

Form, Consistency and Relevance of Dhabt in Qur'an Manuscript at Museum of Sunan Drajat Lamongan East Java

Bentuk, Konsistensi dan Relevansi Dhabt dalam Manuskrip Al-Qur'an di Museum Sunan Drajat Lamongan Jawa Timur

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Abstract

The research was motivated by the development of ancient archipelago manuscripts which had not been widely enjoyed by academic reviewers. One of them is Qur'an Manuscript of Lamongan. This assumption is motivated by a statement stating that the Al-Qur'an in the archipelago has content in terms of text, namely written and in the same shape. The existence of Qur'an Manuscript manuscripts is not a problem and it is not even functioning. The primary data source uses Qur'an Manuscript manuscripts in the Sunan Drajat Lamongan Museum, and several other secondary sources that are related with the issue of the Mushaf and dhabt Al-Qur'an. Meanwhile, the data analysis method used is the structural analysis method, which describes and explains aspects of the work that produce comprehensive works. The results of this study show that the archaic archipelago manuscripts have similarities with the Indonesian Standard Mushaf from various aspects such as the affixing the punctuation of hamzah washal and hamzah qatha', which are included in the breadfruit sign in the reading of izhar, idgham, ikhfah, iqlab in nun sakinah. Meanwhile, other punctuation marks have changed. The use of dhabt in Qur'an Manuscript Lamongan manuscripts from beginning to end experiences consistency, that is, the punctuation in the mushaf does not change shape. The existence of this ancient manuscript has several implications including: implications for the way of the Al-Qur'an, implications for interpretation, and implications that are informative. Such conditions are compiled from data generated from several well documented documentation. Meanwhile, if it is viewed from relevance, there is an inequality between Qur'an Manuscript Lamongan manuscripts and the Indonesian Standard Mushaf in the form of dots, i'rab (harakat rafa', nashab, jar or jazem), naqish (less) or ziyadah (added) letters, tabdil (replacement letters or words), etc. So that it can force relevance will cause damage to the meaning in the reading of the Al-Qur'an.

Keywords: Dhabt, Qur'anic Manuscripts, Al-Qur'an, Civilization

Abstrak

Artikel ini dilatarbelakangi adanya perkembangan mushaf kuno Nusantara yang belum banyak dinikmati oleh para pengkaji akademisi. Salah satunya mushaf kuno Lamongan. Anggapan ini dilatarbelakangi adanya statement yang menuturkan bahwa Al-Qur'an di Nusantara memiliki kesamaan dalam segi teks yakni bertuliskan dan berbentuk sama. Sehingga keberadaan mushaf kuno tidak menjadi permasalahan bahkan tidak difungsikan, padahal setiap manuskrip memiliki bentuk yang beragam sebagai hasil dari akulturasi budaya lokal. Studi ini merupakan kajian literatur dengan menggunakan metode analisis struktur teks yakni memaparkan dan menjelaskan aspek yang menghasilkan karya menyeluruh terhadap mushaf kuno Lamongan ditinjau dari bentuk, konsistensi dan relevansi dhabt al-Mushaf. Hasil penelitian ini menunjukkan bahwa mushaf kuno



Nusantara memiliki beberapa persamaan dengan Mushaf Standar Indonesia dari berbagai segi seperti: pembubuhan tanda baca hamzah washal dan hamzah qatha', penulisan tanda sukun dalam bacaan izhar, idgham, ikhfa, iqlab pada nun sakinah. Sedangkan tanda baca yang lain ada juga yang mengalami perbedaan, diantaranya: titik, i'rab (harakat rafa', nashab, jar atau jazem), naqish (kurang) atau ziyadah (tambah) huruf, tabdil (pergantian huruf atau kata). Adapun penggunaan dhabt pada mushaf kuno Lamongan dari awal hingga akhir mengalami konsistensi, yakni tanda baca dalam mushaf tersebut tidak berubah bentuk.

Kata Kunci: Dhabt; Mushaf Kuno; Peradaban Al-Qur'an.

Introduction

Qur'an Manuscripts are one of the heritages of Islamic civilization in the archipelago (*Nusantara*) where they were found. The manuscripts do not only provide an abundance of data and information on historical and cultural studies but also studies in the field of *Ulumul Qur'an*.¹ However, the fact is that the research on manuscripts is not much in demand by the scholars of *Nusantara* academics². This is based on the assumption that the *Qur'an* must have similarities in terms of text. For example, Qur'an Manuscript manuscripts in Aceh will be the same as Qur'an Manuscript manuscripts in Gresik, starting with Surah al-Fatihah and ending with Surah an-Nâs.³ In fact, when examined from the study of *ulumul qur'an* such as *rasm / qiraat / dhabt*, it will find various results so that it contributes to the scientific treasures related to the civilization of the *Qur'an* in the archipelago (*Nusantara*).

Head of LPMQ, Muchlis M. Hanafi, said that "the process of researching manuscripts, both in terms of historical studies and *Ulumul Qur'an*, was carried out to present Qur'an Manuscript *Qur'anic* manuscripts to talk about their era. The existence of manuscripts in the archipelago is a testament to the local wisdom that exists in Indonesian society. This is a proof that there was *ijtihadism* of the *ulama* at that time by presenting the manuscripts that were familiar to the readers".⁴

Islamic civilization related to the *Qur'anic* manuscripts in the archipelago developed very rapidly. This is based on an explanation adapted from the article by Syaifuddin & Muhammad Musadad who said that "reports on the research and digitization of manuscripts in East Java in mid-2014, financed by Lajnah Pentashihan

1 See more articles related to the study of Al-Qur'an manuscripts such as: Annabel T Gallop who exists to study *Nusantara* manuscripts stored abroad, an example of the article title: *An Acehnese Qur'an Manuscript in Belgium (Belgium), From Caucasia to Soetheas Asia: Daghistani Qur'ans the Islamic Manuscript Tadition in Brunei and the Southern Philippines* and several other manuscript figures, such as Ali Akbar.

2 Achmad Yafik Mursyid, "Endonezya'daki Mushaf Basım Faaliyetlerinin Osmanlı Geleneksel Mushafılarıyla İlişkisi," *İlahiyat Tetkikleri Dergisi* (2020).

3 Abdul Hakim, "Metode kajian Rasm, Qiraat, Wakaf dan *Dabt* pada Mushaf Kuno", in *Jurnal Subuf*, Vol. 11 No. 1 June 2018, p. 79.

4 This explanation was adapted and put forward by the Head of LPMQ, Muchlis M. Hanafi, in a seminar entitled "Migration of the Archipelago Al-Quran Manuscripts in Southeast Asia" in 2017.

Mushaf Al-Qur'an, the Agency for Research and Development and Training of the Ministry of Religion of the Republic of Indonesia, received 18 manuscripts from three cities in East Java, consisting of Sidoarjo, Gresik and Lamongan". There are 5 (five) manuscripts stored in *Sunan Giri*, Gresik,⁵ while based on the author's search, there are 3 (three) manuscripts collected in *Sunan Drajat*, Lamongan. Two are stored in the Sunan Drajat museum, the other one in the *ndalem* of the *Sunan Drajat* descendants. This large number confirms the evidence of the civilization of Islamic teachings that spread in East Java quite rapidly. Due to the fact that there are many relics of historical sites enshrined by *the Wali Limo*, the nuances of the religious environment feel closer in it.

