

Manuscript of the Mushaf al-Qur'an from the Lingga Kingdom on Penyengat Island, Kepulauan Riau: Analysis of History, *Rasm*, and *Qira'at*

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<p>Keywords : <i>Manuscripts of Mushaf al-Quran; Penyengat Island; qira'at; rasm; tekstologi.</i></p>	<p>Abstract The Lingga Kingdom is one of the Malay kingdoms that has many historical legacies that are intellectual property. One of them is the large number of al-Qur'an Mushaf manuscripts scattered in this area, especially on Lingga Island and Penyengat Island. This study focused on research on a manuscript found on Penyengat Island with inventory number M. 1 24 and an analysis of the use of <i>rasm</i> and <i>qira'at</i> as the formulation of the problem to be studied. This study was field research used qualitative methods with textological approaches, <i>rasm</i> science, and <i>qira'at</i> science. Research data obtained from the results of observations, interviews, and documentation obtained during research. The data is reduced and described in detail then drawn a deductive conclusion. Judging from the use of the words <i>hadhf</i>, <i>ziyadah</i>, <i>hamzah</i>, <i>badl</i>, <i>wasl wa fasl</i>, and the writing of the <i>qira'at</i>. This manuscript falls into the category of mushaf with mixed rasm, namely the use of <i>rasm imlā'i</i> and <i>rasm 'uthmāni</i> simultaneously. Meanwhile, from the aspect of the type of <i>qira'at</i> used, this manuscript follows the <i>qira'at</i> of Imam Ḥṣim al-Kūfi through the narration of Imam Hafṣ.</p>
<p>Kata Kunci : Manuskrip Mushaf Al-Qur'an; Pulau Penyengat; <i>qira'at; rasm; tekstologi.</i></p>	<p>Abstrak Kerajaan Lingga merupakan salah satu kerajaan Melayu yang memiliki banyak peninggalan bersejarah yang bersifat kekayaan intelektual. Salah satunya adalah banyaknya manuskrip mushaf al-Qur'an yang tersebar di wilayah ini khususnya di Pulau Lingga dan Pulau Penyengat. Penelitian ini menfokuskan pada sebuah manuskrip yang terdapat di Pulau Penyengat bernomor inventaris M. 1 24 dengan analisis penggunaan <i>rasm</i> dan <i>qira'at</i> sebagai rumusan masalah yang akan dikaji. Penelitian dengan jenis <i>field research</i> ini menggunakan metode kualitatif dengan pendekatan tekstologi, ilmu <i>rasm</i> dan ilmu <i>qira'at</i>. Data penelitian didapatkan dari hasil observasi, wawancara, dan dokumentasi yaang didapatkan selama melakukan penelitian. Data tersebut direduksi dan dideskripsikan secara rinci kemudian ditarik kesimpulan secara deduktif. Ditinjau dari penggunaan lafadz <i>hadhf</i>, <i>ziyadah</i>, <i>hamzah</i>, <i>badl</i>, <i>wasl wa fasl</i> dan penulisan <i>qira'at</i>-nya. Manuskrip ini masuk ke dalam kategori mushaf dengan <i>rasm</i> campuran yakni penggunaan <i>rasm imlā'i</i> dan <i>rasm 'uthmāni</i> secara bersamaan. Sedangkan dari aspek jenis <i>qira'at</i> yang digunakan, manuskrip ini mengikuti <i>qira'at</i> imam Ḥṣim al-Kūfi melalui jalur periwayatan imam Hafṣ.</p>
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Introduction

The tradition of writing the Quran has been ongoing since the time of the Prophet Muhammad. During that time, when a verse was revealed by Allah, the Prophet would summon the scribes of revelation to write down those verses on whatever material was available for writing, such as date palm leaves, pieces of wood, scraps of cloth, stones, sheets of tanned animal skin, or even bones.¹ All of these records still existed in the form of manuscript pages that had not yet been codified into a single Mushaf, or Quranic manuscript. During the time of Abu Bakr As-Shiddiq, the Quran began to be codified into one Mushaf. This was because many memorizers of the Quran had perished during the Battle of Yamamah.² Meanwhile, during the time of Uthman, the Quran was finally codified in a structured manner. The result of this codification is what is now known as the Uthmanic Mushaf.³

Since then, the tradition of writing the Quran has become increasingly widespread, in tandem with the spread of Islam, reaching even the lands of the Nusantara archipelago. The development of Islam in the Nusantara archipelago was supported by historical works that were written and copied by scholars of the region. These works then became significant monumental contributions to the development of Islamic teachings among Muslims in the Nusantara.⁴ One of the monumental works of the scholars in supporting the development of Islam in the Nusantara was through the copying of Quranic manuscripts.⁵ Studying and preserving the heritage of Quranic manuscripts not only provides a deeper understanding of Islam in the Nusantara region but also reflects the intellectual and cultural richness that needs to be preserved for future generations. By expanding research into various aspects such as history, linguistics, and religious practices, we can deepen appreciation for this heritage while enriching insights into the Islamic civilization in the Nusantara

The copying of Quranic manuscripts in the Nusantara region traditionally began during the era of the Samudera Pasai kingdom, located at the northern tip of the island of Sumatra, around the 13th century CE. This writing continued until the late 19th century CE, centered in various important cities for the Islamic community at that time, such as Aceh, Padang, Palembang, Banten, Cirebon, Yogyakarta, and others.⁶ Until now, the legacy of Quranic manuscript copies is preserved in various places such as museums, private collections, libraries,

¹ Qona'ah Dwi Hastuti dan Moh. Abdul Kholiq Hasan, "Manuskrip Mushaf Al-Qur'an Daun Lontar Koleksi Kiai Abdurrochim: Kajian Pemakaian *Rasm* Dan *Qira'at*," *Profetika: Jurnal Studi Islam* 21, no. 1 (6 Juni 2020): 57. DOI: <https://doi.org/10.23917/profetika.v21i1.11060>.

² Syamruddin Nasution, *Sejarah Peradaban Islam* (Depok: PT. Raja Grafindo Persada, 2018), 53.

³ Aspandi dan Muhammad Sarkoni, "Menelaah Ulang Kodifikasi Struktur Ayat dan Surah Al-Qur'an *Rasm* Uthmani," *KACA (Karunia Cahaya Allah): Jurnal Dialogis Ilmu Ushuluddin* 12, no. 1 (1 Februari 2022): 101.

⁴ Moch. Lukluil Maknun, Muhammad Aji Nugroho, dan Yuyun Libriyanti, "Kontribusi Ulama Nusantara Terhadap Keilmuan Islam di Indonesia; Studi Kasus Inventarisasi Manuskrip Ponspes Tremas dan Tebuireng," *Jurnal Muslim Heritage* 7, no. 1 (Juni 2022): 113.

⁵ Hastuti dan Hasan, "Manuskrip Mushaf Al-Qur'an Daun Lontar Koleksi Kiai Abdurrochim (Kajian Pemakaian *Rasm* Dan *Qira'at*)," 57.

⁶ Lenni Lestari, 'Mushaf al-Quran Nusantara Perpaduan Islam dan Budaya Lokal', *Jurnal At-Tibyan* 1, No. 1, (Januari-Juni 2016), 175.

