

WAQF SIGNS IN SOUTH ASIAN PRINTED QUR'ANIC TRADITIONS A Comparative Study of the Karachi and Bombay Mushafs

Nurhikmatul Maulia¹, Ahmad Fathoni², Ziyad Ulhaq³, Safri Ilman⁴, Lukman Nur Hakim⁵

^{1,2,3}Institute of Qur'anic Sciences, Jakarta, Indonesia; ⁴Ibn Tofail University, Maroko;

⁵YARSI University, Jakarta, Indonesia

Nurhikmatulmauliag8@gmail.com; ahmadfathoni@iiq.ac.id; ziyad.ulhaq@iiq.ac.id;
safriielman@gmail.com; lukman.hakim120892@gmail.com

Abstract

This study aims to examine the use of waqf signs in the Karachi Muşhaf and the Bombay Muşhaf, along with their respective explanations. The classification is based on two categories of waqf, namely *waqf qiyāsiy* scholarly *ijtihād* and *waqf simā'iy* transmission through *talaqqiy* with a teacher. This classification can be identified by analysing the waqf signs placed inside the text frame of the *muşhaf*, which represent *waqf qiyāsiy*, and those placed outside the Qur'anic text frame, which represent *waqf simā'iy*. This study employs library research and adopts a qualitative method using historical research, philological analysis, and the discipline of *al-Waqf wa al-Ibtidā'*. The primary data consist of the Karachi Muşhaf published by Tāj Company, Karachi, Pakistan, in 2012 CE, and the Bombay Muşhaf published by PT Toha Putera, Semarang, in 1985 CE. The findings indicate that the Bombay Muşhaf and the Karachi Muşhaf are two distinct *muşhafs*. The use of waqf signs in both *muşhafs* reveals similarities and differences in several aspects. First, with regard to the types of waqf signs employed, both the Karachi Muşhaf and the Bombay Muşhaf contain 13 *waqf qiyāsiy* signs and four *waqf simā'iy* signs, although with several variations. Second, in terms of the number and placement of waqf signs, the Karachi Muşhaf contains 657 *waqf qiyāsiy* signs and 36 *waqf simā'iy* signs, whereas the Bombay Muşhaf contains 640 *waqf qiyāsiy* signs and 35 *waqf simā'iy* signs. Third, differences are also found in the method of writing or notating the waqf signs.

Keywords: Waqf Signs, Karachi Muşhaf, Bombay Muşhaf.

Tanda-Tanda Waqf dalam Tradisi Mushaf Al-Qur'an Cetakan Asia Selatan: Studi Komparasi antara Mushaf Karachi dan Mushaf Bombay

Abstrak

Penelitian ini bertujuan untuk mengetahui penggunaan tanda wakaf yang dimiliki mushaf Karachi dan mushaf Bombay beserta penjelasannya. Klasifikasi pengelompokannya digunakan berdasarkan dua macam wakaf, yakni wakaf *qiyāsīy* (ijtihad ulama), dan wakaf *simā'iy* (*talaqqiy* dengan guru). Hal ini bisa diketahui dengan menganalisis tanda wakaf yang berada di dalam bingkai mushaf (wakaf *qiyāsīy*) dan di luar bingkai mushaf Al-Qur'an (wakaf *simā'iy*). Metode yang digunakan melalui kajian pustaka (*Library Research*) dan bersifat kualitatif dengan pendekatan historis (*Historical Research*), filologi, dan ilmu *al-Waqf wa al-Ibtidā'*. Data primernya menggunakan mushaf Karachi yang diterbitkan oleh Tāj Company, Karachi, Pakistan, tahun 2012 M dan mushaf Bombay yang diterbitkan oleh PT. Toha Putera, Semarang, tahun 1985 M. Hasil penelitian menyimpulkan bahwa mushaf Bombay dan mushaf Karachi merupakan dua mushaf yang berbeda. Penggunaan tanda wakaf pada kedua mushaf memiliki persamaan dan perbedaan yang meliputi: *pertama*, tanda wakaf yang digunakan, Mushaf Karachi dan mushaf Bombay memiliki 13 tanda wakaf *qiyāsīy* dan 4 tanda wakaf *simā'iy* dengan beberapa perbedaan, *kedua*, jumlah tanda wakaf dan tempatnya, Mushaf Karachi memiliki 657 tanda wakaf *qiyāsīy* dan 36 tanda wakaf *simā'iy*, sedangkan mushaf Bombay memiliki 640 tanda wakaf *qiyāsīy* dan 35 tanda wakaf *simā'iy*, *ketiga*, metode penulisan tanda wakafnya.

