

The Art Of Memorizing Qur'ān: Applications Of Lahjaṭ Al-Ḥuruf And Lahjaṭ Al-Tarannum

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ABSTRACT

Memorizing the *Qur'ān* should not be seen as a mere memorization process. It can be associated with various aspects that affect an individual's ability to memorize. Among the aspects to be considered is the art of memorizing the *Qur'ān*, especially those who apply *lahjaṭ al-Ḥuruf* and *lahjaṭ al-tarannum*. This can be identified through the tradition of the Prophet (s.a.w.) and his companions in embracing the arts of reading and memorizing the *Qur'ān* to be done in a melodious voice with correct pronunciation. Accordingly, this article will discuss the application of *lahjaṭ al-ḥuruf* and *lahjaṭ al-tarannum* by the *ḥuffaḏ*. In conclusion, application of *lahjaṭ al-ḥuruf* and *lahjaṭ al-tarannum* can improve the spirit of *ḥuffaḏ*. This must be applied made by each of the *ḥuffaḏ*; before memorizing the *Qur'ān* stage, during memorizing the *Qur'ān*, after memorizing the *Qur'ān* and during the practice of the *ḥuffaḏ*.

Keywords: Memorizing, Qur'ān , *Lahjaṭ, al-Ḥuruf, al-tarannum*, Reading

INTRODUCTION

The process of memorizing the *Qur'ān* has started since Muhammad (s.a.w.) was sent as a messenger. Gabriel (a.s.) being the messenger and teacher of the *Qur'ān* recited verses from the al-'Alaq in order for the prophet (s.a.w.) to follow each recitation which is the method of listening and reading it back (*talaqqī* and *tasmi'*). This incident prompted him to disseminate the activities related to memorizing the Quran in Mecca and Medina with *talaqqī* learning methods and *tasmi'*, thus the famous *ḥuffaḏ* like Abu Bakr, Uthman, Aisha, and and many more were (Kamarul Azmi and Mohd Aderi, 2013). This is the same method that has been practiced in Malaysia tahfiz institutions

BACKGROUND

Efforts to memorize closely related to one's memory for storing a fact. According to Atkinson and Hilgard (2003), human memory is made up of short-term memory and long term memory. Human abilities in maintaining such information in both types of memory are different from each other (Awang Sarian, 2007). It relies heavily on memorizing techniques adopted. In memorizing the *Qur'ān* Quran for example, the production of certain melodies in the process of

memorizing not only can increase the passion for reading, but also to maintain the information stored longer. It is certified by Mohd Izzuddin (2011) explains that the use of melody that can improve the skills of remembering.

The use of melody in memorizing the *Qur'ān* is closely related to the way of reading the *Qur'ān*. Reading the *Qur'ān* requires effective reading skills. This is because of the diversity in recitation law the combination of Tajwid law and to sound exactly based on *lahjaṭ* or the right dialect. Abdul Khaliq (2004) divides *lahjaṭ* of reciting *Qur'ān* into two categories, namely *Lahjaṭ al-Ḥuruf* and *Lahjaṭ al-Tarannum*.

Lahjaṭ al-ḥuruf

Lahjaṭ al-Ḥuruf is closely related to the way letters are pronounced or dialects based on the nature and makhraj. Mastery of reciting the *Qur'ān* with melodious voice, proper and perfect *lahjaṭ* is a claim (Abdul Khalid, 2004). Abd Ghani (2007) implies that reciting the *Qur'ān* which is not accompanied by proper rules is not a perfect recital. Some opinions say that if the reader recite the *Qur'ān* without tajweed will cause of sin (al-Shaykh Muhammad, 2003).

For example, before practicing to recite al-Quran with melody, what should be noted is the ability of an individual to master the Quranic recitation, which includes the properties and *makhārij al-Ḥuruf* (Abdul Khaliq, 2004). According to al-Shaykh Muhammad (2003), the properties of the letters and the articulation of the letters of *Qur'ān* can be studied under the teachers. This situation is *talaqqī* process that has been practiced by the Prophet (s.a.w.) through Gabriel (a.s.) during the events of the first revelations.

