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WITHIN THE SCOPE OF NON-FORMAL RELIGIOUS EDUCATION**

**БЕЙФОРМАЛ БИЛИМ БЕРҮҮДӨ КУРАНДЫ КООЗ ОКУУ УСУЛДАРЫ**

**МЕТОДЫ И ЗНАЧЕНИЕ КРАСИВОГО ЧТЕНИЯ КОРАНА В РАМКАХ  
НЕФОРМАЛЬНОГО РЕЛИГИОЗНОГО ОБРАЗОВАНИЯ**

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## METHODS AND SIGNIFICANCE OF THE BEAUTIFUL RECITATION OF THE QUR'AN WITHIN THE SCOPE OF NON-FORMAL RELIGIOUS EDUCATION

### Abstract

While the Qur'an carries the purpose of building a world enveloped in peace and an afterlife reached in tranquility through the universal values it contains, it also comprises universal principles pertaining to its own recitation. In fact, the concept of "tartil" alone is comprehensive enough to imply all the principles of proper recitation. In this context, just as the Qur'an lays out specific rulings related to its recitation, it also proclaims divine commandments in various areas such as human relations, society, economics, psychology, worldly affairs, and the hereafter. Accordingly, while it is certainly important to adhere to rules and principles during the act of tilāwah (recitation), it is equally possible and indeed necessary to internalize and comprehend its content and meaning. These two aspects are not mutually exclusive; on the contrary, each one reinforces the other.

**Keywords:** Recitation, Qira'at, Tartil, Lahn, Quran

### БЕЙФОРМАЛ БИЛИМ БЕРҮҮДӨ КУРАНДЫ КООЗ ОКУУ УСУЛДАРЫ

#### Аннотация

Куран, өзүнө камтыган универсалдуу баалуулуктар аркылуу бейпил дүйнөнү жана акыретти куруу максатын камтуу менен бирге, Куранды окууга байланыштуу универсалдуу принциптерди да камтыйт. Керек болсо, бир эле "тартил" түшүнүгү Куранды туура окуунун бардык эрежелерин камтыйт десек да болот. Бул жагынан алып караганда Куран, аны окууга байланыштуу белгилүү эрежелерди көрсөтүү менен бирге адам мамилелери, коом, экономика, психология, дүйнө иштери жана акырет сыяктуу ар түрдүү тармактардагы илахий буйруктарды да белгилейт. Демек, тилават (окуу) учурунда эрежелерди жана принциптерди кармануу канчалык маанилүү болсо, анын мазмунун жана маанисин өздөштүрүү жана түшүнүү да ошончолук маанилүү болуп саналат. Бул эки аспект бири-бирин жокко чыгарбайт; тескерисинче бири бири-бирин бекемдеп толуктап турат.

**Ачкыч сөздөр:** окуу, кыраат, тартил, лахн, Куран

### МЕТОДЫ И ЗНАЧЕНИЕ КРАСИВОГО ЧТЕНИЯ КОРАНА В РАМКАХ НЕФОРМАЛЬНОГО РЕЛИГИОЗНОГО ОБРАЗОВАНИЯ

#### Аннотация

В то время как Коран несет в себе цель построения мира, окутанного миром, и загробной жизни, достигнутой в спокойствии посредством универсальных ценностей, которые он содержит, он также включает в себя универсальные принципы, относящиеся к его собственному чтению. Фактически, одно только понятие «тартил» достаточно всеобъемлюще, чтобы подразумевать все принципы правильного чтения. В этом контексте, так же как Коран излагает конкретные правила, связанные с его чтением, он также провозглашает божественные заповеди в различных областях, таких как человеческие отношения, общество, экономика, психология, мирские дела и загробная жизнь. Соответственно, хотя, безусловно, важно придерживаться правил и принципов во время акта тилава (чтения), в равной степени возможно и действительно необходимо усвоить и понять его содержание и смысл. Эти два аспекта не являются взаимоисключающими; напротив, каждый из них усиливает другой.