Islamic boarding schools (pondok pesantren), and mosques. There are hundreds, even thousands, of manuscripts scattered across the Nusantara region.⁷

The effort to copy Quranic manuscript manuscripts was also undertaken by scholars in the Lingga Kingdom. This is evidenced by the discovery of several manuscripts scattered in the Kepulauan Riau region, especially in Penyengat Island and Lingga Island.⁸ As mentioned by Khairunnas Jamal and Idris Harun, the Lingga Kingdom was one of the Malay kingdoms with a rich intellectual tradition characterized by written works. This was due to the scholarly atmosphere within the society, supported by the facilities available to the kingdom, including printing presses. Moreover, the people of this kingdom competed with each other to write various books on different fields of knowledge, especially in Islamic studies such as Quranic manuscript manuscripts.⁹

According to research conducted by the Ministry of Religious Affairs of the Republic of Indonesia in 2017, there are at least nine Quranic manuscript copies located on Lingga Island. These nine Quranic manuscript copies are housed in the Linggam Cahaya Museum.¹⁰ Two years later, in 2019, Dian Rahmawati stated that there is still one more Quranic manuscript copy on the island. However, it is not part of the Linggam Cahaya Museum collection but is in the possession of a resident who is an heir named Maharani.¹¹ Not only on Lingga Island but also on Penyengat Island, which was once the center of the Lingga Kingdom, there are Quranic manuscript copies. On Penyengat Island, there are seven Quranic manuscript copies. Five of them are kept in the storage cabinets of the Sultan Riau Mosque on Penyengat Island, and two are located in the Malay Cultural Information Center on Penyengat Island.¹²

Research on the characteristics of Quranic manuscript copies, including their script (rasm) and recitations (*qira'at*), is not new. There have been many similar studies, such as the research conducted by Elsa Mulazimah,¹³ Iskandar Mansibul A'la,¹⁴ Ahmad Syari'in and

⁷ Ahmad Syari'in dan Jamaluddin, "Manuskrip Al-Qur'an di Masjid Agung Jamik Singaraja Bali: Kajian Filologi Al-Qur'an," *Alif Lam: Journal of Islamic Studies and Humanities* 2, no. 2 (Juli 2021): 218.

⁸ Dian Rahmawati, "Manuskrip Al-Quran Pulau Penyengat Sebagai Khazanah Mushaf Al-Quran di Kepulauan Riau," *Jurnal Perada* 3, no. 1 (23 Juni 2020): 3-4.

⁹ Khairunnas Jamal dan Idris Harun, "Inventarisasi Naskah Klasik Kerajaan Lingga," *Sosial Budaya: Media Komunikasi Ilmu-Ilmu Sosial dan Budaya* 11, no. 1 (Juni 2014): 60.

¹⁰ Kementerian Agama Republik Indonesia, *Mushaf Kuno Nusantara Pulau Sumatera* (Jakarta: LPMQ, 2017), 91-100.

¹¹ Dian Rahmawati, *Manuskrip Al-Qur'an Pulau Penyengat Sebagai Khazanah Mushaf Al-Qur'an di Kepulauan Riau* (Bintan: STAIN Sultan Abdurrahman Press, 2019), 3-4.

¹² Rahmawati, "Manuskrip Al-Quran Pulau....," 54-64.

¹³ Elsa Mulazimah, "Telaah Rasm Utsmani Dalam Manuskrip Mushaf Al-Quran Koleksi Jamal Nasuhi", (Skripsi, UIN Sunan Ampel, 2020).pdf," t.t.

¹⁴ Iskandar Mansibul A'la, "Manuskrip Mushaf Al-Qur'an Koleksi Ponpes Al-Yasir Jekulo: Kajian Kodikologi, Rasm dan Qirā'at," *AL ITQAN: Jurnal Studi Al-Qur'an* 5, no. 2 (15 Agustus 2019): 1-28.

Jamaluddin,¹⁵ Isyroqotun Nashoiha,¹⁶ and Jajang A. Rohmana.¹⁷ However, research using the methods of analyzing the rasm and *qira'at* will yield different results if the object of study or manuscript is different. Each manuscript of the Quran has its own characteristics even though the subject of the research is the same.

Similarly, in this research, the object under study is the Quranic manuscript located in the Lingga Kingdom region, which will inevitably yield different results compared to the previously mentioned studies. The same applies to research discussing Quranic manuscripts in the Lingga Kingdom or the Kepulauan Riau, centered on two islands, namely Lingga Island and Penyengat Island. At least three studies have been conducted by the Ministry of Religious Affairs,¹⁸ Dian Rahmawati,¹⁹ and Khairunnas Jamal.²⁰ For the manuscripts located on Lingga Island, there has been research discussing its rasm and *qira'at*, conducted by the Ministry of Religious Affairs. However, for the manuscripts on Penyengat Island, Dian Rahmawati only discusses the codicological aspects. Therefore, the purpose of this research is to fill the gap in previous research by addressing this aspect.

This research focuses on a Quranic manuscript located in the Sultan Riau Mosque on Penyengat Island, with the inventory number M. 1 24. This is because among several Quranic manuscripts in this mosque, only this manuscript can be accessed in detail. The other manuscripts have deteriorated, making it difficult for researchers to access them. There are two issues to be examined: the aspects of its *rasm* and *qira'at*. These issues will be addressed using a descriptive qualitative method to ensure clear research outcomes. The hope is that this research will contribute to complementing the scholarly knowledge of Quranic manuscript treasures in the Lingga Kingdom or the Kepulauan Riau.

A Brief Overview of the Lingga Kingdom and Penyengat Island

Lingga is the name of a regency that now falls within the province of the Kepulauan Riau. This regency has its capital in a place called Daik. The combination of these two names has become known as Daik Lingga. Lingga was one of the destinations visited by Admiral Zheng He. Therefore, this island was named with the term "Dragon's Tooth Gate" because there are two mountains facing each other that resemble dragon's teeth.²¹ In the 19th century, there was a significant Malay kingdom in this area known as the Lingga Kingdom. The history of the Lingga Kingdom is closely linked to the existence of the Johor-Pahang-Riau-Lingga Malay Kingdom. These four regions formed a unified royal sultanate led by the

¹⁵ Syari'in dan Jamaluddin, "Manuskrip Al-Qur'an di Masjid Agung Jamik Singaraja Bali: Kajian Filologi Al-Qur'an."

¹⁶ Isyroqotun Nashoiha, "Karakteristik Mushaf Kuno Nusantara: Analisis Bentuk, Konsistensi dan Relevansi Dhabt al-Mushaf Lamongan Jawa Timur" (Tesis, Jakarta, Institut Ilmu Al-Qur'an, 2021).

¹⁷ Jajang A. Rohmana, "Empat Manuskrip Alquran di Subang Jawa Barat (Studi Kodikologi Manuskrip Alquran)," *Wawasan: Jurnal Ilmiah Agama dan Sosial Budaya* 3, no. 1 (30 Juni 2018): 1-16.

¹⁸ Kementerian Agama Republik Indonesia, *Mushaf Kuno Nusantara...*, 91-100.

¹⁹ Rahmawati, "Manuskrip Al-Quran Pulau..., 56-64.

²⁰ Jamal dan Harun, "Inventarisasi Naskah Klasik..., 55-69.

²¹ Jamal dan Harun, "Inventarisasi Naskah Klasik..., 58.

