

Study of Tajweed and Waqf Marks in the Qur'an Bone Mushaf

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ABSTRACT: The purpose of this paper is to describe the characteristics of the Bone manuscript from the aspect of punctuation, both tajweed and waqaf. Because this manuscript is so complex, all aspects touch on every part of this manuscript, the aspects that will be discussed in this manuscript are aspects of tajwid and waqf signs. Reading the Qur'an with recitation is a non-negotiable necessity, so it is important to pay attention to the laws of nūn mati, mim mati, ikhfa or iqlab, as well as about the law of reading mad and others. This is the reason why the ancient Qur'anic copiers included the tajweed signs they thought were necessary. In this ancient mushaf, for example, it is clear about the efforts made by the writers to give certain signs to the tajwid readings and so do the waqf signs. For tajwid markings on Bone mushafs, use the letter غ for gunnah, the letter خ for ikhfa' and the letter ط for idzhar reading, for mad obligatory muttasisil readings it is marked with a set of three lines with a red line above. While reading mad jaiz munfasil is marked with a red line. Meanwhile, the waqf sign used in this manuscript is ط for mutlaq waqf, the letter ك is for waqaf kafi', and the letter ت is for tamm waqf.

Keywords: Mushaf Bone, Signs of Tajweed, Signs of Waqf



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INTRODUCTION

Before describing the Bone Mushaf, the author first discusses the history of Islam in the Bone region. Because the existence of the Bone Mushaf is inseparable from the development of Islam, especially the process of Islamization in the Kingdom of Bone at that time (Abrahamian, 2009; Alhammadi et al., 2020; Asror, 2017).

Bone is the third largest district in South Sulawesi, has a strategic position in the trade of goods and services in Eastern Indonesia which administratively consists of 27 sub-districts, 328 villages and 44 kelurahan. This regency is located 174 km to the east of Makassar City. The view that developed among the Bugis and Makassar people of South Sulawesi, stated that Islam first came to this area in the early 17th century. Islam was first introduced by muballigs from Minang Kabau, West Sumatra when it was still under the rule of the Aceh Sultanate. Even the presence of the Malay community in South Sulawesi, especially during the reign of the Kingdom of Gowa in the 16th century AD, shows evidence of the entry of Islam in this region. Those Malays who came from various countries, such as Aceh, Campa, Patani, Johor and Minangkabau generally worked

as traders (Hamjah et al., 2022; Hidayah, 2019; Indrawati et al., 2022; Sutiah et al., 2021).

The acceptance of Islam as a religion and civilization in the kingdoms of South Sulawesi shows a "top down" pattern, namely: Islam is first accepted directly by the King, then down to the bottom, namely to the people. This means that after the king accepted Islam and made it a state religion, then automatically all royal people followed the king to embrace Islam. The process of acceptance of Islam in the kingdom of Bone was initially inseparable from the process of Islamization in the kingdom of Gowa. In other words, the event of the defeat of the Bone Kingdom in the war against Gowa and in 1611 the Bone Kingdom was conquered, then in that year the 12th King of Bone later Pale received the Islam officially. As Ahmad Rida quoted the opinion of H.j. de Graff who stated that the process of Islamization in the archipelago knew three ways, namely through trade, Sufi preachers and politics. Based on de Graff's statement, it means that the kingdoms in South Sulawesi are included in the third point, namely through politics.

The acceptance of Islam as the official religion of the Bone Kingdom, was the starting point of the spread of Islam in the constitution and socio-political structure. The spread of Islam in the Kingdom of Bone did not mean changing all established political institutions. But in general, the existing socio-political institutions are maintained, then filled and equipped with new institutions derived from Islam (Fuad et al., 2021; Raja Adnan et al., 2022a, 2022b).

Along with the widespread teachings of Islam, including in Bone, the previous scholars also began to study, write and copy the Qur'an to be taught to the surrounding community, the history of writing the Quran in copy form is estimated to have existed since the 13th century which coincided with Aceh becoming the first Islamic kingdom. The copying of the Qur'an mushaf from the beginning was driven by the spirit of teaching Islamic da'wah through the Qur'an, the legacy of the original handwriting is now stored in various libraries, museums, heirs and collectors in large numbers. In ancient times, many mushaf were written by scholars or artists by order of the king. Moreover, as Anzar Abdullah's article states that there were centers of Islamic studies in the South Sulawesi region in the first half of the 19th century, such as on Salemo Island, Karanrang Island, Balannipa (Mandar), Palopo (Luwu), Wajo and Bone (Kabir Hassan et al., 2018; Sitti Mania, 2018). The South Sulawesi Bone Qur'an Mushaf which is now in the Aga Khan Museum of Canada, which the author will study is about the sign of tajweed and waqaf. The aspects that are subjected to mushaf research generally include rasm, qira'at, waqaf sign and tajweed sign. While facial aspects include illumination and calligraphy. The study of facial aspects can be said to get enough attention, meanwhile, for the text aspect still receives very little attention except for the rasm aspect. As for the punctuation aspect, specifically the waqf mark and the tajweed sign seem to be the same. Therefore, it is this latter aspect that is the focus of the author's research in this article.

