

Study of *Rasm Al-Qur'an: Rasm Analysis of Surah Yāsīn in the Manuscript of Al-Qur'an Kaji Ngali Badongan, Semin, Gunungkidul*

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Abstract

This article examines the Mushaf Al-Qur'an Kaji Ngali Badongan Gunungkidul, Yogyakarta. This privately owned manuscript is kept by Nur Yahman, the manuscript's heir. Historically, the manuscript has two different sources regarding its first copyist. The research focuses on the analysis of the rasm in surah Yasin contained in the Kaji Ngali Badongan manuscript. The method used is content analysis with text analysis and philology with the approach of codicology and textology. The final result of this research shows that the manuscript of Kaji Ngali Badongan Al-Qur'an Mushaf uses simple geometric illumination located at the beginning and middle of the Mushaf. The rasm ilma'i is still applied in the rule of ḥaḍf al-alif, besides that the rasm used is rasm 'uṣmānī and Imla'i. Corrupt or unavoidable writing errors include, corrected errors, repeated writing, and lack of verse composition.

Keywords: *Manuscript of the Qur'an; Codicology; Textology; Qur'anic Sciences of Surah Yasin.*

Introduction

Nusantara has many historical and cultural relics, including manuscripts (Baried, 1985, p. 5). Of the various types of manuscripts scattered in the Archipelago, the Qur'anic mushaf is the most commonly found manuscript (Rohmana, 2018, p. 1) because it cannot be separated from the process of Islamization (Huda, 2013, p. 36). In line with this, in the 13th century Sultan Malik as Salih of the Pasai kingdom, officially embraced Islam. This then became the starting point for the discovery of the tradition of copying Qur'anic mushaf in the Archipelago (Akbar, 2010, p. 189). The oldest known Mushaf today dates back to the 16th century, namely the collection of William Marsden

(Faizin, 2012), a British official who once worked in Bengkulu (Wahyudi, 2020). Manual writing and copying of mushaf is thought to have continued until the late 19th or early 20th century. Many Qur'anic Mushaf were copied in various regions that became Islamic centers, such as Aceh, Palembang, Banten Cirebon, Yogyakarta, and so on (Faizin, 2012, pp. 144–145).

In the process, copying the Qur'anic mushaf was then grouped into three communities: the kingdom, the social elite, and the *pesantren*. The origin of copying is also very closely related to the form of copying, both in terms of writing and from the visual side, namely illumination and calligraphy. Copying the Qur'an supported by the kingdom and the social elite is usually more prominent in terms of illumination (decoration) and calligraphy. The illumination is often gold-plated with good detailing, emphasizing the beauty of the mushaf (Akbar, 2010, p. 4). Meanwhile, in *pesantren* circles, it is usually quite simple and does not have many variations. This is due to the writing factor, mostly used to teach the Qur'an and the means of *da'wah* (Yahya & Aini, 2017, p. 236). The legacy remains and is usually stored in various libraries, museums, *pesantrens*, collectors and heirs (Syarifuddin & Musadad, 2015, p. 2)

So far, research related to the Qur'an manuscripts in Nusantara tends to focus on two aspects, namely codicology and textology, including Rohmana (2018), Wardah (2012), Rahamayani (2017), Syarifudin and Musadad (2015), Yahya and Aini (2017), Syatri (Syatri, 2014), Niam and Alifah (2023), Mustofa (2011), Syatri (2015) and Mustofa (2014). The last two of their studies focused on *rasm* and *qirā'at*. Based on insights from various works of literature, this study will enrich the treasury of Qur'an manuscripts in the Archipelago by studying the *rasm* of Surah Yasin in one of the Qur'an manuscripts in the Gunungkidul area.

The manuscript is the manuscript of Mushaf Al-Quran Kaji Ngali Badongan (hereafter MAKNB). MAKNB is located in Badongan area and has been kept for 50 years by the heirs. Overall, the mushaf still looks good, but the cover of the mushaf has been separated from the manuscript. Even so, the ink used is still clearly visible, so it is

still legible. This manuscript is not complete with 30 *Juz*. Surah *Al-Fātiḥah*, *Juz 30*, and half of *Juz 29* are missing. According to Nur Yahman, the mushaf that is regularly read has a mystical value found in surah *Yāsīn* (interview). This article will examine one of the aspects of '*Ulūm Al-Qur'an*', namely the way the Qur'ānic mushaf is written, which includes the *rasm*.

Discussion

History and Origin of the Manuscript

The Qur'an manuscript is in Badongan Hamlet, Rt/Rw 01/13 Karang Sari Village, Kapanewon Semin, Gunungkidul Regency, Yogyakarta. Based on information obtained by the author, the Badongan Qur'an Manuscript has two different historical sources regarding the manuscript's origin. Currently, the manuscript is housed at the residence of Nur Yahman as the heir who keeps the Badongan manuscript. The first source states that Amat Mustar, the father of Nur Yahman, copied the manuscript. Amat Mustar wrote the Qur'anic mushaf after doing *uzlah* or asceticism followed by fasting for 40 days and 40 nights in the Gadung cave south of Badongan village. Amat Mustar found a pen he used to write the Mushaf Al-Qur'an during his meditation. The ink used for writing came from gunda flowers pounded and mixed with the sap of Chinese castor leaves. When writing the Qur'an he always fasted *mutih* and was never in a state of *hadas* (Interview with Nur Yahman, on August 14, 2022).