Yang Dipertuan Besar Sultan Mahmud Riayat Syah. The center of this kingdom underwent several relocations until in 1900, when it was moved to Penyengat Island,²²

Penyengat Island is a small island located directly in front of Tanjung Pinang City, in the Kepulauan Riau Province. Its size, which is less than 2 square kilometers, allows Penyengat Island to be explored entirely on foot. Despite its small size, the Riau-Lingga Malay Kingdom once established its capital here.²³ If we depart from Batam City, this island is only 35 km away. Its geographical location is highly strategic as it directly faces neighboring countries, Malaysia and Singapore. This geographical position is one aspect that strongly supports the potential for tourism development and professional empowerment. It's also because Penyengat Island has a long history, especially its connections with these two countries in the past, which are inseparable between Riau Lingga, Johor in Malaysia, and Singapore. As it's known, these three regions were once under one empire, namely the Riau-Lingga Malay Kingdom.²⁴ According to historical records, the island became the only island in the world used as a dowry (mahar) in the grand marriage of Sultan Mahmud Riayat Syah, the Yang Dipertuan Besar of Riau-Lingga (1761—1812), with Engku Puteri Raja Hamidah, daughter of Raja Haji Fisabilillah.²⁵

The Penyengat Island area has its own characteristics, such as its separated location, the strong adherence to local customs and traditions by its community, heritage treasures that are centuries old, and stories from the community and other legacies that pique people's curiosity about the island. The increasing number of tourist visits indicates that the Penyengat Island area has captivating characteristics and attracts the attention of many people.²⁶ The island can be reached from the center of Tanjung Pinang City by using a motorized boat, commonly known as "pompong," which takes approximately 15 minutes.²⁷

The history of the Quranic manuscript M. 1 24

The presence of the Quranic manuscript in the Sultan Riau Grand Mosque on Penyengat Island has a long history intertwined with the history of the Riau-Lingga kingdom. According to Syafarullah, in the mid-19th century, the kingdom sent Abdurrahman to study

²² Rahmawati, *Manuskrip Al-Qur'an Pulau...*, 41.

²³ Irwan Irwan, Ute Lies Khadijah, dan Rusdin Tahir, "Memperkenalkan Pariwisata Budaya dan Heritage Kepada Generasi Muda Melalui Virtual Tour ke Pulau Penyengat," *Sosial Budaya* 17, no. 2 (31 Desember 2020): 136.

²⁴ Supriyanto, "Analisis Dampak Cagar Budaya Pulau Penyengat," *SIGMA TEKNIKA* 5, no. 1 (29 Juni 2022): 194.

²⁵ Abdul Malik, *Warisan Kebudayaan Melayu di Pulau Penyengat Inderasakti* (Johor: Jawatankuasa Kemajuan Luar Bandar dan Wilayah, Kesenian, Kebudayaan, dan Warisan Negeri Johor, 2009), 2.

²⁶ Ismadianto, Syafri Harto, dan Tito Handoko, "Model Komunikasi Pemerintahan Kota Tanjung Pinang Dalam Pengembangan Wisata Pulau Penyengat Kepulauan Riau," *Nakhoda: Jurnal Ilmu Pemerintahan* 18, no. 1 (Juni 2019): 22.

²⁷ Rahmawati, *Manuskrip Al-Qur'an Pulau...*, 50.

Islamic knowledge in Egypt. Upon his return to Penyengat Island, Abdurrahman devoted himself to the kingdom and became a Quranic teacher. Abdurrahman was also active in writing, and one of his works is this Quranic manuscript. Abdurrahman was known for using the Istanbul-style script, earning him the nickname Abdurrahman Stambul. This manuscript is an exact copy of the manuscript already present in the Sultan's Mosque, such as the Quranic manuscript brought by Raja Haji Fisabilillah upon his return from the invasion of the



Image 1. History of the Manuscript M. 1 24

Kingdom of Kedah. The resemblance encompasses almost all aspects except for the illumination present in both. This Quranic manuscript was completed in 1867.²⁸

Characteristics of the Quranic Manuscript M. 1 24

The Quranic manuscript collection of the Sultan Riau Grand Mosque on Penyengat Island with inventory number M. 1 24 is one of the cultural heritage treasures of the Malay Lingga Kingdom that has survived to this day in relatively good condition. This manuscript is placed in front of the main entrance of the mosque, making it easily accessible to all tourists who visit the Sultan Riau Grand Mosque. The manuscript is written on European paper with a watermark of propatria and a countermark in the form of the letter IV. This type of watermark is estimated to be found on paper produced between 1736 and 1812 CE.²⁹ In general, this manuscript is still complete with all 30 juz intact. However, the first to fourth pages have some tears due to the passage of time, but these have been restored when the manuscript was rebound in Singapore.

This manuscript measures 40 cm in length, 25 cm in width, and 7 cm in thickness. It consists of 301 pages, with each page containing fifteen lines of Quranic verses. The writing system of the Quranic verses in this manuscript uses corner verses, meaning the end of a verse is at the end of a page, and the next page starts with a new verse. There are



Image 2. Symbol for "نصف"

²⁸ R. Mohd. Syafarullah, wawancara oleh Wendy Hermawan, Masjid Raya Sultan Riau Pulau Penyengat. Rabu Tanggal 23 November 2022.

²⁹ W.A Churchill, *Watermark in Paper in Holland, England, France, etc., in the XVII and XVIII Centuries and Their Interconnection* (Amsterdam: Menho Hertzberger, 1965), 22.

rubrications present as well³⁰ The red rubrications serve as markers for the beginning of each surah, while circular yellow rubrications mark the end of each verse. As for the beginning of each juz and the middle marker of the Quran (نصف), large circles with beautiful decorations surrounding them are used. In addition to the red rubrications used for naming each surah in this manuscript, we can also see small red strokes above the main text. Based on observations and analysis, it is concluded that these red strokes serve to indicate the rules of tajwid present in the words of the verses. There are letters such as خ indicating ikhfa, غ indicating idgham, ظ indicating izhar, ب indicating iqlab, قص indicating qasr, ك and ت indicating waqf, whether at the end or in the middle of a verse, سكت indicating saktah, and long maad strokes indicating mandatory mad and permissible mad. As for the shapes used to indicate the grammar of the words within the verses, the writer uses symbols such as (ْ) for sukun, (َ) for fathah, (ِ) for kasrah, (ُ) for dammah, (ِ) for tanwin fathah, and (ِ) for tanwin kasrah. For tanwin dammah, the manuscript writer uses a shape similar to the number 6..

One of the beautiful aspects of this manuscript is the presence of illumination at the beginning (pages of Surah Al-Fatihah and the beginning of Surah Al-Baqarah) and in the middle (Surah Al-Isra) of the manuscript. The illumination in these places is full illumination surrounding the text of the verses. Meanwhile, the other three illuminations found at the



Image 3. Illumination at the Beginning of Juz 15

beginning of the 4th juz, the beginning of the 30th juz, and the end of the 30th juz are beautiful headpiece illuminations using gold ink embellishments. The style of illumination used in this manuscript tends to root from the illumination style of the East Coast Malay Peninsula, characterized by beautiful, intricate, luxurious, and gold-embellished floral patterns. The luxury found in the illumination of this Quranic manuscript is due to its being written in royal or elite environments. This is different from Quranic manuscripts written in pesantren environments, which tend to be simpler and even without illumination as they are intended for daily use.

