



## **The Textological Analysis of the Qur'anic Manuscript by Syekh Muhammad Said Ranah Kumpai Kampar Riau**

### **Afriadi Putra**

Universitas Islam Negeri Sultan Syarif Kasim Riau  
e-mail: [afriadi.putra@uin-suska.ac.id](mailto:afriadi.putra@uin-suska.ac.id)

### **Muhammad Yasir**

Universitas Islam Negeri Sultan Syarif Kasim Riau  
e-mail: [muhammad.yasir@uin-suska.ac.id](mailto:muhammad.yasir@uin-suska.ac.id)

### **Lukmanul Hakim**

Universitas Islam Negeri Sultan Syarif Kasim Riau  
e-mail: [man89th@gmail.com](mailto:man89th@gmail.com)

### **Wendy Hermawan**

Universitas Islam Negeri Sultan Syarif Kasim Riau  
e-mail: [wendyhermawan9@gmail.com](mailto:wendyhermawan9@gmail.com)

### **Abstract**

This article examines a manuscript of the Qur'anic mushaf inherited from Sheikh Muhammad Said Ranah Kumpai (1885), from Riau, written around 1850. This article focuses on two aspects, namely, describing the type of writing and reading used in the manuscript and then comparing it with the writing and reading of other manuscripts that were contemporary with it or with the current Indonesian Standard Mushaf. Using a philological approach, this study shows that the manuscripts of Sheikh Muhammad Said were written using a mixed rasm between Usmani and Imlai. One of the factors is because the habits of the people of the archipelago at that time were stronger with oral traditions. On the other hand, the use of Usmani rasm in the Mushaf has not been a deep concern in copying the Mushaf. The qiraat used is the qiraat of Imam 'Ashim from narration of Hafsh, although there are some marginal notes on certain words that can be read with other readings.

**Keywords:** Textology, Quranic Manuscripts, Syekh Muhammad Said Ranah Kumpai

**Abstrak**

Artikel ini mengkaji manuskrip mushaf Al-Qur'an peninggalan Syekh Muhammad Said Ranah Kumpai (1885), dari Riau yang ditulis sekitar tahun 1850. Artikel ini fokus pada dua aspek, yaitu, mendeskripsikan jenis penulisan dan bacaan yang digunakan pada manuskrip kemudian membandingkannya dengan penulisan dan bacaan manuskrip lain yang semasa dengannya atau dengan Mushaf Standar Indonesia saat ini. Dengan menggunakan pendekatan filologi, penelitian ini menunjukkan bahwa manuskrip mushaf Al-Qur'an peninggalan Syekh Muhammad Said ditulis menggunakan rasm campuran antara Usmani dan Imlai. Salah satu faktornya adalah karena kebiasaan masyarakat Nusantara ketika itu lebih kuat dengan tradisi lisan. Di sisi lain, penggunaan rasm usmani pada mushaf belum menjadi perhatian mendalam dalam menyalin mushaf. Adapun qiraat yang digunakan adalah qiraat imam 'Ashim Riwayat Hafs, meskipun ada beberapa catatan pinggir (pias) pada lafaz tertentu yang bisa dibaca dengan bacaan qiraat lain.

**Kata Kunci:** Tekstologi, Manuskrip Mushaf Al-Quran, Syekh Muhammad Said Ranah Kumpai

**Introduction**

The word 'manuscript', which is also called 'ancient script', is considered to be derived from the Latin "manuscriptum" or the Dutch "handschrift", which means handwriting. According to Pudjiastuti (Pudjiastuti, 1996), manuscripts include all types of hand-written documents which give expression to human emotions and thoughts of ancient cultures, written on paper, palm leaves, tree barks, or rattan. In Indonesia, the term 'manuscript' refers to any document written by hand in pen or pencil or manually typed (not produced using a printing press) (Redaksi, 2008). In the terminology of Qur'anic studies, the term 'mushaf' is used to refer to the book between two covers codified during the caliphate of Uthman ibn Affan which contains Qur'anic chapters (*surah*) and verses (*ayah*) put together in the official order and organization (Abdulwaly 2021). In other words, the word 'mushaf' is another technical term to denote the Qur'an as a written corpus (Motzki, 2009).

Based on the two aforementioned definitions, the Qur'anic manuscript can be defined as pieces of paper put together in the form of a book on which records of Qur'anic verses or chapters were written by hand. Annabel Teh Gallop (2015) noted that Qur'anic manuscripts can be considered to be cultural artefacts which simulate the social condition of a social community. They can also be valued as artwork. Annabel

Teh Gallop (2004) further stated that copies of Qur'anic manuscripts in Nusantara has been produced since the 13<sup>th</sup> century when Pasai became the first kingdom to officially embrace Islam by preaching Islam to the king.

From 2011 to 2015 the team of the Committee for the Refinement of Qur'anic Manuscripts (Indonesian: Lajnah Pentashih Mushaf Al-Quran/LPMQ) of the Ministry of Religious Affairs of the Republic of Indonesia conducted a study and documented Indonesian ancient manuscripts of the Qur'an (*mushaf*) spread from Aceh to Maluku. The study was aimed at listing ancient manuscripts spread throughout Nusantara. The result of the documentation and study of the team was then presented in some books entitled "Mushaf Kuno Nusantara Pulau Sumatera" (Penulis, 2017) which was published in 2017, "Mushaf Kuno Nusantara Jawa" (Penulis, 2019) which was published in 2019 and "Mushaf Kuno Nusantara Sulawesi dan Maluku" (Penulis, 2018) which was published in 2018. In the province of Riau were listed as many as 11 Qur'anic manuscripts housed in the Museum Daerah Sang Nila Utama Provinsi Riau. Today the manuscripts are maintained and not displayed in the main space of the museum given the manuscripts's very poor condition.