According to Nur Yahman, Amat Mustar wrote two mushaf, but one of the mushaf has been lost along with the white cloth that covered it. Amat Mustar was an expert in writing Arabic, Arabic *pegon*, and Javanese script. So, besides writing the Qur'an, Amat Mustar wrote hadith books, *kidung-kidung*, and fiqh books. Unfortunately, his other works were borrowed by residents and not returned. Biologically, Amat Mustar still has a lineage from the first propagator of Islam in the Badongan area named Kiai Moyo Kusumo. Kiai Moyo Kusumo had a descendant named Ngali. After going on Hajj Ngali was called Kaji Ngali by the people of Badongan. The long pilgrimage was considered that Kaji Ngali had good religious

knowledge, and could read and write the Qur'an (Interview with Nur Yahman, on 19 August 2022).

In 1949 Amat Mustar passed away, at that time Nur Yahman was still 9 years old so the Mushaf was cared for by Salamah, Amat Mustar's wife. When Nur Yahman was an adult the ownership of the Mushaf passed down to Nur Yahman. This Qur'anic Mushaf was passed on with three wishes to his successor. First, the Mushaf must always be read even though the latest printed Mushaf is available. Secondly, before reading the Mushaf, it is recommended that the reader perform a ritual bath so that he is pure from big and small impurities. Third, *tawasul* to the author of the Mushaf. Nur Yahman has always done this and will pass it on to his son Supriadi.

Nur Yahman received a special will from his predecessor, with this will he can treat people who are sick and can lead traditional ruwatan ceremonies through the mushaf. The content of the will is to read surah *Yāsīn* in odd multiples, every word *mubīn* pauses for a moment, then recites *shalawat* to the Prophet Muhammad SAW. After the recitation is complete, it is blown into a glass of water, drunk, and applied to the sick person's body so that he will soon recover from his illness. This ritual can only be done by the owner of a special will, Nur Yaman (Interview with Nur Yahman, on 19 August 2022).

Some of the wills above then fostered the belief of the surrounding community regarding the mystical side of the Kaji Ngali Badongan Al-Qur'an mushaf. This mystical side is strengthened by an incident that happened to Nur Yahman's relatives, Kaseno and Syamsul. Kaseno and Syamsul had kept this Mushaf for a while, but then he became ill. It is speculated that this illness resulted from storing Kaji Ngali's mushaf. Kaseno and Syamsul returned the Mushaf Kaji Ngali to Nur Yahman, and he has recovered until now. The incident eventually led to the magic assumption that if the holder of the mushaf is not mentally strong, the feed causes diseases that are difficult to cure medically.

The second source about the origin of the *nakah*, the author interviewed a local resident who is still a relative of Nur Yahman, named Puspito. Puspito recounted that the origin of the Qur'anic mushaf in the Bandongan area began with a religious figure named Kaji Ngali, who was also a court servant of the Yogyakarta Palace. At that time, Kaji Ngali met with Sri Sultan Hamengkubuwana VI (d. 1877), and was asked a question as well as a challenge. The question was about how Kaji Ngali got the title Kaji. Kaji Ngali said that he got the title of kaji through the pilgrimage with the provision of *cengkir* (*kenceng ing pikir*). In Indonesian, *kenceng ing pikir* means strong determination. As for the challenge Sri Sultan gave, Kaji Ngali was ordered to fill the pond using a *moto ero* basket (Interview with Puspito, on 25 August 2022).

Kaji Ngali was able to complete his challenge well. Satisfied with his answer and challenge, Sri Sultan then gave Kaji Ngali a gift in the form of a Al-Qur'an mushaf, *kopyah* and stick. The Mushaf is now kept by Nur Yahman. Meanwhile, the stick and *kopyah* were buried with Kaji Ngali's body. Since no colophon was found, the author uses the testimonies of the two sources to give a title to the manuscript Al-Qur'an mushaf that bears the name Kaji Ngali. This is because Kaji Ngali's name is one of the main characters mentioned in the two sources. Thus, the author titled it "Kaji Ngali Badongan Qur'anic Mushaf Manuscript." Badongan is embedded to identify the place where the manuscript appeared. The naming of this mushaf is to make it easier for the author to refer to the mushaf in the future.

Based on two sources with different information, the author cannot be certain who is right and who is wrong. The explanations of the two sources actually do not have a significant difference. The difference only lies in the figure who copied this Mushaf (Mushaf Kaji Ngali). As the holder of the Mushaf, the first informant believes that his father wrote this Mushaf. Meanwhile, the second source believes that Mushaf Kaji Ngali was a Sri Sultan Hamangkubuwana VI gift. Apart from these two different histories, Mushaf Kaji Ngali is proof that Islamic civilization has been present in the Gunungkidul area.

Manuscript Overview

Some of the things used to describe the condition of the manuscript are whether it is intact or not, good or damaged (Rokhmansyah, 2017, p. 85). When viewed physically, manuscripts of Kaji Ngali Badongan al-Qur'an fall into the category of damaged manuscripts. The edges of the mushaf began to analyze, the cover of the mushaf was separated from the manuscript, and several sheets of mushaf paper were missing, torn and perforated. In terms of completeness, this manuscript is incomplete 30 *Juz*. Several chapters are missing, including Surah *Al-Fātihah* and *juz 30*, while *juz 29* only reaches surah *Al-Muddasir* verse 53.