Studies related to the *Qur'an* manuscripts in Indonesia have been carried out by many researchers, including: the research conducted by M. Musaddad and Syaifuddin focused on the research on Lamongan manuscripts located in *ndalem* of *Sunan Drajat* descendants, not in the Sunan Drajat Museum. This study resulted in several conclusions such as the shape of the illumination, the number of pages, the type of ink, the description of the *surah*, and others.⁶ Unlike the case with the research conducted by Ali Akbar on Qur'an Manuscript manuscripts of East Java, especially Lamongan, it was collecting the scattered manuscripts and then classifying their shapes and sizes. Therefore, this research is a research with a new focus; the study of the *shakl dhabt* of the *Qur'an* in Qur'an Manuscript *Nusantara* manuscripts of Lamongan which is in the Sunan Drajat Museum, but, compared to previous studies, the findings of the manuscripts had been compiled and classified.

The manuscript that was the benchmark for this research was the manuscript sized 15 x 21 cm with the size of the text/writing of 11 x 17 cm. The condition of the manuscript which has been fragile with the quality of some of the texts that is unreadable is the reason for the absence of digitizing the manuscripts so that they can only be displayed and cared for by the museum alone. Based on the information obtained from Ms. Khoirotun Niswah (the custodian of the Sunan Drajat Museum since 2003 – to present), she said that Qur'an Manuscript *Nusantara* manuscript in the Sunan Drajat Museum was first removed from the *mushaf* cupboard after they had not been touched and held back for a long time.⁷ This manuscript was written from chapters 1-30 starting from *Surah al-Fatihah* and ending with *Surah an-Nās*.

5 Syaifuddin & Muhammad Musaddad, "Beberapa Karakteristik Mushaf Al-Qur'an Kuno Situs Girigajah Gresik", in *Jurnal Subuf*, Vol 8, No. 1 June 2015, p. 3.

6 Lajnah Pentashihan Mushaf Al-Qur'an, *Mushaf Kuno Nusantara: Jawa* (Jakarta: Badan Litbang dan Diklat Kemenag RI, 2019), 136.

7 The results of an interview with Ms. Khoirotun Niswah. The interview was held on Friday, June 26, 2020 at 15.00 Indonesian Western Time

This manuscript is in the form of a per-*juz* manuscript. Each page consists of 11 lines. The process of counting verses (*addul ayy*) is different from the manuscripts circulating in the archipelago (*Nusantara*) in general, but only a few *surahs*. For example, in *surah al-Isra'*, the standard Indonesian manuscript has 111 verses, while *Surah al-Isra'* of Qur'an Manuscript Lamongan manuscript has 120 verses. The end of each verse is not numbered, only marked with a red circle at the end of each verse.

The historical development of Qur'an Manuscript manuscripts of the archipelago (*Nusantara*) cannot be separated from the studies in it, including the study of the science of *Qur'an*. Etymologically, *dhabt* is the arrival of something in maintaining the goal. Meanwhile, in terms of terminology, *dhabt* is a science that can find out the meaning of a letter, from *harakat*, *breadfruit*, *taydid*, *mad* and so on. Each punctuation mark in the manuscript has its own meaning, taken from certain words and, to simplify it, summarized in the form of symbols. This knowledge is applied in the application of the *Mushaf*, so as not to fall into errors when reading the *Qur'an* and distinguishing between one letter and another.⁸ This knowledge helped lay the background for the existence of the *Qur'an* punctuation marks circulating in Qur'an Manuscript *Nusantara* Mushaf. This makes it easier to read and understand the *Qur'an* further.

This research was a library research. The data generated from this study were qualitative⁹ and sourced from Qur'an Manuscript located at the Sunan Drajat Lamongan Museum as well as several other sources from the aspects of *dhabt* of the *Qur'an* such as the *Suhuf Journal of LPMQ* (Institute for Pentashihan Mushaf Al-*Qur'an*) *Bayt Al- Qur'an*, the referenees of *dhabt* such as *as-Sabîl ilâ Dhabt Kalimât at-Tanzîl* by Ahmad Muhammad Abu Zithar, *Irsyad at-Thâlibin ilâ Dhabt al-Kitâb al-Mubîn* by Muhammad Salim Muhsin, *Mauridu ad-Dzam'an* by Abu Ishaq Ibrahim bin Ahmad bin Sulaiman al-Marghini at-Tunisiy al-Maliki, *at-Thirâz ala dhabt al-kharraj* by at-Tanasi. The data collection techniques of the study were literature study, observation, interviews and documentation using the structural analysis method, which is to describe as closely as possible the interrelationships of all elements and aspects of the work that produce a comprehensive meaning.¹⁰

8 Abdul Hakim, "Metode kajian Rasm, Qiraat, Wakaf dan *Dabt* pada Mushaf Kuno", in *Jurnal Subuf*, Vol 11, No. 1 June 2018, p. 88.

9 Taken from the Big Indonesian Dictionary (KBBI) online

10 In the study of Philology, the data analysis method is divided into 6 parts; Intuitive method is a method of copying manuscripts that are considered good and considered the oldest of the other manuscripts. This method only lasted until the 19th century AD before finally appearing the objective method. Objective Method is a method that aims to approach the original texts through manuscript data by using text comparisons. Combined method is a method used when all the scripts are almost the same and then edit the new text which is a combination of several existing manuscripts. The Foundation method is a method that is used if there are several manuscripts that are superior in quality compared to other manuscripts, and

Based on the author's search in obtaining data and information to the Sunan Drajat Museum, he produced several manuscript documentations as well as conducted interviews with museum guards, caretakers, and several prominent figures in the villages of *Banjaranyar*, *Drajat*, *Paciran*, and *Lamongan*. The following is the process of identifying and describing Qur'an Manuscript manuscripts of *Nusantara* as follows:

Manuscript Identification

Table: 2
Identification of Manuscripts

No	Identification	Information
1	Type of Manuscripts	Al-Qur`an
2	Storage Locations	the Sunan Drajat Museum
3	Number of Pages	30 Juz
3	Letters	Arabic
4	Language	Arabic
5	Illumination	The motifs used in the illumination images are not clearly visible.
6	Colors	Black and Red
7	Types of <i>Khat</i>	Khat Naskhi
8	Volumes	Consisting of <i>Juz</i>
9	Owners	the Sunan Drajat Museum
10	Contents of the Manuscript	The manuscript contains the Qur'anic manuscripts starting from <i>Surah Al-Fatihah</i> and ending with <i>Surah An-Nas</i> .
12	Paper	<i>Daluwang</i> Paper
13	Manuscript Size	Double-sided length of 30 cm. width of 21 cm wide. One-sided length of 15 cm long. Width of 21 cm wide.
14	Text Size	11 cm x 17 cm

this is known if the research carefully examines language, literature, history, and text. Structural Analysis Method is a method that describes as accurately as possible related to the elements and aspects of the work produced. Single Manuscript Research Method is a method used if the researcher only finds one manuscript to be studied, and this can be done with two options; making a diplomatic edit (reproducing the text as it is without any corrections or changes), performing a standard edit (correcting or straightening the text so that there are no errors) during the writing process). See more Nabilah Lubis, *Naskah Teks dan Metode Penelitian Filologi* (Jakarta: Yayasan Media Alo Indonesia, 2001), 84-96.

15	Number of Lines Per Page	11 lines
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Source: processed from the field research on Friday, June 26, 2020.

Figure: 1
Manuscript Identification Process



Source: personal documentation.

