The study of the science of Qur'anic dhabt in this paper aims to provide a specific explanation of the rules of dhabt and the law of writing in the Qur'anic 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 Muhsin. 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 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 Abdurrrahman, al-Laits, Abu al- Aswad, etc.).

Keywords: Al Qur'an, Dhabt, Rules, Mushaf,
nuqthah or dot. The nuqthah that shows the meaning of syakl is called nuqthah tābīb or also called naqth al-harakat, while nuqthah indicates the difference between one letter and another, such as the letter Ba (ب) and the letter Nun (ن), is called nuqthah i'jam.

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. 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.

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. 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.

There are various opinions regarding the reasons behind the emergence of punctuation marks in the Quranic manuscript, which previously had no punctuation. 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 (ī'rab), especially in the Quranic manuscript. At first, Abu al-Aswad declined but later agreed after hearing the incorrect recitation of the Qur'an that intentionally altered the meaning, which was read deliberately by Ziyad's orders. 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.

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. 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. The fourth opinion is Hasan al-Bashri. 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.

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 naqṣ (round dot) theory pioneered by Abū al-Aswad ad-Du'ali
can be considered a major change. Al-Khalil proposed a new formulation of converting dabt/syakal 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 sin 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 Sālim 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 Dhabt 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 ikhtilās, isymām, and imālah, 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. 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.

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 (َ) or written in front of it (َّ). It is written horizontally to differentiate it from the original Alif letter and smaller to distinguish between the original Alif and the diacritical mark.
b. *Dhammah*, in the form of a small Wawu letter placed above a letter like (ا) or in front of it like (ا) or by writing the letter Wawu itself in its original form in front like (ا). 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 (ا). Meanwhile, Maghrib scholars erased the heads of the letters to resemble the letter Dál (د).

c. *Kasrah* is represented by a reversed small Ya like this (ا), then the head of the letter is removed, and the harakat is placed in the letter (ا).

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 (ا), 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. 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.

**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 (ا - ا - ا). However, this rule can change depending on the circumstances. If the word ends with Alif ziyadah, such as the word (ا - ا - ا - ا - ا), then there are four opinions:

1. *Harakat* and tanwîn are placed separately above Alif, like (ا - ا - ا - ا - ا). 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 (ا - ا - ا - ا - ا). 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 (ا - ا - ا - ا - ا).

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 (ا - ا). 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 (ا - ا - ا - ا - ا) or marfu’ like (ا - ا - ا - ا - ا). There are four opinions on how to write these words, similar to words ending with Alif.

- If it ends with the letter Hamzah, there are three opinions:
  - No diacritical marks are placed after hamzah, and tanwin and *fathah* are placed above hamzah, like (ا - ا - ا - ا - ا). This is the stronger opinion.
  - A small alif is written after hamzah, tanwin and *fathah* are written above the small Alif, like (ا - ا - ا - ا - ا).
  - A small alif is written before hamzah, and an additional alif ziyadah is written after hamzah, with tanwin and fathah placed above hamzah (ا - ا - ا - ا - ا).
If it ends with Ta'nis, it is written like the word (مَنْ شَبِيْحَة) when majrur, similard to the following letters: 31

If it does not end with Alif ziyyadah and Ta'nis: 32

- If marfu’ is written above the letters such as (رَؤُون رَحِيم) (مَرْفُوع رَحْيَم)
- If majrur is written below the letters like (مَخَرَج غَفُور) (مَكْرَه رَحْيَم)

In this case, there is a special note on the word (رُ), which is pronounced raum. The writing follows the rules of maqshur, similar to the word (مَقَصُّر) because even though it ends with Alif, its original letter is actually Waw. If Tanwin is found on a Nûn taukid, like (نَّ) and (تَنْكَيْدٌ), 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 (قْيَمَة). This is because its actual letter is Nûn, but it is written with tanwin and ends with Alif. The same applies to the word (عَيْن).