The length and width of the page, the author divides into three parts. The first is the length and width of the manuscript page as a whole. Second, the length and width of manuscript pages used for writing. The size of the Mushaf Kaji Ngali Badongan is 40 x 32 cm. the size of the text field is 31.7 x 19.5 cm. It should be noted that not all texts in Mushaf have the same size. So it is certain that there is a difference in the length and width of the area used to write the text of the Qur'an.

Each page has different lines. In general, each page in this Mushaf has 17 to 22 lines. The difference in the number of lines is common in al-Qur'an manuscripts (Rokhmansyah, 2017). This manuscript is bound using *benagn lawe* by means of *kuras*, namely the amount of paper folded in half and then arranged bluntly and sewn in the middle with thread. Each stack consists of three, four and so on (Mulya, 2016). The Kaji Ngali manuscript consists of six *kuras*. The cover uses brown buffalo leather with embossed decoration forming flower and plant patterns. The paper used is European paper with two different paper stamps (watermarks), namely a *kertas* stamp with the image of a crowned lion carrying a sword facing left. The image is inside a crowned medallion that reads *CONCORDIA RESPARVAE CRESCONT* and a paper stamp depicting a crowned lion carrying a sword facing left, and a person carrying a hat-tipped stick inside a fence with the inscription *PROPATRIA*. The countermarks used are *DK&Zn*, *EDG&Zn*, *PB* and *VG*.

In addition to watermarks and countermarks in European paper there are thin horizontal lines called laid lines or wire lines, and some thicker vertical lines called chain lines that occur as a result of the printing pattern (Fathurahman, 2010, p. 121). In the manuscript of the Kaji Ngali Badongan Qur'an, there are chain lines about 2.5 cm apart, and laid lines 1 mm apart. Russell Jones states that European paper produced in 1800 on thick lines (chain lines) has a kind of shadow. European papers produced after that year, approximately the 1820s, no longer have shadows on their thick lines (Gusmian, 2017, p. 268). It can be concluded that the manuscript of Ahmad Mustar Bandongan's Al-Qur'an mushaf was produced after 1820 or the middle of the 19th century AD because there are chain lines that do not have shadows.

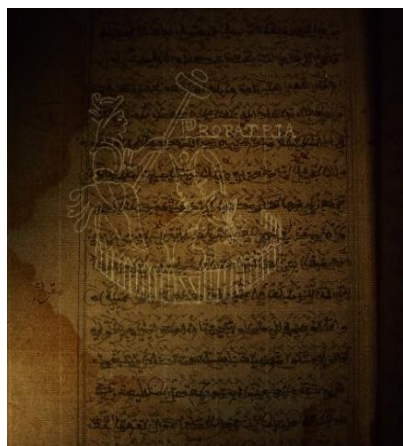


Figure 1. Watermark



Figure 2. Watermark



Figure 3. Countermark written PB, VG, EDG&Zz, dan DK&Zⁿ

1. *Illumination*

Illumination is the decoration of the frame in a manuscript. Illumination is used broadly to indicate any decorative equipment that is usually associated with metallic colors or pigments and is designed to enhance the value of the manuscript's appearance. So, basically, illuminations are decorations found on manuscripts that function to beautify the appearance of manuscripts that contain philosophical values in them (Umirnawati, 2020, p. 22). In the illumination of the Nusantara mushaf, the ornaments used are mainly floral (or plants) and only slightly show geometric elements (Akbar, 2019).

The illumination in the Nusantara Mushaf generally consists of three parts. First, two left-right symmetrical pages at the beginning, middle and end of the mushaf. Second, illumination on the heads of surahs. Third, the illumination outside the condition of these parts in the form of illumination for juz signs, verse markers, hizb markers, and so on. Each part of the illumination is painted according to the artist's ability and creativity (Akbar, 2019). In the Kaji Ngali Badongan Al-Qur'an Mushaf, illumination is only found at the beginning of surah Al-Baqarah. Illumination in the middle part of the Mushaf is at the beginning of surah al-Kahf, but the author cannot know whether or not there is illumination at the end of the Mushaf, because the final part of the Kaji Ngali Badongan Al-Qur'an Mushaf has been lost.



Figure 5. *Illumination* at The Beginning of Surah Al-Baqarah



Figure 6. *Illumination* at The Beginning of Surah Al-Kahf

The illumination at the beginning of the Mushaf, namely at the beginning of Q.S al-Baqarah, is in the form of geometric lines, forming a zigzag pattern around the verse writing area. Each section is colored in alternating red and yellow, and decorations are in the form of small red dots followed by a simple yellow circle. The next illumination is found at the beginning of Q.S *al-Kahf* here the author of the Mushaf still gives the same form of decorative pattern, namely diagonal with a zigzag pattern. In the beginning of Q.S *al-Kahf* the color combination increases to yellow, red, and blue, but is no longer followed by a small circle motif. In addition, all pages are framed with margins in the form of perfect straight lines, giving rise to the assumption that the margins are made with a writing instrument in the form of a pen or pen and the help of a ruler.