Lahjaṭ al-Tarannum

Lahjaṭ al-Tarannum refers to the reciting of the *Qur'ān*, chanted to the beat or in a particular intonation. Intonation result when the voice is used that in a controlled manner (Radhi, 2001). In the Malay language, the term al-tarannum is also known as taranum (Kamus Dewan, 2015). According to Yaser M. (2013), taranum is a syiar in Islam. The aim to decorate taranum while reciting the *Qur'ān* is not only for a sunnah by the Prophet (s.a.w.), but also to gain a great reward.

The Prophet (s.a.w.) said:

زَيِّنُوا الْقُرْآنَ بِأَصْوَاتِكُمْ

Meaning: "Adorn the Quran with your voices."

(Abu Daud, Sunan Abu Daud no. 1468)

Latipah (2011) explains that the reading of the *Qur'ān*-based on art is called *al-naghām fil Qur'ān*. Al-naghām or interesting melody of *Qur'ān* will be added to the beauty of reciting the *Qur'ān*. In addition, the appreciation of reading taranum can also create a solemn atmosphere, as well as humility in a person (Radhi, 2001). Thus, for the Holy *Qur'ān* Memorization,

expressed appreciation to the solemn atmosphere and humility also refers to the recitation of the *Qur'ān* in tartil (al-Masyā'ilaṭ, 2010). Firman Allah (s.w.t.) in surah al-Muzammil ayat 4: Meaning: or add (a little); and recite the *Qur'ān* with tartil

This message of Allah (s.w.t.) regarding the Surah al-Muzammil is an evidence which indicates that al-Quran must be recited in taranum. Mohd Lukman, Jacob & Mohd Mustaffa (2012) listed the contents of the *Qur'ān* recitation as *taranum*, *faṣahaṭ* and sound. Reading the strains of the *Qur'ān* for tartil can reduce stress and is able to reconcile the soul (Monireh, Jalil, Alireza & Nor Mohammad 2014). Rasulullah (s.a.w.) used to practice the art of tarannum while reading the scripture. According to Sri Wahyu (2008), tarannum can also increase productivity when memorizing the *Qur'ān*. This is because, the melody will be able to stimulate the *ḥuffaẓ's* reading such as when hearing the *Qur'ān* from the teacher. Through the listening method, students will make sure that their pronunciation while reciting the *Qur'ān* in a good condition, i.e quite same as their teachers. In addition, Sedek, Sabri, Shaharuddin, Mohd Zaini, Nik Md Saiful Azizi, Md Sa'di and Riswadi (2011) also explained that reading in the company of a friend, in order to hear each other, is one of the techniques that can help the process of memorizing to go smoothly. Rasulullah (s.a.w.) himself used to listen to the Quranic recitation of someone else because apart from appreciating the meanings of the verses, listening to the reading with tartil reminds us of the greatness of Allah (s.w.t.). As reported by Abdullah bin Mas'ud, Rasulullah (s.a.w.) said:

قَالَ لِي رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ: «اقْرَأْ عَلَيَّ الْقُرْآنَ» قَالَ: فَقُلْتُ: يَا رَسُولَ اللَّهِ أَقْرَأُ عَلَيْكَ؟ وَعَلَيْكَ أَنْزَلَ؟ قَالَ: «إِنِّي أَشْتَهِي أَنْ أَسْمَعَهُ مِنْ غَيْرِي»، فَقَرَأْتُ النَّسَاءَ حَتَّى إِذَا بَلَغْتُ: {فَكَيْفَ إِذَا جِئْنَا مِنْ كُلِّ أُمَّةٍ بِشَهِيدٍ وَجِئْنَا بِكَ عَلَى هَؤُلَاءِ شَهِيدًا} [سورة: النساء، آية رقم: 41] رَفَعْتُ رَأْسِي، أَوْ عَمَرَنِي رَجُلٌ إِلَى جَنْبِي، فَرفَعْتُ رَأْسِي فَرَأَيْتُ دُمُوعَهُ تَسِيلُ