**b). Writing Tanwin Marks related to the Following Letters**

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

1. If after tanwin there are letters that come from the throat (صَرْف الحلق), then they are written in tarkib, 34 which means the harakat and tanwin are placed in parallel both above and below, either with the harakat below and the tanwin above or vice versa, such as (قُرُون هَادٍ) (قُرُون هَاد) (مَحَكَّم غَيِّب) (مَحَكَّم غَيِّب) (صُيِّب غَيِّب) (صُيِّب غَيِّب) (مَكْرَه هَادِي) (مَكْرَه هَادِي) and (تَنْكَيْدٌ غَيِّب) (تَنْكَيْدٌ غَيِّب) (تَنْكَيْدٌ غَيِّب) (تَنْكَيْدٌ غَيِّب). 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 tanwin marks. 35

2. If after tanwin there are letters other than the letters of halq, then they are written itba’ 36, which means the tanwin 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 (مَيْبُوك تَفْنِيد) (مَيْبُوك تَفْنِيد) (قُوُم) (قُوُم) (قُوُم). The details are as follows:

3. If tanwin meets idgham letters, then the writing rules are: 38

- **Idgham kamil** which occurs when it meets the letters (نِ - رَ - مَ - ل). In this case, the harakat and tasydid are written on the letters following the tanwin marks, such as (مَكْرَه مَنْ رَخَم) (مَكْرَه مَنْ رَخَم) (صُيِّب مَنْ رَخَم) (مَكْرَه مَنْ رَخَم) (مَكْرَه مَنْ رَخَم)
- **Idgham naqish**, that is, if you meet the letter (رَ - مَ - ل)، then in front of the tanwin it is enough to write a harakat without tasydid, as well as for letters other than the letter (نِ - رَ - مَ - ل) both those with izhar, ikhfa, and iqlab laws. 39

4. If tanwin meets iqlab letters, then there are two writing styles:

- **Tanwin** and the harakat are written itba’ like (عَلِيمٌ إِنْذَات الصُّدُور). This is ad-Dâni’s opinion.
- **Tanwin** is written with a small Mim sign as an indication of a change in sound, such as (يَدَن الصُّدُور), and this is Abu Dawud’s opinion.

5. If tanwin meets the letter ikhfa, then tanwin is written itba’, and the tasydid sign is not written, for example (قُوُمِي).
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, (uni064F/uni0647.f/uni0640/uni0640/uni0646.m /uni0650/uni0645.i) within one word or (uni064E/uni0646.f/uni0640/uni0640 /uni064E/uni0645.i/uni0627 /uni064E/uni0621 /uni0652/uni0646.f/uni0640/uni0640 /uni0651/uni0645.i) 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.41 In this case, the letters (uni063A) and (uni062E) 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 ḏhabth scholars:42

1. Nun sakinah is not given a sign of sukûn and any sign after it. This is the opinion of ad-Dâni, for example (من تصد غلص).  
2. Nun sakinah is cleared of the sukûn sign and replaced with a small (uni0645) sign to indicate that the letter (uni0628) is converted into the letter (uni0645). This is the opinion of Abu Dawud, for example (من تصد غلص).  
3. Nun Sakinah is given the sukûn, and the sign (من تصد غلص) 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 (uni0631/uni0640/uni0646/uni0640/uni0645/uni0640/uni0644), 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 (من تصد غلص غلص).  
   2. If it meets the letters (uni0649/uni0640/uni0648), then two rules are applied:44

- 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 (من تصد غلص غلص) or without a tasydid mark (من تصد غلص غلص). 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 nāqish, it is still permissible to write the tasydid mark on the letter after Nûn sakinah without confusing it with idgham kamil because the sign of idgham nāqish is already present in the sukun above the letter Nun.

- 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 (نَّفْسَةُ تَقُبُّلُ اَنَّهَا لَا يَدُعُّ بَيِّشُونَ). 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 (َْرَاشمل) 45. This izharam mark is used to indicate that the original harakat is dhammah. As for imálah, it involves approximating the sounds of fathah and kasrah or the letters Alif and Wawu without completely altering them. This is known as imálah kubra. Another form of imálah is imálah shughra, a slight approximation between the imálah kubra and fathah, also called baina-baina.46

Because these three concepts have different original pronunciations, special symbols are needed to distinguish them, represented by a small circle (o). Scholars differs to two opinions regarding the use of symbols for pronouncing ikhtilas, izharam, and imálah.47

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, izharam, or imálah 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 ﺗﻌْــﺪو) written as (ﻻ ﻟﻌﺪو). If the vowel sound is kasrah then it is placed below the letter that is recited with ikhtilas, as in the word (بِذَا) written as (بِذَا).

(2). Izharam: A mark is placed before the letter that is recited izharam, as in the word (فٍلِّ)، 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 ( الله)، imalah the letter Ra (ا ر)، imalah the letter Ya (ا م)، whether the rasm is written like (ا ﺟ) or unwritten as (ا ﺟ).