The Museum Daerah Sang Nila Utama, which is often abbreviated to the SNU museum, is located in the center of Pekanbaru City. The museum is a regional museum which was founded by the Riau Provincial Government in 1975 as one of the business unit of the National Government in the field of culture (Kebudayaan, 2016). The museum has recently housed a collection of manuscripts, including 11 Qur'anic manuscripts and 7 manuscripts of commentaries on the Qur'an. The data collected during the study and the collection of the SNU museum encouraged the researcher to do further research and investigation based on the information provided by the museum officials. Some manuscripts are said to have originated in the researcher's hometown, namely the regency of Kampar, which is famous for its collection of ancient manuscripts, for example, the Qur'anic manuscripts at Register Numbers 07.05/2017; 07.12/2017; 07.13/2017; 07.15/2017; 07.18/2017; 07.22/2017; and 07.32/2017.

After conducting investigation, the researchers found a Qur'anic manuscript in Subaliong (Sibiruang) Village, the district of Koto Kampar Hulu, the regency of Kampar. The manuscript was the heritage of Syekh Muhammad Said Ranah Kumpai (1885), a famous and influential ulema of his time. The regency of Kampar is also one of the most important regions in the history of the propagation of Islam on Sumatera Island. The Kampar river, whose end is connected to the Strait of Malacca and whose headwater is located in Minangkabau, became the main trade route for centuries (Lapidus, 1999).

In general, a large amount of research on ancient manuscripts in Indonesia has been conducted by researchers and academicians; however, based on the researcher's observation and investigation, research on ancient manuscripts focuses much on philological studies which include codicological studies, like the research by on the manuscript in Popongan Mosque and textological studies (Gusmian, 2019). Textological studies discuss details of texts, while codicological studies address the aspects of copying processes, stamps, history, and catalogues among others (Siti Baroroh Baried, 1985). Textology is a branch of philology which discusses everything written on manuscripts. This means that texts are the contents of a manuscript or the very story of the manuscript (Roza, 2012). In relation to this, researchers studying ancient manuscripts can develop particular research focusing on the content of the manuscripts, be it explicit or implicit. Therefore, textological studies will include the discussion of written texts in the form of manuscript language like spelling, words, and sentences. Included in the field of textology are studies on writing or copying methods, font models and size, and all which have influence on written language in texts. In this regard, not only do a textological analysis explore the content of texts but it also examines all written parts of the texts such as letters, words and sentences, spelling, and the kind of language in use. Besides, the analysis also points out mistakes in the copying process, whether they are deliberately made or not. In sum, everything related to texts written on manuscripts is within the scope of textological studies.

Ancient manuscripts in the province of Riau have been chosen topics of early researchers' studies. Based on the literature review which the researcher did, the studies

on ancient manuscripts can be classified into the following categories, the first of which is the listing or the general manuscript observation conducted by Evizariza dan Iik Idayanti under the title “Pendataan dan Digitalisasi Naskah Melayu Kuno di Kabupaten Kampar”. This research was aimed at creating a register of ancient manuscripts found in the regency of Kampar, on account of the fact that the research object was likely to suffer damage, to get lost, or to change hands (Evizariza and Idayanti, 2017). Based on their observation, there were 13 manuscripts found in the regency of Kampar, almost all of which were Arabic-written books which contain hadith, anthology of prayers, Qur'anic manuscripts, some containing the whole Qur'anic verses, and some containing only some particular verses of it. The same research was conducted by Nining Sudiar, Rosman H, and Hadira Latiar under the title “Peta Naskah Kuno Kabupaten Kampar Provinsi Riau”. This research aimed not only to give information about the title and subject of the manuscript but also to describe the condition of the manuscript comprehensively. The research managed to make a map of 127 ancient manuscripts. The titles of some of the manuscripts were given, but those of some others were unknown (Sudiar, Rosman, and Latiar, 2018).

The second category is the analysis of the manuscripts found in the regency of Kampar conducted by Annabel The Gallop which was then published in British Library. In this article, Gallop explained that the manuscript which was found in Air Tiris, the regency of Kampar, has the best illumination with red, green, and golden colors surrounding the beginning of the second chapter of the Qur'an (Gallop, 2021). The only shortage of the manuscript is the occurrence of termite damage in so many parts of it that those parts are hard to read. The third category is the research which applied the textological analysis to ancient manuscripts under the title “Aspek rasm, tanda baca, dan kaligrafi pada Mushaf-mushaf Kuno koleksi Bayt Al-Quran dan Museum Istiqlal”, which was conducted by Asep Saefullah. This article discusses some aspects of textology, especially the script (*rasm*), punctuations, and the calligraphy of ancient manuscripts which belong to the collection of ancient manuscripts in Bayt Al-Quran and in Istiqlal Mosque of Jakarta. The research found that the ancient manuscripts in both sites are generally written in *rasm imla'i* or *qiyasi*. This indicates that

in the early process of the spread of Islam, the Uthmanic codex of the Qur'an (*rasm 'usmani*) was not the official standard for the writing of the Qur'an in Nusantara. In addition, the early Qur'anic manuscripts in Nusantara do not differentiate tajwid signs from waqf signs: both by curved lines; both signs are differentiated in the standard mushaf of Nusantara. Besides, each of the early Qur'anic manuscripts has its own style of calligraphy (Saefullah, 2008).