The Messenger (s.a.w.) said to me, "Recite the *Qur'ān* to me." Ibn Mas'ud said: I said, "O Messenger of Allah! I will recite to you while he revealed to you?". He replied, "I'm glad to hear it from someone other than myself." So I read the letter al-Nisa', when it came to the verse (which means), "What if (the Day of Resurrection) We bring from every nation a witness, and we brought thee as a witness against them." (Surah al-Nisa', 4: 41). I lift my head, or someone from the side that held me until I raised my head, I turned to see his tears flow. (Muslim, Sahih Muslim no. 800)

APPRECIATION OF THE COMPANIONS OF THE PROPHET (S.A.W.) TOWARDS READING THE *QUR'ĀN*

The Arab societies are often associated with astuteness in memorizing, has high literary aesthetics and holding fast to the tradition (Sundusiyah, 2003). This can be reflected in the words of the Prophet (s.a.w.). He (s.a.w.) showed appreciation towards the *Qur'ān*.

The Prophet (s.a.w.):

ما أذن الله لشيء ما أذن لني حسن الترمم بالقرآن

"What is something that God permitted is what allowed the prophet who always veer song (taranum) reading the *Qur'ān*."

(*Bukhārī*, Sahih Bukhari no. 6989)

Based on this tradition, it can be seen that the Prophet (s.a.w.) always did *taḥsin* (improvement) in reading the *Qur'ān* with elements of art *tarannum bil Qur'ān*. Encouragement put him in the artwork of the *Qur'ān* and he (s.a.w.) has been followed by many, especially among the illustrious companion like Abdullah Mas'ud, Abu Musa al-Ash'ari and followed on the next day as al-Qāmah and Umar Abdul Aziz. They practiced the concept of overreach by *talaqqī* between students and teachers (Sharifah Nor Salimah and Zulkifli, 2011).

In addition, he (s.a.w.) and his companions always started by making an intention so as not to deviate from the properties *mazmumāt* like *riyak*, *sum'aṭ* and so on. Reading the *Qur'ān* was done solely for Allah and not for humans. The beautification of recitation was practiced by the Prophet (s.a.w.) and his companions were also conducted in the accordance with the ethics of Islam as intoned reading (*taranum*) to not damage any *lahjaṭ al-Ḥuruf* and meaning of the verses of the *Qur'ān* (*ghuluw*) (M Lukman, Zulkifli and Mustaffa, 2012).

THE ART OF MEMORIZING *QUR'ĀN*

The art of memorizing the *Qur'ān* refer to creativity when reciting the verses. *Qur'ān* Memorization process becomes easier when accompanied by an effort to learn by heart a wonderful reading.

Reading the *Qur'ān* can be wonderful if each and every letter and word is according to the rules of recitation. Reading the verses with *tajweed* is the basic prerequisite before starting the memorization process. According to Abdul Hafiz and Hasimah (2008), before memorizing the *Qur'ān*, students should be able to finish reading the entire *Qur'ān* from the constituents of one to 30 juz for several times. In Turkey memorizing methods also emphasize fluency activities as the main process before going any further (Nor Hanan and Abdul Hafiz, 2009). This situation shows the importance of mastering *lahjaṭ al-Ḥuruf* by individuals who want to memorize the *Qur'ān*.

In addition, the method of repeating verses of the *Qur'ān* for the drills will eventually cause students to feel tired if the verses were to remain in the same tone or horizontally only. The use of current melody when memorizing will be able to stimulate the soul to be more interested in reading the *Qur'ān* frequently. This is because, *muraaja'at* activities which tend to make one recite verses in the same or similar repeated way is a culture of tahfiz students.

The Prophet (s.a.w.):

عن أبي ذر: إن النبي (ص) قام باية يرددها حتى أصبح: "ان تعذبهم فأنهم عبادك"