Kata Kunci: Tanda Waqaf, Mushaf Karachi, dan Mushaf Bombay

Introduction

The command to recite the Qur'an with *tartīl*, as stated in *sūrah* al-Muzzammil (73): 4, indicates that the quality of Qur'anic recitation is not determined solely by the accurate pronunciation of letters and the correct application of *tajwīd* rules, but also by an adequate understanding of the principles of waqf. Sayyidinā 'Alī ibn Abī Ṭālib's interpretation of *tartīl* as *tajwīd al-ḥurūf wa ma'rifat al-wuqūf* affirms that mastery of waqf constitutes an essential element in achieving perfection in Qur'anic recitation. In practice, however, Muslims encounter diverse systems of *muṣḥaf* writing, particularly in terms of *rasm*, *ḍabt*, and the placement of waqf signs. This diversity often raises questions and even confusion, since each *muṣḥaf* may represent different methodological choices made by scholars in interpreting verses, preferring certain transmitted reports, and determining both reading marks and waqf signs. The academic problem that arises is therefore not merely a technical difference in the writing of the *muṣḥaf*, but rather concerns the epistemological and methodological foundations underlying the establishment of waqf signs, as well as their implications for the understanding of meaning and the practice of Qur'anic recitation in accordance with *tartīl*.

In the discourse on the writing of the Qur'anic *muṣḥaf*, at least two categories of writing-system differences are found in circulation: those that are fundamental and those that lie outside the Qur'anic text. Fundamental differences include four aspects: first, the system of *rasm*; second, the system of vowelization; third, the system of reading marks; and fourth, the system of waqf signs within the Qur'an. Meanwhile, differences outside the Qur'anic text include variations in determining the beginning of each *juz'*, methods of counting verses, and layout arrangements. Each *muṣḥaf* thus possesses its own distinctive characteristics.

Previous studies have examined waqf from various perspectives. These include: 1) History and standardization: the Bombay, Indian, and Pakistani *muṣḥafs* entered Indonesia from the late nineteenth century onward and became references for the emergence of the Standard Indonesian *Muṣḥaf* (Harun 2016, Mustopa 2019, Hakim 2017, dan Rozi 2021). Some studies have also equated the Tāj Company *Muṣḥaf* with the Indian/Bombay *Muṣḥaf* (Madzkur 2018). 2) Criteria and foundations for determination: the determination of waqf is based on grammar, wording, meaning, *qirā'āt*, and verse endings (Khairuddin 2021). Accuracy in waqf is crucial for preserving semantic continuity and preventing misinterpretation (Nasution 2026, Puniman 2026, dan Bahri 2025). 3) Comparison and differentiation: several studies compare differences in waqf signs and their placement between the Standard Indonesian *Muṣḥaf* and other *muṣḥafs*, such as the Madinah, Bombay, and Kudus *muṣḥafs*, as well as local manuscripts such as

those from Madura (Kaltsum 2022, Istiqomah 2020, dan Hasibuan 2025). 4) Theoretical and cultural analysis: other studies apply semiotic approaches to examine waqf signs (Permana 2022), as well as the influence of grammatical factors and cultural contexts on Qur’anic interpretation (Irsyadi 2021). 5) Literacy: further studies emphasize the importance of Muslims’ understanding of *tajwīd* and waqf signs in Qur’anic recitation (Erlangga 2025).

Based on the discussion above, a degree of ambiguity can be identified, requiring further clarification and more precise information regarding the *muşhaf* that served as a reference for the emergence of the Standard Indonesian Qur’anic Muşhaf. Harun (Harun 2016), in his study, states that the Bombay Muşhaf India became the reference for the emergence of the Standard Indonesian Muşhaf. By contrast, Hakim (Hakim 2017) uses the Pakistani Muşhaf as the object of his research and argues that this *muşhaf* was one of the references in the compilation of the Standard Indonesian Muşhaf. Moreover, Rozi (Rozi 2021) and Madzkur (Madzkur 2018) categorize the Pakistani Muşhaf published by Tāj Company, Karachi, Pakistan, as the “Bombay/Indian *muşhaf*.” These data indicate an academic ambiguity that requires clarification. Can a *muşhaf* published in Pakistan also be referred to as the Bombay/Indian *muşhaf*, or is there a terminology that needs to be updated?

