



SYMBOLIZATION OF *WAQF* AND *IBTIDĀ'* IN THE MANUSCRIPT OF THE MUSHAF AL-QUR'AN IN THE 19TH CENTURY : A STUDY OF THE MANUSCRIPT OF SAYYID IBRĀHĪM BIN 'ABDULLĀH AL-JUFRI

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Abstract

This article examines one of the manuscripts of the al-Qur'an manuscripts stored in the Great Mosque of the Surakarta Palace, namely the copy of Sayyid Ibrahim bin 'Abdullah al-Jufri. The manuscript has many eccentric aspects that are interesting to study further. This article examines the *waqf* and *ibtidā'* symbols that differ from the mushafs that are circulating and read by people in Indonesia. This research employs qualitative with a library research method, namely conducting a literature review by reading, reviewing and analysing various sources. The data collection methods are observation, documentation, interviews and digitalisation. Meanwhile, the data analysis used is a descriptive-analytical method, namely describing data related to the object of study, the results are then analysed critically. Apart from that, this research also uses a philological method, namely the single manuscript edition method. The primary source for this research is Tuan Sayyid Ibrāhīm al-Jufri's manuscript of the Qur'an, while secondary sources are taken from relevant research literature. The study results show that the manuscript of Sayyid Ibrahim al-Jufri's manuscript of the Qur'an applies the symbolisation of *waqf* and *ibtidā'* with five models, namely "تـ" (*waqf tām*), "كـ" (*kāfiy*), "حـ" (*hasan*), "لزمـ" (*lazīm*), and "نويـ" (*Nabawiy*).

Keywords

Manuscript; Mushaf of the Quran; Symbolization; Waqf and Ibtida

Abstrak

Artikel ini mengkaji salah satu naskah manuskrip al-Qur'an yang tersimpan di Masjid Agung Istana Surakarta, yaitu salinan Sayyid Ibrahim bin 'Abdullah al-Jufri. Naskah tersebut memiliki banyak aspek eksentrik yang menarik untuk dipelajari lebih lanjut. Artikel ini mengkaji simbol-simbol wakaf dan ibtidā' yang berbeda dengan mushaf yang beredar dan dibaca oleh masyarakat di Indonesia. Penelitian ini menggunakan metode penelitian kualitatif dengan kepustakaan, yaitu melakukan tinjauan pustaka dengan membaca, mengkaji dan menganalisis berbagai sumber. Metode pengumpulan data adalah observasi, dokumentasi, wawancara dan digitalisasi. Sementara itu, analisis data yang digunakan adalah metode deskriptif-analitik, yaitu mendeskripsikan data yang berkaitan dengan objek penelitian, hasilnya kemudian dianalisis secara kritis. Selain itu, penelitian ini juga menggunakan metode filologis, yaitu metode edisi naskah tunggal. Sumber utama untuk penelitian ini adalah manuskrip Al-Qur'an Tuan Sayyid Ibrāhīm al-Jufri, sedangkan sumber sekunder diambil dari literatur penelitian yang relevan. Hasil penelitian menunjukkan bahwa naskah naskah Al-Qur'an Sayyid



Ibrahim al-Jufri menerapkan simbolisasi wakaf dan ibtidā' dengan lima model, yaitu "تـ" (wakaf tām), "كـ" (kāfī), "حـ" (hasan), "الزمـ" (lazim), dan "نبويـ" (Nabawiy).

Katakunci:

Manuskrip, Mushaf al-Qur'an; Simbolisasi; Waqf dan Ibtidā'

Introduction

The existence of the Qur'an always gives birth to interesting things to study for every recipient, even from those who do not believe in it. They are scholars and non-Muslim thinkers who participate in exploring and exploring the text of the Qur'an elaboratively from various orientations and backgrounds, their mission is only limited to the realm of analytical activities. However, we need to realize that various analyses born from the womb of Western Islamologists have also succeeded in producing interesting ideas in the study of the Qur'an and even not a few of these ideas have given birth to magnum opus that contribute and color the journey of Qur'an studies, especially in this modern era. Some of these ideas are affirmative, appreciative, and influential in the study of the Qur'an (Anshori 2018:108). and not a few also debated so that the material was controversial and triggered many conflicts, especially Muslim scholars (Rusmana 2000:125).

But inevitably, the historical journey of the Qur'an has been recorded long before the birth of the scholars above. The historicization of the Qur'an and its studies have been going on since the early days of Islam until where the Qur'an was ordered to the Prophet (peace be upon him) at that time went through various historical processes, starting from the Qur'an taught by the Prophet (peace be upon him) to his companions, then writing efforts were carried out in many phases. Until the time of Uthman, the Qur'an was copied in several mushaf to be distributed to various regions, at this time the official rules for writing the Qur'an were also established which are famous as the Ottoman rasm rules. After the Caliph of Uthman was completed, the history of the improvement of the Qur'an continued, such as the emergence of one of the disciples of Alī bin Abī Ṭālib r.a. named Abū al-Aswad al-Du'ālī who initiated a wish to facilitate the reading of the Qur'an (Eldeeb 2009:39), this kind of effort was then followed and developed by the scholars after him with various innovations to make it easier for Muslims to read the Qur'an.