2. Format of Title, Letter Naming, Verse Marks, and Juz Change Marks

The naming of surahs in the manuscript of the Al-Quran manuscript of Kaji Ngali Badongan is by including the name of the surah, the number of verses, and the place where the surah was revealed (*Makkiyyah Madaniyah*) using Arabic. Some surahs are not listed in *Makkiyyah Madaniyah* such as Q.S. *Saba'*, Q.S. *Asy-Syu'arā'*, and surah Q.S. *Al-Aḥqāf*. Furthermore, some surahs are also not listed in the number of verses, including Q.S. *Al-Mu'minūn*, Q.S. *Al-Ma'ārij*, and Q.S. *Al-Muddathṣsir*, it seems that this problem occurs because there is not enough space in one line. Sometimes the writing of the last verse in a surah is not enough space, so the writer of the mushaf will put it in a frame of the next surah title. Meanwhile, the use of ink in writing the surah title uses red ink and is arranged in a simple black ink frame.

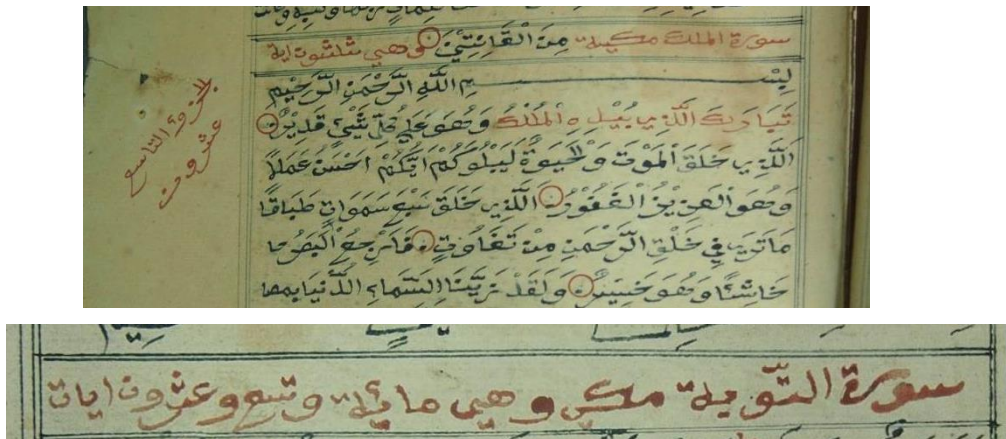
The order of the surah in the Kaji Ngali Badongan Qur'an manuscript is adjusted to the order of the surah in the Qur'an manuscript of the Ministry of Religion. There are only differences in the naming of the surah, including Q.S. *Fāṭir* (ملا ئكة), Q.S. *Gāfir* (المؤمن), Q.S. *Asy-Syu'arā'* (حم عسق), and Q.S. *Al-Jāsyah* (الحامسة) (Halabi, 2017, p. 207). In addition, the naming of surahs that refer to the names of the ulul 'azmi prophets,

namely Ibrahim, Muhammad, and Nūh, is given an additional writing in the form of *'alaihi as-salām*.

The manuscript of the Kaji Ngali Badongan Al-Qur'an is written using Arabic throughout. The writing flows without paying attention to every corner of the verse. So that page transitions do not consistently coincide with the end of a verse. The trend of this model of writing the Al-Qur'an existed in the 18th century, following the writing pattern of the Bombay-printed mushaf. This was followed by the trend of writing the corner verses of the Al-Qur'an in the Archipelago, estimated to have started being used in the mid-19th century. After the ratification of three Indonesian standard mushafs in 1974, one of them was the Bahriyah standard mushaf with the characteristic that each page ends with the end of the verse (corner verse) (Mustopa & Madzkur, 2020, p. 254).

The Qur'an written using black ink in writing verses, diacritics and verse punctuation marks (*harakah*) has a difference in color intensity between the verses and *harakah*. This indicates that the verses of the Qur'an are written first and the *harakat* are written after. The ink color in each verse looks thicker compared to the ink color in its *harakat*. The separation of verses in this mushaf is marked with a medium-sized black dot and a small red dot accompanied by a large red circle. Several cases are found such as there being a verse separator mark in the middle of a verse of the Qur'an, or in other words, one verse has not been finished being written, the author of the mushaf has given a verse separator mark and continued with the next word. Or conversely, several verses are combined into one without a verse separator mark.

As a handwritten mushaf, this mushaf has quite simple characteristics to mark the movement of the Qur'an juz. First, it is written in red ink at the beginning of a word or sentence in a verse at the beginning of the juz. Second, it is written in Arabic with red ink placed on the edge of the frame or peas without any decoration.