**Ключевые слова:** чтение, кыраат, тартиль, лахн, Коран

## Ethics of Recitation

While the Qur'an, with its universal values, aims to build a world of trust and peace as well as an afterlife reached with tranquility, it also encompasses universally accepted principles concerning its own recitation. The concept of "tartīl" alone is sufficient to reference all the rules of recitation. In this context, just as the Qur'an has laid out rulings related to its recitation on the one hand, and declared its commandments on human, social, economic, psychological, worldly and spiritual matters on the other, it is certainly possible to not only adhere to the rules and principles during the act of recitation but also to comprehend its content and meaning. Practicing one does not preclude the other.

Therefore, while we have prioritized technical matters within the context of recitation principles, one issue touched upon between the lines yet not discussed under a separate heading is that cleansing the mind and heart of incorrectly encoded thoughts in our realm of meaning is also a principle of recitation. Complaints about the excessive emphasis placed on articulation points suggesting that such focus pushes meaning into the background, indicate that not enough effort has been made to grasp the adverse impact of incorrect intonation or faulty pronunciation on meaning. Waiting too long at articulation points or overdoing the stresses is certainly a mistake. However, a period of intense focus on correct articulation during the learning process is a necessary effort for proper recitation.

The concept of "the morality of recitation" corresponds to a more abstract dimension within the context of recitation principles. What we aim to express through this term is the fact that without moral values and principles, external rules and regulations cannot go beyond a mere formalistic display. It would be appropriate to make the following observation regarding the level of consciousness we intend with this concept: What truly beautifies a recitation is an attitude of recitation that is performed while embodying the morality of the Qur'an. In a hadith reported to us through our mother ʿĪsa (may Allah be pleased with her), the Prophet Muhammad (peace be upon him) said: "Indeed, gentleness adorns whatever it is found in, and when it is removed from something, it leaves it blemished." (Müslim, 1991). The word "rifq" (Çağrıç, 2008). used in this hadith is a moral term that means "gentleness, kindness, and courteous behavior."

One of the adornments of recitation is reading the Qur'an with rifq gentleness and kindness. It is essential to treat both the words of the Qur'an and its listeners with gentleness. The foremost point to be considered is the awareness that the Qur'an is Kalāmullāh, the Divine Speech of Allah. This awareness must be maintained not only during personal recitation, in prayer, or in public readings (jahri tilāwah), but it becomes even more significant when the reciter reads before an audience. Above all, the recitation of the Qur'an regardless of the setting is both an act of worship and a method of spiritual guidance. The captivating and impactful nature of the Qur'an, stemming from its being the word of Almighty Allah, fulfills its highest purpose when conveyed to people through a sincere and beautiful recitation. From this perspective, one of the key implications of the concept "tilavet ahlakı" (ethics of recitation) is that the reciter must not center themselves during the act, but rather give priority to the meaning, content, and beauty of the recitation. This, above all, relates to one's self-respect. Every breath and effort devoted to the Qur'an will certainly be rewarded in value. Therefore, the aim of recitation should not be to gain the admiration of people, but to attain the pleasure and approval of Allah. Thus, the ethics of recitation take place at a cognitive level that corresponds exactly to this consciousness.

The concept of "tilavet tavrı" (the manner or style of recitation) can be understood through various contextual dimensions. Therefore, it is necessary first to clarify the particular context in which this term is being used here. When one hears the phrase tilavet tavrı, the first association often relates to the geographical and regional variations in Qur'anic recitation.

For example, it has been observed that "in Qur'anic recitation, the vocal structure of the audience, the phonetics of the language they speak, and nationality-specific vocal characteristics have led to two distinct primary interpretations. These two styles of recitation, referred to as 'tavrı' (manner or approach), are the Arab style centered in Egypt and the Turkish style centered in Istanbul." (Çollak, 2025). As can be understood from this observation shared here due to its importance in clarifying the subject the term tavrı in this context refers to differences in recitation styles stemming from factors such as throat and vocal tract structure, among other similar elements. While this aspect is certainly part of what is meant by tilavet tavrı, we would also like to highlight another dimension: the personal or individual approach to recitation. This refers not just to the physical style of delivery, but to the inner disposition, intention, and emotional tone a person brings to the act of reciting the Qur'an.