One significant difference we can observe just by looking at this Quranic manuscript is the variation in the writing of the number of verses and the names of the surahs. Based on a brief study, there is a difference in the number of verses for Surah Al-Ikhlās at the end of the 30th juz. In the manuscript, it is stated that Surah Al-Ikhlās contains three verses, whereas the commonly known number is four. Similarly, the naming of Surah Al-Lahab or Al-Masad in this

³⁰ Rubrikasi adalah tulisan tangan dengan menggunakan tinta merah atau warna selain itu yang terdapat pada suatu kata, afiks, atau kalimat. Lihat: "Tio Cahya Sadewa, 'Rubrikasi Dalam Naskah Sĕrat Rama (Pb A.243L291) Koleksi Perpustakaan Museum Sonobudoyo Yogyakarta', *Jurnal Jumantera* 10, no. 2, (2019), 226.

manuscript is called Surah Tabbat. This is just a sample obtained during the research, and it is likely that there are differences in the number of verses and the naming of surahs in other places as well. Another difference is in the writing of the letter "dzal" (ذ). In this Quranic manuscript, the letter "dzal" is written with a dot in front of the letter, not above it as we commonly see in Quranic manuscripts today. This is a common occurrence found in other Quranic manuscripts as well. Furthermore, when writing a kasrah vowel meeting a letter ya' with sukun (يْ), the kasrah vowel is written standing below the letter before the ya' sukun. Additionally, every instance of writing the alif maqsurah (ا) is written using two dots similar to the writing of the letter ya', and this is found throughout the manuscript pages.

Various efforts have been made to preserve the existence of this manuscript, including sending the Quranic manuscript to Singapore for rebinding. The current red front cover is the result of this re-binding process. However, unfortunately, it is estimated that during the rebinding process, there was some paper cutting which caused the illumination inside this Quranic manuscript to appear cut off. In addition to rebinding, the authorities collaborated with the government to make a breakthrough by placing this Quranic manuscript in a glass case lined with UV-resistant material. This was aimed at preventing the deterioration of the manuscript paper, especially considering that this manuscript is the one remaining in good condition compared to others. Future research endeavors should focus on developing innovative preservation techniques that can address the challenges posed by delicate manuscripts, ensuring their longevity for generations to come. Furthermore, interdisciplinary studies incorporating fields such as material science and conservation could provide valuable insights into enhancing preservation methods tailored to the unique characteristics of Quranic manuscripts.

Furthermore, this manuscript is classified as a Non-Movable Cultural Heritage protected by law. As a result, it receives more attention from the government. Nevertheless, the hope of the mosque management, as the caretaker and custodian of this manuscript, is for the government to update the preservation pattern. As expressed by R. Mohd Syafarullah, he hopes that this manuscript will eventually be housed in a more modern storage facility such as a dry cabinet or something similar. This is intended to ensure the existence of the Quranic manuscript, which is one of the intellectual assets of the Kepulauan Riau Province, remains preserved, even as time passes. To achieve this goal, collaborative efforts between the government and heritage conservation experts should be encouraged, focusing on implementing state-of-the-art preservation techniques while respecting the historical and cultural significance of the manuscript.³¹

The use of Rasm in Manuscript Mushaf al-Qur'an M. 1 24


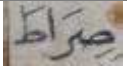
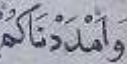
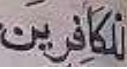
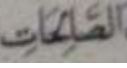
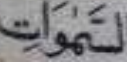
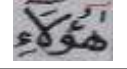

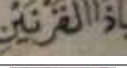


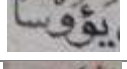
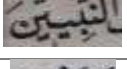
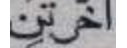
To analyze the use of Rasm in the Quranic manuscript collection of Masjid Raya Sultan Riau Pulau Penyengat, it is necessary to have a basis or foundation. Therefore, the rules formulated by Imam Jalaluddin as-Suyuthi in his book "al-Itqān fī 'Ulūm al-Qur'ān" are used as

³¹ R. Mohd. Syafarullah, wawancara oleh Wendy Hermawan, Masjid Raya Sultan Riau Pulau Penyengat. Rabu Tanggal 23 November 2022.


the basis or foundation for drawing conclusions by matching these rules with the Rasm found in this Quranic manuscript. Among these rules are as follows.³²

a. Hadhf

According to al-Jahiz, Hadhf refers to the omission of some elements in the text due to certain reasons accompanied by evidence and justification for what is omitted (mahdhuf). Hadhf means removing all or part of a word or speech because of evidence, guidance, or indication that supports it. Hadhf also means eliminating or removing a letter found in the wording of the Quranic verse written following the Uthmani rasm. It means removing a letter from the text of a verse that should be present in the imlā'i rasm. The letters removed or omitted in the Uthmani rasm are alif (ا), waw (و), nun (ن), ya' (ي), and lam (ل). Based on this statement, the table below provides a sample of words used in the Quranic manuscript with inventory number M. 1 24, particularly related to the rule of Hadhf or the omission of letters within the arrangement of its words. This inventory result is then analyzed to determine which type of rasm is predominantly used in this manuscript.

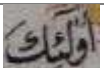
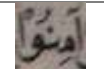

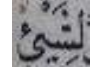
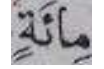
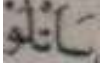
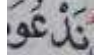
No	Word	Surah: Ayah	Rasm Type	Explanation of the Rule
1		QS. Al-Fatihah: 4	Imlā'i	Omission of the letter ا after the letter م
2		QS. Al-Fatihah: 6	Imlā'i	Omission of the letter ا after the letter ر
3		QS. Al-Isra': 6	Imlā'i	Omission of the letter ا after the letter ن due to meeting with a pronoun
4		QS. Al-Isra': 8	Imlā'i	Omission of the letter ا after the letter ك (plural masculine)
5		QS. Al-Kahfi: 2	Imlā'i	Omission of the letter ا after the letters ص and ح (plural feminine)
6		QS. Al-Kahfi: 14	Imlā'i	Omission of the letter ا after the letters ص and ح (plural in number)
7		QS. Al-Kahfi: 15	'Uthmānī	Omission of the letter ا after ه, note
8		QS. Al-Kahfi: 25	'Uthmānī	Omission of the letter ا after ل (numerical)
9		QS. Al-Kahfi: 86	Imlā'i	Omission of the letter ا after ي (addressing)
10		QS. Al-Isra': 11	Imlā'i	Omission of the letter و after ع (singular)
11		QS. Al-Isra': 36	'Uthmānī	Omission of the letter و after س
12		QS. Al-Isra': 83	Imlā'i	Omission of the letter و after و
13		QS. Al-Isra': 55	Imlā'i	Omission of the letter ي after ي (meeting of two ي)
14		QS. Al-Isra': 62	'Uthmānī	Omission of the letter ي after ن (Omission of the speaking ي)

³² Jalaluddin as-Suyuṭī, *al-Itqān fī 'Ulūm al-Qur'ān* (Kairo: Dār al-Alamiyyah, 2017), 657–665.

15		QS. Al-Isra` : 12	Imlā`i	Omission of the letter ل after ل (meeting of two ل)
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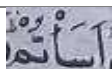
b. Ziyādah

Ziyādah means adding certain letters to specific words in the Quran following the rules of the Uthmani script. These letters are written but not pronounced in all instances. In the writing of Uthmani script manuscripts, among the letters that can act as *ziyādah* letters are the letters alif (ا), waw (و), and ya (ي). Based on the research and analysis conducted, there are quite clear differences in the writing of *ziyādah* letters in the manuscript of the Quran with inventory number M. 1 24 compared to the pattern of *ziyādah* letters in the manuscript following the rules of Uthmani script writing. These differences can be seen in the following table.