Taken at the Sunan Drajat Museum on Friday, June 26, 2020

Description

There are five pieces of Qur'an Manuscript *Nusantara* Manuscripts in Lamongan. Four are in the Sunan Drajat Museum, and one is at the residence of the *Sunan Drajat* descendants.¹¹ However, the condition of one of the manuscripts in the Museum was unreadable and not stored properly in the cupboard. The whole is from one period; during the time of *Sunan Drajat*.¹² The ink used in writing the manuscript was black and red. Black ink was for writing the text of the *Qur'an*, both in the middle column of the manuscript and the information on the edges of the manuscript, if there was possibly a difference in history. Then, red ink was used to mark the verses in the form of circles, the description of *maqra'*, the description of the names of *surah*,

11 The *Mushaf* (manuscript), which is in the residence of the Sunan Drajat breed, was digitized by *Lajnah Pentashihan Mushaf Al-Qur'an* based on the results of the research by Syaifuddin and M. Musaddad. See more *Lajnah Pentashihan Mushaf Al-Qur'an*, Harith Fadly (ed), *Ancient Mushaf Java Archipelago*, p. 136. This information was also obtained from the website *Lajnah Pentashihan Mushaf Al-Qur'an* <https://lajnah.kemenag.go.id/article/556-menal-mushaf-kuno-dari-lamongan> accessed on 27 April 2020, at 14.32 Indonesian Western Time, online.

12 The results of an interview with Ms. Khoirotun Niswah. The interview was held on Friday, June 12, 2021 at

the number of verses, and the categorization of the *surah* (*makkiyah* / *madaniyah*) at the beginning of the *surah*, and the punctuation of *mad* in the knowledge of *syakl wa dhabt*. The *lafaz ta'awudz* was written at the beginning of each *juz* in the *Qur'anic* manuscripts. The circle shape used in marking the end of the *surah* is different from the circle in the *ta'awudz* at the beginning of each chapter. The circle at the end of the verse used an empty red circle in the middle, while the *ta'awudz* was filled with red without any blanks in the middle.¹³ The writing of the end of the verse with a red circle was widely applied in manuscripts of the archipelago (*Nusantara*). This is based on the searching of the *Qur'an* manuscripts catalog in the National library.

The writing of this manuscript was not known for certain when it was written and recorded, but based on the information from external records, it is stated that this manuscript was written during the time of *Sunan Drajat* (18th century). This was also corroborated by the results of the interviews stating that the *Qur'an* in the Sunan Drajat museum is the *Qur'an* used by *Sunan Drajat* in teaching the reading of the *Qur'an* in *Drajat* village in particular and in Lamongan community. One of the caretakers of *Sunan Drajat's* tomb said that *Qur'an* Manuscript manuscript in the museum was written by *Sunan Drajat's* students, not *Sunan Drajat* himself.¹⁴

Figure 3

Writings on the Front of the Mushaf Cabinet



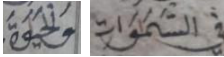
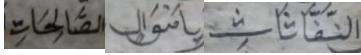
Source: personal documentation.

Taken at the Sunan Drajat Museum on Friday, June 26, 2020

08.58 Indonesian Western Time, online

13 See the Ancient Archipelago *Mushaf* of Lamongan

14 The results of an interview with Ms. Khoirotun Niswah (the keeper of Sunan Drajat Museum). The interview was held on Friday, June 12, 2021 at 08.58 Indonesian Western Time, online

The *rasm* used in this manuscript is a mixture of the *usmani*¹⁵ *rasm* and the *imlai rasm*¹⁶. Some examples of *usmani rasm* are  and the examples of *imlai rasm* are ¹⁷ with *khat naskhi* which is the type of *khat* writing style that is most often used by Muslims for both writing religious texts or writing manuscripts of the *Qur'an*.¹⁸ The reading version follows the *qiraah* of Imam 'Ashim narrated by Hafsh.

The forms of *Dhabt*¹⁹ and the consistency of its use in Qur'an Manuscript of Lamongan

The research in the *dhabt* scientific discourse of Qur'an Manuscript manuscript of Lamongan was limited to only parts of the rules, i.e.: the procedures for giving *harakat* such as *fathah*, *kasrah*, and *dhammah*, the giving of the marks such as *sukûn*, *tasydîd*, and *mad*, the reading of *izhar*, *idgham*, *ikhfor* and *iqlb*, the giving of *hamzah* both *washal* and *qatha'*, the letters of *zidah*, *lalf*, and others. The forms of *dhabt* in Qur'an Manuscript manuscripts of the archipelago (*Nusantara*) symbolize the conditions in which the manuscripts developed and were found. When traced and investigated further, it will bring up an answer on the consistency and forms of the *dhabt* of *mushafs* by tracing the *mushafs* to their original locations.

15 *Rasm usmani* is the writing model used by the Prophet's friends to write *Mashahif Usmaniyah* See more Ahmad Fathoni, *Ilmu Rasm Usmani*, (tt: tt, 2013), 9.

16 *Rasm Imlai* is to write sentences according to their words by considering to the start and stop times in the sentence. See more Ahmad Fathoni. *Ilmu Rasm Usmani* (tt: tt, 2013), 9.

17 *Madzab rasm* is related to the discussion of *jama' mudzakar salim* which has two *alifs* according to the narrators of *rasm* (ad-Dany and Abu Dawud) both *alifs* are discarded with the condition: the words are repeated many times in the *Qur'an* and after the first *alif* is not in the form of *tasydid* or *hamzah*. if after the first *alif* there is *tasydid* or *hamzah*, there is an error between the two schools of *rasm* science, namely Abu Daud Hazf Alif and ad-Dany istbat alif. See more Ahmad Fathoni, *Ilmu Rasm Usmani*, (tt: tt, 2013), 23-25.

18 If traced from history, *khat Naskhi* is a form of writing that emerged in the 3rd century H/10 AD. This rule was inaugurated by Ibn Muqlah since the 10th century. Until recently, the writing in the Naskhi style is popularly used to write the *Qur'anic* manuscripts. The characteristics of the writing and the letters are simple, without any decoration, so that it is easier to write and read. The writing of the *naskhi* script is also used in writing ancient manuscripts as well as *bombay* manuscripts. However, the *khat* has not been perfected or has not fulfilled the rules perfectly. See Nurul Huda, "Implementasi Jenis Khat Naskhi dala Pembelajaran Bahasa Arab", in *Jurnal al-Mahara Pendidikan Babasa Arab*, Vol 3, No. 2. December 2, 2017.

19 The terms used to mean punctuations.

Figure 2

Mushaf of Lamongan at Surah at-Thariq

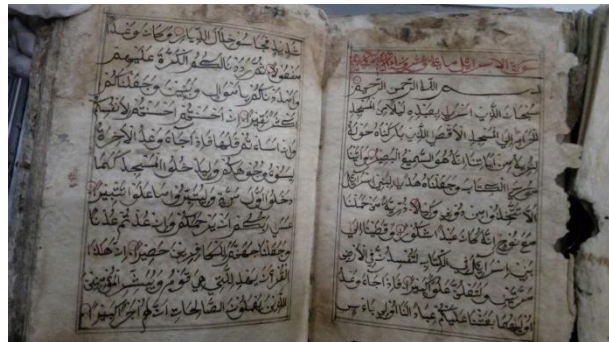


Source: personal documentation.

Taken at the Sunan Drajat Museum on Friday, June 26, 2020

Figure: 3

Mushafs of Lamongan Surah al-Isra'.



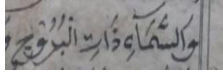
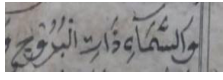
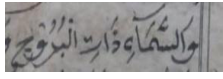
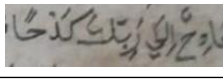
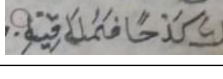
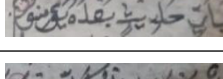
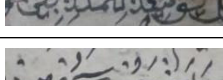
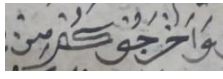
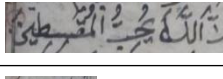

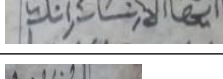
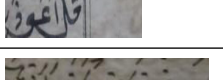
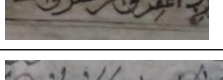
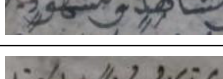

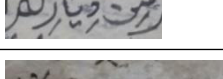
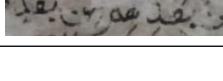
Source: personal documentation.