However, the studies which focus on the contents of texts, including the discussion about *rasm* and *qiraat* are rarely conducted. Based on the researcher's investigation, no writer has ever done research on the Qur'anic manuscript under study, because it is maintained and stored by the descendants of the writer and is not registered in the catalogue of any museum, especially the museum Sang Nila Utama of the province of Riau. This is descriptive-analytic research, which will describe the Qur'anic manuscript of Syekh Muhammad Said Ranah Kumpai and then analyze the style of scripts (*rasm*) and the school of *qiraat* used in the manuscript. The result of this research is expected to enrich references on the studies of manuscripts in the regency of Kampar and to safeguard intellectual heritage in the regency of Kampar in particular, and, in general, the intellectual heritage in Nusantara.

### **The Brief Biography of Syekh Muhammad Said Ranah Kumpai**

Syekh Muhammad Said Ranah Kumpai was a Muslim intellectual native to Ranah Kumpai, which is now called Sibiruang/Subaliong of the district Koto Kampar Hulu of the regency of Kampar of the province of Riau. Unfortunately, no information about the date and year of his birth which can be shared, although according to the information from his descendants, Syekh Muhammad Said passed away in wafat pada tahun 1885. The tomb of Syekh Muhammad Said is located on the other side of the Kampar river. He was once entombed in the yard of the Jami Mosque of Sibiruang Village, but the tomb was then moved by his nephew and grandchildren to the other side of the Kampar river (next to the Semindu river) because the original location of the tomb was very close to the river, which caused the tomb to experience soil erosion when the river overflowed its banks (Putra, 2021).

Sibiruang is one of the villages located in the district of Koto Kampar Hulu of the regency of Kampar. The village lies in the western part of Kampar regency, which is bordered directly by the regency of Rokan Hulu and the province of West Sumatera. The village is situated 85 km west of the capital of Kampar regency by the national road. Sibiruang has a land area of 24.000 M<sup>2</sup>. As for its topographical condition, the village has slopes and lowland areas which are used as settlement and farm fields or plantation. As for the religious life in Sibiruang, most of the villagers are Muslims. What is more, as an old enough village in Kampar regency, Sibiruang has a historical importance to the religious development of its time. The existence of such old, historic mosques as the Raya Gunung Malelo Mosque and the Arrahmat Mosque in Tanjung village which were founded in the early 20<sup>th</sup> century provides convincing proof of the importance of Sibiruang.

In his lifetime, Syekh Muhammad Said was bestowed the titles “Imam” and “Khatib”, both of which he inherited from his uncle entombed in Kampung Kubu Aghu, situated 3 km from Sibiruang village. The title of *imam* is bestowed to those people with thorough knowledge of Islam (experts in Islamic Jurisprudence, Islamic law, and Islamic theology (*tauhid*) among others) to whom the general public will address questions about religious affairs. Meanwhile, the title of “Khatib” which Syekh Muhammad Said bore suggests that he was a well-respected figure positioned one step ahead among people.

Syekh Muhammad Said had a *nosa*, or *surau*, a small place of worship and other religious activities, where he gave religious education to his students in his daily life. It was in the *nosa* that he taught his students the ways to recite the Qur'an and to practice five compulsory prayers and other religious teachings. One of the most renowned students of Syekh Muhammad Said was Syekh Haji Abdul Ghani Al Khalidi Al Kampari (1961), a charismatic sufi of the Naqshbandi Order who was native to Batu Bersurat, XIII Koto Kampar. When he was 15 years old, Abdul Ghani used to be “anak panca” (a canoe boy) and accompanied his father in his trade mission using “sompan kajang” (a boat with leaf roofs which was used as a means of transportation at the time). When his boat was stopping by an area called Ranah Kumpai, Abdul Ghani

met the master. At the moment, Muhammad Said saw something so special within Abdul Ghani that he asked Abdul Ghani's father to let her son stay in Ranah Kumpai for a while to get religious education from him. Abdul Ghani thenceforth studied Islam under the supervision of Syekh Muhammad Said to the extent he understood Islamic teachings. Abdul Ghani then went home to Batu Bersurat and later continued his study under Syekh Sumanik of Batusangkar (Efendi, 2013).

According to his family tree, Syekh Muhammad Said was the nephew of Tuok Ongku Imam Sholia (Sholeh), whose tomb is located in Kubu Aghu. Tuok Ongku Sholia was also a great intellectual of his time, who was the first figure in Sibiruang village to be bestowed the titles *imam* and *khatib*. Syekh Muhammad Said belonged to the Domo tribe who married a woman of the Niliong tribe from Muara Takus (the family of Datuok Sakban). From this marriage, he had a number of children, namely Domai, Makiyah, Latif Gunung Malelo's father, Maepah Sibiruang's father, Darama's father, H. Rasyad Sagir's grandmother, Binar's father, Inun Sibiruang, and Tiampun's grandmother.