The author emphasizes the need to distinguish between the Bombay Muşhaf and the Pakistani Karachi Muşhaf, which have often been regarded as identical. To address this ambiguity, the present study focuses on differences in their waqf-sign systems by using specific samples: the *muşhaf* published by Tāj Company Karachi and the Bombay Muşhaf printed by Toha Putera in 1985.

This selection is based on the distinctive features of the Bombay and Karachi *muşhafs*, which differ from most *muşhafs* that place waqf signs only inside the text frame without additional explanations. The Bombay and Karachi *muşhafs* possess a unique characteristic, namely the presence of explanatory waqf notes outside the text frame of the *muşhaf*. In this study, the author uses the term “waqf signs inside the text frame” to classify *waqf qiyāsiy*, and “waqf signs outside the text frame” to classify *waqf simā’iy*. *Waqf qiyāsiy* refers to waqf positions determined through the *ijtihād* of scholars, whereas *waqf simā’iy* refers to waqf positions established through *talaqqiy* (*al-Hind n.d.: 20*). Both categories have symbols and are placed inside the text frame of the *muşhaf*, while their explanations are provided outside the frame.

Differences in the notation of *waqf qiyāsiy* signs in the Karachi Muşhaf and the Bombay Muşhaf can be seen, for example, in the *waqf mu’ānaqah* sign. Both *muşhafs* share the use of the three-dot sign (:.), yet they differ in the explanations provided outside the text frame. In the Karachi Muşhaf, the *waqf mu’ānaqah* sign appears in two

forms, namely مع and معاينة, each of which has its own serial number. In the Bombay Muṣḥaf, however, the *waqf mu'ānaqah* sign does not have a serial number and is accompanied by different explanatory notes, namely معاينة عند المتأخرين and معاينة عند المتقدمين. Another example can be found in the writing of the *rukū'* sign (ع). In the Karachi Muṣḥaf, numbers are added above, in the middle, and below the letter ع. In contrast, the Bombay Muṣḥaf employs only the sign ع, with the end of the letter 'ayn curved like a snake's tail (ع). Furthermore, in *sūrah* al-Kahf (18): 19, for instance, the word وَلَيَتَلَطَّفْ in the Karachi Muṣḥaf is printed in bold and marked with the sign (◌) to indicate *waqf simā'iy*. Outside the text frame, the following explanation is written: يَصُفُّ الْقُرْآنَ بِإِعْتِبَارِ عَدَدِ الْحُرُوفِ بِأَنَّ النَّاءَ بَعْدَ الْيَاءِ مِنَ النِّصْفِ الْأَوَّلِ وَالْأَمْرُ الثَّانِيَةَ مِنَ النِّصْفِ الْآخِرِ. By contrast, in the Bombay Muṣḥaf, the word وَلَيَتَلَطَّفْ is printed in bold but is not accompanied by any sign, and the explanation outside the text frame is shorter, namely: يَصُفُّ الْقُرْآنَ.

Based on the preliminary hypothesis, although they share certain characteristics, the Karachi Muṣḥaf and the Bombay Muṣḥaf differ in their classification of waqf signs and therefore require further investigation. This study aims to contribute to the field of *al-Waqf wa al-Ibtidā'*, with the scope limited to a comparison of waqf signs placed inside the text frame in *Juz'* 30 and waqf signs placed outside the text frame across all 30 *juz'*s.

Method

This study constitutes library research, drawing upon data derived from written materials, including *muṣḥafs*, books, journal articles, and other relevant scholarly sources (Baidan and Aziz 2022: 28). In terms of its nature, this research is qualitative, as it seeks to explore meaning, understanding, interpretation, and *verstehen*—that is, an in-depth comprehension of the phenomenon under investigation (Yusuf 2017: 328). Methodologically, this study employs several approaches. First, it adopts a historical research approach in order to trace the development, transmission, and contextual background of the *muṣḥafs* under study. Second, it applies a philological approach to examine textual features, orthographic characteristics, notation systems, and manuscript-related elements contained in the selected *muṣḥafs*. Third, it employs the disciplinary approach of *al-Waqf wa al-Ibtidā'* to analyse the classification, placement, and function of waqf signs in relation to Qur'anic recitation and semantic continuity.

The data sources used in this study consist of primary and secondary sources. The primary sources comprise the Karachi Muṣḥaf published by Tāj Company in 2012, the Bombay Muṣḥaf published by Toha Putera in 1985, and classical as well as relevant works on *al-Waqf wa al-Ibtidā'*. The secondary sources include books, journal articles, and other academic references pertinent to the discussion.