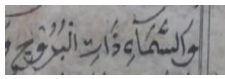
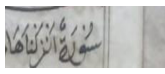
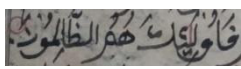
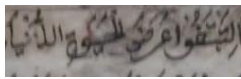
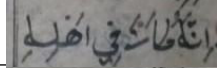
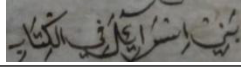
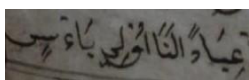
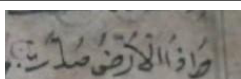

Taken at the Sunan Drajat Museum on Friday, June 26, 2020

Based on the inventory of documentation, to facilitate the classification of *dhabt* and consistency of use, it can be seen in the following table:²⁰

20 The table of the *dhabt* forms mentioned are based on the field research and documentation of the manuscripts that are still suitable for taking pictures, including: discussion of *harakats* such as *fathah*, *dhammah*, *kasrah*, *mad* marks, *izbar* marks, *igbam*, *ikhfa*. *Iqlab*, *sukun* marks, *tasydid* marks, *hamzah* marks both *washal* and *qatba'*, *rasm mabdzuf* mark, *ziyadah* mark, and *lam alif* mark. As for the writing of *dhabt*, the marks of *ikhtilas*, *isymam*, and *imalah* cannot be documented because there are several conditions of the manuscript which cannot be read properly.

Table: 3
Classification of *dhabt* in *Nusantara* manuscripts of Lamongan

No.	Forms of <i>Dhabt</i>	Application	
1	Mark of <i>Harakat</i>	<i>Fathab</i>	
		<i>Kasrah</i>	
		<i>Dhammah</i>	
		<i>Tanwin Izhar</i>	
		<i>Tanwin Ikhfâ'</i>	
		<i>Tanwin Iqlâb</i>	
		<i>Tanwin Idhgam</i>	
2	Mark of <i>Sukun</i>		
3	Mark of <i>Tasydid</i>		
4	Mark of <i>Mad</i>	<i>Mad Wajib Muttasil</i>	
		<i>Mad Jaiz Munfasil</i>	
		<i>Mad Thabi'i</i>	
5	Marks of <i>Izhar, Idgham, Ikhfâ', Iqlab</i>	<i>Izhar</i>	
		<i>Idgham bi ghunnah</i>	
		<i>Idgham bila ghunnah</i>	
		<i>Ikhfâ'</i>	
		<i>Iqlab</i>	

6	Hamzah	Hamzah wasal	
		Hamzah qatha'	
		Hamzah in the middle of the word	
7	Mark of Rasm Mahdzuf		
			
			
8	Letter Mark of Zaidah		
9	Mark of Lam Alif		
10	Mark of Waqaf		

Source: processed from a documented

Comparison of Dhabt between Qur'an Manuscript of Lamongan and the Indonesian Standard Mushaf

Qur'an Manuscript Archipelago (*Nusantara*) manuscripts of Lamongan, when traced from the pictures written on the outer cupboard, show the existence of the manuscripts. It had existed since the time of Sunan Drajat, in the sixteenth century. Until recently, the *Mushaf* reached about 500 years ago. The existence of the *Mushaf* in the past 5 centuries has become the main benchmark in combining the suitability of the text with the context as well as the quality and quantity of the readings and writings contained in it, for example, the issues *rasm*, *dhabt*, etc. The comparisons of *dhabt* between Qur'an Manuscript Lamongan Mushaf with the Indonesian Standard Mushaf are as follows:

Writing of Izhar, Iqlab, and Ikhfa'

The writing in Qur'an Manuscript Lamongan Mushaf is the same as the writing of *izhar*, *iqlab*, and *ikhfa'* readings in the Indonesian Standard *Mushaf*; it does not distinguish the use of marks, all *nûn sâkinah* are marked with *sukun* over them, such as:

Table: 5
Writing of Izhar, Iqlab, and Ikhfa'

No.	Writings	Indonesian Standard <i>Mushaf</i>	Lamongan <i>Mushaf</i>
1.	<i>Izhâr</i>	مَنْ أُوتِيَ	
2.	<i>Iqlâb</i>	مِنْ بَعْدِهِمْ مِنْ بَعْدِ	
3.	<i>Ikhfâ'</i>	مِنْ دِيَارِهِمْ	

Source: processed from the manuscript of the *Mushaf*

Writing of Hamzah Washal and Hamzah Qatha'

The writing on *hamzah washal* and *hamzah qatha* is also the same as the writing on the Indonesian Standard *Mushaf*, which is to leave any marks on the *hamzah* blank, both *washal* and *qatha'*, as follows:

Table : 5
Writing of Hamzah Washal and Hamzah Qatha'

No	Writing	Indonesian Standard <i>Mushaf</i>	Lamongan <i>Mushaf</i>
1.	<i>Hamzah Washal</i>	رَبِّ اغْفِرْ وَارْحَمْ وَأَنْتَ	
2.	<i>Hamzah Qatha</i>	سُورَةٌ أَنْزَلْنَاهَا	

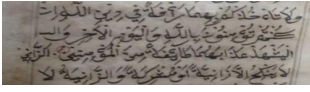
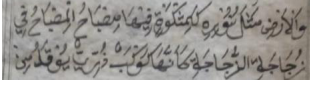
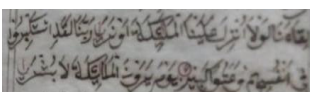
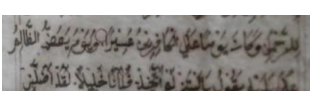
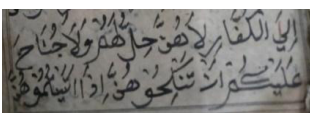
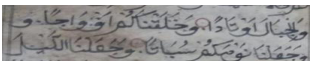
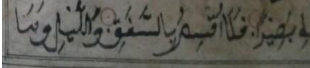
Source: processed from the manuscript of the *mushaf*.

Meanwhile, in terms of the writings in Qur'an Manuscript Lamongan manuscripts (*mushaf*) and the Indonesian Standard manuscripts (*mushaf*), there are several differences in writing, both in terms of points, *harakat*, adding letters, subtracting sentences and others. To facilitate the identification of differences, they will be described in the following table:²¹

²¹ This table is only a sample of some examples because some of the writings were not legible at all so it was not possible to do documentation.