The history of the development of the Qur'an is also very strongly felt in Indonesia. The atmosphere began to be felt starting from the process of Islamization around the 7th century AD and began to spread in the 13th century AD (Permatasari, Hudaidah 2021:3) which then emerged the tradition of writing the Qur'an at that time (Gallop 2004:123). This development continues to be ongoing which has given birth to many copies of the mushaf with various models. Then, in the context of uniformity and standardization of the writing of the Qur'an, finally the Indonesian Standard Mushaf (MSI) (LPMQ 2017) was issued. The mushaf was initiated as a reference for writing mushaf by standardizing the writing model both in terms of punctuation and waqf based on the agreement of the Muker Ulama al-Qur'an event in Indonesia which was held 9 times, namely in 1974 – 1983 (Zaenal Arifin 2017:3). One of the copies of the mushaf of the Qur'an that was born before the existence of MSI with its unique writing model is the mushaf of a copy of Sayyid Ibrahim bin 'Abdullah al-Jufri in terms of waqf and ibtidā' which is different from the tradition of writing mushaf in Indonesia. In addition, the numbering of the verses has also not been found on the mushaf and other mushaf stored in the Great Mosque of the Surakarta Palace. This phenomenon then led the author to other findings related to the merger of several

verses which if reviewed in the Indonesian Mushaf are several verses, then in the mushaf they are united into one verse. Seeing the existing phenomenon, this research is important to find out more about the symbolization of waqf and ibtidā' mushaf al-Qur'an in the 19th century, especially in Surakarta, one of which is focusing on the mushaf of Sayyid Ibrahim bin 'Abdullah al-Jufri.

Furthermore, in order to facilitate analysis activities, the author uses the theory of waqf and ibtidā' to detect the use of these two aspects in manuscripts that use certain symbols. The research method used is descriptive-analytical. This method describes the existing data and then conducts an in-depth analysis so that the research results will be obtained as expected.

Method

This research is a qualitative research on the manuscript of the mushaf al-Qur'an Sayyid Ibrahim al-Jufri in the Great Mosque of the Surakarta Palace as the main object of research. As an effort to collect supporting data related to the Codicological (the ins and outs of the manuscript) and Textological (the ins and outs of the text), the researcher traces research steps such as observation, documentation, interviews, and digitization. Furthermore, in the context of data processing,

This research uses a descriptive-analytical method, namely describing data and facts related to the text and manuscript. The description of the text describes the content of the text which in this study includes an analysis of the use of waqf and ibtidā' symbols. As for the knife of analysis, this paper uses the theory of waqf and ibtidā' put forward by Qur'an experts. These two theories will help in identifying the model of waqf symbolization in the mushaf manuscript by being guided by the rules contained in each waqf as formulated by Qur'an experts.

Results and Discussion

1. Philological-Codicological Aspects of Mushaf

History of Mushaf Copying

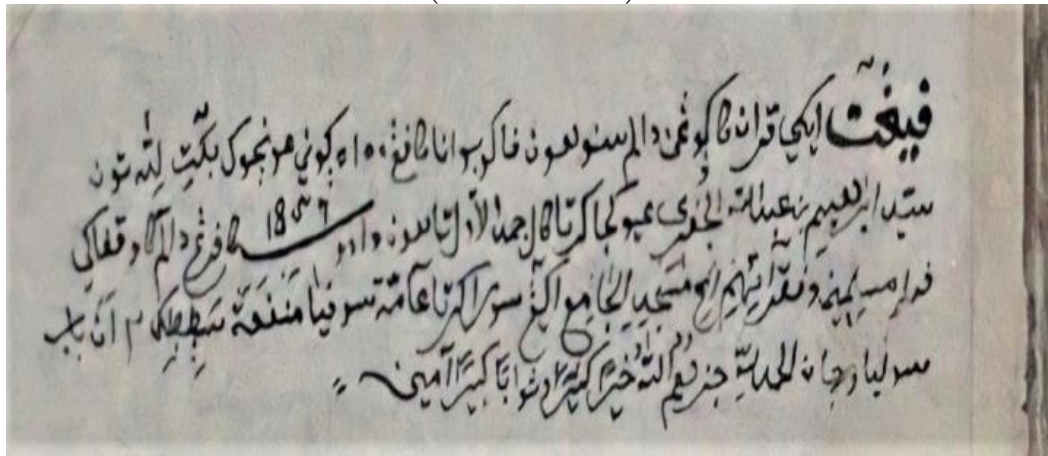
Various manuscript findings, especially mushaf, are stored in several places, such as libraries, museums, Islamic boarding schools, and mosques, some of which are even private collections by descendants of manuscript copyists. Manuscripts that have been stored in libraries or museums mostly come from several sources, such as from the gift of several manuscript collectors, direct purchases to manuscript owners in the context of preservation, copies of original manuscripts either belonging to individuals, libraries or museums of other regions or countries (Rokhmansyah 2017:84). One of the mosques that managed to store many manuscripts is the Great Mosque of the Surakarta Palace, Central Java.