No	Word	Surah: Ayat	Rasm Type	Rule Explanation
1		QS. Al-Isra: 57	'Uthmānī	Ziyādah ا after the letter و
2		QS. Al-Isra: 107	'Uthmānī	Ziyādah ا after the letter و (plural)
3		QS. Al-Kahfi: 20	'Uthmānī	Ziyādah ا after the letter و (plural)
5		QS. Al-Kahfi: 23	Imlā`i	Ziyādah ا after the letter ش
6		QS. Al-Kahfi: 25	'Uthmānī	Ziyādah ا after the letter م
7		QS. Al-Kahfi: 83	Imlā`i	Ziyādah ا after the letter و
8		QS. Al-Kahfi: 14	Imlā`i	Ziyādah ا after the letter و

c. Hamzah

In the Uthmanic manuscript, the hamzah qata' is symbolized by the form of alif when it is located at the beginning of a word, such as (إقرأ - أنصر - إسمع), and if it is not at the beginning of a word, it is sometimes written as the form of the letter alif, such as (سأل), or the form of waw, such as (يؤمن), or the form of the letter ya, such as (بيدي). Based on this rule, the following is the inventory of the rasm found in the manuscript of the Quran, which is the subject of this research, particularly related to the writing of the hamzah letter in the arrangement of its verses.

No	Word	Surah: Ayat	Rasm Type	Rule Explanation
1		QS. Al-Fatihah: 7	'Uthmānī	The hamzah is written resembling the form of the letter (ا) because it is at the beginning of the word.
2		QS. Al-Isra` : 7	'Uthmānī	The hamzah sukun is written resembling the form of the letter (ا) because it comes after a fathah.

3		QS. Al-Isra': 10	'Uthmānī	The hamzah sukun is written resembling the form of the letter (ؤ) because it comes after a ḍammah.
4		QS. Al-Kahfi: 18	'Uthmānī	The hamzah sukun is written resembling the form of the letter (ي) because it comes after a kasrah.
5		QS. Al-Isra' 31	Imlā'ī	The hamzah is written resembling the form of the letter (أ).
6		QS. Al-Kahfi: 5	'Uthmānī	The hamzah is written resembling the forms of the letters (أ) and (ي).
7		QS. Al-Kahfi: 50	'Uthmānī	The hamzah is written resembling the form of the letter (ي).
8		QS. Al-Kahfi: 15	'Uthmānī	The hamzah is written resembling the form of the letter (و).
9		QS. Al-Isra': 7	Imlā'ī	The hamzah is written separately like the head of the letter (ع).
10		QS. Al-Isra': 61	'Uthmānī	The hamzah is written separately like the head of the letter (ع).

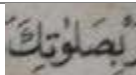
d. *Badl*

Badl is the substitution of one letter with another within the text of the verses of the Qur'an. There are two forms of letter substitution in this rule. The first is the writing of ا which originates from the letter ي, such as in the word هدى.³³ The second is the substitution of the letter ا with the letter و, as in the word الصلوة, while maintaining the existence of the letter ا within that word.³⁴ The rule of substituting letters (*badl huruf*) is also one of the established rules of writing the rasm that was approved by Caliph Uthman ibn Affan. The presence of *badl huruf* can also be found in the manuscript of the Qur'an collection at the Sultan Riau Grand Mosque on Pulau Penyengat, especially the one numbered M. 1 24. For further clarification, below is an inventory of the words containing this rule of writing.

No	Word	Surah: Ayat	Rasm Type	Rule Explanation
1		QS. Al-Isra': 1	'Uthmānī	Substitution of ا with ي
2		QS. Al-Isra': 32	Imlā'ī	Substitution of ا with ي
3		QS. Al-Isra': 47	'Uthmānī	Substitution of ا with ي
4		QS. Al-Isra': 78	'Uthmānī	Substitution of ا with و
5		QS. Al-Kahfi: 28	'Uthmānī	Substitution of ا with و
6		QS. Al-Kahfi: 28	Imlā'ī	Substitution of ا with و
7		QS. Al-Kahfi: 81	'Uthmānī	Substitution of ا with و










³³ Nurul Istiqomah, "Karakteristik Rasm dan Sumber Penafsiran Al-Qur'an (Free)," *QOF* 6, no. 1 (15 Juni 2022): 55.

³⁴ Sarwat, *Karakteristik Rasm Utsmani...*, 18.

8		QS. Al-Isra':109	<i>Imlā'ī</i>	Does not comply with the rules of writing in 'uthmānī rasm
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e. *Al-Waṣl wa al-Faṣl*

Al-faṣl and *al-waṣl* have other terms that can be referred to as *al-maqṭū'* and *al-mawṣūl*. Etymologically, *maqṭū'* means severed or cut off, while terminologically, it refers to every word separated from the word following it in the 'Uthmānī rasm. In contrast, *mawṣūl*, etymologically, means connected. However, terminologically, *mawṣūl* refers to every word connected to the word following it in the 'Uthmānī rasm. In the 'Uthmānī rasm, there are several words that are connected between one word and the word after it. Examples include $مِمَّا = مِنْ + مَا$, $مِمَّنْ = مِنْ + مَن$, $أَلَّا = لَا + أَلْ$, and several other words. Whereas in the *imlā'ī* rasm, every word or letter that can be used to start a word and end it must be separated (in its writing) from the words before and after it. If not so, it should not be separated but rather joined, for example, the word $مِنَ$ with $مِنَ$ must be joined. Based on this data, below are some words used in the manuscript with number M. 1 24. This is intended to determine the type of rasm used in the manuscript, especially regarding the rule of breaking and combining two words in the verses of the Qur'an.

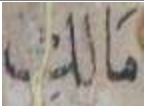
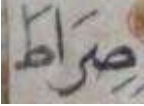

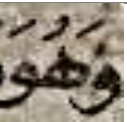
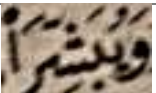
No	Word	Surah: Ayat	Rasm Type	Rule Explanation
1		QS. Al-Isrā': 2	<i>'Uthmānī</i>	Huruf أَنْ + لَا
2		QS. Al-Isrā': 23	<i>'Uthmānī</i>	Huruf إِنْ + مَا
3		QS. Al-Isrā': 55	<i>'Uthmānī</i>	Huruf بِ + مَنْ
4		QS. Al-Isrā': 69	<i>'Uthmānī</i>	Huruf بِ + مَا
5		QS. Al-Isrā': 70	<i>'Uthmānī</i>	Huruf مِنْ + مَنْ
6		QS. Al-Isrā': 97	<i>'Uthmānī</i>	Huruf كُلٌّ + مَا
7		QS. Al-Kahfi: 48	<i>'Uthmānī</i>	Huruf أَنْ + لَنْ
8		QS. Al-Kahfi: 66	<i>'Uthmānī</i>	Huruf مِنْ + مَا
9		QS. Al-Kahfi: 79	<i>'Uthmānī</i>	Huruf أَنْ + مَا

f. *Mā fīhi Qira'atāni wa Kutiba 'alā Iḥdahumā*

The differences in *qira'at* according to the seven canonical *qira'at* scholars basically stem from seven main issues: differences regarding isim sentences, differences due to several fi'il sentences, variations in *i'rāb* forms, occurrences of omission and addition, discrepancies between *taqdīm* and *ta'khīr*, variations in *ibdal*, and differences regarding

lahjah (dialect).³⁵ According to Muhammad Abd al-Azīm al-Zarqani, as cited by M. Fathu El Rahman Awing in his thesis, a word that can be pronounced in two different ways is a term referring to a term that has two reading variations in the Arabic language. Its writing is adjusted according to one of these two reading variations. In the 'Uthmānī manuscript, the writing of words like this is done by removing or omitting the letter alif (ا), as found in Surah al-Fātiḥah: 4, which reads "مَالِكِ يَوْمَ الدِّينِ". Additionally, this is also found in Surah al-Baqarah: 9, where the letter alif (ا) is also omitted. For such verses, it can be read with the inclusion of alif (*mad*), or without alif (*qasr*).³⁶