When we address the concept of tilavet tavrı (recitation manner) from its individual, human-centered aspect, we are referring to a reciter's body language during recitation, their attire, sitting posture, and overall demeanor. As a reflection of the respect due to the Qur'an, both the one who recites and those who listen to it must be treated with dignity. Respect shown to the reciter is, in fact, a Qur'anic command as well.

The relevant verse is as follows:

"وَإِذَا قُرِئَ الْقُرْآنُ فَاسْتَمِعُوا لَهُ وَأَنْصِتُوا لَعَلَّكُمْ تُرْحَمُونَ"

"When the Qur'an is recited, listen to it and be silent, so that you may receive mercy." (Qur'an, A'râf)

This verse emphasizes both the individual and communal responsibility regarding listening attentively to the Qur'an. Returning to the main subject of our discussion the reciter's manner during can, in a sense, be seen as representation. A qārī (reciter) reflects the values they embody through their behavior. These behaviors should be serious, gentle, and balanced befitting the majesty (mehabet) of the Qur'anic recitation. For this reason, it is essential for the person performing the recitation to observe certain principles concerning demeanor and style.

The manner in which tilavet is performed must be in accordance with the dignity of representing a sacred station. While this standard encompasses many details, among the most prominent are proper attire and the consideration of the setting. A qârî (reciter) must avoid any style or behavior that contradicts the legitimate customs and moral values of the community, that might provoke disapproval, or that could attract undue attention.

Similarly, the reciter must pay attention to the appropriateness of the venue they are invited to recite in, ensuring that the place where the Qur'an will be read is clean, respectful, and fitting for the occasion. This manner of conduct is not about personal privilege or status, but rather a posture of awareness an expression of due reverence for the Qur'an. (Diyanet, 2016).

## **Recitation Dictionary**

The recitation dictionary indicates a number of foundational principles to be observed during recitation. We would like to examine this heading in a more explicit manner, breaking it down into items for clarity.

1. An upright posture should be adopted during recitation.
2. The head should not be turned in different directions and a fixed, suitable focus should be selected.
3. It is important that the eyes do not remain closed continuously.
4. One should not be engaged in other activities during recitation; the hands should remain steady.
5. Care should be taken not to distort the facial shape, especially in the higher pitches (exalted tones).
6. The tendency to sway from habit should be kept under control.
7. Excessive low or high pitches should not be pronounced excessively.
8. Voice and throat cleanliness should be ensured before recitation; coughing should be avoided unless absolutely necessary.
9. Attention should be paid that the sound does not become disturbing when using a microphone.
10. Situations such as putting hands to the ears should be avoided as much as possible.
11. In pronunciation based on the rules of Tajweed and correction of letters, natural quantities should not be exceeded, and one should avoid going too far.

Everything in life has a measure, limit, and adequate aspect. Just as there are certain and necessary measures in recitation, it is also important that the ratios of these measures in practice and the emphasis placed on the letters do not exceed reasonable limits.

## **Recitation Imitation and Investigation**

Every beautiful recitation is inspired by and needs a more beautiful recitation as its foundation, reflecting the desire and necessity to improve upon it. The emergence of a specific reading is an achievement gained through long efforts. There are certain stages in acquiring the skill of recitation, starting from a beginner level and progressing to a professional level. Each of these stages supports the others and forms the foundation for the next level. The listening to expert reciters, awareness of their reading styles, the intricacies of the methods they apply, their use of voice, and the care they show for the articulation of letters are important processes for those wishing to advance in this field.

The concepts of imitation and investigation are often used together in the context of 'faith'. Here, the intended meaning is the solid establishment of faith in the heart. Although we use these two concepts, we mean that after a certain stage, recitation moves beyond imitation to attain a unique quality. While it is indeed an achievement to imitate a famous reciter verbatim, the more important and intended success is to achieve an original reading that captures the beauties of the imitated recitation.

It is one thing for a recitation to be entirely imitative, and it is another for it to carry traces, colors, and influences from one or different recitations. Alongside the concept of investigation in recitation, we signify the recitation reaching a level that is internalized and unique to the reciter.