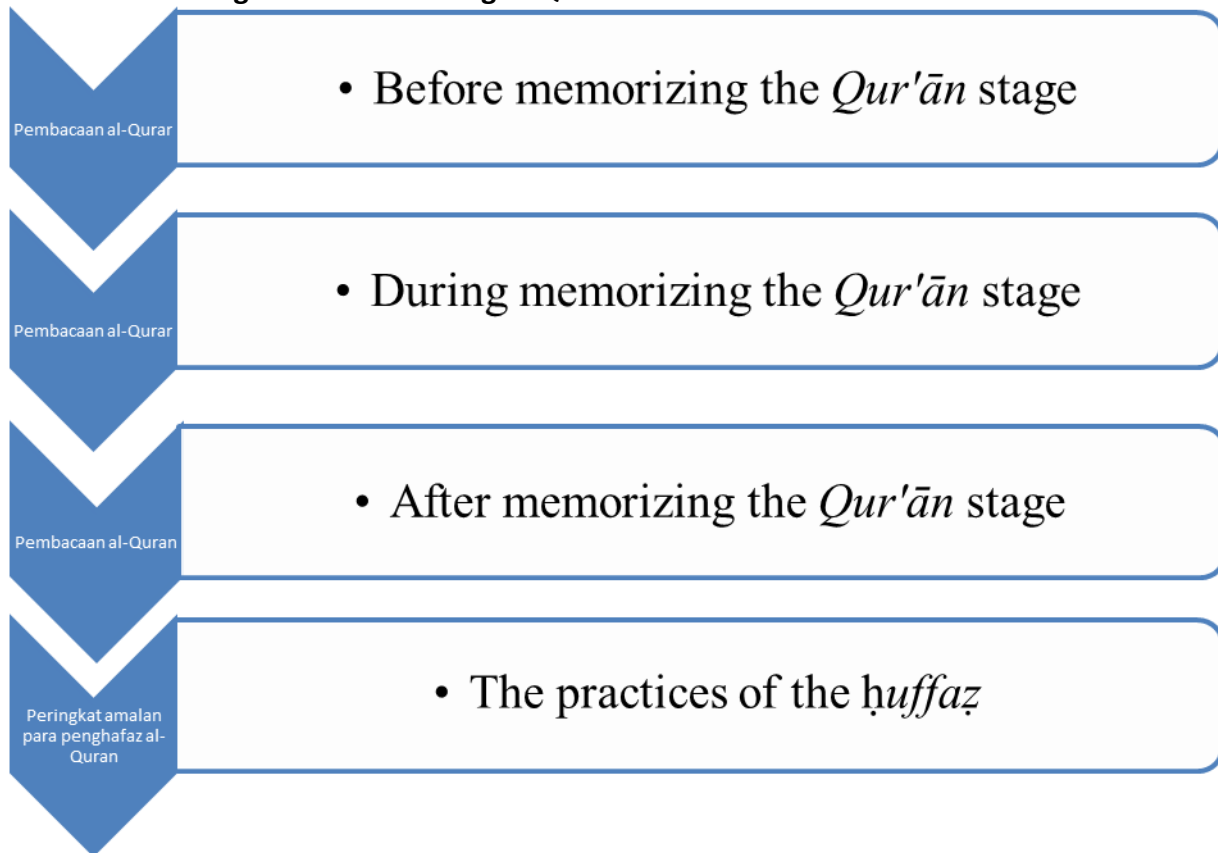
Meaning:

From Abū Zār: The Messenger (s.a.w.) repeating sentences of up to (attached); "If You punish them, (then no one stop him) because they are Thy servant)" (al-Nasā'ī, Sunan Nasai no. 1083)

Based on the statement of Abu Zār, the activity shown by the Prophet (s.a.w.) in remembrance of a verse of the Quran is related to frequency of redo.

In the process of memorizing, reading the *Qur'ān* by the memorize is carried out in four stages; before memorizing the *Qur'ān*, the current stage of memorizing the *Qur'ān*, ranked after memorizing the *Qur'ān* and the practices of the *ḥuffaz*. An illustrative Reading of the *Qur'ān* memorizing process is described in Figure 1 as follows:

Figure 1: The Reading *al-Qur'ān* in the Memorization Process



BEFORE MEMORIZING THE QUR'ĀN STAGE

At this stage, the memorizer needs to emphasize on *talaqqī*; students are required to recite in front of their teachers. This situation is a two-way communicative process and is vital as teachers may have an opportunity to judge the readings and see whether they are perfectly acceptable in terms of pronunciation and letter sounds, recitation and a *waqaf* (Surjan, 2006).

In the *talaqqī* process, students have the opportunity to learn reading *Qur'ān* directly with the help of teachers. For instance, the students will follow the teacher when reading in class, while the process *musyāfahaṭ* give students the opportunity to follow the teacher individually (Kamarul Azmi and Mohd Aderi, 2013).