Table: 7
Identification of Differences in Writing

No	Juz	Qur'an Surah	Indonesian Standard Mushaf	Mushaf
1.	3	QS. al-Baqarah [2]: 253	وَاتَيْنَا عِيسَى ابْنَ مَرْيَمَ الْبَيْتَ وَالَّذِينَ هُمْ بِرُوحِ الْقُدُسِ مِنْ شَاءِ اللَّهِ مَا اقْتَتَلَ	
2.	3	QS. al-Baqarah [2]: 255	سِنَّةٌ وَلَا تَوْمٌ لَهُ. مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ مَنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ إِلَّا بِإِذْنِهِ	
3.	5	QS. an-Nisâ [4]: 95	فَضَّلَ اللَّهُ الْمُجَاهِدِينَ	
4.	5	QS. an-Nisâ [4]: 97	وَمَغْفِرَةً وَرَحْمَةً يَوَكَّانَ اللَّهُ عَفْوَراً رَحِيماً . إِنْ الَّذِينَ تَوَفَّيْتُمْ الْمَلَائِكَةَ ظَالِمِينَ أَلْفُفْتُمْ أَنْفُسَهُمْ قَالُوا فِيمَ أَنْفُسِهِمْ قَالُوا فِيمَ كُنْتُمْ	
5.	15	QS. al-Isrâ' [17]: 3	ذُرِّيَّةً مِنْ حَمَلْنَا مَعَ نُوحٍ إِنَّهُ كَانَ عَبْدًا شَكُورًا	
6.	15	QS. al-Isrâ' [17]: 9	إِنَّ هَذَا الْقُرْآنَ يَهْدِي لِلَّتِي هِيَ أَقْوَمُ وَيُبَشِّرُ الْمُؤْمِنِينَ	
7.	17	QS. al-Hajj [22]: 39	أُذِنَ لِلَّذِينَ يُقَاتِلُونَ بِأَنفُسِهِمْ ظَالِمُونَ وَإِنَّ اللَّهَ عَلَىٰ نَصْرِهِمْ لَقَدِيرٌ	
8.	18	QS. an-Nûr [24]: 2	الرَّائِيَّةُ وَالزَّالِيَّةُ فَاجْلِدُوا كُلَّ وَاحِدٍ مِّنْهُمَا مِائَةَ جَلْدَةٍ وَلَا تَأْخُذْكُمْ بِهِمَا رَأْفَةٌ فِي دِينِ اللَّهِ إِنْ كُنْتُمْ تُؤْمِنُونَ بِاللَّهِ وَالْيَوْمِ الْآخِرِ	

9.	18	QS. an-Nûr [24]: 3	الَّذِينَ لَا يَنْكُحُ الْأَزْوَاجَ أَوْ مُشْرَكَةً عَلَىٰ الزَّانِيَةِ لَا يَنْكَحُهَا إِلَّا زَانٍ أَوْ مُشْرِكٌ	
10.	18	QS. an-Nûr [24]: 35	وَالْأَرْضُ مَثَلُ نُورِهِ. كَمَشْكُوتٍ فِيهَا مِصْبَاحُ الْمِصْبَاحِ فِي رُجَاةِ الرُّجَاةِ كَأَنَّهَا كَوْكَبٌ دُرِّيٌّ يُوقَدُ مِنْ شَجَرَةٍ	
11.	19	QS. al-Furqân [25]: 21	لِقَاءَنَا لَوْلَا أُنزِلَ عَلَيْنَا الْمَلَكُ أَوْ تَرَىٰ رَبَّنَا لَقَدْ اسْتَكْبَرُوا فِي أَنْفُسِهِمْ وَعَتَوْا عُتُوًّا كَبِيرًا	
12.	19	QS. al-Furqân [25]: 27-28	وَيَوْمَ يَعْضُ الزُّلْمُ عَلَىٰ يَدَيْهِ يَقُولُ يَلْبَسُنِي اخَذْتُ مَعَ الرَّسُولِ سَيِّئًا يُؤْتِلِي لَيْسَنِي لَمْ أَخِذْ فَلَانَا خَلِيلًا	
13.	28	QS. al- Mumtahanah [60]: 10	إِلَى الْكُفَّارِ لَاحِنًا حَلَّ هُمْ وَلَا هُمْ يَحْلُونَ هُنَّ وَأَنْتُمْ مَا أَنْتُمْ وَلَا جُنَاحَ عَلَيْكُمْ أَنْ تَنْكِحُوهُنَّ إِذَا أَتَيْتُمُوهُنَّ	
14.	30	QS. al-Baqarah [2]: 253	وَإِنَّا عِيسَى ابْنُ مَرْيَمَ الْبَيْتِ وَأَيَّدْنَاهُ بِرُوحِ الْقُدُسِ وَلَوْ شَاءَ اللَّهُ مَا اقْتَتَلَ	
15.	30	QS. al-Baqarah [2]: 255	سِنَةً وَلَا تَوْمٌ لَهُ. مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ مِنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ. إِلَّا بِإِذْنِهِ	

16.	30	QS. an-Nisâ [4]: 95	فَضَّلَ اللَّهُ الْمُجَاهِدِينَ	
17.	30	QS. an-Nisâ [4]: 97	وَمَغْفِرَةً وَرَحْمَةً يَكُنَّ O اللَّهُ غَفُورًا رَحِيمًا إِنَّ الَّذِينَ تَوَفَّيْتُمْ الْمَلَائِكَةَ ظَالِمِينَ أَنْفُسِهِمْ قَالُوا فِيمَ كُنْتُمْ	

Source: processed from the documented manuscripts of the mushaf

The descriptions of the tables that have been explained are as follows:

1. In QS. *al-Baqarah* [2]: 253 in the *lafaz* of البينات, the *harakat* of *dhammah* is affixed. Meanwhile, in the Indonesian Standard Mushaf, the *Harakat* of *Kasrah* is affixed.²² The affixing of the *harakat* of *dhammah* to the *lafaz* of البينات changes the meaning and position in the discussion of *nahwiyah*.
2. In QS. *al-Baqarah* [2]: 255 on the letter ش in the *lafaz* of يشفع it is written as يسفع.²³ This can also lead to confusion of meaning which originally means giving *syafa'at* into burning. The verse explains the existence of *syafa'at* (intercession) for Muslims. No one is able to give *syafa'at* (to intercede) but with God's permission, namely the *syafa'at* (intercession) that Allah will give to people in the world when they pray for one another, some Muslims, and glorify one another, as Allah commanded the Prophet and his followers.²⁴ This is very irrelevant if a sentence which means to give *syafa'at* (to intercede) is changed to burn just because of a lack of dots that occur in the verse.
3. In QS. an-Nisâ [4]: 95, there is the affixing of *tasydîd* on the letter ف which is written وَفَضَّلَ. Meanwhile, if it is adapted to the Indonesian Standard Mushaf, it is without the *tasydîd* being affixed over the letter ف, such as: وَفَضَّلَ.²⁵
4. In QS. an-Nisâ [4]: 97, there is a change in the *harakat* in the pronunciation of تَوَفَّيْتُمْ to تَوَفَّيْتُمْ. Then it does not throw *nûn* in the order of *idhâfah* in the *lafaz* of ظَالِمِينَ أَنْفُسِهِمْ. Meanwhile, the *lafaz* according to

22 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

23 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

24 Abu Ishaq Ibrahim bin Sirriy, *Ma'ani Al-Qur'an wa Farabuh*, (Kairo: Dar Hadis, 2003), 287.

25 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

the Indonesian Standard Mushaf is ظَالِمِي أَنفُسِهِمْ.²⁶ This is in line with the *nahwiyah* rule in Ibn Malik's *nadzam Alfiyah* as follows:

نَا تَلِي الْإِعْرَابُ أَوْ تَنْوِينًا *** مِمَّا تُضَيَّفُ اخْذِفْ كَطُورِ سِينًا

Meaning: if there is a *nun* at the end of a sentence or *tanwin* and becomes a *mudhaf* position, then both must be discarded.