■ If imalah is recited only in a state of waqf, such as the word maqshûr (فٍن)، or when it encounters a sukun after it, such as (ا م)، 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.48 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.49 There are at least four opinions on this matter, namely:50

a). The mark is a straight line placed above the letter like fathah (-), which is the opinion of Andalusian scholars.51

b). A small circular dot () as in the word (ا ﺟ ﺟ) similar to the number (و). 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.52

c). The head of the letter Kha () is taken from the word (ا ﺟ). Some say it is the head of the letter Jim () is taken from the word (ا ﺟ) or the head of the letter () is taken from the word (ا ﻲ). This mark is the opinion of Khalil bin Ahmad Sibawaih and most Arabic language scholars. An example of its writing is (ا ﺟ). 53
d). The letter (اّ) or (أ) 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 (َﻠًﯿْﻨَﺎ ﻓْﺮِغْ).

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 (شـﺪﯾﺪ) taken from the word (شـﺪ), 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 (ﱐ), which is placed above the letter for fathah (وٰ), below the letter and upside down for kasrah (وٰ), and in front of the letters in reverse for dhammah (وٰ), all without vowel mark (harakat). Meanwhile, scholars in Madinah believe that vowelization (harakat) should also 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 (ماض) 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 “مَّ" with the removal of the letter Mim (م) and the head of the letter Dal (ا’). Initially, there was a
These marks are placed when a letter of mad is followed by Hamzah, either within the same word or between two words. 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 or mutsaqqal (heavy) like . 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 , do not receive a mad symbol. The same applies to letters recited as washal only, like .

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 and , this is the opinion of Abu Dawud and ad-Dani. Second, writing only the mad sign without the rasm, as in and . 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.

6. Rules for Writing Izhar and Idgham Signs

Previously, it was discussed in Nün sakinah law regarding izhar and idgham. However, izhar and idgham apply not only to Nün sakinah but also to all letters that have these two laws. For example, Izhar occurs in cases such as , which is widely accepted, or in disputed cases like . 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).

The idgham, as discussed in the Nün sakinah 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 , as well as idgham mutamatsilain .

As for the idgham näqish, apart from Nün sakinah, it only exists at the meeting of the letter Tha and the letter Ta, such as , 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 .

b. Sakinah letters are not marked, and the letters after are only given vowels without tasydid like .
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 (٠)، and the second is that it should be represented as the head of the letter Ain (١)، and this is the sign that is used up to the present day. Initially, it was written as (٢)، but it was later simplified to (٣) and (٤) was written as (٥).

b). Colour of hamzah
The color of Hamza's sign is divided into three categories:

a). Yellow, indicating muhaqqaq pronunciation, as in (٦).

b). Red:
   (1) Used in musahhalah baina-baina, as in (٧) for those who pronounce it with tashil.
   (2) Used in Ibdál of vowelized letters, as in (٨) for those who pronounce it with Ibdâl.

c). Without shape and colour:
   (1) Used in ibdal of mad letters, as in (٩), for those who pronounce it with ibdál.
   (2) Used in cases of transferred vowel marks (naql), as in (١٠), for those who pronounce it with naql.
   (3) Used in cases of mahdzuf, as in (١١), 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:

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 (١٢)، if it’s read with ibdál, then the Hamzah is omitted in the second Alif and replaced with the mad sign (١٣).

b). In two words that are combined into one, and the second word has a Hamzah washal like (١٤)، it is written as (١٥) 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 (١٦)، if it’s read with ibdál then the Hamzah sign is removed and replaced with the mad sign.

d). In two words combined into one, where the second word has non-original vowel letters ('aridahah), the Hamzah sign and mad are omitted, such as (١٧).

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

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 (١٢٣٤٥٦٧٨٩). If kasrah then it is under the Alif like (١٢٣٤٥٦٧٨٩٠). And if dhammah then it is in front of the Alif like (١٢٣٤٥٦٧٨٩). In mufrad words, the form is written in Alif if it has the vowel fathah like (١٢٣٤٥٦٧٨٩). In Wawu letters if it has the vowel dhammah like (١٢٣٤٥٦٧٨٩). In the letter Ya if it has the vowel kasrah like (١٢٣٤٥٦٧٨٩). If mahdzûf it is simply represented by the Hamzah sign (١٢٣٤٥٦٧٨٩) without specific forms such as (١٢٣٤٥٦٧٨٩) and (١٢٣٤٥٦٧٨٩). In two separate words like (١٢٣٤٥٦٧٨٩), for those who read it with iqthâ’, the vowel, Hamza sign, and the mad sign are omitted (١٢٣٤٥٦٧٨٩). In words combined with other words, whether the form of the Hamzah is different, such as (١٢٣٤٥٦٧٨٩), or the same as (١٢٣٤٥٦٧٨٩), if Hamzah has the same form, one of them is omitted.