After the death of Syekh Muhammad Said, the title of *imam* was inherited by the sons of his nephews from the Domo tribe who were deemed to possess intellectual capabilities for the title and resided in Sibiruang, including Jimi'jin, Mhd Zen, Muhtar, Ismail Bay, H. Zulkifli, Nawar, K, Fauzi, and Adirahmad. They were assisted by Elpendri Nur, H. Dalius, and Muslim. Meanwhile, the title of *khatib* was inherited by his grandson from the family of his wife from the Niliong tribe named "Khatib Mandak", whose tomb is located right behind that of Syekh Muhammad Said. Friday khutbah at the time applied the concept of *berurai* (*baughai*) and was delivered in Arabic (Haji Zulkifli, 62 years old, March, 27, 2022 at 16.46 WIB).

### **Description of the Syekh Muhammad's Manuscript**

The process of writing Qur'anic manuscripts in Nusantara went hand in hand with the process of Islamization in the country which has been driven in an organized way since the 13<sup>th</sup> century. With the passage of time, the process of writing Qur'anic manuscripts underwent rapid development between the 16<sup>th</sup> and 19<sup>th</sup> centuries. The



pattern and model of the writing varied, with the combination of cultural elements (Lestari, 2016). The existence of Qur'anic manuscripts in Nusantara was highly instrumental in streamlining the spread of Islam from a region to another. Qur'anic manuscripts and codices are one of the supporting pillars of Islamic teachings which can be separated from Muslims' daily life. Nevertheless, some experts thought that the process of writing Qur'anic manuscripts had been begun during the earlier years when Islam was initially introduced to Nusantara.

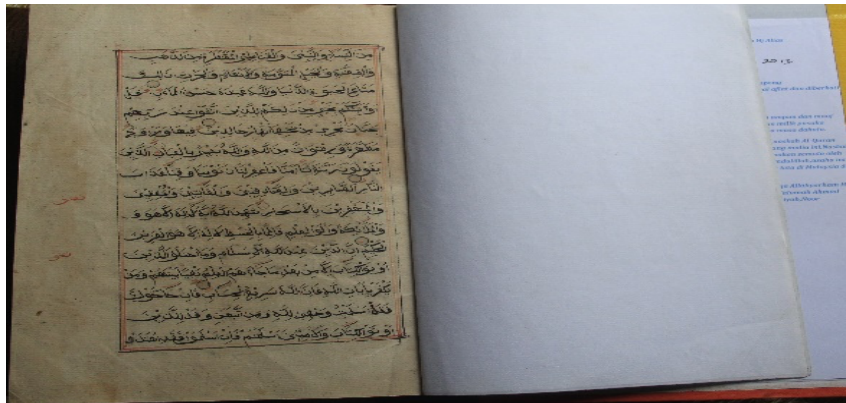
Furthermore, the distribution of most of Qur'anic manuscripts in Nusantara was concentrated in some regions which were the centers of the spread of Islam, like Aceh, Cirebon, Banten and Lombok. However, some other regions had plenty of Qur'anic manuscripts. That was the case of the regency of Kampar, Riau. Based on the investigation in this research, the museum Sang Nila Utama has a collection of 7 Qur'anic manuscripts which were found in the regency, and all the 7 manuscripts have been registered by the team of LPMQ, as mentioned previously.

The Qur'anic Manuscript of Syekh Muhammad Said Ranah Kumpai meant in this research is the one which was written by Syekh Muhammad Said. Initially, this manuscript was found by Nila Kesuma, the grandchild of Syekh Muhammad Said, when she was teaching her students to recite the Qur'an in the Jami Mosque of Sibiruang village, the same place where Syekh Muhammad taught people to recite the Qur'an. The manuscript was once brought by a member of the family of Syekh Muhammad Said Ranah Kumpai to Malaysia, where it was reedited and laid out before it was brought back to Sibiruang (Haji Zulkifli, 62 years old, March 27, 2022).

Although no accurate data suggesting that it was Syekh Muhammad Said Ranah Kumpai who wrote the Qur'anic manuscripts by hand, the manuscript can still be said to have been written by Syekh Muhammad Said Ranah Kumpai for two reasons. *First*, Syekh Muhammad Said was a great, well renowned Muslim intellectual who taught people of Subaliong how to recite the Qur'an (*mengaji*), which was proved by one of his students who then became a charismatic sufi, Syekh Abdul Ghani Al-Khalidi Al-Kampari. *Second*, among the traditions of indigenous people of Subaliong is titles and cultural heritage are definitely passed to their descendants, who in the case of was

Syekh Muhammad Said Ranah Kumpai was the son of his nephew. In this case, the one who was responsible for protecting and maintaining the Qur'anic manuscript was the great grandchild of Syekh Muhammad Said Ranah Kumpai.

The manuscript now becomes the private collection of the descendants of Syekh Muhamad Said, and Nurbainis or H. Zulkifli is the one trusted to protect it. The manuscript has not been registered in the catalogue of manuscripts in Riau province ((Hj. Nurbainis, 68 years old, March 27, 2022). The manuscript presumably contains 30 juz' of the Quran, but it has lost a great portion of its first and last pages; the manuscript therefore begins with the 14<sup>th</sup> verse of the chapter 3 of the Qur'an (Ali Imran: 14), and ends with the 39<sup>th</sup> verse of the Chapter 68<sup>th</sup> of the Qur'an (Al-Qalam: 39). This is now 541 page manuscript without page and verse numbers only that each verse is separated by yellow-circle. In general, the manuscript is possible to read because it is free from being torn or perforated.



