur'an, and this does not need to be worried anymore because there are many *mushaf* in this era, and this is considered *bid'ah hasanah* according to an-Nawawi. However, as-Suyuthi quoted Ibn Mujahid's opinion that not everything could be marked. It was enough that it was needed, and the rest was left as it was.<sup>88</sup>

Because they see that the *dhabth* problem is a problem of *ijtihad*, contemporary *dhabth* scholars continue to develop other signs in the *mushaf* as needed, such as letter borders, prayer rugs, *rubu*, *khums*, *a'syar*, *saktah*, and *waqaf*, all of which constitute their *ijtihad*.<sup>89</sup> In fact, currently, the development of these signs is increasingly unstoppable and diverse, starting from the colouring of certain *tajwid* laws, the addition of *waqf* signs, and others, some of which sometimes only characterize the local characteristics of a particular region or country.

## CONCLUSION

From the research above, it can be concluded that the presence of this *dhabth* science plays a very important role in punctuating the Qur'an. One of them is to provide convenience for Muslims and avoid any confusion and mistakes in reading the Qur'an. Meanwhile, a well-known figure in sparking *nuqthah al-irab* was Abu al-Aswad ad-Du'aliy (d. 62 H) on the orders of Ziyad bin Abi Ziyad (d. 53 H) as Governor of Basrah. Then, it was continued by al-Khalil bin Ahmad al-Farahidi (d. 170 H) as the punctuation mark after the development of *nuqthah al-irab* and *nuqath al-irāb*. The existence of various contributions that the salaf scholars have made proves that the Qur'an is the word of Allah, which His servants should guard through their various efforts in reading and practising.

In the study of the science of Al-Quran *dhabth*, eighteen rules have been discussed, namely the procedure for giving the sign of *harakat*, including *tanwin* in it, giving the sign of *ikhtilās*, *isymám* and *imâlah* in a separate group, giving the sign of *sukun*, *tasydid*, *madd*, *izhar*, *idgham*, giving the sign *Hamzah*, *Alif washal*, *mulhaq* letters, *ziyadah* letters, and *Lam Alif*. Meanwhile, according to Ibn Watsiq, the field of study of *dhabth* is only divided into seven parts, namely *hamza*, *madd*, *tasydid*, *vowel*, *breadfruit*, *shilah*, and the sign of starting reading when *Hamzah* washes. The rules of *dhabth* in the Koran are a) Rules for giving *harakat* and *tanwin* signs, b) Rules for writing *tanwin* signs related to the letter that follows. c) *Nun Sakinah's* rules regarding the letter after it. d) Rules for writing *breadfruit* signs. e) Rules for Writing *Tasydid* signs. f) Rules for Writing the *Mad* sign. k) Rules for Writing *Izhar* and *Idgham* Signs. i) Rules of Writing *Hamzah*. j) Rules for Writing *Alif Washal* Signs. k) Rules for Writing *Rasm Mahdzuh* signs. l) Rules for writing *zaidah* letters. m) Rules for Writing the *Alif lam* sign.

This explanation of the rules and laws of the use of *dhabth* in the Qur'an also emphasizes that the science of Qur'anic diacritics was built as a social response that occurred in the development of a particular era. It took place since the early days of the development of Islam to facilitate Muslims in reading the Qur'an and avoid mistakes in reading the Qur'an. From these two efforts, the value of authenticity and authenticity of the meaning of the Qur'an will always be maintained until the end of time.