If three Hamzahs appear in a single sentence, there are three methods:

1. Only write one form of the hamza like (١٢٣٤٥٦٧٨٩).
2. 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 (١٢٣٤٥٦٧٨٩)
3. The first and second Hamzah are deleted, and the third Hamzah is replaced with the Alif letter like (١٢٣٤٥٦٧٨٩).

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

a). In mufrad words, the form is written in Alif if it has the vowel fathah like (١٢٣٤٥٦٧٨٩), in Wawu letters if it has the vowel dhammah like (١٢٣٤٥٦٧٨٩), in the letter Ya if it has the vowel kasrah like (١٢٣٤٥٦٧٨٩), or if mahdzûf it is simply represented by the Hamzah sign (١٢٣٤٥٦٧٨٩) without specific forms such as (١٢٣٤٥٦٧٨٩) and (١٢٣٤٥٦٧٨٩).

b). In words combined with other words, whether the form of the Hamzah is different, such as (١٢٣٤٥٦٧٨٩), or the same as (١٢٣٤٥٦٧٨٩), if Hamzah has the same form, one of them is omitted.

c). If three Hamzahs appear in a single sentence, there are three methods:

1. Only write one form of the hamza like (١٢٣٤٥٦٧٨٩).
2. 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 (١٢٣٤٥٦٧٨٩).
3. The first and second Hamzah are deleted, and the third Hamzah is replaced with the Alif letter like (١٢٣٤٥٦٧٨٩).

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 (١٢٣٤٥٦٧٨٩) or Wawu-like (١٢٣٤٥٦٧٨٩) or ya like (١٢٣٤٥٦٧٨٩). Except for those with the vowel kasrah, then they are placed below like (١٢٣٤٥٦٧٨٩). If hamzah doesn’t have a specific form, it is always placed below the letter like (١٢٣٤٥٦٧٨٩) and (١٢٣٤٥٦٧٨٩). However, if there is a straight line, it is placed above the letter, whether the letters are separated, as in (١٢٣٤٥٦٧٨٩) or not as in (١٢٣٤٥٦٧٨٩).

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:

a). The majority of Masyriq scholars use the Shad head (١٢٣٤٥٦٧٨٩) as the sign, which is the commonly used method today.

b). Some Masyriq scholars use the vertical Dal letter (١٢٣٤٥٦٧٨٩) as its sign.

c). The ad-Dâni school of thought uses a small circle as its sign (١٢٣٤٥٦٧٨٩).

d). Scholars from the Maghrib (Western region) use a straight line (١٢٣٤٥٦٧٨٩) 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 (١٢٣٤٥٦٧٨٩). If kasrah then it is under the Alif like (١٢٣٤٥٦٧٨٩) and if dhammah then it is in front of the Alif like (١٢٣٤٥٦٧٨٩).
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 (ئ - و - і - ى), and the second were those that had few cases of deletions, such as (ر). 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 (نَزَة). An example of how to write the rasm sign which has been deleted due to the presence of two similar letters is as follows:

a). The word (نَزَة), so there are two Alif letters. The first is after the letter Ra, and the last two are in Lâm 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 (آرئ) or (آرئ). If the second is written (آرئ). 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 (سُفَى). It may or may not be written with the rasm mahdzûf sign, and only the mad sign is written as (سُفَى). However, the first method is more commonly used. The removal of rasm in this overview only applies to letters Alif, except (ى) 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 (سُفَى) and (تَيْسَى). However, if it appears at the end of a word followed by a letter with sukun, like this (مَوْتِي الْكَبَّر) then there is no need to be marked.

b). The word (نَزَة) from wazan (جَمِيع) 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 (نَزَة) or (نَزَة). In (نَزَة), if the second one is written (نَزَة).

Examples of writing the rasm sign for omitted letters due to ikhtishar include (بَنْتِي) (مَوْتِي الْكَبَّر) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي) (بَنْتِي). If the second is written (بَنْتِي). However, if the first one is written, there is no need to be marked.