The Surakarta Kasunanan Palace itself is one of the kingdoms that breathes Islam very thickly. This can be seen by the existence of the Mambaul Ulum educational institution which became the center of Islamic education in Surakarta at that time. In addition, the palace also succeeded in building very good relations with scholars both from the archipelago and from the Middle East, namely the Ottoman Turkish kingdom which covered various aspects, such as politics-state, economy, education, religion, culture, ulema, and others. The relationship between the palace and the Ottoman Turks has existed since the time of Sinuhun Pakubuwono IV, in the form of an exchange of scholars to spread Islamic teachings, scholars from the Arab region were then sent to the archipelago, and vice versa, the tradition of this exchange of scholars is estimated to have existed. This assumption was built from the existence of some historical information that at that time various religious education activities had

begun to be carried out, marked by the establishment of an institutional institution called "*Peradilan Serambi*" which was responsible for criminal and civil law issues whose essence was derived from Islamic law. One of these scholars exchange was chaired by Raden Ngabehi Diprodipuro or Kanjeng Kiai Muhammad Qamar (Penghulu Tafsir Anom V or during the reign of Sinuhun Pakubuwana IX-X) who had twice been a delegate to the exchange of ulama, namely when he was young and old (KRAT. Muhammad Muhtarom 2023).

Various manuscripts are stored in the Great Mosque of the Palace and some are collections from the kings of the Surakarta Palace. Most of these ancient manuscripts are in the form of Islamic scientific books and Qur'an mushaf which in their time functioned as a learning medium at Mambaul Ulum and also the Great Mosque of the Palace. One of the mushaf of the Qur'an contained in the Great Mosque of the Surakarta Palace, namely the manuscript that is in the collection of Sinuhun Sri Susuhunan Pakubuwono X, was written by Sayyid Ibrahim bin 'Abdullah al-Jufri. It is not yet known concretely about the biography of the copyist, but if you look at the notes on the manuscript colophon, he came from Yogyakarta. He wrote the manuscript in Jumadil Awal in 1857 AD which was then endowed to the Jami' Agung Mosque in Surakarta. Talking about the origins of Sayyid Ibrahim concretely, but by relating the fact in the text colophon information and the history of the palace, the author can conclude two possibilities that, first: Sayyid Ibrahim was indeed one of the domestic scholars from Yogyakarta, second: he came from the Middle East and was then sent to the country to broadcast Islam, one of which is by writing the mushaf of the Qur'an.

Figure 1: Manuscript Colphony
(Source: Author)



The mushaf edition consists of surah *Al-Fātiḥah* to An-Nās, but it is divided into seven manuscripts with all of them in good condition although damage is found but not large. Written in the colophon note above (See Figure 1):

Penget: Iki Qur'an kagungane Dalem Sinuhun Pakubuwono kaping 10 gone ngunjuk bekti lillahi Tuan Ibrahim bin 'Abdullah al-Jufri Ngayogyakarta kolo Jumadil Awal tahun 1857 kapareng dalem kawaqafake poro Muslimin wa Fuqarāihim ing Masjid al-Jami' Ageng Surakarta supaya manfaat. Sathithik-thithike ana bab sulaya wacan. Alḥamdulillah Jazāhumullāh Khairan Kaṣīran wa Ṣawāban Kabīran. Amin

Note: This is the Qur'an belonging to Dalem Sinuhun Pakubuwono X which was given as a sign of devotion to Allah by Tuan Ibrahim bin 'Abdullah al-Jufri in Ngayogyakarta in

the month of Jumadil Awal in 1857. By Dalem, this Qur'an is endowed for Muslims and the poor at the Great Mosque of Surakarta so that it can be used. Hopefully there is not the slightest mistake in the reading. All praise be to Allah. May Allah reward them with much kindness and great rewards. Amen.

If you look at the colon's record above (See Figure 1), it is stated that Sayyid Ibrahim hoped that the writing of the Qur'an would be useful to the community at large, and that was the reason why he decided to donate the manuscript to the Great Mosque of the Palace. As for the time of the submission of the mushaf by Sayyid Ibrahim to the Great Mosque of the Surakarta Palace, it is still a discussion, but the thing that can be considered is that the mushaf is one of the collections of Sri Susuhunan Pakubuwana X who led the Surakarta Palace in the middle of the 19th century AD. So with this it can be concluded that the manuscript of the Qur'an mushaf was handed over to the Surakarta Palace in the same time as the manuscript copying period.

Mushaf Inventory Venue and Model

Referring to the catalog records of the library of the Great Mosque of the Surakarta Palace, there are at least 107 manuscripts that have gone through the cataloging stage with various types, namely: a) Mushaf al-Qur'an totaling 28 manuscripts with 8 different editions of mushaf copying, b) The Book of Sufism totaling 28 manuscripts, c) The Book of Fiqih totaling 21 manuscripts, d) The Book of Tawhid or the Science of Kalam totaling 7 manuscripts, e) The Book of Tafsir, Ulūmul Qur'ān, and Tajweed totals 12 manuscripts, f) The Book of Arabic knowledge totals 3 manuscripts, g) The Book of Stories totals 2 manuscripts, and h) The political book or advice to the king totals 4 manuscripts, and the primbon or amulet book totals 2 manuscripts.

Meanwhile, other manuscripts that have not been catalogued are mostly found using Javanese script and contain everything related to the interests of the palace, such as palace administrative data, newspapers, and several others. All the manuscripts are well preserved in a building used as a meeting hall or called the "central room," then placed in a special glass display case for the storage of ancient manuscripts including the manuscript of the mushaf al-Qur'an copy of Sayyid Ibrāhīm bin 'Abdullāh al-Jufri.