Picture 1. The first page of the Manuscript



Picture 2. the As-Sholihat Mosque (the place where the manuscript was first found)

The Qur'anic manuscript was written in *naskhi* characters, a writing style used in most Qur'anic manuscripts in Nusantara. This corroborates the statement of Abdul Hakim that Qur'anic manuscripts in some regions in Nusantara like Banten, Madura, Lombok, Kalimantan and Sulawesi use naskh style of writing (*khat naskhi*). Indonesian standard Mushaf has also added *i'jam* and *harakat* diacritics, but the pages of the mushaf are left without any illumination (Syukrie, 2021). Each of the chapter headings is bordered with two-layer red lines between which are written the title of the chapter, its being *makiyyah* or *madaniyyah*, and the number of verses which was written in red ink. Similarly, the beginning of juz' is written in bold red ink, with illumination added beside the frame of the text serving as juz' markers.

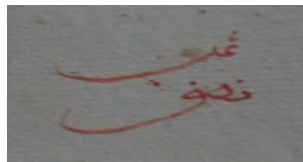
The medium used in the writing of the manuscript on which Qur'anic verses were written is European paper just like most other Qur'anic manuscripts from Nusantara characterized with thin horizontal lines on each page, watermark and countermark. This European paper can give information about when a manuscript was written. The watermark used on the manuscript may be in the form of medallion and crown on which is written the sentence *Propatria Eiesque Libertate*. The size of paper used is 32.8 x 20.6 cm, and the size of the text frames is 25 x 13 cm. Actually, Nusantaran manuscripts vary in size, but, in general, they can be classified into two categories of size: medium and large. The medium-sized mushaf is about 20 x 33 cm, while the large-sized mushaf is approximately 33 x 21 cm, like the mushaf in Jambi (Syaifuddin, 2014). The number of lines per page is 15 lines, and the total number of pages is 541 pages. The ink used in the writing process is black in color, except in the writing of the titles of chapters and the beginning of each chapter which are written in red ink and added with *pias* (additional information written at the margins of the pages on some pages) on versions of *qiraat* for particular words. The verse markers are generally plain colorless circles, but some are plain yellow circles with a dot in the middle of the circle.



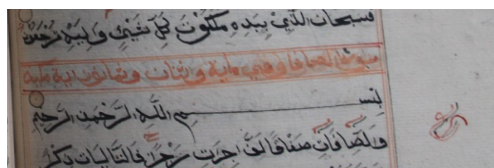
Picture 3. The first page of each chapter which is marked with rubrication in red ink



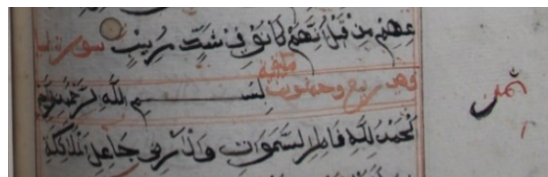
Picture 4. The first page of each juz of the Qur'an which is marked with rubrication in red ink



Picture 5. The marginal annotation of *tsumun* and *nisf*



Picture 6. The marginal annotation of *rubu'*



Picture 7. The marginal annotation of *tsumun* and the chapter heading

## The Textological Analysis of the Manuscript

Studies on the mushaf of the Qur'an generally include two aspects, namely the physical or external aspect, which can be analyzed by using codicological approaches, and the content or internal aspect, which can be analyzed by using textological approaches (Yahya and Aini, 2017). Studies on the mushaf of the Qur'an exploring the codicological aspect suggest that Qur'anic manuscripts in Nusantara with their respective characteristics are exceptionally rich. Studies in this aspect often find that elements of cultures of a region draw upon the process of writing Qur'anic manuscripts, like the patterns of illumination and materials used in the writing process. Motifs used in an artwork, for example, cannot be separated from the history of particular social groups in a particular region and from social backgrounds at a particular time. Look, for instance, the floral motifs and designs of illumination which look luxurious, beautiful, detailed and gilded with gold à la Pantai Timur on the Qur'anic manuscript belonging to the collection of the Masjid Raya Sultan Riau Pulau Penyengat (Rahmawati, 2021).

Meanwhile, this research is a textological investigation which focuses on the discussion about *rasm* and *qiraat* in Qur'anic manuscripts. The researcher, therefore, will give an analysis of the aspects of *rasm* and *qiraat* in the Qur'anic manuscript of Syekh Muhammad Said Ranah Kumpai.

## The Aspect of Rasm

*Rasm* etimologically means writing, and it terminologically means ways or methods of writing Qur'anic letters and sentences in accordance with a developed method. According to Manna' al-Qattan (Al-Qattan 1995), *rasm ustmani* is the pattern in the writing of the Qur'an in a particular method adopted by Uthman ibn Affan in the codification of canonized Qur'anic mushaf which he entrusted to Zaid bin Tsabit along with another three Quraisy figures by permission of Uthman ibn Affan (Al-Qattan 1995, 139). Many ulema, especially experts in Qur'anic studies, have formulated the principles of *rasm* in the Uthmanic codex. Jalal al-din Al-Suyuthi established one of the

most famous rules of this topic which still apply to date (Arifin 2012). The rules will be explained in the following.