METHOD

Aspects of research methods as part of research that play a lot of role in the process of data collection and data analysis discuss The aspects that are the target of mushaf research generally include rasm, qira'at, waqaf signs and tajweed signs. While facial aspects include illumination and calligraphy.

RESULT AND DISCUSSION

Description of Mushaf Bone

The manuscript of the Bone Qur'an which is now in the Aga Khan Museum Canada has the code AKM 00488. Ali Akbar said that the manuscript of the Bone Qur'an in his inventory, has similarities with the Bugis mushafs spread in Indonesia. There are at least 5 mushaf that are still in the same root. First the mushaf collection of the Sultan of Riau Grand Mosque on Penyengat Island with the colophon Kedah (northern Malaysia) with the date 25 Ramadan 1166 H (July 26, 1753), the second mushaf collection of the National Library of the Republic of Indonesia Jakarta number A.49 with the date Sha'ban 1143 H (February / March 1731, the third Mushaf of the Sultan of Ternate dated 9 Zulhijah 1185 (March 14, 1772), the four other mushafs in the Babullah Museum of Ternate palace (without colophon), and the five Bone Mushafs which are now in the Aga Khan Museum with a date of 25 Ramadan 1219 AH (December 28, 1804).

These Bugis mushafs have their own uniqueness, Ali Akbar also said there are 4 aspects of their uniqueness. First, the average age of Bugis mushaf manuscripts appeared in the 18th century. Second, the Bugis mushafs moved around because they were in accordance with the tradition of the Bugis people who like to sail, so they were scattered in various regions. Third, this Bugis mushaf has the most complete features among other Nusantara mushaf. So that in addition to the verses of the Qur'an, the Bugis mushaf also includes the ulumul text of the Qur'an, the list of qiraat imams, the Qur'anic khatm prayer, statistics on the number of letters, and other records between different mushaf. Fourth, the Bugis mushaf generally contains beautiful illuminations.

This mushaf was even referred to by Annabel as the most complex Southeast Asian Qur'an manuscript yet known

The Mushaf of Al-Quran Bone is stored in the Aga Khan Museum of Canada with the code AKM 00488. There are several studies on this mushaf. Annabel Teh gallop recorded it in the article "The Bone Qur'an from South Sulawesi", Then Juhrah M.Adib and Sabil Mokodenseho recorded it in "Mushaf Bone: A Study of the Codicology, Writing, Text, and Visual Aspects of the Qur'an". While Ali Akbar, researcher of Lajnah Pentashihan Mushaf Al-Qur'an only discusses a little in "Ancient Mushaf Nusantara Sulawesi & Maluku". then Zarkasi Afif Study of the Ulumul Qur'an in the Ancient Mushaf of Makassar, In this paper will be presented a study of three ancient mushafs in the collection of La Galigo Museum Makassar, South Sulawesi from the aspect of qiraat.

Mushaf Bone measures 34.5 x 21 cm, totals 529 pages, and pages occupied by text totals 513 pages. Each page consists of 13 lines. Except on pages where there is illumination, only 5-9 lines are filled. Each letterhead in the Bone Mushaf is marked with a square shape with a layered frame similar to the text frame on each surah page. The letterhead is decorated with seven multicolored frames, plus five colorful frames of upper and lower horizontal lines. At the top of each horizontal line (caurtouche) there is the name and place of descent of the letter (makkiyah and madaniyyah). While at the bottom of each caurtouche there are the number of verses, sentences, letters and tanzilnya, written using white ink on a black background. The writing style used is called floral calligraphy style. The layered frame and multicolored decoration are characteristic of the geometric style of the Mushaf Bone diaspora.