As for the historicity of the building, it is closely related to the existence of a large-scale renovation program during the reign of Sinuhun Pakubuwana X, including the renovation of the Great Mosque of the Palace. According to KRAT. Muhammad Muhtarom, the location where the building was erected was initially used as a parking lot for the carriage belonging to Sinuhun Pakubuwana X and previous kings when they wanted to carry out prayers or all activities carried out in the mosque. Then the horse was parked in the south building which is now functioning as the TU (Administration) office of the Great Mosque of the Palace. The manuscripts are stored in the building, then placed in a special glass display case and have been classified according to the type of manuscript. In addition, the manuscript that has been catalogued is placed in a special brown box measuring 35.8 x 27.8 cm.

Physical Entities of Mushaf

A review of the physical part of a manuscript includes manuscript material, paper stamp (watermark or countermark), ink color, manuscript condition, number of pages, number of lines in one page, spacing between lines, number of protective sheets, page size, and front and back covers (Sulistiyorini 2015:21). As for the copying of Sayyid Ibrahim's manuscript, he used a type of European paper with a watermark

of the ProPatria type, Foolschap from the Netherlands by displaying the figure of "Maid of Dort" (See Figure 2).

Figure 2 ProPartia Watermark
(Source: Author)



Visually, the manuscript is considered into a manuscript in fairly good condition and in a state that is still intact, the text can still be read clearly, it's just that some parts of the manuscript were found to be damaged even though they were not large. The damage can be seen from the presence of holes in some parts due to the age factor and not a few sheets that are detached from the bond so that it is very risky to open. The content of the manuscript amounted to 140 pages with two protective sheets at the beginning and end of the manuscript or after the cover. Each page has 13 rows with a distance of approximately 0.5 cm between the lines. Meanwhile, the size of the manuscript is as follows: a) The size of the paper (manuscript page) in terms of length and width is 32 x 19.5 cm, b) The size of the space of the text or the content of the Qur'an manuscript is 19.8 x 11.8 cm which is limited by a border that has a width of about 0.2 cm, and c) The size of the page that is not used to write the Qur'an but is used by the copyist to write additional information (scholia) is 12.2 x 7.7 cm.

As for the binding of the manuscript, the copyist gathers all the existing copies and joins them together with a seam on one of the edges then joins them using a material that has a thicker texture than the content. This can be seen from the presence of a white thread that seems to still be tied to the manuscript. Here is a picture of the mushaf manuscript seen from the cover that is still stored in the storage box (See Figure 3).

Figure 3 Cover of the manuscript
(Source: Author)



The cover of the mushaf manuscript (See Figure 3) is estimated to be made of buffalo leather as is also used in several other mushaf manuscripts of the Qur'an. The cover with a reddish-brown color and the same size as the content of the

manuscript has a fairly simple motif, namely using an embossed decorative pattern in the form of a collection of leaves so that it forms a certain pattern at each corner of the edge and a collection of leaves that form an oval pattern in the center of the cover. The concept of decoration and conditions on the cover of the manuscript are the same for both the back and front covers.

Characteristics of Manuscript Illumination

The authors of the Qur'an mushaf in Indonesia mostly apply illumination decoration designs that characterize the regional cultural identity of these writers. This indicates that the scholars of the archipelago highly appreciate and uphold the culture of their region. Illumination patterns are also found in the manuscript of the mushaf al-Qur'an copy of Sayyid Ibrahim bin 'Abdullah al-Jufri, this can be seen in the early part of the manuscript. Here is an illustration of the illumination of the mushaf text of Sayyid Ibrāhīm bin 'Abdullāh al-Jufri (See Figure 4).

Figure 4 Illumination of the manuscript
(Source: Author)



Illumination usually uses a touch of various colors in it. Therefore, manuscript copyists need to be armed with more expertise in doing this with the aim of making a manuscript more attractive and has high value, both in quality and quantity (Zulianawati 2020:75). The illumination above (See Figure 4) empirically uses five types of colors, namely red, green, blue, brown, and black with low contrast.

Model Khat Mushaf

Sayyid Ibrahim bin 'Abdullah al-Jufri wrote his mushaf in the khat naskhi model, while the colophon was written in the Pegon Arabic script. Writing manuscripts uses at least four types of ink color variations, namely: First: red ink is used to write the name of the letter, waqf mark, long harakat in mad jaiz, and some descriptions in scholia (Rahmayani 2017:4), Second: black ink is used to write verses (including basmalah), shakal, and some descriptions in scolia, Third: gold ink is used on some circular marks separating sentences with red edges, and Fourth: using the three types of colors, namely in illustrations and some signs, such as ع (ruku'), حزب (hizb), ربع (a quarter of a juz), ثمن (an eighth of a juz), although some of these signs only use black and red ink.

Mushaf Numbering

The number or also called the manuscript code here is given in order to make it easier to find the manuscript. Numbering manuscripts is usually found in manuscripts stored in libraries or museums or certain places in which historical objects are stored. The manuscript of the mushaf al-Qur'an copy of Sayyid Ibrāhīm bin 'Abdullāh al-Jufri in one edition of the manuscript is divided into seven volumes, each of which has a special code containing several surahs, namely: a) The manuscript numbered MAA. 015 contains surah Al-Fātiḥah to Al-Nisā', b) MAA. 022 contains surah Al-Mā'idah to Al-Taubah, c) MAA. contains surah Yūnus to Al-Naḥl, d) MAA. 012 contains surah Al-Isrā' to Al-Furqān, e) MAA. 014 contains surah Al-Shu'arā' to Yāsīn, f) MAA. 027 contains surah Al-Şāffāt to Al-Żāriyāt, and g) MAA. 013 contains surah Al-Ṭūr to Al-Nās.