## Topic Selection in Recitation

Topic selection in Qur'anic recitation refers to identifying the thematic context of the verses that will be recited especially during special occasions, themed programs, or ceremonies with a specific focus. The recitation of the Qur'an gains much greater significance when considered alongside its content. This, fundamentally, is the intended purpose.

As our national poet, the late Mehmet Akif Ersoy, so eloquently stated:

"The Qur'an, firm in wording, is what we only understand in form;

For none of us truly consider its meaning in norm.

We either open the Sublime Verses and glance at its page,

Or blow over a grave, like it's some burial stage.

Know this well—the Qur'an was not sent down in vain:

Not to be read at graves, nor for fortune-telling's gain!" (Ersoy, 2003).

As these lines clearly express, the strength of its wording and the depth, meaning, and message of the Qur'an must be appreciated together. This approach will also help foster awareness among listeners by connecting them to the meaning of the verses being recited.

Of course, it is not absolutely necessary to select a specific topic for every gathering. What truly matters is achieving a balance between the technical, thematic, and contextual aspects of the recitation. This balance is vital in terms of the overall principles of recitation.

It can be confidently stated that the practices of veteran masters who devoted their lives to the Qur'an were consistent with this approach. The late Reisü'l-Kurrâ Abdurrahman Gürses, for example, is known through the memories and testimonies of his students to have always reviewed the exegesis (tafsir) of the verses he would recite in advance and consistently emphasized the harmony between recitation and meaning.

## Lip Training

Another topic we address within the principles of Qur'anic recitation is lip training, which primarily refers to the movements and shapes the lips take in relation to the vowel markings of the letters. Even in cases where letters are in sukūn certain lip positions fall under the domain of lip training.

It should first be noted that these lip movements must not reach a level of exaggeration that conflicts with proper recitation diction. In essence, the natural structure of the mouth, throat, teeth, and lips designed to articulate letters appropriately is sufficient when the letters are pronounced correctly from their respective articulation points. The key is that lips, which are already suited to forming the correct shapes by nature, be slightly further guided to harmonize precisely with the articulation of the given letter.

One of the most important points to emphasize here is that lip training is not a visual performance, but rather a technical process directly related to articulating each letter accurately. It helps properly direct the sound and prevents unintended or uncontrolled noises that might occur during pronunciation. Moreover, well-practiced lip training is a clear indication of an advanced level of recitation education. Lip training in recitation refers to the movement of the lips in accordance with the rules and methods of tajwīd. It is a practice that relates to how the lips position themselves depending on whether a letter is vowelised or unvowelised. (Çetin, 2011).

Many Qur'anic recitation scholars have emphasized the importance of lip training, and it has been included as a crucial component in formal recitation education. In Turkey, several prominent qurrā' (masters of Qur'anic recitation) have stood out in this area, including:

Shaykhu'l-Qurrâ' Mehmet Rüştü Âşikkutlu (1901–1980)

Shaykhu'l-Qurrâ' (Military Hâfız) Mehmet Eren (1918–2007)

Shaykhu'l-Qurrâ' Ali Haydar Özak (1911–1984)

Shaykhu'l-Qurrâ' (Akrepoğlu) Osman Nuri Taşkent (1880–1942)

It is also possible to reference many other names and more ancient sources within this field. Among the important recitation scholars raised in Turkey is Reisü'l-Kurrâ Ali Rıza Sağman, who addressed the topic under a dedicated heading titled (Lip Training) in his work "İlaveli, Yeni Sağman Tecvidi" ("The Revised, New Sağman Tajwīd"). (Öztürk, 2020).

Ali Rıza Sağman, summarized his perspective on the matter with the following statement:

“When the Qur'an is being recited, the movements of the lips are so crucial that we can even determine whether a person reciting from the radio is moving their lips correctly or incorrectly according to the method. Therefore, in recitation, learning and applying the rules regarding the movements and positioning of the lips is one of the essential conditions of tajwīd.” (Sağman, 1958)

The positions that the lips assume during the three vowel sounds have been explained in many classical tajwīd books. One of the notable scholars who studied this field is İbn-i Sina. He makes the following observation regarding lip training:

“The only way to achieve a clear ḍammah sound is through complete lip rounding. Letters with kasrah are correctly pronounced by lowering the lower jaw, while letters with fathah require the mouth to open vertically.” (Turabi<sup>2002</sup>)

In Turkey, one of the leading figures in the field of lip training is Ramazan Pakdil, who has contributed greatly to raising awareness and consciousness regarding this topic. The subject of lip training has also been included in the Tashih-i Huruf (correct pronunciation of letters) in-service training programs organized by the Presidency of Religious Affairs.