5. In QS. al-Isrâ' [17]: 3, there is a change in the *harakat* in the *lafaz* ذرية, *fathatain* mark is affixed. When it is adjusted to the Indonesian Standard Mushaf, only a *fathah harakat* is affixed.²⁷ This discrepancy in writing resulted in errors in the Arabic grammar. This is also the same as the argument no. 4 in Ibn Malik's *nadzam Alfiyah* chapter *Idhafah*.
6. In QS. QS. al-Isrâ' [17]: 9 in *lafaz* قَوْمٍ., the *hamzah* is removed before the letter ق, which is originally اقَوْمٌ²⁸ The discrepancy in this sentence changes the *isim* sentence with the form of the *fiil* sentence, namely *lafaz* قَوْمٌ becomes اقَوْمٌ
7. In QS. al-Hajj [22]: 39, the *lafaz* of عَلَى نَصْرِهِمْ is written in Qur'an Manuscript manuscripts as عَلَى نَصْرَهُمْ.²⁹ The *harakat* of *kasrah* replaced with *harakat* of *fathah* in the sentence causes a confusion. When there is a *Jar* letter included in *isim* sentence, the sentence after it must be read *jar / majrur* with the letter *jar*. The mark of *majrur* uses the *harakat* of *Kasrah*.
8. In QS. an-Nûr [24]: 2, the problem of the second verse is almost the same as the problem of و سارعوا in surah Ali Imrân in the verse of 133, namely the *qiraat* of Ibn 'Amir and *Nâfi'* reading without *Waw* in the *lafaz* becomes سارعوا. When viewed in terms of the history of *Qira'at* science, this problem is not the same as the discussion in surah Ali Imrân in the verse of 133 because, when traced in surah an-Nûr, the *ziyadah* of *Waw* is not present in this *lafaz*.³⁰
9. In QS. an-Nûr [24]: 3 in the *lafaz* رَأَيْتَهُ, *tasydid* is added over the letter of Yâ.³¹ The addition of *tasydid* in this sentence affects the pronunciation of how to read the Qur'an so that, with the addition of *tasydid*, the reading is more pounding.
10. In QS. an-Nûr [24]: 35, there are three *lafaz* related to the change of *harakat*; first, in the *lafaz* of مَصْبُوحٌ, the letter *Ha'* should be affixed with the mark of *dhammatain* not just *dhammah* because its position in the

26 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

27 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

28 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

29 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

30 Sayyid Lasin Abû al-Farh, Khalid bin Muhammad al-Hafiz al-'ilmiy, *Taqrib al-Ma'ani fi Syarh Hirz al-Amaniy fi Qira'ah as-Saba'*, (Madinah: Dar az-Zaman, 2003), the 5th edition, 221.

31 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

science of *nabwu* becomes *mubtada* 'muakbhar. Second, in the *lafaz* of الرَّجَاجِ, the letter *ta* at the end of the sentence should be affixed with a *kasratin* mark, not just *kasrah* because its position in *nabwu* science becomes *majrūr* from the letter *jar*. Meanwhile, when *majrūr* is not connected with *alif lam (al)*, the *harakat* of *tanwin kasratin* is affixed. Third, in the *lafaz* of الرَّجَاجِ, the *harakat* of *dhammah* should be affixed at the end of the sentence, not *kasrah* because it is the beginning of the beginning of the sentence and its position is *mubtada*, *mubtada* that must be read *rafā*'.

11. In QS. al-Furqān [25]: 21, there is a lack of sentence, in the *lafaz* marked in red as follows:³²

وَقَالَ الَّذِينَ لَا يَرْجُونَ لِقَاءَنَا لَوْلَا أُنزِلَ عَلَيْنَا الْمَلَائِكَةُ أَوْ نَرَى رَبَّنَا لَقَدِ اسْتَكْبَرُوا
فِي أَنفُسِهِمْ وَعَتَوْا عُتُوًّا كَبِيرًا

The lack of sentence in the verse has clearly caused confusion in meaning because there is one *lafaz* that is not written in Qur'an Manuscript Lamongan *mushaf*. This makes the writing irrelevant.

12. In QS. al-Furqān [25]: 27-28, it is found in the verse of 27 of *surah al-Furqān* that some of the texts of the sentence in the verse 27 are removed by connecting the sentence at the beginning of the verse 28.³³
13. In QS. al-Mumtahanah [60]: 10, there is a lack of sentences, in the *lafaz* marked in red as follows:³⁴

لَا هُنَّ حِلٌّ لَّهُمْ وَلَا هُمْ يَحِلُّونَ لَهُنَّ وَءَاثُوهُمْ مَّا أَنْفَقُوا ۚ وَلَا جُنَاحَ عَلَيْكُمْ

The lack of some sentences in the verse has clearly caused confusion since some *lafaz* are not written in the writing of *mushaf*. This makes the writing irrelevant.

14. In QS. an-Nabā [78]: 8, the *lafaz* اَرْوَاغًا is written with اَفْوَاغًا.³⁵ Even if examined in terms of meaning, there are almost editorial similarities; the meaning of "in pairs" is changed to "in droves". This indicates the ambiguity of meaning as well as changing the meaning of the verse of the Qur'an.

Further, children, symptoms,

15. In QS. al-Insyiqāq [84]: 16, the *lafaz* of الشفق is written with بالسفق.³⁶ The writing with a lack of dots in the sentence results in a change in the meaning of the Qur'an.

32 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

33 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

34 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

35 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

36 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

16. In QS. al-Burûj [85]: 10, there is sentence reductions in the *lafaz* marked in red as follows:

إِنَّ الَّذِينَ فَتَنُوا الْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ ثُمَّ لَمْ يَتُوبُوا فَلَهُمْ عَذَابٌ جَهَنَّمَ وَهُمْ عَذَابُ الْحَرِيقِ

17. In QS. an-Nâs [114]: 4, the *lafaz* الخناس is written with ³⁷الحناس. the writing with a lack of dots in the sentence results in a change in the meaning of the Qur'an.

Implications of *Dhabt* in Qur'an Manuscript Lamongan *Mushaf*

Qur'an Manuscript Lamongan *mushaf* which is an ancestral heritage and its existence that must be preserved has the implications for the form of *Qur'an* punctuation in terms of reading, meaning or learning the *Qur'an*. However, in terms of reading practice, the problem of differences in writing / punctuation in the *mushaf* is not a problem because the basis for reading the *Qur'an* is *talaqqi-syafahi* to the teacher. This problem occurs when the differences are understood textually by those who read the *Qur'anic* manuscripts directly without teacher guidance. Meanwhile, when viewed in terms of *dhabt* this differences cause the implications including:

The Implication of Dhabt on how to read the Qur'an

Qur'an Manuscript manuscripts of *Nusantara* (the archipelago) by eliminating the distinguishing marks between *hamzah washal* and *hamzah qatha'* has similarities to the elimination of the *hamzah* mark in the Indonesian Standard *Mushaf*. The absence of distinguishing marks in the writing of *hamzah washal* and *hamzah qatha'* may cause a reading contradiction. Furthermore, when the *hamzah washal* at the beginning of the word is not given a *harakat*, it will cause confusion for ordinary *mushaf* readers who do not master the correct reading,³⁸ such as: the pronunciation of *hamzah washal* at the beginning of *surah al-Iklâs* verse 2 (اللَّهُ الصَّمَدُ). *Hamzah washal* at the beginning of the verse is given the *harakat* of *fathah*. However, when verse 1 is in *wasal* with verse 2, those who do not understand the terms in *tajwid* will read *izhar* at the end of the first verse with the beginning of verse 2 because *tanwin* meets *hamzah*. This will cause confusion in how to read the *Qur'an* because there is no difference in the writings of *hamzah wasal* and *hamzah qatha'*. This is also applied in the Indonesian Standard *Mushaf*.

Likewise, the writing of *idgham*, either *nâqish*³⁹ or *tâm/kâmil*, is written with

37 See the ancient archipelago *mushaf* of Lamongan and the Indonesian standard *mushaf*

38 Ahmad Fathoni's explanation on the *Daurah Tahsin Tartil Al-Qur'a* using the Maisura Method which was held at the Takhasus IIQ Islamic Boarding School Jakarta.