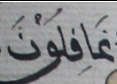
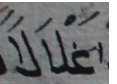
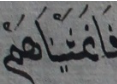
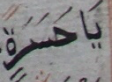

The first rule is *al-bazf* (the omission of letters). This rule is always associated with *isbat al-barf* (fixing or inserting letters). It is classified into three categories, namely: *bazf isyarah*, to omit letters in order to introduce variants of readings or recitations (*qiraat*), like omitting *alif* from a particular word to make it possible for the text representing the word to accommodate all possible variants of readings; the second category is *bazf ikhtisar*, which is to omit a letter to make the text shorter, like omitting *alif* from a word in the form of sound-masculine plural, for example, or from a word in which the letter after *alif* is not *hamzah* nor *tasydid*; or omitting a letter from certain words, like omitting *alif* in the word “المبعد” which is found only in verse 42<sup>th</sup> of the chapter al-Anfal, while in other occasion *alif* is not omitted. The second rule is *ziyadah al-hurf* (the addition of letters), which is to add a letter to a word, and the addition does not affect the recitation of the word, be it in *washal* or in *wakaf*. The word “مائة” is the best example for the second rule. This is what is called *ziyadah hurf haqiqi*. Besides, another category of this second rule is *ziyadah hurf ghairu haqiqi*, the addition of letters which affects the way in which the word is recited only in *wakaf*, like the one in the word “انا”: in *wakaf*, all the reciters, or readers, agreed to recite the word by fixing or inserting the letter *alif* (*isbat al-alif*) which is added to this principle. The third rule is *al-hamz* (the *hamzah*). The Uthmanic codex of the Qur’an applies a number of ways of writing *hamzah*: adding diacritical *hamzah* to the *alif* (أ), adding diacritical *hamzah* to the *waw* (ؤ), adding diacritical *hamzah* to the *ya* (يأ), and writing *hamzah* independently from other letters (*bazf surah*).

The fourth is the rule of *al-badl* (the substitution of letters). This deals with the three ways the *alif* is written in the uthmanic codex: the writing of the *alif* instead of the *ya*, the writing of the *alif* instead of the *waw*, and the writing of the *alif* whose original form is unknown. The fifth is the rule of *al-fasl wa al-wasl* (disjunctions and conjunctions). The rule of *al-fasl* means disjoining a word from what follows it. There are 17 words, in accordance with the method of *rasm ustmani*, which are written

separately. The rule of *al-wasl*, meanwhile, is to conjoin a word with another following it. Likewise, in this rule are 17 words conjoined, whether the Reciters are in agreement about it or in dispute over it. The sixth is the rule concerning words with two ways or recitation and the script follows one of them, as long as it does not belong to *qiraah syazazah*, or the rare recitation (Al-Suyuti 2000).

Generally, there are two types of *rasm* which are used in the writing of the Quran, namely *rasm ustmani* and *rasm Imla'i*. *Rasm ustmani* is the rule of the writing of the Qur'an according to what was codified by the third Chalif Uthman ibn Affan when writing and codifying the Qur'an. Meanwhile, *rasm imla'i* is the the method of the writing of the Quran which commonly follows the rules of *imla'* (Arabic grammar). In the following, the writer will display the *rasm* used in the Qur'anic manuscript of Syekh Muhammad Said, with the Chapter Yaasiin as the sample, at least for two reasons: first, the Chapter Yaasiin in this manuscript is easy to read and analyze; and second, the Chapter Yaasiin in this manuscript involves writing some words in various ways which highlight differences between the rules of *rasm ustmani* and those of *rasm imla'i*.

Table 1. *Hazf Hurf* (the Omission of Letters)

No	Words	The Number of Verses	Rasm	The Rules
1		6	Imla'i	<i>Hazf alif</i> pada huruf “غ” (the omission of the <i>alif</i> after the <i>ghain</i> )
2		8	Imla'i	<i>Hazf alif</i> pada jama' mudzakar salim (the omission of the <i>alif</i> in the word in the form of sound-masculine plural)
3		9	Imla'i	<i>Hazf alif</i> pada huruf “ن” bertemu dhamir (the omission of the <i>alif</i> after the <i>nun</i> because followed by pronoun)
4		30	Imla'i	<i>Hazf alif</i> pada “ي” nida' (the omission of the <i>alif</i> after <i>ya...</i> )
5		36	Imla'i	<i>Hazf ل</i> (the omission of the <i>lam</i> )

The table 1 shows that in the rule of *bazf* (the omission), the words in the Chapter Yaasiin are mostly written by adopting the method of *rasm imla'i*. The one who wrote this manuscript used the method of *rasm ustmani* only when writing these two words “طائرُكُمْ” and “فأفكهُنَّ”, which were written by adopting the rule of *ithba' alif*. For

the researcher, the use of *rasm imla'i* in this rule is also found in other manuscripts, like the Qur'anic manuscript of Lalino Bima, the Qur'anic manuscript of Batik Cirebon, the Qur'anic manuscript of Kauman Timur, the Qur'anic manuscript of Pandeglang and the Qur'anic manuscript of Cipete (Saefullah, 2008).

Table 2. *Ziyadah* (the Addition of Letters)

No	Words	The Number of Verses	Rasm	The Rules
1		11	Usmani	<i>Ziyadah</i> \ after و (the addition of the <i>alif</i> after the <i>waw</i> )
2		35	Usmani	<i>Ziyadah</i> \ after و (the addition of the <i>alif</i> after the <i>waw</i> )
3		47	Usmani	<i>Ziyadah</i> \ after و (the addition of the <i>alif</i> after the <i>waw</i> )
4		66	Usmani	<i>Ziyadah</i> \ after و (the addition of the <i>alif</i> after the <i>waw</i> )
5		74	Usmani	<i>Ziyadah</i> \ after و (the addition of the <i>alif</i> after the <i>waw</i> )

Unlike the implementation of the rule of *hazf* (the omission of letters), this manuscript tends to totally follow the method of *rasm ustmani* in the rule of *ziyadah* (the addition of letters). Such use of *rasm ustmani* is also found in other chapters in the manuscript in a consistent way.