Ramazan Pakdil summarizes the approach inherited from his teachers with the following words:

“The position and shape of the mouth during pronunciation is essentially the mold of the vowel. If the shape of the mouth is not suitable for the vowel to be pronounced, then the desired sound cannot be produced. Therefore, when pronouncing a letter, the shape of the mouth must match the vowel.” (Pakdil, 2016)

As for practical aspects of lip training, the following general principles can be noted:

During lip training, the shape of the mouth should not deviate excessively from its natural form appropriate to the articulation point.

In the case of the letter "و" (wâw), the lips should be pushed forward for all vowel sounds. For other letters, lips are pushed forward only during *ḍammah* (u-sound). (The general principles mentioned here have been compiled and summarized in a general outline, based on the referenced works of Ali Rıza Sağman and Ramazan Pakdil.)

During *fathāh* the lips should remain open and in a natural position without being pushed forward. For both thin and heavy letters pronounced with *kasrah* there is no change in lip shape. When a letter is silent due to *tanwīn*, *sukoon*, or *waqf*, the lips take the position required by the vowel of the preceding letter. In all types of *idghām*, the first letter takes the lip position in accordance with the vowel of the second letter that follows it.

Considering these perspectives and general principles, it becomes clear that lip training while serving as a refinement and complement to the harmony between letters, articulation points, and sound stands out as an important aspect of proper Qur'anic recitation.

### **Maqâmât in Qur'anic Recitation and Religious Music**

Music (*mūsikî*) is defined as "a sequence of sounds that is pleasing to the ear." The philosopher and polymath Ibn Sina described music as "a mathematical science that studies sounds in terms of their harmony and the durations between them."

The performance of music is, in itself, a distinct field with its own unique practices and characteristics. In the context of Qur'anic recitation, the vocal modulations and the corresponding tonal qualities that emerge during recitation also fall within the realm of music. In fact, the musicality of Qur'anic recitation is an independent performance domain of its own. Elements of musical theory and technique are employed in *tilâwah*, while maintaining the sanctity and spiritual depth of the act.

The application of such principles within this religious context is referred to as religious music (*mūsikî-yi dînî*). However, the most crucial distinction between Qur'anic musicality and other musical forms lies in the fact that the words of the Qur'an can never be confined to a melodic composition or restricted by musical form.

Each recitation of the Qur'an brings forth a unique beauty and resonance. Even when the same person recites the same verses repeatedly, every performance reveals a new and distinct aesthetic, showcasing the divine and living nature of the Qur'anic word.

#### **The Late Hâfîz Ali Rıza Sağman's Reflections on Qur'anic Recitation and Music**

The late Hâfîz Ali Rıza Sağman, a significant figure in the field of Qur'anic recitation and religious music, summarizes the subject with the following words:

"*Tilâwah* is one of the modes of delivering the verses of the Qur'an. There is music in the execution of this form. In fact, *tilâwah* without music is not possible. *Tilâwah* and music are inherently inseparable one necessitates the other. Music, in and of itself, is nothing to be feared in relation to religion. It is simply the science of sound and the art of composing sounds. If there is any concern about music in a religious context, it stems solely from the potential for its misuse. Therefore,



as long as there is no excess and no abuse, music is an essential component of tilāwah.” (Sağman, 1958)

“We are not only permitted but actually obligated to recite the Qur’an with melodies that are modest, refined, concise, and in harmony with the exalted wisdom of the Qur’an. There are both explicit and implied hadiths on this matter. Although the blessed mouth of the Noble Messenger (peace be upon him) did not directly utter the word music, the subject appears in the meaning of several hadiths. In these hadiths, the Prophet (peace be upon him) recommends and in some cases commands that the Qur’an be recited with melody.” (Özcan, 1993)