The condition of the Mushaf Bone manuscript is still very good and complete (30 Juz). This mushaf was bound with animal skins that were most likely European production. On the outer

edge of the paper is colored in purple. This is not something identical or unusual found in most mushaf in Southeast Asia. Meanwhile, this mushaf consists of one volume divided into three parts. Each section consists of 10 juz marked by the crown and frame full of illumination at the beginning of juz 1, 11 and 21. From each juz, the edges have descriptions, namely: hizb, rubu' and tsumun and ruku'

As for the geometric shapes in the mushaf, namely: first, the motif of waves and circles. Secondly, curls. It is said to be curls because the motif is crisp and forms like carvings. Third, the swastika motif. This S-shaped motif is stacked by crossing, so it becomes a very beautiful motif. Fourth, motifs with the shape of bends (meanders). There are meander motifs that resemble the letter R and the letter T. Fifth, the bicycle gear motif (gearland). This shape is easy to remember by looking at the shape of the gear of a bicycle or motorcycle and is strand-shaped. Sixth, the diamond motif. This motif is one of the geometric motifs that forms like a diamond. Seventh, the tumpal motif. The shape of the tumpal motif is like a zigzag.

In the Bone mushaf, each one of the parts is marked with a calligraphy margin (F.220 v). On the edge there is an ornament consisting of the word Sab'ah with the tail of the letter ain forming a circle. In the circle there is lafas tsaalish minal qur'anil adzim written in blue ink, also surrounded by two layers of red dots.

Juz mushaf the beginning of a juz in the writing Mushaf Bone is marked with margins and calligraphy using red ink. While in the first line of a juz of the Qur'an is bolded using black ink and given a red ink shadow. While at the end of a juz is marked by colored petals.

Division of Quranic verses

The division of a Juz is a section called hizb, rubu'dan tsumun. which is marked by a margin in the shape of a flower. These marginal ornaments begin with the same shape, as a circular medallion consisting of three concentric double circles. The innermost circle contains an inscription stating the position of hizb, rubu' and tsumun in white and written on a black background

Each of these concentric circles is decorated with a pattern of circles intersecting with two or three other circles. This pattern is particularly noticeable in uncolored tsumun markers.

The outermost part of the circle is decorated with eight petals from the tip to the base of the petals, of which there are four red or blue dots and a small arc that gives the impression of a circular movement to a shimmering ornament like spinning wheel motion

In the Bone Mushaf, verse writing is marked with a black marginal circle and colored with yellow ink.

Ruku' is marked with the letter ain (ع). In the Bone mushaf the letter ain sign is a common feature that is part of the double illumination of the Sulawesi diasporic style and also several other mushafs in Southeast Asia, especially the mushaf in Java. In the Bone Mushaf the letters ain are written in floral decorations, similar to those used to mark other parts of the juz.

In the text of the Qur'an there are 15 verses of prayer mats, in which the reader is required to bow down when reciting one of them. In Mushaf Bone, the prayer mat verse is marked with the same marginal as the prayer mat writing in red ink and the writing right on the prayer mat verse, and underlined with red ink.

Supplementary Text

Mushaf Bone, there is more than one additional text. First, an additional 6 pages were found before surah al-Fatihah which contains an explanation of the procedure for reading the Qur'an using the recitation of qira'at assab'ah. Second, there are quotations from the prophet's hadiths that contain advice and benefits, the virtues of a surah in the Qur'an, and are presented in the style of thugra calligraphy. The calligraphy is written using red and blue ink.

At the end of the Qur'an mushaf there is a colophon as a sign of the completion of writing the Qur'an mushaf. According to some previous studies, the Bone Mushaf was completed on 25 Ramadan 1219 H or December 28, 1804, by a calligrapher named Ismail Ibn Abullah in Laika City (which may refer to Laikang City in Jeneponto, on the south coast of South Sulawesi) during the reign of the Sultan of the Kingdom of Bone named Ahmad al-Salih Shams al-Millah wa al-Din. Then, followed by 14 pages containing prayers, 1 page containing qasidah by Abd Allah Ibn al-Ma'mun and the next 4 pages containing prayers, and additional at the end in the form of statistical calligraphy by al-Samarqandi.

As already mentioned that this mushaf is so complex. So it's no wonder that the colophon is also full of information. This colophon is written in Arabic which means the following.

"So finished is the making of this great mushaf, which is beautiful and magnificent, on Tuesday in the month of Ramadan full of mercy on the ashar prayer on the 25th day of Ramadan, in the city of Layka, during the time of our King Sultan Ahmad al-Salih, the pnerang for the ummah and religion. May Allah prolong his life and protect his justice in the land of Bone in 1219 H. Teriring prayers and greetings through this mushaf in handwriting al-faqir al-haqir al-dhaif Ismail ibn Abdullah Al-Jawi al-Makassari, Makassar is his origin and birthplace. Shafi'i is his madhhab and Naqashabandiyah is his thariqah. May Allah have mercy on him and his descendants and all Muslims and Muslims, Amen."