39 *Idgham Naqis* is the loss of the nature of the sound of the letters but the nature of *Ghunnah* is still there. There will not be a perfect *idgham* on a letter that is judged to be reading *idgham*. There are two letters: when *nûn mati* or *tanwin* meets with *ج* dan *ي*. See more Ahmad Fathoni, *Petunjuk Praktis Tahsin Tartil Al-Qur'an*

the mark of *sukûn* in the letter of *sâkinah* and the letter after it is only affixed with *harakat* without *tasyādīd* after it. It causes a reading contradiction between sound and punctuation. Then, for the people who are just starting to learn *tajwid*, they cannot distinguish the categories of *idgham* either *nâqish* or *tâm*.

The other implication is in writing *tanwîn*. Qur'an Manuscript do not enforce writing *tanwîn* with the methods of *tarkîb* or *itbâ'*. This also causes a contradiction between the sound and the punctuation. In the case of *tanwîn* in *idghâm*, *iqlâb*, and *ikhfâ'*, the Indonesian Standard *Mushaf* writes a mark in the form of *tarkîb*, while the mark of *tarkîb* in *dhabt* science is used to indicate the sound of *makbraj* that is far from each other, namely the reading of *izhar*.⁴⁰

Implications of Informative Dhabt

In the case of writing *rasm mahdzuf*, which does not include the discarded letters, it creates a lack in formativeness to the reader on *rasm* so that the reader does not know the origin of the discarded letters.

In the cases of *izhâr*, *idghâm*, *ikhfâ'* and *iqlâb* either *nûn mati* or *tanwîn*, Qur'an Manuscript do not distinguish the marks. Likewise, with the problems of *tarkîb* and *itbâ'* in *tanwîn*, they provide the information on the differences in *idghâm nâqish* with *idghâm tâm* without knowing the position of the *makbraj* which is close such as *idghâm*, *ikhfâ'*, and *iqlâb* with the *makbraj*. far from each other.⁴¹ Likewise, with the law of *nûn mati* which are all affixed with the mark of *sukûn*. The marks provide the information to facilitate the reader even though it is only informative.

Implications Dhabt to Meaning

In the case of writing verses in *mushaf* that are not the same as the standard Indonesian *mushaf*, in the forms of adding dots, reducing letters and changing letters, there are implications in terms of meaning, including: the word (يَشْفَعُ) in *surah al-Baqarah* verse 255 is written differently from the standard Indonesian *mushaf*. In Qur'an Manuscript, it is written without a dot on the letter ش to be (يَشْفَعُ). In terms of language, يَشْفَعُ means *syafa'at* (to intercede), while يَسْفَعُ means to turn into black due to sunlight/burning. Such conditions will really lead to confusion of meaning so as to provide an inaccurate understanding on the meaning of the verse. The word (أَقْوَمُ) in *surah al- al-Isrâ'* verse 9 is written differently from the standard Indonesian *mushaf*. In Qur'an Manuscript, it is written by removing the *hamzah* at the beginning of the sentence to become (قَوْمُ). In terms of language, أَقْوَمُ means straighter / straight path, while قَوْمُ means people / group.

Metode Maisuro, p. 309.

40 Muhammad Salim Muhaisin, *Irsyad at-Thalibin ila Dhabt al-Kitab al-Mubin*, 11.

41 Muhammad Salim Muhaisin, *Irsyad at-Thalibin ila Dhabt al-Kitab al-Mubin*, 11.

The lack of sentences in one verse, as in *surah al-Mumtahanah* verse 10 and *surah al-Burûj* verse 10, it is written with some of the text of the sentence in the verse being lost. This has implications in terms of meaning so that the understanding in one verse is incomplete and creates confusion.

Implications for Learning the Qur'an in Coastal Java.

The social conditions of the people who experience a shift in Javanese religious traditions (Hinduism, Buddhism, etc.) to Islamic traditions that dominate sacred beliefs require legitimacy in the form of recognition of the community.⁴² Likewise, with the existence of the *Qur'an* both in terms of teaching and practice, there is no doubt that learning the *Qur'an* requires Instruments; no exception in *Nusantara* (the archipelago). Among the instruments of learning the *Qur'an* is to use teaching with the mediation of the *mushaf* (manuscripts).⁴³ In the context of learning how to read the *Qur'an* in the *Nusantara* — specifically Lamongan — the use of *mushaf* is an accompanying element. Indeed, not much data has been found on how the use of the existence of the use of *mushaf*—specifically “*mushaf* that the author discusses in this article”, but in the notes of previous researchers it can be found that the study of the *Qur'an* has become part of civilization constructed in the local community.⁴⁴

In terms of teaching the *Qur'an* in Coastal Java, especially Lamongan, no data or research has been found that tries to reveal this clearly. However, the Sunan Drajat Research and Development Team (1999) found the data that some of the Sunan Drajat's activities after living in Coastal Lamongan was teaching the *Qur'an* to the sons and daughters of his neighbours.⁴⁵

The development of the *Qur'an* teaching in the coastal community of Lamongan is estimated to have occurred in the 15th century along with the arrival of Raden Qasim to the area—the coastal area of Lamongan. This is also corroborated

42 Martin Van Bruinessen, *The Yellow Book, Islamic Boarding Schools and Tarekat*, translated by Farid Wajdidi and Ika Iffati, (Yogyakarta: Gading, 2012), 4.

43 In Indonesia, there are many manuscripts written by hand, and in almost every region, they are usually written in *khat sulusi*. The accompanying jewelery is usually adapted to reflect the local culture and arts. Thus, it is found, for example, in Central Java, that many *mashaf* (*mushaf*) are decorated with Javanese cultural flowers, while the commemorations are written with *condrosengkolo*, the number of years that is spoken in sentences. See More Abu Bakar Aceh, *Sejarah Al-Qur'ab*, 264.

44 The traces of education in Indonesia can be traced from the beginning of Islam being transmitted in Indonesia, around the beginning of the 12th century AD. At the beginning of its development, the constellation of education was held in *surau*, mosque courtyards and so on, by just sitting cross-legged. — this is commonly known as *halagop*. Mahmud Yunus—as quoted by Sulthan Fatoni—said that at this time the educational material was still limited to the *Qur'an*. From here, at least, the teaching of the *Qur'an* can be said to be basic in Islamic education in Indonesia. See More Sulthan Fatoni, *Peradaban Islam Desain Awal peradaban, Konsolidasi Teologi Konstruksi Pemikiran dan Pencarian Madrasah* (Jakarta: Elsas, 2011), First Edition, 163-164.

45 The Research Team and Drafting of the History of Sunan Drajat Book, *Sejarah Sunan Drajat dalam Jaringan Masuknya Islam di Nusantara*, 266.

by the results of the interview stating that the *Qur'an* in the Sunan Drajat museum is the *Qur'an* used by *Sunan Drajat* in teaching the reading of the *Qur'an* in *Drajat* village in particular and in the Lamongan community. One of the caretakers of *Sunan Drajat's* tomb said that *Qur'an* Manuscript in the museum was written by *Sunan Drajat's* students, not *Sunan Drajat* himself.⁴⁶

Learning activities to recite the *Qur'an* with the mediation of the *mushaf* were carried out after performing the *Maghrib* prayer, and continued after carrying out the *Isha'* and *Fajr* prayers. One particular method⁴⁷ as well as special and particular times used in teaching the *Qur'an* was not found. The times that are used as benchmarks are the times that indicate the time of the *Asr* prayer, after *Maghrib*, morning or evening, and so on.⁴⁸

This teaching and learning activities of the *Qur'an* were carried out until he died, then continued by his sons and daughters and Prince Kepel (*santri* (student) of *Sunan Drajat*).⁴⁹ In subsequent developments until the 18th century, the teaching of the *Qur'an* was growing and several Islamic boarding schools appeared in the coastal area of Lamongan, Java, and giving rise to the teaching of the *Qur'an* which found its existence.