One should not fear melody or maqām (musical modes) in tilāwah. What should be feared is attempting to use melody without the necessary knowledge and thus falling into error. For melody belongs not to the matlūw (the recited text), but to the tilāwah (the act of reciting). It is the work of the reciter.” (Özcan, 1993)

This powerful reflection highlights that melody is not something external or ornamental, but a natural and even essential dimension of sincere and skilled Qur’anic recitation. It reminds us that music, when used with awareness, restraint, and reverence, can serve as a profound tool in enhancing the spiritual and aesthetic power of the divine message.

### **Common Mistakes to Avoid in Qur’anic Recitation**

In this section of our article, we will address pronunciation errors that occur during the recitation of the Qur’an. The types of mistakes we will focus on are not those typically made by beginners or individuals who are just starting to learn how to read the Qur’an. Rather, they are errors that may arise even in the recitations of individuals who generally have a proper command of Qur’anic reading.

These are involuntary, entirely human mistakes that can occur even among the most professional reciters mistakes that stem from the miraculous nature of the Qur’an and the inherent limitations of human beings. Despite one's training or expertise, such errors are a natural consequence of the vastness and precision of the divine speech in contrast to the fallibility of the human tongue.

### **Lahn (Errors in Recitation)**

The term “lahn” encompasses a variety of meanings such as language, dialect, indirect speech, understanding, style of expression, mode of articulation, inferring the end from the beginning of a speech, explaining something to someone, eloquence, melody, musical mode, and error. In the context of Qur’anic recitation, however, its most widely accepted technical definition is: to make a mistake in language or in the act of reciting.

Accordingly, making errors in the structure or grammatical inflection (i’râb) of words is called lahn, as is mispronouncing the letters of the Qur’an or altering their essential characteristics and articulation points. In short, lahn is the incorrect pronunciation of letters or words during Qur’anic recitation.

Although the concept of lahn generally refers to mistakes made during any recitation of the Qur’an, its relevance becomes especially prominent in the context of recitation during prayer. This is due to the fact that mistakes in recitation during prayer can affect the validity of the prayer itself,

potentially rendering it invalid depending on the nature and extent of the error. Therefore, the state of recitation in prayer is directly linked to the correctness and acceptability of the prayer. (Çetin, 2003)

Nonetheless, lahn is not only significant within prayer but in any setting where the Qur'an is recited. Wherever it is read, reciting the Qur'an is in itself a form of worship, and as such, care must be taken to avoid erroneous pronunciation to the greatest extent possible.

The topic of lahn has traditionally been examined under two categories, based on the severity of the error and whether or not it results in a change of meaning:

### **Lahn-ı Celî (Major/Obvious Error)**

Lahn-ı celî refers to errors made in the structure and essential attributes of letters. These mistakes are typically noticeable to those who have a sound knowledge of Arabic and are proficient in Qur'anic recitation.

Such errors may include:

Replacing one letter with another,

Adding an extra letter,

Omitting an existing letter,

Changing the vowel of a letter,

Pronouncing a vowelised letter as silent,

Giving a vowel to a letter that should be silent. (Kurt, 2005)

These types of mistakes occur in the articulation of letters, vowels, or pauses. Even if such errors do not alter the meaning of the verse, avoiding them is considered an individual obligation. This is because the Qur'an is the literal word of Allah, and reciting it correctly without distortion is a sign of reverence and responsibility toward the sacred text.

### **Lahn-ı Hafî (Subtle/Hidden Error)**

Lahn-ı hafî refers to subtle, less noticeable mistakes made during the recitation of the Qur'an. These are errors that occur in the non-essential attributes of letters and are generally not detectable by those without proper expertise in tajwîd and Qur'anic recitation.

In lahn-ı hafî, the core structure of the letter is not altered, and the meaning is not affected. However, such errors still detract from the proper and refined performance of recitation.