CRATES. Muhammad Muhtarom explained that the numbering of the manuscript was based on an event where many manuscripts were damaged due to termites that occurred a few years ago. Then in order to save the manuscript, reinventory and cataloging were carried out by giving a number or code to each manuscript. One of the efforts to reinventory is in the form of giving brown boxes and camphor as preservatives to each manuscript.

2. Discourse of *Al-Waqf wa Al-Ibtidā'* in the Qur'an

Before going into the discussion of the symbolization of *waqf* and *ibtidā'* in the manuscript of the mushaf al-Qur'an belonging to Sayyid Ibrāhīm bin 'Abdullāh al-Jufri, it is necessary to first explain the epistemology of these two aspects. This study is important to help identify the types of *waqf* and *ibtidā'*, the history of the development of the types of *al-waqf* and *ibtidā'* used, as well as the classification of *al-waqf* symbolization in the manuscript of the Qur'an.

Definition of Al-Waqf wa Al-Ibtidā'

Al-Waqf and Al-ibtidā' are discussions that were born in the early history of writing the Qur'an so that the teaching pattern at that time was still verbal. During the codification period, the material was neatly packaged in several writings, resulting in works born from the womb of the *Qur'a'*. Later in the post-codification period, scholars used *ijtihad* to give special symbols to some words with the aim of making it easier for Muslims to determine the ideal place for *waqf* in the Qur'an ('Uthman n.d.:51–52). The term *waqf* itself, if traced linguistically, is a masdar form of derivation of the word "*waqafa*" (*waqafa-yaqafu-waqfan*) (Munzir n.d.:359) Etymologically, the term *waqf* holds several meanings, namely *first: holding (al-habs)* (Munzir n.d.:359), preventing (*al-kaff*) (Al-Asyuni 2002:24), stopping or staying (Al-Jazāri 2004:240). Of the several meanings of the language, it seems that the last meaning is the most agreed by famous scholars. This refers to the offer of meaning from Al-Jazari that is comprehensive and elaborative so as to minimize the emergence of other problems (Irsyadi 2020:144).

Meanwhile, *waqf* according to a terminological review as the author quotes from his opinion Ibn al-Jazari. In this case he wrote in *his al-Nashr fi Qirā'at Al-'Ashr*, that:

الوقف عبارة عن قطع الصوت على الكلمة القرآنية زمان يتنفس فيه عادة . مع قصد الرجوع – أو بنية استئناف- إلى القراءة إما بما يلي أحرف الموقوف عليه. إن صلح الابتداء به . أو الجلف الموقوف عليه أو بما قبله مما يصلح الابتداء به ال بنية العراض عنها

"An expression to stop the sound (reading) of a word of the Qur'an, pause for a moment with the expectation of breathing as usual with the intention of continuing the recitation. Either pass it on to the word after the stop if it is

suitable as a place for ibtidā' reading, or on the word at the place of stop, or on the previous word that is ideal as the place to start (the reading), not to leave or end the reading" (Al-Jazāri 2004:240).

Ibn al-Jazari's view turned out to be the "qibla" of scholars in the later period in defining this *waqf*. Among them are Egyptian scholars, Husni Shaykh Uthman who wrote similar things about *waqf* in his book entitled "*Haq al-Tilāwah*" (Uthman 1994:81), and Aḥmad ibn 'Abd al-Karīm al-Ashmūnī in "*Manār al-Hudā fī al-Waqf wa al-Ibtidā'*" (Al-Asymuni 2002:4).

However, there are also some scholars who have a slightly different meaning from al-Jazari. As Zakariya al-Anshari elaborates in his book:

الوقف يطلق على معني أحدهما القطع الذي يسكت القارئ عنده واثنيتها املواضع اليت نص عليها القراء

Al-Anshari divides *waqf* into two meanings, namely *first*: the cessation and silence of a *reciter* when reading the Qur'an, *second*: the places (stops) determined by the *Qur'an* scholars (Al-Anṣārī n.d.:4). There are also Al-Zarkasyi and Usman bin Said al-Dani who respond to *waqf* as a discipline that talks about how to pronounce letters or harakat when stopping at special places as formulated by *qurra'* scholars with the aim of maintaining the purity of its meaning (Irsyadi 2020:145). Apart from the various descriptions of the opinions of scholars, a conclusion can be drawn that the essence of these opinions is that *waqf* is the activity of a *reciter* to stop the sound (reading) for a moment in order to take a breath with the intention of continuing the recitation of the Qur'an.

Meanwhile, *ibtidā'* in language studies is a *masdar* derived from *Fī'il māḍī* "*bada'a*" which means to start a work (*al-isti'nāf*) (manzur n.d.:16), or to open (*al-iftitāḥ*) (Irsyadi 2020:149). As for the terminological realm, *ibtidā'* is the beginning (immediately) of a recitation of the Qur'an after the recitation is *waqf-kan*. *Ibtidā'* in this discussion is oriented to two situations, namely: *first*: starting the reading for the first time (*al-isti'nāf*), or starting the reading after previously *waqf-kan* (*al-istimrār*). Just as the *waqf* must pay attention to the position of its stop, the *ibtidā'* must also pay attention to what word starts the re-reading. This is important because by paying attention to the position of *waqf* and *ibtidā'* aims to maintain the originality of the meaning of the verse so as not to distort the essence of the message rather than the verse being read.