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 (ئ - و - і - ى). 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. There are at least ten places where additional letters are written, for example (إِلَّا). The usage of za’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 (مسْتَدْرَجِي) above it (o), as in the word (وَلَا تَلْقَى) and (وَلَا تَلْقَى). Additional letters that are read during waqaf and not read during washal are marked with a small upright ellipse (مسْتَدْرَجِي) above them (0) if the letter in front of them is rusty as in the word (نَزَة) and (أَلْتَمَضَكُ) (نَزَة) whereas if the letter in front of it is sakinah then it is not punctuated like in the word (أَلْتَمَضَكُ) 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.
11. Rules for Writing Lām Alif Signs

Lām Alif are two letters whose writing is combined into one like this (لا), with a circle underneath, not like this (للا). In this matter, there is a difference between Khalil bin Ahmad and al-Akhfasy in determining which of the letters Alif and Lām are of this form (لا). 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.

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

a). Writing Hamzah written in the form of Alif, which is bound to Lām like (للا), then the Khalil bin Ahmad school of writing it (لا), while al-Akhfasy wrote it (لا)

b). Writing the mad sign on Alif which is bound to Lām is like (لا الله يאו الله), then Khalil bin Ahmad wrote it (للا الله ياإل الله) while al-Akhfasy wrote it like this (لا الله يا؆ل الله Allah).

c). Hamza's writing of Alif, which is bound to Lām is like (لا), according to the Khalil bin Ahmad school of writing (لا), while al-Akhfasy is written (لا)

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’ān, Ziyâd bin Abî Ziyâd, a governor of Bashrah during the caliphate of Mu‘awiyah bin Abî Sufyân asked Abû al-Aswad ad-Du‘ālî (W. 62 AH) to compile the basics of the science of Qur’ānic i’rab. Ad-Du‘ālî started by first establishing the signs of i’rab in the Qur’ān, namely fathah, kasrah, dhammah, and tanwîn. 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‘ālî, namely al-Hajjâj bin Yûsuf ats-Tsaqaﬁ, Nashr bin ʿAshim 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‘ālî. 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‘ālî’s dot. These two events became milestones in the history of naqth i’rāb and naqth al-i’jām punctuation.

The complexity of naqth i’rāb and naqth al-i’jām punctuation marks inspired Khalîl bin Aḥmad al-Farāhîdî (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 sīn head, sukun with a khâ’ head (not round), fathah with a small tilted alif, dhammah 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. Rab’i’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 marks on the manuscripts used for teaching, while the main manuscripts still cannot have any markings, and this is the opinion of Malik bin Anas.

The reason that underlies the opinion of the scholars who forbade 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.

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’şyar, saktah, and waqaf, all of which constitute their ijtihad. 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-‘irāb 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-‘irāb and nuqath al-‘irâb. 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, isymām and imālah 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 Hamza washes. The rules of dhabt 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 Sakihin’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**

2. 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-Kharráz, (Madinah: Majma' Malik Fahd, 1999), p. 35, see also Ahmad Muhammad Abu Zeithar, as-Sabîl ila Dhabthi Kalimat at-Tanzil, (Kuwait: Ministry of Endowments and Religious Affairs, 2009), p. 11
3. Muhaysin, Ersyad at-Thalibin Ila Dhabth al-Mubin, h. 5
4. 'at-Tanasi, at-Tharraz fi Syarhi Dhabth al-Kharráz, h. 33
7. This is the simplest form of division in classifying the discussion of *dhabth* according to previous scholars, see Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, h. 8.

- For example, the word (بَيْنِيَّةَ) what is called *rasm* is the letter (بَيْنِيَّةَ) apart from that it is called *dhabth* including Hamzah (ب) and Waw za'idah (ب) at the end after the letter Ha (ب) 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
- 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.
- Qs at-Taubah verse 3 which is read majrur on the word (بَيْنِيَّةَ) as follows (بَيْنِيَّةَ). Some scholars argue that the blessing of the reading above is a reading that has a history and was read by the Prophet Muhammad 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.
- This is a weak opinion according to *dhabth* scholars, see Muhaysin, Irsyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 9.
- This is the strongest opinion and the one used in writing, see Muhaysin, Irsyad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 9.
- This is the strongest opinion and the one used in writing, see Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 9.
- The strongest opinion is to put it above the letters, while the rest is a weak opinion, see Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 9.
- Abu Zeithar, as-Sabîl ila Dhabthi Kalimat at-Tanzil, p. 21
- Muhaysin, Ershad at-Thalibin Ila Dhabth al-Kitab al-Mubin, p. 9-10
If this is read in a reading other than Khaaf from Hamzah’s history, as for the Khaaf reading, the writing still uses the tasydid mark on the word after tanwin because it is condemned as idgham kamil, see also Ali Muhammad ad-Dhabba’, Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 172