DURING MEMORIZING THE QUR'ĀN STAGE

At the current stage of memorizing the *Qur'ān*, the student focuses on memorization so that he can remember all the verses which would be presented in front of the teacher. At this stage, the memorizer will try to remember the verses by using each technique. Some of them are to read regularly, memorize before sleeping, scanning (Abdul Hafiz and Hasimah, 2003) and paired with a friend (Sedek, 2013). All of these techniques require the reading of the *Qur'ān* in an effort to see whether one remembers the verses clearly in mind.

AFTER MEMORIZING THE QUR'ĀN STAGE

At this stage, the memorizer focuses on reading the *Qur'ān* regularly, but in the form of *murāja'at*. *Murāja'at* means repetition performed on what has been previously memorized; either a new memorization or an old one. According to Mohd Nazri (2010), the repetition of a verse that has been memorized should be more than ten times. This shows the importance of *murāja'at*; remembering the verses that have been memorized are more important than the need to memorize new verses.

THE PRACTICES OF THE HUFFAẒ

Basically, the reading of *al-Qur'ān* among the memorizers was done in four ways; namely reading for *tahqīq*, *tartil*, *hadar* and *tadwīr* (Muhammad Ahmad, 2004). *Tahqīq* is granting each letter their right perfectly, while *tartil* is to smarten each letter and have knowledge about the places endowment. According to Kamus Dewan (2015), the term *tartil* is also an attempt to beautify a reading dedicated to that of the *Qur'ān*. *Hadar* is a recitation which is done fast, while not spoiling the meaning of each word, and *tadwīr* is a normal way of reading; in between fast and slow (Ismail, 1993).

These four types of reading adopted by the memorizers of the *Qur'ān* would be even better if accompanied by certain melodies. The use of melodies in reading *al-Qur'ān* will be able to generate a feeling of love and fun when reading. This is because, Allah s.w.t. makes the *Qur'ān* as a performer and catharsis for the soul of the hearts of those who have knowledge (al-Nawawi, 2015).

According to Radzi (2001), there are some preparations to be made by the recitors of the *Qur'ān* who practice taranum. Among the key points that should be noted is that tarannum shall not violate the rules of recitation like an unlawful *mād*, *tasydid*, and so on. In addition, the use of *lahjaṭ al-Tarannum* must also be parallel with *lisan al-Arab* (Radzi, 2001).

Lahjaṭ al-Tarannum is divided into two, *tarannum murattal* and *tarannum mujawwad*. *Tarannum murattal* is often practiced while memorizing the *Qur'ān*. It covers four types of reciting; *tahqīq*, *tartīl*, *hadar* and *tadwīr*. *Tarannum murattal* emphasizes more on the application of *lahjaṭ al-Ḥuruf* and *lahjaṭ al-Tarannum* to be learnt or practiced by one's self while reciting the *Qur'ān*. *Tarannum murattal* can be done by those individuals who wish to recite in line with the traditions of the Prophet (s.a.w.), which provides guidance to decorate reading the *Qur'ān* with the best voice of any individual.

Tarannum mujawwad *tabaqat* also have a certain sound in applying it, and he type in this taranum is *tahqīq*. *Tarannum mujawwad* is often practiced in ceremonies or competitions of recitation of the *Qur'ān*, which outlines a number of important components (Ramussen, 2009). These components are the *harakāt*, *qit'at*, *burdaṭ aṣlī*, *burdaṭ ṣinā'ī*, *mahaṭṭah*, *salalim su'ūd*, *salalim nuzul*, *ihṭilāl al-laḥn* and *wuṣlaṭ al-mumāthalaṭ* (Abdul Khaliq, 2004). In addition, the combined levels of *qarar*, *nawā*, *jawāb* dan *jawābul jawāb* may also be a key component in this type of *tarannum mujawwad*. The melody is produced through taranum, and this type can be studied formally. However, in most cases, the ability to produce this kind of taranum requires natural talent. Not all individuals are capable of doing this taranum perfectly because it has a different sound for each verse of the *Qur'ān*, and it is a God's gift to an individual.