In the writing of the Qur'an following the rules of the 'Uthmānī rasm, such differences are minimized by selecting one of the recitations (*qira'at*) from the available readings to be written in the manuscript. This rule is known as "*ma fihi qira'atāni wa kutiba 'ala ihdāhumā*." Based on the definition provided, below are some examples of terms found in the manuscript with inventory number M. 1 24 from the collection of the Sultan Riau Grand Mosque on Penyengat Island. The purpose of this inventory is to understand how the application of the rule "*ma fihi qira'atāni wa kutiba 'ala ihdāhumā*" is implemented in the manuscript, which is the subject of this study.

No	Word	Surah: Ayat	Rasm Type	Rule Explanation
1		QS. Al-Fatihah: 4	<i>Imlā'ī</i>	This term contains differences in recitation or <i>qira'at</i> . Some recite it by adding an alif after the letter mim, while others do not add it.
2		QS. Al-Fatihah: 7	<i>'Uthmānī</i>	There are three recitations (<i>qira'at</i>) associated with this term. Some recite it with the letter ص as written in the original text, some recite it using the letter س, and there are also those who recite it with merging (<i>ishmām</i>) of ص into ز.
3		QS. Al-Fatihah: 7	<i>'Uthmānī</i>	The writing of the letter هـ with a kasrah is one of the two recitations (<i>qira'at</i>) because some recite it by making it a ḍammah, thus the recitation becomes عَلَيْهِمْ. Additionally, this term is written with a sukun on the letter mim, even though there are other recitations that add a waw (و) every time it meets with a plural mim, resulting in it being recited as عَلَيْهِمْو.
4		QS. Al-Isra': 19	<i>'Uthmānī</i>	There are two recitations for reading this term. The majority of the imams of recitations recite it by making the letter هـ with a ḍammah, while among them, there are those who make the letter هـ with a sukun, thus they recite it as وَهُو.
5		QS. Al-Kahfi: 2	<i>'Uthmānī</i>	This term is written following one of the two recitations. Because there are imams of recitations who recite this term as "وَبَشِّرَا".

³⁵ Asmuni M. Nor, *Kajian Ringkas Seputar al-Quran dan Rasm Utsmani* (Serang: LPTQ Provinsi Banten, 2018), 69–72.

³⁶ M. Fathu El Rahman Awing, "Hamzah Qath'i dan Hamzah Washl dalam QS. al-Baqarah (Tinjauan Kaidah Imla' Terhadap Mushaf Madinah dan Mushaf Standar Indonesia)" (Tesis, UIN Alauddin, 2018), 68.

Through observation and analysis of the rules of the Uthmani script, starting from *Hadhf, Ziyadah*, the writing of the *Hamzah* letters, *Badl, Al-fasl wa al-wasl*, and the rule of "*ma fihi qira'atani wa kutiba 'ala ihdahuma*", the conclusion is drawn that the manuscript of the Quran with inventory number M. 1 24 found in the Sultan Riau Grand Mosque on Penyengat Island, Kepulauan Riau, utilizes a mixed type of script, combining both the Uthmani and Imlai scripts simultaneously. The combination of these two types of script could be influenced by several factors, one of which is the limited knowledge of Quranic script by the scribe of this Quranic manuscript. The mixed type of script is commonly found in the copying of Quranic manuscripts in the Nusantara region.

The use of *Qira'at* in the manuscript of the Quran, M. 1 24

To determine the variations in *Qira'at* used in Manuscript Mushaf Al-Qur'an M. 1 24, first, we will outline several differences in *Qira'at* found in Surah Al-Fatihah, Surah Al-Isra', and Surah Al-Kahfi. Three phrases from Surah Al-Fatihah, ten from Surah Al-Isra', and ten from Surah Al-Kahfi will be selected as samples. The differences in *Qira'at* found in these phrases will be briefly explained, referring to literature specifically addressing these variations. After inventorying the differences in *Qira'at*, the results will be classified in a table to be provided later. This aims to ascertain the prevalent *Qira'at* used by the scribes of this manuscript. Some variations in *Qira'at* found in these surahs are as follows.

- 1) The phrase "مَلِكٌ" in Surah Al-Fatihah: 4 is read with an alif by Imam 'Ashim and Imam Kisai, resulting in "مَالِكٌ." Meanwhile, the Imams Nafi', Abu 'Amar, Ibn 'Amir, Ibn Kathir, and Hamzah read it without the alif.³⁷
- 2) The word "الصِّرَاطُ" in Surah Al-Fatihah: 6 is read as "السِّرَاطُ" by Qunbul, who is one of the transmitters from Imam Ibn Kathir. Some also read it with ishmam (merging) of ص with ز, similar to the reading of Imam Hamzah. Meanwhile, those who read it with ص include Imam Nafi', Imam Ibn 'Amir, Imam Abu Amr, Imam Kisai, and Imam 'Ashim.³⁸
- 3) In Surah Al-Fatihah:7, the word "عَلَيْهِمْ" is read by Imam Hamzah with a ḍammah on the letter "ha" and a sukun on the letter "mim," making it "عَلَيْهَمْ." However, the majority read it by making the "ha" and the sukun on "mim" both have a kasrah. Qalun, who is one of the transmitters from Imam Nafi', reads every word ending with the plural form of mim by adding the sound of the letter waw, resulting in the pronunciation "عَلَيْهَمُو".
- 4) In Surah Al-Isra': 2, the word "أَلَّا يَتَّخِذُوا" is read as "أَلَّا يَتَّخِذُوا" by Imam Abu Amr.³⁹
- 5) The word "لِيَسْئُرُوا" in Surah Al-Isra: 7 is read by Imam Ibn 'Amir and Imam Hamzah as "لِيَسْئُرُوا" by assimilating the hamzah with the following letter. However, Imam Kisai reads it with the letter "ن" and assimilates the hamzah, making it "لِنَسْئُرُوا".⁴⁰

³⁷ Abu 'Amr Uthman bin Sa'id ad-Dany, *Jāmi' al-Bayān fī Qira'āt as-Sab'ah al-Mashhūrah* (Beirut: Darr Kutub al-'Ilmiyyah, 2005), 154.

³⁸ Ad-Dany, *Jāmi' al-Bayān fī Qira'āt...*, 155–156.

³⁹ Az-Zuhaili, *Tafsir al-Munīr fī al-'Aqīdah...*, jilid 8, 34.

⁴⁰ Khalaf bin Hamud bin Salim as-Saghdaly, *Dirasah wa at-Tahqīq li Kitāb at-Taysīr fī Qira'āt Sab'* (Ha'il: Darr al-Andalus, 2015), 409.