## ENDNOTES

- <sup>1</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, Juz. 3, p. 154.
- <sup>2</sup>Definitively, syakl is the same as dhabth, namely the attribute of letters that differentiates between letters with harakat and sakinah, see Abu Abdillah Muhammad bin Abdullah at-Tanasi, at-Tharraz fi Syarhi Dhabth al-Kharraz, (Madinah: Majma' Malik Fahd, 1999), p. 35, see also Ahmad Muhammad Abu Zeithar, as-Sabil ila Dhabthi Kalimat at-Tanzil, (Kuwait: Ministry of Endowments and Religious Affairs, 2009), p. 11
- <sup>3</sup>Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 5
- <sup>4</sup>at-Tanasi, at-Tharraz fi Syarhi Dhabth al-Kharraz, h. 33
- <sup>5</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 154-155, see also Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 6
- <sup>6</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz 3, p. 163.
- <sup>7</sup>This is the simplest form of division in classifying the discussion of dhabth according to previous scholars, see Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 8.
- <sup>8</sup>Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p8.
- <sup>9</sup>For example, in the word (هَنْجَبًا آلُ) what is called rasm is the letter (و - ن - ح - ب - ذ - ا - ل - و) apart from that it is called dhabth including Hamzah (ء) and Waw za'idah (و) at the end after the letter Ha (ه) See at-Thib Abdullah bin Muhammad al-Amin al-Janki as-Syinqithi, al-Idhah as-Sathi', (Mauritania: Ministry of Education and Culture, 1998), p. 9
- <sup>10</sup>The pre-Islamic Arabs did not use punctuation marks in their writing due to three factors. First, they only used Arabic as a means of communication at that time, not needing I'rab and others. The second is the difficulty of writing due to limited media and tools. Third, write less and narrate more by rote. See Al-Farmawi, Rasm al-Mushaf wa Naqthuhu, p. 272
- <sup>11</sup>QS at-Taubah verse 3 which is read majrur on the word (هَلْ يُسْرَرُونَ) as follows (هَلْ يُسْرَرُونَ نَبِيٍّ كَرِيمًا نَمِ يَرْبَهُ لَدَانًا). Some scholars argue that the blessing of the reading above is a reading that has a history and was read by al-Hasan al-Bashari in which the word (هَلْ يُسْرَرُونَ) is an oath, but the correct one is qiraah syadzah. See Abu Hayyan Muhammad bin Yusuf bin Ali al-Andalusi, al-Bahr al-Muhith fi at-Tafsir, (Beirut: Dar al-Fikr, 1999), juz 5, p. 367
- <sup>12</sup>Abu 'Amr ad-Dâni, al-Muhkam fi Naqth al-Mushaf, h. 3
- <sup>13</sup>Abu 'Amr ad-Dâni, al-Muhkam fi Naqth al-Mushaf, h. 2-3
- <sup>14</sup>His full name is Zhim bin Amr bin Sufyan bin Jandal ad-Du'ali al-Kinani, including senior tabi'in. Converted to Islam when the Prophet Muhammad was still alive, lived in Basrah during the caliphate of Umar bin al-Khattab ra, and led Basrah during the caliphate of Ali bin Abu Thib ra, narrated the hadith from Umar, Ali, Abu Dzarr, Ibn Mas'ud, Zubair bin 'Awwam, Ubay bin Ka'ab, Abdullah bin Abbas - radhiallahu 'anhum and other companions. See Abd at-Tawwab Mursi Hasan al-Ikrit, ad-Dhabth al-Mushhafi, (Cairo, Maktabah al-Adab, 2008), et al. 1st, p.69
- <sup>15</sup>Al-Ikrit, ad-Dhabth al-Mushhafi, h. 69
- <sup>16</sup>Abu 'Amr ad-Dâni, al-Muhkam fi Naqth al-Mushaf, h. 5-6
- <sup>17</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 166-167.
- <sup>18</sup>Hanim Qaddûri al-Hamad, al-Muyassar fi Ilmi Rasm al-Mushaf wa Dhabthihi, (Jeddah: Ma'had Imam as-Syathibi, 2016), cet. 2nd, p. 300
- <sup>19</sup>This is the strongest opinion and the one used in writing, see Muhaysin, Ersyad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 9
- <sup>20</sup>This is a weak opinion according to dhabth scholars, see Muhaysin, Ersyad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 9
- <sup>21</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 168.
- <sup>22</sup>The strongest opinion is to put it above the letters, while the rest is a weak opinion, see Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 9
- <sup>23</sup>Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 9
- <sup>24</sup>Abu Zeithar, as-Sabil ila Dhabthi Kalimat at-Tanzil, p. 21
- <sup>25</sup>Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 9-10