On the right there is a fan-shaped graphic that stands upright on a black flower that has a typical European feel

paper

The type of paper used is watermarked paper from Europe

Illumination

The Bone Mushaf has three pairs of illuminations at the beginning, middle and end of the mushaf in a luxurious geometric style. The illumination style of South Sulawesi manuscripts consists of geometric and floral styles. Illumination in this mushaf there are 3 pairs. The first pair consists of Surat al-Fatihah on the right side of the page and the beginning of Surat al-Baqarah on the left (ff.6v-7r). The second pair in the middle marks the prefix of surah al-Kahf (ff.249v-250r). The third pair at the end marks the end of surah al-Falaq which is located on the right and surah an-Nas on the left side of the page (ff.517 v-518r).

Illumination of the First couple (suras al-Fatihah and al-Baqarah). Within these illumination frames, blocks of text on each part of a page pair are flanked by decorative vertical lines, the main of which is a repeating concave diamond pattern. It is formed by semicircles back-to-back with ornaments of flowers. At the top and bottom of the text block are two flanking vertical lines and two horizontal lines consisting of several layered square frames that form a rectangular panel containing the details of a letter. The head and name of the letter are presented in white ink on a black background

Second, the illumination of the second pair (Surat al-Kahf). The illumination style of the Bone Mushaf found in the middle of the mushaf (surah al-Kahf) is different from the others. This difference also shows the advantages of a writer and illuminator in designing.

like the mushafs in general in Southeast Asia, namely verse 19 in lafas "walyatalathaf" which means "and let him be gentle". The word is often written and decorated decoratively in Southeast Asian mushaf, especially in Java and sometimes also in mushafs from the East coast. Mushaf Bone is the same, the word is bolded with solid black ink.

On the edge of the page there is a circular decoration with three circular lines. In the middle there is an inscription that reads "nisfu, kalimaatullahi minal qur'anil adzhim". This sentence is written in white ink on a black background. While the lafas gives information that the lafas "walyatalattap" is the middle of the Qur'an. The outside of the circle is decorated with green floral motifs tapering to each end. While the circle is flanked by the word "labistum".

Third, the illumination of the last pair (suras al-Falaq and An-Naas). The basic pattern of illumination of this mushaf uses vertical lines on the right and left sides, which protrude up and down. At the top and bottom there is a semicircular decoration flanked by two smaller semicircles.

Tajweed and Waqf Signs on the Bone Mushaf

Tajweed Sign

As quoted by Jonni Syatri that there are three patterns of the presence of tajweed related to the Qur'an mushaf, namely First, written and printed in a separate book separate from the Qur'an mushaf. This is the most common form of presence of the science of tajweed. It is present as the work of scholars in their fields. Secondly, the science of tajweed is present in its summary form and is attached to the Qur'anic mushaf as an additional text. This phenomenon is found in many mushafs in the archipelago from the manuscript era to the printing era. Third, the science of tajweed is presented together and integrated with the text of the Qur'an. In this case, the science of tajweed is present in the form of symbols such as the use of Arabic letters, colors, and numbers. It is these last two models that are the focus of the authors' research in this article

Presenting the science of tajweed directly in the Qur'an mushaf is one of the efforts to make it easier for Qur'an readers to understand the concept of tajweed. Thus, readers can immediately practice the rules of tajweed in reading the Qur'an. The presence of tajweed guides in this mushaf can at least be traced back to the manuscript era. In research conducted by Asep Saefullah found a system of tajweed guide signs in several mushaf placed in the text of the Qur'an. Based on the above findings, the signs of tajweed and waqaf have almost similarities, for example the sign mad obligatory and mad jaiz with the symbol of the snaking line ~, the sign of izhar with ّ or ُ, the sign of idgam with ً or ٍ, the sign of iqlab with ِ, and others.

Along with the codification of the Qur'anic mushaf and the spread of Islam throughout the world, one of the efforts of scholars to maintain the purity of the Qur'anic reading is to provide tajweed symbols among the text of the Qur'anic verses. The symbol is clearly visible in manuscripts of the Qur'an before the advent of printed mushaf. One of the symbols or signs of tajweed, for example the letter ُ for the izhar reading, the letter ِ for the iqlab reading, the letter ً for the bigunnah idgam reading, and the letters ُ and ِ for the idgam bila gunnah reading. The use of symbols for

the tajweed sign does not use the color of ink used for writing the text of the Qur'anic verse, which is black. Usually the symbol is written using red ink, as shown in the following image.