- 6) In Surah Al-Isra: 9, specifically in the word "قَوَيْبَسِيرٌ", Imam Kisai and Imam Hamzah read it with a fathah on the letter "ي" and a sukun on the letter "ب", thus making it "قَوَيْبَسِيرٌ".⁴¹
- 7) For the word "يَلْقَاهُ" in Surah Al-Isra: 13, Ibn 'Amir reads it by dammah on the letter "ي" (ي), fathah on the letter "ل" (ل), and shaddah on the letter "ق" (ق), thus reading it as "يَلْقَاهُ".⁴² However, the majority read the word as "يَلْقَاهُ" without any changes.
- 8) The word "أَفِّ" in Surah al-Isra: 23 is read in three different ways. Imam Nafi' and Imam Hafṣ (a narrator of Imam 'Aṣim) read it as "أَفِّ", Imam Ibnu Kathīr reads it as "أَفِّ", and the other Imams read it as "أَفِّ".⁴³
- 9) In Surah al-Isra: 33, specifically in the word "فَلَا تُسْرَفُ", it is read with the letter ت becoming "فَلَا تُسْرَفُ" by Imam Hamzah and Imam Kisai. However, Imam 'Aṣim, Imam Nāfi', Imam Abū 'Amr, Imam Ibnu 'Āmir, and Imam Ibnu Kathīr continue to read it with the letter ي.⁴⁴
- 10) Imam 'Aṣim and Imam Ibnu 'Āmir read the word "سَيِّئُهُ" in Surah al-Isrā: 38 with a dammah on the hamzah. Meanwhile, the other imams' recitation is with a fathah on the hamzah and the naṣab ta tanith (ة) with tanwin, making it "سَيِّئُهُ".⁴⁵
- 11) Imam Ibnu Kathīr and Imam 'Ashim, through the Hafṣ route, read the word "كَمَا يَقُولُونَ" in Surah al-Isrā: 45 with the letter ي. Meanwhile, the others read it with a ت, resulting in "كَمَا يَقُولُونَ".⁴⁶
- 12) The word "النَّبِيِّينَ" in Surah al-Isrā: 55 is read by Imam Nafi' as "النَّبِيِّينَ". However, the other qira'at imams still read it as "النَّبِيِّينَ".⁴⁷
- 13) Imam Ibnu Kathīr and Imam Kisai read the word "فَسَلُّ" in Surah al-Isrā: 101 by removing the hamzah and fathah-ing the letter س, so it becomes "فَسَلُّ".⁴⁸
- 14) The word "تَمْرٌ" in Surah al-Kahfi: 34 is read differently by various reciters. Imam Abu 'Amr reads it with a dammah on the letter ث and a sukun on the letter م, making it "تَمْرٌ". Imam 'Aṣim reads it with a fathah on the letter ث and م, so it becomes "تَمْرٌ". Other reciters read it with a dammah on ث and م, resulting in "تَمْرٌ".⁴⁹
- 15) The word "الرِّيحُ" in Surah al-Kahfi: 45 is read differently by different reciters. Imam Hamzah and Kisa'i read it without an alif, making it "الرِّيحُ". However, Imam 'Aṣim, Imam Ibnu 'Āmir, Imam Abū 'Amar, Imam Ibnu Kathīr, and Imam Nāfi' maintain the usage of the alif when reading it.⁵⁰
- 16) The reciters originating from Kufah ('Aṣim, Hamzah, Kisa'i) and Nāfi' read the word "نُسَيْرٌ" in Surah al-Kahfi: 47 with the letter ن, kasrah on ي, and naṣab on الجبال. However,

⁴¹ Az-Zuhaili, *Tafsir al-Munir fi al-'Aqidah...*, 49.

⁴² As-Saghdaly, *Dirasah wa at-Tahqiq...*, 409.

⁴³ Az-Zuhaili, *Tafsir al-Munir fi al-'Aqidah...*, 49.

⁴⁴ As-Saghdaly, *Dirasah wa at-Tahqiq...*, 410.

⁴⁵ Ad-Dany, *Jāmi' al-Bayān fi Qira'āt...*, 593.

⁴⁶ Ad-Dany, *Jāmi' al-Bayān fi Qira'āt...*, 593.




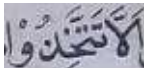
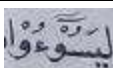
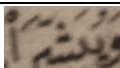
⁴⁷ Az-Zuhaili, *Tafsir al-Munir fi al-'Aqidah...*, 111.

⁴⁸ Az-Zuhaili, *Tafsir al-Munir fi al-'Aqidah...*, 181.

⁴⁹ Ad-Dany, *Jāmi' al-Bayān fi Qira'āt...*, 601-602.

⁵⁰ Ad-Dany, *Jāmi' al-Bayān fi Qira'āt...*, 604.

- Imam Ibnu Kathīr, Ibnu ‘Āmir, and Imam Abū Amar read it with the letter ت, fathah on ya, and rafa’ on الجبال, thus reading it as "تُسَيِّرُ الْجِبَالَ".⁵¹
- 17) The word "يَوْمَ يَقُولُونَ" in Surah al-Kahfi: 52 is read by Imam Hamzah with the letter ن. However, Imam Ḥṣim, Imam Nāfi’, Imam Ibnu Kathīr, Imam Ibnu ‘Āmir, Imam Abu ‘Amr, and Imam Kisa’i read it with the letter ي.⁵²
- 18) The word "قِيْلًا" in Surah al-Kahfi: 55, is read by Imam Hamzah, Ḥṣim, and Kisa’i with ḍammah on ق and ب. However, Imam Nāfi’, Ibnu Kathīr, Abū ‘Amr, and Ibnu ‘Amir read it with kasrah on ق and fathah on ي, thus they read it as "قِيْلًا".⁵³
- 19) In Surah al-Kahfi: 56, specifically in the word "هُرُؤًا", Imam Hamzah, via Khalaf’s narration, reads it as "هُرُؤًا" when connected to the next word. Other imams of qira’at also read the word as "هُرُؤًا", except for Imam ‘Āṣim, through Hafṣ’s narration, who reads it as "هُرُؤًا".⁵⁴
- 20) In Surah al-Kahfi: 72, the word "مَعِيَ صَبْرًا" is read as "مَعِي صَبْرًا" by Imam Nāfi’, Imam Abū ‘Amr, Imam Ibnu ‘Āmir, Imam Ibnu Kathīr, Imam Hamzah, and Imam Kisa’i. Only Imam Hafṣ, among Imam ‘Āṣim’s narrators, continues to read it as "مَعِيَ صَبْرًا".⁵⁵

No.	Word, Surah: Ayat	Imam Qira’at Sab’ah						
		Ḥṣim	Nāfi’	Ibnu ‘Āmir	Abū Amr	Ibnu Kathīr	Kisa’i	Hamzah
1	 QS. Al-Fatihah: 4	√	-	-	-	-	√	-
2	 QS. Al-Fatihah: 6	√	√	√	√	-	√	-
3	 QS. Al-Fatihah: 7	√	√	√	√	√	√	-
4	 QS. Al-Isra’: 2	√	√	√	-	√	√	√
5	 QS. Al-Isra’: 7	√	√	-	√	√	-	-
6	 QS. Al-Isra’: 9	√	√	√	√	√	-	-

⁵¹ As-Saghdaly, *Dirasah wa at-Tahqīq...*, 417.