Picture 7. Writing of The Beginning of Surah

Rasm Analysis in Surah Yāsīn

The research of *rasm* in the Qur'anic manuscript aims to determine the writing pattern used by the copyist in writing a certain type of *rasm*. In general, the Qur'anic manuscript uses one of the two most frequently used *rasms*, namely the *Uthmani rasm* and the *Imla'i rasm*. However, not a few Qur'anic manuscripts have been found that use both types of *rasm* in one manuscript. In this case, the comparison of the use of the Kaji Ngali manuscript *rasm* is based on the rules of the *Uthmani rasm* in the book *al-Itqān fi 'Ulūmil Qur'an*. In the book, Imam As-Suyuti (d. 911 H) divided his rules into six main themes, including the rules of *al-ḥaẓf* (removal of letters), *al-ziyādah* (addition), *al-hamz* (writing hamzah), *al-badl* (replacement of letters), *al-faṣl wa al-waṣl* (separating and connecting letters), and *mā fih qirā'atāni fakutiba 'alā ihdāhumā* (words that have two different readings and are written with one of them) (As-Suyuti, n.d., p. 2204). The following is an explanation of the results of the research on the manuscript of the Kaji Ngali Badongan Al-Qur'an based on the six rules in the *rasm 'Usmānī*.

1. Ḥaẓf al-Ḥuruf (discarding letters)

The letters that are discarded in the *ḥaẓf al-ḥuruf* rules include *alif*, *ya*, *wau*, and *lam*. If there are words that do not comply with these rules, then they can be categorized as words that use *rasm imla'i* rules. These four letters have their own requirements, including:

a. *Ḥaẓf al-Alif*

- 1) *Ḥaẓf alif* located in *ya nida'* namely the letter *ya* which is used to call someone or something, whether near or far.

Table 1. The writing of *Ḥaẓf al-Alif* in *Ya Nida'*

No.	Number of verse	Rasm Utsmani	Mushaf Kaji Ngali
1.	2	يَقَوْمٍ	يا قَوْمِ
2.	26	يَأْتِيَت	يا أَيُّتِيَت
3.	60	يَبْنِي	يا بَنِي

- 2) *Ḥaẓf al-Alif* in *na* before *ḍamīr*

Table 2. *Ḥaẓf al-Alif* in *na* before *ḍamīr*

No.	Number of Verse	Rasm Utsmani	Mushaf Kaji Ngali
1.	9	فَأَعَشَيْنَهُم	فَاعَشَيْنَاهُم
2.	12	أَحْصَيْنَاهُ	أَحْصَيْنَاهُ
3.	33	أَخَيْنَاهَا	أَخَيْنَاهَا
4.	67	لَمَسَخْنَاهُمْ	لَمَسَخْنَاهُمْ
5.	69	عَلَّمْنَاهُ	عَلَّمْنَاهُ
6.	72	وَدَلَّلْنَاهَا	وَدَلَّلْنَاهَا

- 3) *Ḥaẓf al-Alif* After Letter *Lām*

Table 3. *Ḥaẓf al-Alif* After Letter *Lām*

No.	Number of Verse	Rasm Utsmani	Mushaf Kaji Ngali
1.	17	الْبَلَّغِ	الْبَلَّغِ
2.	58	السَّلَامِ	السَّلَامِ

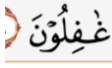
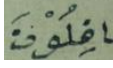
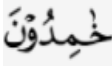
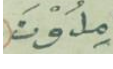
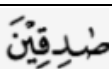
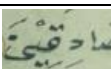
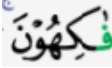
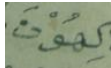
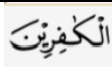
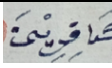
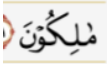
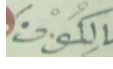
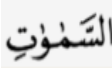
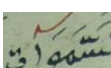
4) *Ḥaẓf al-Alif* between Letter *Lām*

Table 4. *Ḥaẓf al-Alif* between Letter *Lām*

No.	Number of Verse	Rasm Utsmani	Mushaf Kaji Ngali
1.	8		
2.	24		
3.	47		




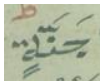
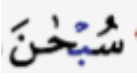
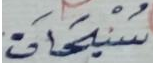
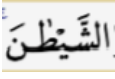
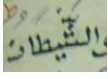

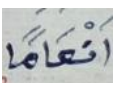

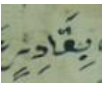
5) *Ḥaẓf al-Alif* in *Jama'*.

Table 5. *Ḥaẓf al-Alif* in *Jama'*

No.	Number of Verse	Rasm Utsmani	Mushaf Kaji Ngali	Information
1.	6			<i>Jama' muzakar salim</i>
2.	29			<i>Jama' muzakar salim</i>
3.	48			<i>Jama' muzakar salim</i>
4.	55			<i>Jama' muzakar salim</i>
5.	70			<i>Jama' muzakar salim</i>
6.	71			<i>Jama' muzakar salim</i>
7.	81			<i>Jama' muanaş salim</i>

In addition to the table above, there are several *ḥaẓf al-alif* aside from the rules. These *Ḥaẓf al-alif* have been agreed upon by ad-Dānī and his student, Abū Dāwud. Here are some findings that can be seen in the following table:

Table 6. *Ḥaẓf al-Alif* aside from rule as-Suyūṭī

No.	Number of verse	Rasm Ustmani	Mushaf Kaji Ngali	Information
1.	19			According to al-Dani, the word that follows the invocation of فاعل is subject to the law of <i>ithbāt alif</i> . (Ad-Dani, 2010, p. 205) Except for طُرُكُمْ. However, in this <i>Yāsīn</i> letter, al-Dani prefers the alif to be in <i>ithbāt</i> , طَا يُرُكُمْ
2.	34			According to ad-Dānī, the word that must be written is <i>ḥaẓf al-alif</i> .
3.	48 and 83			The word that follows the <i>wazan</i> فعلان according to ad-Dānī, the law of <i>isbāt alif</i> (determining) applies, except for the word سُبْحَانَ ad-Dānī applies the law of writing <i>ḥaẓf al-alif</i> (discarding) as سُبْحَانَ (Ad-Dani, 2010, p. 226).
4.	60			According to ad-Dānī, the <i>alif</i> that falls after the letter ṭa must be changed to <i>ḥaẓf</i> . (Ad-Dani, 2010, p. 237)
5.	61			According to ad-Dānī, the <i>alif</i> that falls after the letter ‘ain must be given a <i>ḥaẓf</i> . (Ad-Dani, 2010, p. 244)
6.	81			<i>ḥaẓf alif</i> according to the consensus of <i>Rasm</i> scholars, if preceded by the letter ب.

Based on the rules of *ḥaẓf al-alif* on kaji Ngali Badongan's Al-Qur'an manuscript, the author of the manuscript prefers to specify *alif (iṣbāt al-alif)* so that the writing follows *rasm imla'i*.

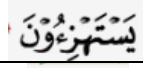
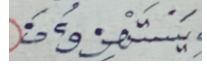
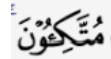
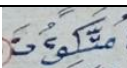
- b. *Ḥaẓf Ya*, Kaji Ngali Badongan mushaf occurs after the letter nun. However, in the Kaji Ngali Badongan manuscript of the Qur'an, the letter Nun is written with the *harakah fathah*, so that *ḍamir* نى changes to ن which can change the meaning. If this happened due to an accidental mistake in writing the *harakah*, but all three are written with the *harakah fathah* so the author is thought to have deliberately used the *harakah fathah*. As follows:

Table 7. *Ḥaẓf Ya* on Kaji Ngali Badongan Mushaf Manuscript

No.	Number of Verse		<i>Rasm Utsmani</i>	Kaji Ngali's Mushaf
1	23	A		
		B		
2	25			

- c. *Ḥaẓf Wau*, as-Suyūṭi only stipulates one provision, namely, the letter wau which is together with another wau, then only one wau is written (as-Suyuti, p. 2212). This provision is agreed by ad-Dānī. The Yāsīn surah of the Kaji Ngali manuscript is found in verses 30 and 56. Here the author of the mushaf follows the writing pattern with the *rasm 'uṣmānī* rule. As follows:




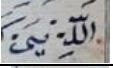

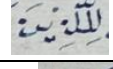


Table 8. *Ḥaẓf Wau* on Kaji Ngali Badongan Mushaf Manuscript

No.	Number of Verse		<i>Rasm Utsmani</i>	Kaji Ngali's Mushaf
1.	30			
2.	56			

- d. *Ḥaẓf Lam*

Ḥaẓf lam This happens when lam letters are combined (*idghām*) with other lam letters. Examples can be seen in the following table:

Table 9. *Ḥaẓf Lam* on Kaji Ngali Badongan Mushaf Manuscript

No.	Number of Verse	<i>Rasm Utsmani</i>	Kaji Ngali Mushaf	
1.	37			
2.	47	A		
		B		
3.	79			

The inconsistency in writing the rules of *ḥaẓf* in the Kaji Ngali Badongan manuscript occurs in the rules of *ḥaẓf al-alif*. In the rules of *ḥaẓf al-alif*, the author uses the rule of *isbāt al-alif* (determining the alif) so that it follows the writing pattern of *rasm imla'i*. In the rules of *ḥaẓf ya*, the Kaji Ngali Badongan manuscript uses *ḍamir* َ. Apart from the two, the rules of *ḥaẓf* in the Kaji Ngali Badongan Al-Qur'an manuscript follow the writing pattern of *rasm 'uṣmānī*.


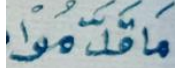

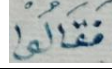

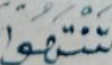
2. Letter addition (*al-Ziyādah*)

The letters that are added are the letters *alif*, *ya*, and *wau*. In the *Yāsīn* surah, the manuscript of the Kaji Ngali's Mushaf, the author only found additions with two letters: *alif* and *wau*.

a. *Ziyādah alif* found in several parts

However, in the *Yāsīn* surah of the Kaji Ngali's Mushaf, the author only found it at the end *isim jama'* (As-Suyuti, n.d., p. 2213).