The Bombay Muşhaf and the Karachi Muşhaf

The attribution of a geographical designation after the term “*muşhaf*” is generally understood as an indication of the place of origin of the *muşhaf* in question. Thus, the Karachi Muşhaf refers to a *muşhaf* published in Karachi, Pakistan, whereas the Bombay Muşhaf refers to a *muşhaf* printed in Bombay, now Mumbai, India (Mustopa et al. 2019: 180). In practice, however, the term “Bombay Muşhaf” is frequently used in a general sense to refer to all *muşhafs* originating from various regions that share certain distinctive features, particularly thick script style and vowel marks. The Karachi Muşhaf, Pakistan, published by Tāj Company, is also often classified as a type of Bombay or Indian *muşhaf*. Although the two countries are geographically adjacent, Bombay or Mumbai—the name having been changed by the Government of India in 1955 CE—is the capital of the state of Maharashtra, India, whereas Karachi is the capital of Sindh Province, Pakistan. Accordingly, the attribution of a region to a *muşhaf* should ideally preserve the publishing identity and geographical provenance of that *muşhaf*.

The origins of the Karachi Muşhaf and the Bombay Muşhaf intersect due to the geographical proximity of their respective regions. Territories within the Indian subcontinent, including India, Pakistan, Bangladesh, Sri Lanka, and Myanmar, were once under British colonial rule. India and Pakistan gained independence in 1947 CE. Printing technology initially entered the Indian subcontinent in the sixteenth century through Portuguese Christian missionaries, who sought both to disseminate Christianity and to engage in trade (Şaqib 2014: 959). Before the invention of lithographic printing, the tradition of writing the Qur’an had already been practised by Muslims in this region, either by calligraphers or at the instruction of kings and state officials. Muşhafs were written in elegant scripts, verified and corrected by scholars, and the names of these scholars were recorded on the final pages of the *muşhaf*. Indeed, a Mughal emperor, Muḥyī al-Dīn Awrangzeb 1658–1707 CE, is reported to have copied numerous *muşhafs* that were subsequently preserved in libraries (Şaqib 2014: 964).

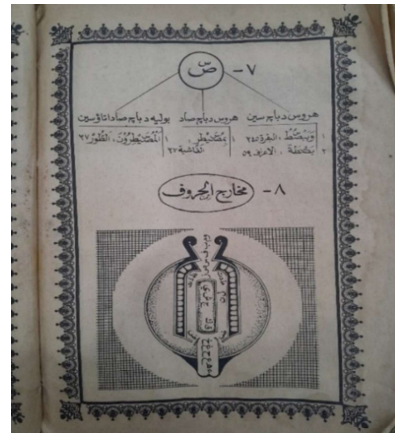
The invention of lithography in 1796 CE stimulated the rapid development of Qur’anic printing across the Indian subcontinent, including in Calcutta, Allahabad, Bombay India, Ludhiana, Lucknow, Delhi, Dhaka, Lahore Pakistan, and other regions. The high level of Muslim enthusiasm gave rise to various *muşhaf* formats, ranging from complete editions to editions arranged by individual *juz*’, as well as *muşhafs* supplemented with notes on the science of *qirā’āt*, Urdu and Persian translations, and explanations of *tajwīd* (Şaqib 2014: 969). The proliferation of printing presses reflects the rapid expansion of Qur’anic *muşhaf* production, which was subsequently disseminated to various parts of the world, including the Nusantara region.

Muṣḥafs produced by printing presses in the Indian subcontinent generally display a script style and vowelization marked by thick strokes. In Indonesia, this style later came to be known as the “Bombay Qur’an” (Akbar 2011: 274). Akram refers to this script style using other terms, namely *khatṭḥ Hindiy* or *khatṭḥ Naskh Lahore*. Its letters tend to be fuller, heavier, and at times overlapping (Akram 2014: 757). The identity of the first person to write in this style remains unknown. Nevertheless, the emergence of *khatṭḥ Hindiy* was shaped by the practical needs of local communities, especially elderly readers and senior figures who experienced difficulty reading *muṣḥafs* printed in thinner ink, such as Turkish printed *muṣḥafs* (Akram 2014: 753).