The teaching of the *Qur'an* had been passed down from generation to generation until it was held by *Kyai Thohir* and then continued by *Kyai Bakrin*, who was known as a figure who had contributed to many experts in reading the *Qur'an* in Islamic boarding schools around *Drajat* such as: *Pesantren Kranji*,⁵⁰ *Pesantren*

46 The results of an interview with Ms. Khoirotun Niswap. (the keeper of the Sunan Drajat museum) and the caretaker of Sunan Drajat. This interview was held on Friday, February 12, 2021 at 08:58 Indonesian Western Time, *online*.

47 See More Muhammad Barir, *Tradisi Al-Qur'an di Pesisir Jaringan Kiai dalam Transmisi Tradisi Al-Qur'an di Gerbang Islam Tanah Jawa*, (Yogyakarta: Nurmahera, 2017), cet I, 151-152.

48 The Research Team and Drafting of the History of Sunan Drajat Book, *Sejarah Sunan Drajat dalam Jaringan Masuknya Islam di Nusantara*, 266

49 The Research Team and Drafting of the History of Sunan Drajat Book, *Sejarah Sunan Drajat dalam Jaringan Masuknya Islam di Nusantara*, 266

50 The name *Kranji* was adopted from the name of the village where the *pesantren* was founded. The *Kranji* Islamic Boarding School in an institutional context is known as *Tarbiyatut Tholabah*, located in Paciran sub-district, Lamongan Regency. The *Kranji* Islamic Boarding School was founded by KH. Mustafa Abdul Karim. He was born in the village of Tebuwung, Dukun, Gresik, in the village of Tebuwung. After taking the education he got from his father, he continued his education to Sampurnan, Bunga, Gresik, which was taken care of by KH. Salih Tsani. In the education of KH. Salih Tsani, KH. Musofa grew up as a very intelligent person after undergoing five years of education. After that, he returned to continue his education at the Langitan Islamic Boarding School which was managed by KH. Sholep. It was at this *pesantren* that he met a figure who later became one of the most influential figures in Indonesia: KP. Hasyim Asy'ari. The arrival of KH. Mustofa Abdul's visit to *Kranji* was marked by a meeting with several village leaders who expressed their concern because there was no shortage of figures who could serve as religious leaders in the village. Hence, an agreement was made to hold a meeting attended by several local figures. There were at least two major agendas that had been agreed upon, including bringing in *ulama* to fill religious

alAmin,⁵¹ the *Sendang Duwur*⁵² Islamic Boarding School, and the *Sunan Drajat* Islamic Boarding School.⁵³

Conclusion

This research was a study of Qur'an Manuscript Lamongan *mushaf* located at the Sunan Drajat Museum in terms of the aspect of the *dhabt* of *Al-Qur'an*. Based on the explanation in the discussion, the conclusions are as follows: Qur'an Manuscript Lamongan *Mushaf* has similarities with the writing of the Indonesian Standard *Mushaf* in terms of affixing the punctuation marks of *hamzah washal* and *hamzah qatha* by omitting any marks on it. Likewise, the writing of *sukun* mark in the reading of *izhar*, *idgham*, *ikhfa*, *iqlab* in *nūn sâkinah* all agree on the affixing of *sukun* on *nūn sâkinah* when they meet the reading. In the rest, the punctuation marks in Qur'an Manuscript are different from Indonesian standard *mushaf* because the development of *dhabt* in Indonesian standard *mushaf* has changed. One of the factors causing the dissimilarity of writing in Qur'an Manuscript *Nusantara mushaf* of Lamongan is not the difference in the history of *qira'at*, both *qira'at* seven and *qira'at* ten, but there was an asymmetry in the writing of *mushaf* with respect to the scientific quality that developed at that time. The system of punctuation and *tajwid* marks used is not uniform, so it is a fact that shows the dynamics of the writing system of the *Qur'an*. Then, the writing of the *Qur'an* cannot be separated from the process of the entry

activities in Kranji Village, and KH. Mustofa Abdul Karim was among the people chosen to fill because he was considered as a person who had the capability and expertise in this field. At first, he commuted Kranji-Sampurnan for two years. Until he took *istikhara*, asking the almighty for guidance, he decided to stay in Kranji, undergoing a number of teaching agendas in the village. Among other important figures in the village, it was KH. Abdul Karim Mustofa as the third son of KH. Mostofa with Nyai Aminah Soleh Tsani. As a child, he was educated by his father. After that he continued to the Sampurnan Bunga Gresik Islamic Boarding School and was forwarded to Tebuireng, under the leadership of KH. Hasyim Asy'ari. He also received education in the holy land when he performed the pilgrimage from 1929 to 1933. Among his services that are still remembered to this day were the establishment of the *Tarbiyatus Tholabah* at the Kranji Islamic Boarding School, which used to only carry out teaching and learning activities like non-formal Islamic boarding schools. The first curriculum used was the curriculum used at the Tebuireng Islamic Boarding School in Jombang. KH. Abdul Karim Mustofa was one of the National *Qari'* who was born from the womb of the *Qur'anic* civilization on the Coast. He grew up in the Kranji, Sampurnan, and Tebuireng Islamic boarding schools. He was also one of the *Qur'an* teachers in the three *pesantren*. Muhammad Barir, *Tradisi Al-Qur'an di Pesisir Jaringan Kiai dalam Transmisi Tradisi Al-Qur'an di Gerbang Islam Tanah Jawa*, 121-127

- 51 Al-Amin Islamic Boarding School is one of the *pesantren* located in the Paciran area, Lamongan, East Java. The leader's name is KH. Muhammad Amin Mustofa.
- 52 The Sendang Duwur Islamic Boarding School is one of the Islamic boarding schools located in the Lamongan area of East Java. The name of the *pesantren* is *Raudhatut Thullab*. The name of the leader is Kyai Salim Azhar bn Abdurrohimi.
- 53 Muhammad Barir, "Peradaban Al-Qur'an dan Jaringan Ulama Pesisir di Lamongan dan Gresik esik", in *Jurnal Subuf*, Vol. 8, No. 2, June 2015, 197.

of Islam in Indonesia.⁵⁴

Second, the implications the *dhahb* of Qur'an Manuscript *Nusantara mushaf* of Lamongan Archipelago raises several terms; the implications for how to read the *Qur'an*, the implications for meaning, the informative implications, and the implications for teaching the *Qur'an* in Coastal Java. This was obtained based on the data generated from several *mushaf* that had been well-documented. This reinforces the historical aspect related to the continuity between the centuries-old tradition of copying *mushaf* and the mass printing press which only started around the beginning of the 20th century because in reality there are many similarities, especially the aspects of punctuation. Therefore, research vacancies related to the study of *ulumul Qur'an* in punctuation, *rasm*, and *qira'at Al-Qur'an* in *mushaf* of *Nusantara* (the archipelago), especially Lamongan, need to be redeveloped to become further research.

Supplementary Materials

The data presented in this study are available in [insert article or supplementary material here] (Usually the datasets were analyzed from library research can be found in the whole data references).

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Authors' contributions

All listed authors contribute to this article. N. wrote the original draft, reviewed and edited it, conceptualised the study and managed the project administration, responsible for the methodology and validation. W. wrote the formal analysis, compiled the resources, and visualisation and supervised the project.

Data availability statement

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflicts of Interest

None of the authors of this study has a financial or personal relationship with other people that could inappropriately influence or bias the content of the study.

54 <https://mitra.nu.or.id/post/read/105402/penemuan-128-mushaf-al-quran-kuno-nusantara-tahun-2011>
accessed on Thursday, 11 February 2021 at 13:47 WIB.

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