The origin of *Al-Waqf wa Al-Ibtidā'* and the historical journey of the Qur'an are two things that are difficult to separate. Although it has not been compiled as a systematic science, *Al-Waqf wa Al-Ibtidā'* has actually been practiced by the Prophet Saw. This is as expressed by Um Salamah that the Prophet (peace and blessings of Allaah be upon him) separates his recitation verse by verse when reading the Qur'an. In the narration, it is explained that he read surah Al-Fatihah as we apply today, namely by separating verses starting from *basmalah* to the last verse (Irsyadi 2020:50). During the time of the Prophet (peace and blessings of Allaah be upon him), the verses of the Qur'an that had been handed down were then copied into several mediators by the secretary He was Zaid bin Tsabit to then be taught to other companions verbally about how to recite the Qur'an as it has been revealed. At the same time, the Prophet (peace and blessings of Allaah be upon him) taught his companions about the position of stopping (*al-waqf*) and starting (*ibtidā'*) with the following reading.

Some time after the Prophet PBUH first taught *waqf and ibtidā'* to his companions, scholars from among the companions and *tabi'in* intensively narrated *waqf and ibtidā'* until the idea of recording these knowledge was born. The fruits of these efforts can be seen in the emergence of works from scholars who specifically

talk about this aspect. Such as *Īdāh al-waqf wa al-ibtidā'* the idea of Ibn 'Anbari (d. 328 H), *al-Qaṭ' wa al-I'tināf* belonging to Ibn Nuhas (d. 338 H), *al-Muktafā fi al-Waqf wa al-Ibtidā'*, Abu 'Amr ad-Dani al-Andalusi (d. 444 H), *al-Ihda' ila Ma'rifa al-Waqf wa al-Ibtida* by Ibn al-Jazari (d. 833 H), *al-Maqṣad*, al-Anshari (d. 926 H), *Manar al-Huda fi al-Waqf wa al-Ibtidā'* by al-Asymuni (d. 11th century AH), and several other scholars ('Abdullah 'Ali al-Maymuni n.d.:10).

Reflecting on the description above, it is known that broadly speaking, the history of *al-waqf wa al-ibtidā'* is divided into two phases. First, the phase of the Prophet Muhammad (peace be upon him) which was taught directly by him whose activities were still carried out verbally. Second, the codification period of *Al-Waqf wa Al-Ibtidā'* science which began in the 2nd century Hijri by giving birth to monumental works of the brainchild of scholars at that time.

The Symbolization of Waqf in Mushaf Before the Standardization Era

The symbolization of *waqf* in the mushaf of the Qur'an is the *ijihad* of the scholars of the Qur'an. This is to make it easier for readers to determine where to stop when reading the Qur'an so that they avoid mistakes and even affect the understanding and meaning of the verses they read. In Indonesia itself, the writing and determination of *waqf* in mushaf initially referred to mushaf issued abroad, especially Arabic. The mushaf that enter Indonesia certainly bring a diversity of their respective characteristics. Therefore, the government under the control of the Ministry of Religion of the Republic of Indonesia established the Pentashihan Mushaf al-Qur'an (LPMQ) which is tasked with "sorting" the mushaf that enter Indonesia (Madzkur 2018:270). This phenomenon continued to exist until 1972. This then encouraged the birth of the initiation of the uniformity of mushaf writing involving Qur'an experts from various regions in Indonesia until the birth of the Indonesian Standard Mushaf (Lilik and Ulfah 2022:26).

Indonesian Standard Mushaf (MSI) is a mushaf of the Qur'an that has been standardized (standardized) its writing model which includes *syakl* (punctuation) and *waqf* marks. This uniformity is the result of an agreement from the Working Conference (Muker) which was held nine times (1974-1983) involving scholars who are experts in the Qur'an. The mushaf is the basis for the writing and publication of mushaf in Indonesia (Lilik and Ulfah 2022:50). Based on the results of the Muker, it was agreed that the standard rules for writing mushaf in Indonesia include those related to the *waqf* symbols used. The Indonesian Standard Mushaf initially applied 12 types of *waqf signs*, namely ـ (common waqf), ا (adam al-waqf), ج (waqf jaiẓ), ص (waqf murakbikas), ز (waqf mujawwaz), صل (al-waṣl awlā), ق (qila 'alaih al-waqf), ف (al-waqf awlā), ط (waqf mutlaq), ك (kāẓālika mu'ābiq 'alā mā qablah), سكتة (saktah), and :: (Waqf Muraqabah/Mu'annaqah).

The symbol lasted until there was a revision at the Qur'an Expert Ulama Muker on January 5-7, 1980 in Ciawi which simplified the *waqf sign* until it became seven, namely with several changes such as ص the sign and ز were included in the meaning of the صل sign, ف the sign and ط became قل and ق the sign removed for not being *mu'tamad* (Zaenal Arifin 2017:94–95). It should be noted that the reason for the formulation of this MSI is departing from several factors, namely as a guideline for Lajnah, the massive circulation of foreign-issued mushaf in Indonesia with various characteristics of its writing, variations in punctuation, including waqf marks. The signs of waqf are mim (م), lam alif (ل), waqaf jaiz (ج), waqaf mujawwaz (ز), saḍ (ص), ṣad

lam ya (صلى), qaf (ق), qif (فيف), sin (سكنه), and the symbol of waqf mu'annaqah (:.. :) (Lilik and Ulfah 2022:13).