Table 10. *Ziyādah Alif* in *Isim Jama'*

No.	Number of Verse	<i>Rasm Utsmani</i>	Kaji Ngali's Mushaf
1.	12		
2.	14		
3.	18		

4.	21	اتَّبِعُوا	اتَّبِعُوا
5.	30	إِلَّا كَانُوا	إِلَّا كَانُوا
6.	31	الَّذِينَ يَرَوْنَ	الَّذِينَ يَرَوْنَ
7.	35	لِيَأْكُلُوا	لِيَأْكُلُوا
8.	45	اتَّقُوا	اتَّقُوا
9.	46	إِلَّا كَانُوا	إِلَّا كَانُوا
10.	47	A	انْفِقُوا
		B	كَفَرُوا
		C	آمَنُوا
11.	59	وَأَمَّا زَوْا	وَأَمَّا زَوْا
12.	66	فَاسْتَبِقُوا	فَاسْتَبِقُوا
13.	67	الاسْتَبَاعُوا	بِمَا نَحْنُوا
14.	71	أَوْلَم يَرَوْا	أَوْلَم يَرَوْا
15.	74	وَاتَّخَذُوا	وَاتَّخَذُوا

b. Ziyādah Wau

Table 11. Ziyādah Wau on Kaji Ngali Badongan Mushaf Manuscript

No.	Number of Verse	Rasm Utsmani	Kaji Ngali Badongan Mushaf
1.	57	وَأَمَّا زَوْا الْيَوْمَ	وَأَمَّا زَوْا الْيَوْمَ

From the description above, the rule of ziyādah is practiced by the author of the mushaf, in accordance with the rule of *rasm ‘uṣmānī*. This is different from the writing of the rule of *ḥafẓ*, the author of the mushaf prefers to use the rule of *rasm imla’i*.

3. Hamzah (Al-Hamz)

The rules of *hamzah* as-Suyūṭī divide it into several categories, including:

- a. *Hamzah* at the beginning of a sentence is written as an absolute *alif*


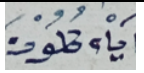
Table 12. Hamzah at The Beginning of Sentence

No.	Number of verse	Rasm Utsmani	Kaji Ngali's Mushaf
1.	2	إِنَّكَ	اِنَّكَ
2.	7	أَكْثَرِهِمْ	اَكْثَرِهِمْ
3.	8	أَعْنَاقِهِمْ	اَعْنَاقِهِمْ
		أَغْلَا	اَغْلَا
4.	9	أَيْدِيهِمْ	اَيْدِيهِمْ
5.	13	إِذْ جَاءَ	اِذْ جَاءَ
6.	56	الْأَرْبَابِكِ	اَللرربك
7.	71	أَوْلَادِهِمْ	ااولادهم

- b. *Hamzah* that is read as *sūkun* is written in the form of a letter corresponding to the meaning of the previous letter (at the beginning, middle, end).


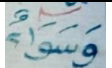



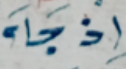





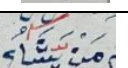
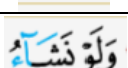
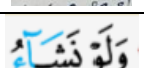
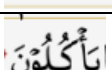
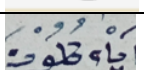

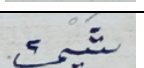
Table 13. Hamzah read as *Sūkun*

No.	Number of Verse	Rasm Utsmani	Kaji Ngali's Mushaf
1.	7	لَا يُؤْمِنُونَ	لا يؤمنون
2.	10	لَا يُؤْمِنُونَ	لا يؤمنون
3.	35	لِيَأْكُلُوا	ليأكلوا
4.	43	وَأَنْ تَشَاءُ نَعْرِفَهُمْ	وان تشاء نعرفهم
5.	49	تَأْخُذُهُمْ	تأخذهم

6.	72		
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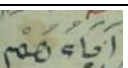



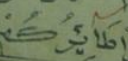
c. The Hamzah with the vowel (*harakat*) is located at the end of the word, so the *hamzah* is written according to the vowel (*harakat*) of the previous letter.

Table 14. Hamzah in the End of Words

No.	Number of Verse	Rasm Utsmani	Kaji Ngali's Mushaf
1.	10		
2.	12		
3.	13		
4.	15		
5.	23		
6.	47		
7.	66		
8.	72		
9.	83		

d. *Hamzah* that has *ḥarakah* in the middle of the word, so *hamzah* is written according to the *ḥarakah* of *hamzah*

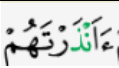
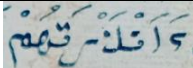

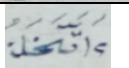
Table 15. Hamzah with Harakah in The Middle of Word

No.	Number of Verse	Rasm Utsmani	Kaji Ngali's Mushaf
1.	6		
2.	18		
3.	19		

4.	56		
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- e. When hamzah gathers with Alif, the form hamzah is created, or in other words, one of them is written.

Table 16. *Hamzah that Gathers with Alif*











No.	Number of Verse	Rasm Utsmani	Kaji Ngali's Mushaf
1.	10		
2.	23		

4. Letter Substitution (*al-Badl*)

Al-Badl is replacing one letter with another letter including:

- letter *alif* substituted by *wau* in order to praise,
- alif* substituted by *ya*, like *أَنَّى*, *عَلَى*, *إِلَى*, *لَدَا*
- nun taukid khāfifah* is written with *alif*.