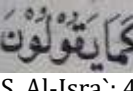
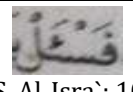

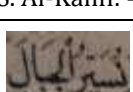



⁵² As-Saghdaly, *Dirasah wa at-Tahqīq...*, 418.

⁵³ Muhammad bin Umar Nawawi al-Jawi, *Marah Labid li Kashfi Ma’na al-Qur’ān al-Majīd* (Beirut: Dār Kutub al-‘Ilmiyyah, 1997), 653.

⁵⁴ Az-Zuhaili, *Tafsir al-Munīr fī al-‘Aqīdah...*, 273.

⁵⁵ Az-Zuhaili, *Tafsir al-Munīr fī al-‘Aqīdah...*, 280.

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7	 QS. Al-Isra` : 13	√	√	-	√	√	√	√
8	 QS. Al-Isra` : 23	√	√	-	-	-	-	-
9	 QS. Al-Isra` : 33	√	√	√	√	√	-	-
10	 QS. Al-Isra` : 38	√	-	√	-	-	-	-
11	 QS. Al-Isra` : 42	√	-	-	-	√	-	-
12	 QS. Al-Isra` : 55	√	-	√	√	√	√	√
13	 QS. Al-Isra` : 101	√	√	√	√	-	-	√
14	 QS. Al-Kahfi: 34	√	-	-	-	-	-	-
15	 QS. Al-Kahfi: 45	√	√	√	√	√	-	-
16	 QS. Al-Kahfi: 47	√	√	-	-	-	√	√
17	 QS. Al-Kahfi: 52	√	√	√	√	√	√	-
18	 QS. Al-Kahfi: 55	√	-	-	-	-	√	√
19	 QS. Al-Kahfi: 56	√	-	-	-	-	-	-
20	 QS. Al-Kahfi: 72	√	-	-	-	-	-	-

Based on the description and inventory table provided above, the results will now be totaled. This is intended to find out the percentage of qira'at by the Qira'at Imams used in the manuscript of the Quran housed in the Sultan Raya Mosque collection on Pulau Penyengat, with inventory number M. 1 24. Through this analysis, scholars and researchers can gain deeper insights into the historical transmission of Quranic recitations in the Nusantara region, thereby contributing to the broader understanding of Islamic textual traditions in Southeast Asia. Additionally, comparative studies with other manuscripts from the same region or period could further elucidate the variations and commonalities in qira'at practices, enriching our knowledge of the diverse cultural and linguistic contexts in which the Quran has been transmitted and preserved. The results can be seen in the following table:

No	Imam Qira'at Sab'ah						
	'Āṣim	Nāfi'	Ibnu 'Āmir	Abū Amr	Ibnu Kathīr	Kisa'i	Hamzah
Σ sesuai	20	12	10	10	10	9	6
Σ tidak sesuai	0	8	10	10	10	11	14
%	100%	60%	50%	50%	50%	45%	30%

Based on the observation and analysis of the table, it can be concluded that when copying the manuscript of the Quran M. 1 24, the manuscript writer tended to use the qira'at of Imam 'Āṣim through the transmission chain of Imam Hafṣ. This can be seen from the high level of compatibility of Imam 'Āṣim's qira'at with this manuscript compared to the qira'at of other imams. The qira'at of Imam 'Āṣim through the transmission of Imam Hafṣ is indeed the most famous qira'at in the Islamic world. The majority of Muslims worldwide can recite the Quran using this qira'at, accounting for approximately 95%. Moreover, even the recitations of the imams of the two holy cities of Islam, Makkah and Madinah, follow this qira'at. Therefore, many Muslims assume that the Quran was revealed in only one qira'at, namely the qira'at of Imam 'Āṣim through the transmission of Imam Hafṣ.

Additionally, among the seven well-known qira'at, the 'Āṣim qira'at is one of the four qira'at still practiced in daily life. These four qira'at are the qira'at of Imam Nāfi', Imam Ibnu 'Āmir, Imam Abū 'Amr, and Imam 'Āṣim. Furthermore, the qira'at of Imam 'Āṣim is connected to five companions of the Prophet compared to other imams who are connected to fewer companions: four companions like Imam Nāfi' and Abū 'Amr, three companions like Imam Ibnu Kathīr, two companions like Imam Ibnu 'Āmir, and one companion like Imam Hamzah. Understanding the 'Āṣim qira'at's significance offers insights into Quranic recitation's historical context, enriching Islamic scholarship traditions.⁵⁶

⁵⁶ Muhammad Irham, "Mengenal Imam 'Ashim al-Kufi: Biografi dan Metode Qira'ahnya", *Jurnal Tafseer* 7, no. 1 (2019): 24.

Closing

In conclusion, the historical and cultural significance of the Lingga Kingdom and Penyengat Island in the Kepulauan Riau Province is profound. Lingga, centered around Daik Lingga, boasts ties to the Johor-Pahang-Riau-Lingga Malay Kingdom and welcomed visits from figures like Admiral Zheng He. Meanwhile, despite its modest size, Penyengat Island was a pivotal capital for the Riau-Lingga Malay Kingdom, fostering deep connections with neighboring nations. The Quranic manuscript M. 1 24, housed in the Sultan Riau Grand Mosque on Penyengat Island, stands as a testament to this rich heritage. Crafted in the 'Asim style, its meticulous preservation highlights its cultural significance, notwithstanding challenges like paper decay and rebindings. Government protection and preservation endeavors ensure its enduring legacy for future generations, symbolizing the region's commitment to safeguarding its historical and cultural treasures.

The analysis of Manuscript Mushaf Al-Qur'an M. 1 24 from the collection of the Sultan Riau Grand Mosque on Pulau Penyengat reveals a nuanced utilization of script types, primarily combining Uthmani and Imlai scripts. This blending is evident across various scriptural rules, including Hadhf, Ziyadah, Hamzah, Badl, Al-Fasl wa al-Wasl, and the rule of "ma fiihi *qira'atani* wa kutiba 'ala ihdahuma." The manuscript showcases a mix of conventions possibly influenced by factors such as the scribe's familiarity with Quranic scripts. This hybrid script style is not uncommon in Quranic manuscripts of the Nusantara region. Furthermore, examining the variations in *Qira'at* in Surah Al-Fatihah, Surah Al-Isra', and Surah Al-Kahfi from this manuscript indicates a diverse usage of recitations among different scholars, with certain phrases showing consistency across multiple readings while others demonstrate variations in pronunciation and lettering. By categorizing these variations in a table, a clearer picture emerges regarding the prevalent *Qira'at* employed in this manuscript, shedding light on the diverse traditions of Quranic recitation.

For future research, it is recommended to broaden the scope of the study by including a wider array of Quranic manuscripts from the Nusantara region, housed in diverse mosques and cultural institutions across Indonesia and neighboring countries. Comparative analyses of these manuscripts could yield deeper insights into the evolution of script types, recitation styles, and preservation techniques employed historically. Furthermore, investigating the socio-cultural contexts surrounding the production and dissemination of these manuscripts would enhance our understanding of their significance within the broader Islamic world. Interdisciplinary approaches, such as digital humanities methodologies and conservation science techniques, offer promising avenues for studying and preserving these invaluable cultural artifacts for future generations. Addressing these aspects in future research endeavors will contribute significantly to enriching our knowledge of Quranic manuscript traditions in the Nusantara region and promoting the conservation and appreciation of this important heritage

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