Reviewing these historical facts, it can be concluded that the initiation of the scholars who are experts in the Qur'an facilitated by the Ministry of Religion through the Pentashihan Mushaf al-Qur'an (LPMQ) in initiating the standardization of the mushaf al-Qur'an in Indonesia is the reason for the diversity of mushaf with its various characteristics or variations in Indonesia. Included in this is the diversity of *waqf* symbols in these mushafs with which it can also be concluded that the *waqf* symbols used in the mushaf in Indonesia before the existence of Muker (1974 onwards) are using symbols as already mentioned.

The Symbolization of Waqf on the Manuscript of the Mushaf Al-Qur'an Sayyid Ibrahim bin 'Abdullah al-Jufri

As described in the first part, the manuscript was written in 1857 or the 19th century AD by a Yogyakarta scholar named Sayyid Ibrāhīm bin 'Abdullāh al-Jufri. Empirically it is known that the mushaf uses the *waqf symbol* which is not commonly used in the mushaf tradition in Indonesia. This can be said to be a common thing because if you trace it in terms of the year of writing, it will be very obvious that the time difference will be very obvious with the emergence of the standardization of the Qur'an mushaf in Indonesia. Perhaps, the mushaf uses a reference to one of several mushaf that entered Indonesia before the 20th century AD. or he himself symbolized his mushaf.

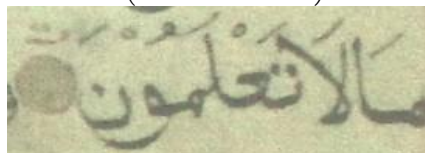
In general, the symbolization of *waqf* in the manuscript of the mushaf al-Qur'an Sayyid Ibrāhīm bin 'Abdullāh al-Jufri is as follows:

First, *Waqf Tām*

Waqf tām is to stop at a word that is perfect and is not related in terms of words and meanings both before and after. The symbolization of *this waqf* on the mushaf manuscript is marked with the letters "ت", while in Indonesian mushaf it uses the signs "فلى" and "ط" (better *waqf*) (see Figure 5).

Figure 5 Waqf tam sign

(Photo: Author)



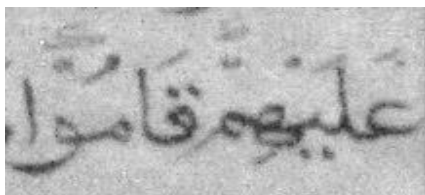
The snippet of the sentence is QS. Al-Baqarah verse 30 (See Figure 5) which talks about the creation of man (Prophet Adam a.s) as the caliph on earth which triggered the protest of the angels, then at the end of the verse it is said that Allah SWT knows better. The allegation of waqf tam here is based on the principle of waqf that the structure of the sentence is perfect and is not related either in terms of words or meanings to the next verse that speaks in the middle of the teaching of Allah Swt. to the Prophet Adam (a.s.).

Second, *Waqf Kāfiy*

The provision of *this waqf* is to stop at a word that is perfect, but it is related to the sentence after it in terms of *lafziyyah* not *makenawiyah*. This *waqf* is symbolized by the letter "ك", while the Indonesian mushaf uses the symbol "ح" (waqf is allowed) (See Figure 6).

Figure 6 Kāfiy waqf sign

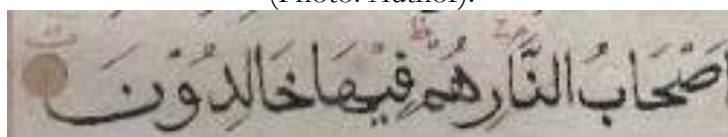
(Photo: Author)



Third, *Waqf Hasan*

The provision is to stop at a word that has been completed but is related in terms of its meaning and words to the editor afterwards. This waqf is symbolized by the letter "ح", while in Indonesian mushaf with "صل" it is better to waṣl (See Figure 7)

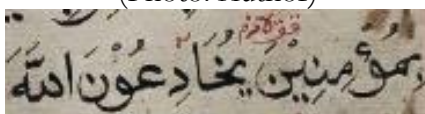
Figure 7 *Hasan waqf sign*
(Photo: Author).



The snippet of the sentence is QS. Al-Baqarah [2]: verse 81 (See Figure 7) which is still related to the redaction after that in terms of the words and meaning, namely (the redaction of waqf) talks about a person who sins then he is the inhabitant of hell, they will forever be there (redaction after waqf).

Fourth, *Waqf Obligatory (Waqf Statement)*

Figure 8 Typical waqf signs
(Photo: Author)

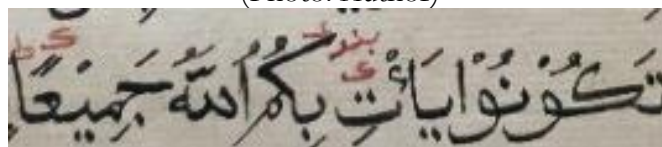


The verse (See Figure 8) speaks of hypocrites when declaring faith, the phrase of faith, and concealing disbelief. Allah then denied their faith with the end of this verse. If you pay attention, the placement of the usual waqf is at the end of verse eight in the Indonesian mushaf, but in the mushaf the end of the verse is in the sentence 'wamā yasy'urūn' (verse nine).