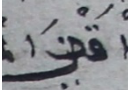
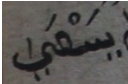
Table 3. *Hamzab*

No	Words	The Number of Verses	Rasm	The Rules
1		6	Usmani	The <i>hamzab</i> is written alone
2		10	Usmani	This writing use none of the two methods used in <i>rasm ustmani</i>
3		28	Usmani	The <i>hamzab</i> is written ath the end of a word in accordance with the <i>harakat</i> diacritics
4		33	Usmani	The <i>hamzab</i> is written in accordance with the <i>harakat</i> diacritics in the previous letter
5		67	Usmani	The <i>hamzab</i> is written ath the end of a word in accordance with the <i>harakat</i> diacritics






In the this rule, there are two words in the manuscript which was written in the method of *rasm imla'i*, while others were written in the method of *rasm ustmani*. When writing the word “الْأَنْزَارُ” (*andzartahum*) the one who wrote this manuscript did not follow the rule formulated by ad-Dani nor the one by Abu Dawud; instead, it was written just as the word is recited. Meanwhile, in the Indonesian Standard Mushaf, one of the *hamzah* of this word is substituted for the *alif*.

Table 4. *Badl* (the substitution of letters)

No	Words	The Number of Verses	Rasm	The Rules
1		6	Usmani	<i>Badl</i> with ي The <i>ya</i> ' is substituted for the <i>alif</i>
2		10	Usmani	<i>Badl</i> with ي The <i>ya</i> ' is substituted for the <i>alif</i>

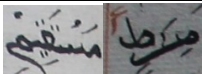
The manuscript followed the rule of *badl* of the method of *rasm ustmani* in the writing of the two words (displayed in the table 4), and the researcher did not find the writer of the manuscript follow the method of *rasm imla'i* in this rule. In the writing of the two words, the *ya* is written in place of the *alif* if the original letter in the root word is the *ya*.

Table 5. *Al-Fashl wa al-Wasl* (Disjunction and Conjunction)

No	Words	The Number of Verses	Rasm	The Rules
1		11	Usmani	ان + ما (the letter ما is written after ان as integral part)
2		17	Usmani	ان + ما (the letter ما is written after ان as integral part)
3		47	Usmani	ان + ما (the letter ما is written after ان as integral part)

The manuscript followed the rule of *Al-Fashl wa al-Wasl* of the method of *rasm ustmani* in the writing of the words (displayed in the table 5), and never did he follow the method of *rasm imla'i*.

Table 6. *Ma fi bi qira'atani wa kutiba 'ala ibdabuma*  
(Where two recitations exist and the script follows one of them)

No	Words	The Number of Verses	Rasm	The Rules
1		4	Usmani	Accommodating another way of recitation

The manuscript, based on the observation of the researcher, follows the method of *rasm ustmani* in this rule only in the words mentioned in the table, to accommodate another recitation, which write the *sin* instead of the *shad* by writing the former above the latter. In contrast, in other words like “غافلون” and “فاكهون”, the manuscript accomodates only one recitation by writing them in the method of *rasm imla'i*.

The analysis of the use of *rasm* (script) on the tables above proves that the Qur'anic manuscript of Syekh Muhammad Said mixes the method of *rasm ustmani* and that of *rasm imla'i*. the use of mixed scripts can also be found in other Qur'an manuscripts like the Qur'anic manuscript of Lingga, the Riau Islands, which were once integral parts of the province of Riau (Mustopa, 2015). One of the factors behind such use of mixed scripts is the fact that the then people of Nusantara were in the habit of using oral communications, so much so that the writing of the Qur'an that was in breach of the rules of *nahw* (the tudy of Arabic syntax) and *sharf* (the study of Arabic morphology) was often ignored (Aini 2020). However, the researcher found some mistakenly written words in this manuscript. For example, the writer of the manuscript mistakenly wrote “حاق” (by adding the *alif* between the two letters ح & ق) for what was supposed to be “حق” (verse 7). The manuscript was also found making mistakes in writing the word “الشمس” (verse 40) twice, with one of them written without *i'jam* diacritics (without dots in the *sin*) nor *harakat* diacritics. Furthermore, the term *qiraat* meant here refers to the study dealing with the methods in which Qur'anic words pronounced and delivered, whether the method is agreed or not. The methods of pronunciation in reciting the Qur'an are always based on the tranmission (*riwaya*) of one of the recognized reciters (*qari*). This definition was offered by Abdul Fatah al-Qhadi as quoted by Ahmad Fathoni (Fathoni, 2010) and Khairunnas Jamal and Afriadi Putra

(Jamal and Afriadi Putra, 2020). The variants of the *qiraat* of the Qur'an are not the products of Muslim scholars' independent reasoning, but they are based on the approval of the prophet Muhammad PBUH (Fathoni, 2010).