Table 17. *al-Badl* Rules on Kaji Ngali's Badongan Alquran Mushaf Manuscript


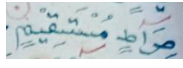

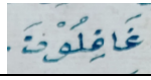
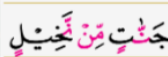
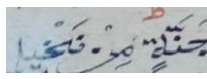
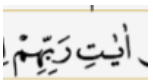
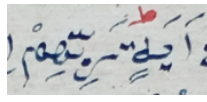

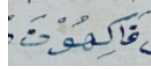
No.	Number of Verse	Rasm Utsmani	Kaji Ngali's Mushaf	Information	
1.	4			<i>alif</i> substituted by <i>ya</i>	
2.	8			<i>alif</i> substituted by <i>ya</i>	
3.	20	A			-
		B			<i>alif</i> substituted by <i>ya</i>
4.	81			<i>alif</i> substituted by <i>ya</i>	

There is an exception to the phrase *أَقْصَا* which was originally written as *أَفْصَى*, but the ulama rasm has agreed upon this exception. This exception can be seen in the Iraqi

Mushaf (As-Suyuti, n.d., pp. 336–337). In the *al-badl* rule between the *Kemenag* mushaf and the *Kaji Mushaf*, there is no difference, both use the *rasm 'uṣmānī* rule.

5. *Lafaz* which contains two *Qira'ah* and one of them is written (*Māfihi Qirā'atāni wa Kutiba 'alā Ihdāhumā*)

Table 18. Rules for Writing More Than One *Qiraah*

No.	Number of Verse	Rasm Utsmani	Kaji Ngali's Mushaf	Information
1.	4			<i>Lafaz</i> which according to the reading is read <i>ص</i> but is still written <i>ص</i>
2.	6			Readings that represent other <i>qiraah</i>
3.	34			Writing with <i>ta mabsuṭah</i>
4.	46			Writing with <i>ta mabsuṭah</i>
5.	55			Written in a script that can be read with two <i>qiraah</i> , without the <i>alif</i> . The letter <i>alif</i> is removed because <i>jama' muḏakar salim</i> .

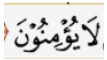
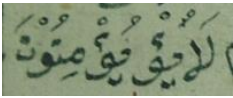

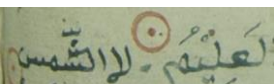
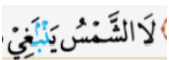
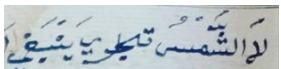
Here we can see the specialty of *rasm 'uṣmānī* where in one *lafaz* two *qiraah* can be collected. From the explanation above, it can be concluded that the *rasm* used in the *Yasin* letter is *rasm utsmani* and *Imla'i* but is more dominated by *rasm Uthmani*.


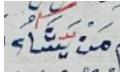
The use of two *rasms* in one mushaf is currently difficult to find because generally one mushaf uses one *rasm*. However, in the case of the *Qur'an* manuscript, it is possible that there was a copying with two *rasms* as in the *Qur'an* manuscript of KH. Muhamad Ihsan Wonodoyo Gunungkidul (Niam & Alifah, 2023).

Corrupt in Surah Yāsīn

Corrupt is an error. An error is something that is very likely to occur when copying the Quran. These errors can be in various forms, namely errors due to the author or errors in editing the manuscript due to the damaged condition of the manuscript. Suppose these errors are due to the author's error. In that case, they can be categorized into several things, namely: haplography (lack of word composition), ditography (writing twice), or incorrect copying due to the same word composition (Baried, 1985, p. 60). In general, errors in writing and copying the Qur'an often appear, such as punctuation errors, dots in letters, excess letters, or lack of letters. Below the author will write several examples of corrupt forms in the Kaji Ngali Badongan Qur'an manuscript:

Table 19. *Corrupt in Surah Yāsīn*

No.	Correct Words	Corrupt on Kaji Ngali's Mushaf	Surah and Number of Verse	Information
1.			Yāsīn (10)	The word يُؤْمِنُونَ is written two times, <i>ditografi</i> .
2.			Yāsīn (38)	There was an error in the order of the verses, but the author immediately corrected it.
3.			Yāsīn (40)	Added one word تجري

4.			Yāsīn (47)	Haplografi, lack of word/letter لَوَّ
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Corruption in Surah Yasin in Kaji Ngali’s Mushaf is not too much. Even so, the errors in Surah Yasin represent the mushaf as a whole that there are other errors in this mushaf. On the other hand, this indicates that the copyist of the mushaf is a person who has memorized the Qur'an because the errors in the mushaf are mostly in the loss of words or letters which are most likely caused by forgetting and mistakes because there are many similar verses in the Qur'an.

Conclusion

The existence of the Kaji Ngali Qur'an manuscript is an intellectual heritage found in the Gunungkidul area. Historically, the Kaji Ngali manuscript has different historical sources. Although there are differences regarding this manuscript's author, the manuscript's naming is attributed to the person who spread Islam in the Badongan Gunungkidul area named Kaji Ngali. The Qur'an manuscript measuring 40 x 32 cm uses European paper with two types of watermarks so it is estimated that this manuscript was written in the 19th century AD. It has a simple science: the geometric shape illumination style with red, black and blue ink colors. The entire manuscript is written in Arabic with a *naskhī khat* style without a colophon in it. Based on the rules of *rasm Uthmani* in the book *al-Itqān fī 'Ulūmil Qur'an rasm* used in the *Yāsīn* letter is *rasm Uthmani* and *Imla'i*. However, it is more dominated by the *rasm Uthmani*. From this, it can be concluded that overall the Kaji Ngali manuscript used two *rasms* in its copying. The corruption found in the *Yāsīn* letter is not too much. The errors found indicate that the copyist of the manuscript was someone who had memorized the Qur'an. because in general the errors lie in the loss of letters and additional letters in one verse.

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