In Jajang's research on four Qur'anic manuscripts in Subang, it was concluded from the aspect of punctuation that the harakat marks of the four manuscripts used punctuation marks in general with fathah, kasrah, dhammah, syaddah and breadfruit. The three mushafs do not use the standing harakat fathah sign to indicate a long recitation, but use alif. Only one mushaf uses a standing harakat sign for the mad tabi'i law or is accompanied by a sign (~) for mad wajib muttasil and ja'iz munfasil. For the waqf mark, all manuscripts do not use any of its markers

In writing or copying the mushaf of the Qur'an, there are often additional signs used by the author to make it easier for readers to know the law of tajweed contained in a reading. Not all ancient mushafs studied use the sign of tajweed, such as idgham, idhar and mad.

In research conducted by Mustopa on mushaf manuscripts from Lingga. Tajweed markings have also been used in ancient Lingga mushafs, such as including tajweed marks for idzhar, idgam, ikhfa, mad wajib muttasil and mad ja'iz munfasil. While the sign listed by all mushaf is mad wajib muttasil. The application of tajweed marking gives little idea that the earlier Qur'anic scholars had relatively knowledge of writing markings in Qur'anic readings within the limitations available at that time

While in the Qur'an Manuscript from West Sulawesi researched by Ali Akbar, for the recitation of mad mandatory muttasil marked with three stacking lines, with two lines above the red color, but in other mushaf only use one black line, or red. Mad ja'iz munfasil is marked with a red line; and Mad Tabi'i is marked with a red upright line. While in the Bone mushaf for tajweed reading marks, the letters Ğ for gunnah, the letters خ for ikhfa' and the letters ط for idzhar readings are used. As for the mandatory mad reading, muttasil is marked with a triple stacking line with the line above in red. As for the reading mad ja'iz munfasil marked with a red line.

In general, there is a uniform system of tajweed marks used in various manuscripts of the mushaf. Almost all mushaf use the head of the hijaiyah letter above the text containing the law of tajweed.

Waqf sign

The marking of the waqf in the handwritten Qur'anic mushaf is not known exactly when it began, due to limited evidence. Among those that can be found are in a mushaf written during the Mamluk Dynasty around the 14th century AD or the 8th century Hijriyyah. While the marking of waqaf in the mushaf of the Qur'an in the archipelago before the 19th century, it varies, there are manuscripts that do not include the mark of waqaf, there are also manuscripts that include the mark of waqaf but it is very simple only ط for waqaf mutlaq (must stop) and the sign ح to indicate waqaf ja'iz (may stop and may continue) is examined by Jonni Syatri on the ancient Qur'anic mushaf in Priangan rasm studies, verse signs, and waqf signs.

The waqf mark found in the Qur'anic mushaf is the ijtihaad of the scholars and not tauqifi. The marking of the waqaf in the Qur'an serves when it is best for the reader of the Qur'an to stop and restart the reading. No wonder because it is ijtihaadi, so there are many differences in the sign of waqaf mushaf in one country with another country that has special policies related to the Qur'an mushaf, as well as the Saudi mushaf with the Indonesian standard mushaf. In some ancient mushafs, not all mushafs have waqf signs like modern mushaf. In addition to the limited number of references, this is also because there is no single opinion agreed upon by Qur'anic scholars in establishing the signs of waqaf, as research from Mustopa

Likewise, in his article that the Bone mushaf on the waqf sign uses the letter ط for the mutlaq waqaf, the letter ك for the kafi' waqaf, and the letter ت for the tamm waqaf.

The waqaf sign using the letter ت as in manuscripts was commonly used in the writing of the ancient mushaf of the archipelago around the 18th to 19th centuries AD. While the waqaf muṭṭlaq ط sign has not been used anymore in the Nusantara mushaf since the results of deliberations to work IX ulama al-Qur'an on February 18-19, 1983. As explained by Syaifuddin & Muhammad Musadad.

CONCLUSION

Bone Mushaf is one of the geometric illumination-style Bugis Mushaf with double or stacked frames found at the beginning, middle and end of the mushaf, there are several characteristics of the Bone mushaf, this mushaf is categorized as the most complex Southeast Asian Qur'an mushaf ever known by Annabel Teh Gallop Expert of Ancient Mushaf of the Archipelago from England, Because it is supported by several important aspects, one of which is the aspect of tajweed and waqaf signs. The aspect of the waqf sign used, namely the letter ط for mutlaq waqaf; ك for kafi waqaf ; and ت for tamm waqaf. For tawid recitation, the letter ط is for izhar recitation; خ for ikhfa; head غ for gunnah, etc. For compulsory mad readings muttasil is marked with three stacking lines, with two lines above the red color, but in other mushaf only one black, or red line is used. Mad ja'iz munfasil is marked with a red line; and Mad Tabi'i is marked with a red upright line.

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