Examples of lahn-ı hafî include:

Omitting or misapplying tajwîd rules such as ihfa', iqlab, izhar, and idğam:

Insufficient elongation of wajib (mandatory) mudûd or excessive prolongation of natural (ṭabî) mudûd,

Unnecessary repetition (takrîr) in the pronunciation of the letter ra',

Excessive or insufficient nasalization (ghunnah) in letters mīm and nūn.

These kinds of errors fall under lahn-i hafī and are considered makrūh when committed during the recitation of the Qur'an. Though they do not invalidate the recitation or change its meaning, they compromise the precision and beauty of Qur'anic delivery. (Çetin).

### **Reciter's Slip of the Tongue**

In the context of Qur'anic recitation the term refers to a specific, conceptualized form of lahn (recitational error) that is particularly associated with recitation during prayer. The word "zelle" in Arabic carries meanings such as "mistake, unintentional sin, or slip of the tongue." Thus, the compound zelletü'l-kâfî literally means "the reciter's error" or "the reciter's slip." It denotes the general term for mistakes made in recitation during prayer.

The primary concern regarding recitation errors during prayer is their impact on the validity of the act of worship. Hence, while zelletü'l-kâfî is related to the principles of recitation, it also gains a strong jurisprudential dimension. This becomes even more significant when the prayer is performed in congregation, as the mistake of the imām can affect the prayer of the entire group. (Gürkan, 2013)

Within the framework of zelletü'l-kâfî, the relationship between recitational errors and the act of prayer itself is crucial, because the validity of the worship is at stake. Although mistakes can also occur during non-prayer recitations, it is vital to maintain maximum care with respect to technical, semantic, formal, and pause-start (ibtida'-vakf) rules during all recitation.

Regardless of whether the error is major or minor, obvious or hidden, one must always recite with the consciousness that they are reading the Divine Speech. The gravest mistake in Qur'anic recitation is to recite without this awareness. As humans, due to forgetfulness or distraction, one might unintentionally make a mistake, fail to continue a verse, or accidentally jump to a similar-sounding passage. What truly matters is not falling into negligence or failing to show the required reverence, which is just as serious as making a deliberate error.

### **Conclusion**

A believer who recites the Qur'an the speech of Allah Almighty must, regardless of time, place, or condition, strive to implement all the rules they know and are capable of applying correctly and diligently. In essence, reading the Qur'an is itself an act of worship. Therefore, since the act of recitation is worship, it must be performed with full awareness of worship, regardless of the location. The true purpose of worship is to fulfill servitude to Allah properly, by adhering to its foundational principles and rules.

From the very first section of our article, we have emphasized that the defining feature in the formation of all rules especially those of tajwīd and ta'lim is the fact that Qur'anic recitation is a form of worship.

In our article titled "Principles of Tilāwah in Qur'anic Recitation", we have attempted to present, with a holistic approach, the general principles that should be observed in a sound recitation while also taking into account the various disciplines that intersect with this field. The core idea we

have tried to emphasize is that: achieving a correct and sound recitation is only possible when all independent rules of the disciplines related to Qur'anic recitation are brought together and reflected harmoniously into the act of tilâwah.

Knowing all the rules of tajwîd is not sufficient on its own for correct pronunciation. Likewise, pronunciation and articulation training is also not sufficient without understanding tajwîd. Voice control, blending vocal technique with musical modes (maqâmât), applying these modes appropriately to Qur'anic recitation, and taking meaning into consideration all these aspects must come together in harmony. The mechanism that ensures this compatibility is "fem-i muhsin" the refined mouth of a master reciter. The ultimate source of fem-i muhsin is none other than the living witness of revelation: the Prophet Muhammad (peace be upon him).

Applying the principles of recitation is, at the same time, a form of representation a representation that serves Islam and the Qur'an by striving to recite the Book of Allah correctly and beautifully. An essential aspect of fulfilling this duty of representation is to be deeply acquainted with the nuances and rules of tilâwah.

In our view, the most fundamental, most unique, and most valuable of all the mentioned principles is this: to recite the Qur'an with a pure heart, a noble tongue, a beautiful voice, and a reverent delivery with full awareness that it is the blessed, magnificent, honored, and exalted word of Allah, revealed to the Prophet Muhammad (peace be upon him) through the angel Jibrîl (peace be upon him).

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