- <sup>26</sup>Ali Muhammad ad-Dhabba', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 169
- <sup>27</sup>Abu Dawud Sulaiman bin Najah, Ushul ad-Dhabth, (Medinah: Majma' Malik Fahd, 2007), p. 11
- <sup>28</sup>Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 11
- <sup>29</sup>Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 10
- <sup>30</sup>Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 10
- <sup>31</sup>Ali Muhammad ad-Dhabba', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 169
- <sup>32</sup>Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 10
- <sup>33</sup>Ali Muhammad ad-Dhabba', Samir at-Thâlibin fi ar-Rasmi wa Dhabt al-Kitab al-Mubin, juz. 3, p. 172
- <sup>34</sup>Tarkib is writing the tanwîn sign parallel (=), see Muhaysin. Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 11
- <sup>35</sup>The letter halq is a letter which is the letters of izhar, and according to the number of tajwid scholars there are six, see Ali Muhammad ad-Dhabba', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 172
- <sup>36</sup>Itba' means placing the tanwin sign in front of the harakat sign, and dhabth scholars differ in their opinions as to which one is above, whether tanwin or harakat. See Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 11
- <sup>37</sup>Writing tanwin to avoid the meeting of two sukun, is written in tarkib like (ظُنًا أَوْ ظَحْمًا) because it is punished with izhar, except for the word (سُورًا وَأَدَاءً) in surah an-Najm which is written itba' in qiraat Nafi' and the like because it is punished with idgham. See Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 11
- <sup>38</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 172
- <sup>39</sup>If this is read in a reading other than Khaf from Hamzah's history, as for the Khaf reading, the writing still uses the tasydid mark on the word after tanwin because it is condemned as idgham kamil, see Abu Dawud Sulaiman bin Najah, Ushul ad-Dhabth, p. 12. See also Ali Muhammad ad-Dhabba', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 174
- <sup>40</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 175
- <sup>41</sup>Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 13
- <sup>42</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 176
- <sup>43</sup>For problems related to this, see page 103 of the article, see also Ali Muhammad ad-Dhabba', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 177
- <sup>44</sup>Apart from the six letter idgham letters, the tasydid sign is no longer used in the case of Nun Sakinah, see also Ali Muhammad ad-Dhabba', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 177
- <sup>45</sup>See Ayman Rusydi on <https://www.youtube.com/watch?v=IMPOhrhxTDg>, viewed April 1 2018, at 10.10 WIB.
- <sup>46</sup>Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 29. See Ayman Rusydi's practice at <https://www.youtube.com/watch?v=NVA16cWIWQ>, viewed April 1 2018, at 10.28 WIB.
- <sup>47</sup>Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 30
- <sup>48</sup>Ghanim Qaddûri al-Hamad, al-Muyassar fi Ilmi Rasm al-Mushaf wa Dhabthihi, p. 301
- <sup>49</sup>Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 16
- <sup>50</sup>Ghanim Qaddûri al-Hamad, al-Muyassar fi Ilmi Rasm al-Mushaf wa Dhabthihi, h. 301
- <sup>51</sup>See also Abu Dawud Sulaiman bin Najah, Ushul ad-Dhabth, p. 45
- <sup>52</sup>Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 15
- <sup>53</sup>Muhayain, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 16
- <sup>54</sup>Ghanim Qadduri al-Hamad, al-Muyassar fi Ilmi Rasm al-Mushaf wa Dhabthihi, p. 305
- <sup>55</sup>Muhayin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, b. 18
- <sup>56</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 186
- <sup>57</sup>Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 20
- <sup>58</sup>Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 20
- <sup>59</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 186
- <sup>60</sup>Ali Muhammad ad-Dhabba', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 192
- <sup>61</sup>Ali Muhammad ad-Dhabbâ', Samir at-Thâlibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 192
- <sup>62</sup>Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 22
- <sup>63</sup>Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 24
- <sup>64</sup>See examples of tashil readings at <https://www.youtube.com/watch?v=uBittkeZHh4>, viewed April 3 2018, at 17.22 WIB
- <sup>65</sup>See an example of the ibdal harakat reading at <https://www.youtube.com/watch?v=0R6KAw18U80>, viewed April 3 2018, at 17.28 WIB
- <sup>66</sup>See examples of Ibdâl Mad readings on <https://www.youtube.com/watch?v=bKsj9XTtco>, viewed April 3 2018, at 17.36 WIB
- <sup>67</sup>See examples of Naql readings in Warsy's qiraat on <https://www.youtube.com/watch?v=uNz9P9rWNbE>, viewed April 3, 2018, at 7:56 p.m.
- <sup>68</sup>Muhaysin, Ershad at-Thâlibin Ila Dhabth al-Kitab al-Mubin, p. 25

- <sup>68</sup> Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 25
- <sup>69</sup> Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 25
- <sup>70</sup> It can also be written with idkhal, namely placing a small Alif between two Hamzahs like (مكترذناء), see Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 28.
- <sup>71</sup> Dhabth scholars differ in their opinions about whether the first or second Hamzah was removed. Al-Farra' is of the opinion that what was deleted was the second one, al-Kisa'I is of the opinion that it was Hamzah who was deleted first. Meanwhile, other dhabth scholars use it interchangeably, namely deleting the first Hamzah if the shape is the same as (مكترذناء), and deleting the second Hamzah if the shape is different like (مكترذناء), see Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 26
- <sup>72</sup> Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 27-28
- <sup>73</sup> Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 31
- <sup>74</sup> Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 33
- <sup>75</sup> Ali Muhammad ad-Dhabba', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. h. 210
- <sup>76</sup> Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 33
- <sup>77</sup> For details, see Ali Muhammad ad-Dhabba', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, b. 211-212
- <sup>78</sup> For details see Ali Muhammad ad-Dhabba'. Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz 3, h. 212
- <sup>79</sup> For a more complete example, see Ali Muhammad ad-Dhabba', Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz 3, h. 212-214
- <sup>80</sup> Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, b. 38
- <sup>81</sup> See this discussion on pages 46-48, see also Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 39-42
- <sup>82</sup> Muhammad Sya'ban Ismail, Rasm al-Mushaf wa Dar as-Salam, 2012, (Cairo: Dar as-Salam, 2012) h. 97
- <sup>83</sup> Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 43
- <sup>84</sup> Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, b. 44
- <sup>85</sup> Abdul-Hayy al-Farmawi, *Rasm al-Mushaf wa Naqtuh*, Makkah: al-Maktabah al-Makkiyah, 2004 M/1425 H, cet. ke-1, h. 308-309
- <sup>86</sup> Muhammad Salim Muhaisin, "Irsyadu al-Thalibin ila Dhabth al-Kitab al-Mubin," h.6
- <sup>87</sup> Abu 'Amr ad-Dani, al-Muhkam fi Naqth al-Mushaf. h. 10-13
- <sup>88</sup> Al-Ikrit, ad-Dhabth al-Mushafi, h. 144-145
- <sup>89</sup> Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 47, for examples of signs used in contemporary manuscripts see also Al-Ikrit, ad-Dhabth al-Mushafi, p. 148-159

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