### The Aspect of *Qiraat*

Based on the analysis which the researcher made, the Qur'anic manuscript of Syekh Muhammad Said Ranah Kumpai follows the *qiraat* of Imam 'Ashim through the transmission (*riwaya*) of Hafs, just as often found in the Qur'an mushaf in Indonesia; only a number of the Qur'an mushafs follow variants of *qiraat*. The use of the *qiraat* of 'Ashim through the transmission of Hafs in the Qur'anic manuscripts can be traced back to the first Qur'anic manuscript to be printed by Abraham Hincklemann in 1964 in Hamburg, Jerman. The Mushaf was perfectly printed in Arabic, *harakat* diacritics, i'jam diacritics, and verse numbering system which refers to the *qiraat* of imam 'Ashim through the transmission (*riwaya*) of Hafs (Azammi, 2011). The writing of the Qur'an which follows the *qiraat* of imam 'Ashim through the transmission (*riwaya*) of Hafs reached its peak in Egypt in 1924/1925 M with the support of the King Fuad. It was this mushaf that later became the canonical text (Amal, 2013) on which the writing of the Qur'an mushaf has been based to date.

The unique feature of the Qur'anic manuscript of Syekh Muhammad Said Ranah Kumpai is the writing of *pias* which explains that a word can have an alternative way of recitations different from the one written. The researcher found such notes particularly in the writing of the words “ فَهُوَ and وَهُوَ ”, in which Said gave marginal comments indicating the the word has another way of recitations (*qiraat*). For example, on the margin of the page 230 of the manuscript (QS. An-Nahl [16]: 63) is written the word (فَهُوَ), which is the recitation for the verse based on the transmission of Qalun, Abu 'Amr and Al Kisa'i, while on the page 60 of the manuscript (QS. An-Nisa' [4]: 176) is written the word (وَهُوَ), which is also the recitation for the verse based on the transmission of Qalun, Abu 'Amr and Al Kisa'i.

The use of other ways of recitations (*qiraat*), especially those Nafi' through the transmission (*riwaya*) of Qalun can be found in the Qur'an manuscripts written by a

number of ulema in some regions in Indonesia, including the collection of the Sultanate of Ternate and the Qur'anic manuscript belonging to the collection of the La Galigo Museum in Makassar (Azammi, 2011). Likewise, the Qur'anic manuscript in the collection of the Kacirebonan palace, under the register number of KCR-1, use the recitations of Nafi, Abu 'Amr and Ibn 'Amir (Latif, Adib, and eL-Mawa, 2018). The limited number of manuscripts following the recitations other than the recitation of Imam 'Ashim through the transmission (*riwaya*) of Hafs in the writing of the Qur'anic manuscripts in results mainly from the fact that the studies of variants of recitations fall into the category of exclusive studies, which means that not all people can access and master the details on the variants (Mustopa, 2014). Therefore, it is certain that those Qur'anic manuscripts that include variants of recitations were written by a Muslim intellectual expert in the field of recitations (*qiraat*).

In this regard, the writing of marginal comments mentioning variants of recitations in the Qur'anic manuscript of Syekh Muhammad Said points to two possible conclusions: first, Said was an intellectual who understood and was aware of different ways of reciting some particular words of the Qur'an, especially the two words mentioned above. This is an interesting fact on account of the fact that variant of recitations of the Qur'an was not widely known in Indonesia (Putra, 2014); second, it is also possible that Said the manuscript from other manuscripts with the same features as what he wrote, including the marginal notes, so much so that he produced the manuscript exactly identical to the one from which he copied.

However, the researcher found some words written in a way different from those written in the standard Qur'an mushaf. For instance, Said wrote the word “لِيُدْخِلَهُمْ” on the page 299 (QS. Al-Hajj [22]: 59), which follows none of the existing approved variants of recitation. In the standard mushaf, following the recitation of Imam 'Ashim through the transmission of Hafs, the word was written “لِيُدْخِلَهُمْ”. This also the case in the writing of a word in the verse 60, in which Said wrote the word “لِيُنْصِرَنَّهُ” for “لِيُنْصِرَنَّهُ” which is written in the standard mushaf.

## Conclusion

Syekh Muhammad Said Ranah Kumpai was a well-respected Muslim intellectual in the regency of Kampar in particular, and, in general, in the province of Riau. Thanks to his effort in education was born a charismatic sufi of the Naqshbandi Order, namely Syekh Haji Abdul Ghani Al Khalidi Al Kampari, who has authentic chain of knowledge to the academic world of Aceh. The roles of Syekh Muhammad Said Ranah Kumpai as an *imam* and a *khatib* suggest the public recognition for his wealth of knowledge. Meanwhile, the Qur'anic manuscript which he bequeathed present Muslims become an intellectual and cultural heritage of the nation which must be protected and maintained because it contains priceless information.

From the perspective of textology concerning *rasm*, the Qur'anic manuscript of Syekh Muhammad Said Ranah Kumpai contains mixed uses of both *rasm ustmani* and *rasm imla'i*. at the time, the adoption of *rasm ustmani* in mushaf was barely considered in the process of writing Qur'anic manuscripts in Nusantara. The manuscript of Syekh Muhammad Said was written when only a limited number of people can read Arabic-written texts because the then-people of Nusantara just began to learn Islam. Meanwhile, from the perspective of *qiraat*, the Qur'anic manuscript of Syekh Muhammad Said Ranah Kumpai follows the recitation of imam 'Ashim Riwayat Hafs, although the manuscript contains some marginal comments which mentions other variants of recitations of the Qur'an.

The studies on the Qur'anic manuscript in Nusantara must continue to be conducted so that the nation's intellectual, cultural heritages can be preserved. The aspect that should be dealt with in the next studies is the fabrication of the manuscripts in the regency of Kampar to identify the decisive factors behind the fabrication.

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