Fifth, *Waqf Nabawi*

Also known as *waqf ma'tsūr-Jibril*, it stops at certain words as taught by the Archangel Jibril (a.s.) to the Prophet (peace be upon him). This *waqf* is given the symbol of the caption "نبوي" The author takes one of the verses mentioned by As-Sakhawi, namely in QS. Al-Baqarah verse 48 follows (See Figure 9).

Figure 9 Prophet's waqf sign
(Photo: Author)



Al-Sakhāwī mentions ten places of this waqf, namely Al-Baqarah [2]: 148, Āli 'Imrān [2] : 95, Al-Mā'idah [5]: 48 and 116, Yūsuf [12]: 108 : 108, Al-Ra'd [13]: 17, Al-Nahl [16]: 5, Al-Sajdah [32]: 18, Al-Nazī'āt [79] : 23, and Al-Qadr [97] : 3 (Al-Asyuni 2002:8).

Reviewing these data and facts, it is known that there is a very striking distinction between the use of the waqf symbol of the manuscript of the Qur'an Sayyid Ibrāhīm bin 'Abdullāh al-Jufri and the one in the Indonesian Standard Mushaf (MSI). So the author presents a table in order to make it easier to see the map of the differences and similarities in the symbolization of waqf between the two mushafs:

Table 1 Differences and Similarities of Mushaf al-Qur'an Sayyid Ibrahim bin 'Abdullah al-Jufri and Indonesian Standard Mushaf (MSI)

No.	Mushaf	Waqf Symbol	Symbol caption
1.	Mushaf Standar Indonesia (MSI) edisi revisi (1980 M)	م	<i>Waqf Wajib</i> atau <i>Laẓīm</i>
		ج	<i>Waqf Jaiẓ</i> atau <i>Kafīy</i>
		قل	<i>Al-Waqf al-Aula</i> (lebih baik <i>naqf</i>) atau <i>Waqf Tam</i>
		صل	<i>Al-Waṣl al-Aula</i> (lebih baik <i>wasl</i>) atau <i>Waqf Hasan</i>
		ال	<i>Waqf la Waṣl l</i> (tidak boleh berhenti jika di tengah ayat dan diperbolehkan jika di ujung ayat)
		:: ::	<i>Waqf al-Mu'annaqah</i>
		سكتة	<i>Saktah</i> (berhenti sejenak tanpa bernafas)
2.	Mushaf Sayyid Ibrāhīm bin 'Abdullāh al-Jufri (1856-1957 M)	ت	<i>Waqf Tam</i>
		ک	<i>Waqf Kafīy</i>
		ح	<i>Waqf Ḥasan</i>
		الزم	<i>Waqf Laẓīm</i>
		نبوي	<i>Waqf Nabawīy</i>

The differences in the two mushaf (see Table 1) are not only in terms of quantity, but also the substance presented in each sign there are also differences, such as the absence of the symbol of the waqf sign nabawiy in the Indonesian standard mushaf as the absence of the waqf saktah sign in the Sayyid Ibrāhīm mushaf. The author tries to re-establish the assumption that it is clear that in terms of the waqf symbol Sayyid Ibrahim does not refer to MSI, but refers to mushaf or scholars who have existed before or contemporaries with him. We can see several waqf symbols initiated by several scholars and found in their mushaf, such as the mushaf written by 'Abd al-'Azīz al-Khumāsīy from Tunisia written with the history of Qālūn. Al-Khumāsīy includes three waqf symbols in his copy of the mushaf, namely "م" for *tām*, "ک" for *kafīy*, and "ح" for *ḥasan* Mushaf written by Ridhwan al-Mukhallalātīy (1308 H) with five mushaf symbols, while similar to mushaf Sayyid al-Jufri is the symbol "ت" for *tām* and "ح" for *ḥasan* (Istiqomah 2020:106; Lilik and Ulfah 2022). The prevalent *naqf* with the symbol "الزم" and the *naqf nabawiy* "نبوي" is not known for sure the source of its use. However, what can be ascertained is that he is a scholar of the *Qur'an*, so it is possible that the symbol is his own idea to enrich the mushaf he copied.

Conclusion

Based on the above description, it can be concluded that the manuscript of the mushaf al-Qur'an Sayyid Ibrāhīm bin 'Abdullāh al-Jufri was copied in 1857 AD and is now inventoried at the Great Mosque of the Surakarta Palace. Some of the uniqueness of the mushaf can be seen in terms of the symbolization of waqf and ibtidā' which is not commonly found in Indonesian standard mushaf because indeed the mushaf was copied before the standardization of mushaf writing. After studying and analyzing, it can be found that the Qur'an mushaf manuscript applies five models of waqf and ibtidā' symbolization, namely waqf tām with the symbol "ت", waqf kāfiy with the symbol "ك", waqf hasan with the symbol "ح", waqf lazim or bayan with the symbol "الزم", and waqf Nabawiy with the symbol "نوي". The diversity of these symbols certainly contributes color to the face of the development of mushaf writing in Indonesia. This study recommends a further study by exploring the genealogy of the influence of Qur'an scholars in Indonesia, especially in the writing of mushaf and the determination of mushaf symbols written in the early 19th century. This will show the path of connectivity between fellow Qur'an scholars in Indonesia and the historical roots of its influence.

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