According to Abdul Khaliq (2004), the use of taranum in reciting al-Quran will not be an offense if done in Arab *lahjaṭ* as the Prophet s.a.w. The interpretation of the meaning:

"Read the *Qur'ān* with the voice and the song (*lahjaṭ* Arabic) and refrain from imitating the wicked tunes and hymns or scribe." (*al-Ṭabrānī*, *Mu'jam al-Awsaṭ* no. 7223)

Thus, both the taranum, namely *tarannum murattal* and *tarannum mujawwad* shall be practiced in *lahjaṭ* Arab. There are two versions in taranum using *lahjaṭ* Arabic, namely rhythmic Saudi Hijazi and rhythmic Misri (Abdul Khaliq, 2005). Taranum Hijazi grouped in seven basic types, namely *banjakaṭ*, *Husaini*, *Mayya*, *rakbī*, *jiharkah*, *mica* and *dukka*. There are also other types of additional taranum like *Usyaaq*, *Yemen Hijaz*, *Barb*, *Usyaaq*, *Unsad* and *Ruma*. The rhythmic taranum Arab Misri also has seven basic categories like *Bayyātī*, *Hijaz*, *Saba*, *Rast*, *Jiharkaṭ*, *mica* and *Nahawand*. While taranum as the Indonesian archipelago (Sumatra, Kalimantan, Java and Sulawesi) introduce some kinds of taranum branches like *Suri*, *Husaini*, *'Ajami*, *Kard*, *Kard-Kurd*, *Nakrīz*, *'Usyaaq and beer' ala Rast*. According to Abdul Khaliq (2005), branches of taranum may be inserted into the main rhythmic taranum *Hijāzī* and *Miṣrī* because it serves as creativity in reading the verses of Allah.

DISCUSSION

The process involves the stage of memorization in all levels, i.e. before memorizing the *Qur'ān* stage with the *talaqqī* application; with the teacher, during memorizing the *Qur'ān* stage while focusing on the techniques to memorize the verses, and after memorizing the *Qur'ān* stage is the application of *murāja'at*. Moreover, in practice, the level of *al-Qur'ān* which includes the application *tarannum murattal; tahqīq, tadwīr, tartīl* and *hadar* is in the daily culture of *ḥuffaz*.

This situation shows that there is a relationship between the process of memorizing the *Qur'ān* with *lahjaṭ al-Ḥuruf* and *lahjaṭ al-Tarannum*. Furthermore, in practice, *lahjaṭ al-Ḥuruf* and *lahjaṭ al-tarannum* are very important to be a habit as this will encourage the culture of *al-Qur'ān* to always give the best reading in all levels memorized.

CONCLUSION

The applicability of *lahjaṭ al-Ḥuruf* in the *Qur'ān* memorization is an individual duty claim, while the use of *lahjaṭ al-Tarannum* in it is an art that can improve the spirit of the individual in order to better appreciate the reading of the *Qur'ān*. Applications *lahjaṭ al-Ḥuruf* and *lahjaṭ al-Tarannum* is parallel to the sayings of the Prophet (s.a.w.), who ordered Muslims to read the *Qur'ān* while beautifying the sound. Thus, the application *lahjaṭ al-Ḥuruf* and *lahjaṭ al-Tarannum* can accordingly be constant practices of each memorizers of *Qur'ān*, before starting the memorizing the *Qur'ān* stage, during memorizing the *Qur'ān* stage, after memorizing the *Qur'ān* stage and during the practices of the *ḥuffaz*.

As an incentive to memorize the *Qur'ān* with a good voice, one should get familiar to listening the voices of the famous *Qari*. This will enable them to improve the quality and artistic aspects when memorizing the *Qur'ān*. In addition, studying the readings of the *Qur'ān* formally can also provide inspiration to learn it by heart and do *tahsin* (improvements) from time to time. Overall, maintenance of the *lahjaṭ al-Ḥuruf* and *lahjaṭ al-Tarannum*. *Lahjaṭ* is an art of memorizing the *Qur'ān* that has been practiced by the companions and His Messenger (s.a.w.). Thus, in order to achieve a successful memorization of the *Qur'ān*, sincerity and high expectations in seeking the pleasure of Allah (s.w.t.) are simply the most important things.

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