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

Writing tanwin to avoid the meeting of two sukun, is written in tarkib like (بَنَيَاءٌ جَزِيعَةٌ) in surah an-Najm which is written itba’ in qiraat Nafi’ and the like because it is punished with izhar, except for the word (بَنَيَاءٌ جَزِيعَةٌ) in surah an-Najm which is written itba’ in qiraat Nafi’ and the like because it is punished with idgham. See Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, p. 11

If this is read in a reading other than Khaaf from Hamzah’s history, as for the Khaaf 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. 2. See also Ali Muhammad ad-Dhabba’, Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 174


Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, h. 13


For problems related to this, see page 103 of the article, see also Ali Muhammad ad-Dhabba’, Samir at-Thalibin fi ar-Rasmi wa Dhabth al-Kitab al-Mubin, juz. 3, p. 177

Ali Muhammad ad-Dhabba’, Samir at-Thalibin ila Dhabth al-Kitab al-Mubin, p. 17

Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, h. 16

Ghanim Qaddûri al-Hamad, al-Muyassar fi Ilmi Rasm al-Mushaf wa Dhabthihi, h. 305

Muhayin, Ersyad at-Thâlibin ila Dhabth al-Kitab al-Mubin, h. 18

Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, p. 30

Ghanim Qaddûri al-Hamad, al-Muyassar fl’Ilmi Rasm al-Mushaf wa Dhabthihi, p. 301

Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, p. 16

Ghanim Qaddûri al-Hamad, al-Muyassar fl’Ilmi Rasm al-Mushaf wa Dhabthihi, h. 301

See also Abu Dawud Sulaiman bin Najah, Usul ad-Dhabth, p. 45

Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, p. 15

Muhayin, Ersyad at-Thâlibin ila Dhabth al-Kitab al-Mubin, h. 16

Ghanim Qaddûri al-Hamad, al-Muyassar fl’Ilmi Rasm al-Mushaf wa Dhabthihi, p. 305

Muhayin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, b. 18


Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, p 20

Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, p. 20


Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, p. 22

Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, p. 24

See examples of tashil readings at https://www.youtube.com/watch?v= uBirtkcZHls4, viewed April 3 2018, at 17.22 WIB

See an example of the ibdal harakat reading at https://www.youtube.com/watch?v=0R6KAw18U80, viewed April 3 2018, at 17.28 WIB

See examples of Ibdal Mad readings on https://www.youtube.com/watch?v=bKsj9XTco, viewed April 3 2018, at 17.36 WIB

See examples of Naqil readings in Warsy’s qiraat on https://www.youtube.com/watch?v=uNz9P9rWNbE, viewed April 3, 2018, at 7:56 p.m.

Muhaysin, Ershad at-Thalibin ila Dhabth al-Kitab al-Mubin, p. 25
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 (١٠), and deleting the second Hamzah if the shape is different like (١٠٠). See Muhaysin, Irsyad at-Thalibin ila Dabth al-Kitab al-Mubin, p. 28.

It can also be written with idkhal, namely placing a small Alif between two Hamzahs like (١٠٠), see Muhaysin, Irsyad at-Thalibin ila Dabth al-Kitab al-Mubin, p. 27-28.


Muhaysin, Irsyad at-Thalibin ila Dabth al-Kitab al-Mubin, h. 33.


Muhaysin, Irsyad at-Thalibin ila Dabth al-Kitab al-Mubin, h. 43.

Muhaysin, Irsyad at-Thalibin ila Dabth al-Kitab al-Mubin, b. 44.

Muhaysin, Irsyad at-Thalibin ila Dabth al-Kitab al-Mubin, b. 38.

Muhaysin, Irsyad at-Thalibin ila Dabth al-Kitab al-Mubin, b. 39-42.

Muhaysin, Irsyad at-Thalibin ila Dabth al-Kitab al-Mubin, h. 97.


Muhaysin, Irsyad at-Thalibin ila Dabth al-Kitab al-Mubin, h. 144-145.

Muhaysin, Irsyad at-Thalibin ila Dabth 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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