The term “Bombay Muṣḥaf” is in fact still general in scope, as it encompasses various printed editions from the Indian subcontinent. This type of *muṣḥaf* had circulated widely in the Nusantara since the late nineteenth century. Its circulation can be traced in Palembang, Demak, Madura, Lombok, Bima, and the southern Philippines (Akbar 2011: 273). Several types of thick-lettered *muṣḥafs* were used for decades by Muslim communities in Southeast Asia, particularly until the 1970s (Akbar 2011: 274). In a more specific sense, the Bombay Muṣḥaf refers to a *muṣḥaf* published in Mumbai, India; however, such *muṣḥafs* are difficult to locate. The author found only two publishers from this region, namely al-Karimi, established in 1859 CE (Śaqib 2014), and Haidariyah, established in 1866 CE/1283 AH (Qamaruzzamān 2014: 896-941). Due to the difficulty of obtaining an original Bombay Muṣḥaf from India, this study uses as its primary data a copy of the Bombay Muṣḥaf published by PT Karya Toha Putera, Semarang, in 1985 CE.



Karimi Muṣḥaf, Bombay



PT Karya Toha Putera Muṣḥaf, Semarang

Figure 1. Illustration of *Makhārīj al-Hurūf* in the Bombay Muṣḥaf

Photo Source: Nurhikmatul Maulia

Viewed from the perspective of scribal characteristics and the manner in which the *muṣḥaf* is presented, the editions published by Karimi, Bombay, and PT Karya Toha Putera, Semarang, indicate notable similarities. For instance, the cover of the *muṣḥaf* published by Karimi, Bombay, in 1859 CE bears the title “*Qur’ān Majīd*,” while the final section of the *muṣḥaf* contains an illustration of the mouth to explain *Makhārij al-Ḥurūf* (see Table 1). In the *muṣḥaf* published by Haidariyah, Bombay, in 1866 CE/1283 AH, there is a supplication for the completion of Qur’anic recitation whose text is identical to that found in the *muṣḥaf* published by PT Karya Toha Putera, Semarang, in 1985. With several adaptations, particularly in relation to visual illustrations and the language used in the Indonesian *muṣḥaf*, these data indicate that Indonesian *muṣḥafs* adopted many features from *muṣḥafs* originating in the Indian subcontinent. This conclusion is further supported by manuscript traces of *muṣḥafs* issued by other printing presses from the same region, in addition to those from Bombay.

The first edition of the *muṣḥaf* published by PT Karya Toha Putera, Semarang, in 1985 CE, was initiated by Sayid Toha and written by Sadzali Sa’ad in the same year (Saifudin 2021: 317). The final section of this *muṣḥaf* includes several supplementary pages, such as the supplication for completing the Qur’an, *Fihras al-Ajzā’*, *Fihras as-Suwar*, and *Kitāb Tajwīd*. The latter provides explanations of *tajwīd*-related subjects, including the rules of *gunnah*, *nūn sākinah/tanwīn*, *mūn sākinah*, *idghām*, *madd*, *rā’*, *ṣād*, *Makhārij al-Ḥurūf* with accompanying illustrations, the phonetic attributes of letters, and explanations of waqf signs. In addition, this *muṣḥaf* still contains numerous waqf signs, including *waqf simā’iy* signs placed outside the text frame and *waqf qiyāsiy* signs placed inside the text frame, as well as overlapping waqf signs. These features resemble those found in Indonesian editions of the Bombay Muṣḥaf before they were simplified by scholars. This is because the first edition followed the Bombay Muṣḥaf published by PT Afif Cirebon in 1957 CE, long before the emergence of the Standard Indonesian Muṣḥaf in 1984 CE.

In its subsequent development, the Bombay-type *muṣḥaf* printed in Indonesia no longer includes *waqf simā’iy* signs or overlapping *waqf qiyāsiy* signs, as these had been simplified by the Lajnah Pentashihan Mushaf Al-Qur’an of the Ministry of Religious Affairs of the Republic of Indonesia in 1983. For example, in the waqf signs found in the middle of *sūrah* al-Baqarah: 2, the 1985 edition of the Bombay Muṣḥaf contains three signs after the word *فِيهِ*: *waqf mu’anaqah* (◌), *al-waṣl awlā* (◌), and *jā’iz* (◌). By contrast, in the Bombay Muṣḥaf published by PT Karya Toha Putera in 2000, these overlapping waqf signs are no longer found (see Figure 2).



PT. Karya Toha Putera, 1985




PT. Karya Toha Putera, 2000

Figure 2. Opening Page of *sirah* al-Baqarah in the Bombay Muṣḥaf

Photo Source: Nurhikmatul Maulia

In addition to the Bombay Muṣḥaf, this study also employs the *muṣḥaf* published by Tāj Company, Karachi, Pakistan, in its 2012 edition. Historically, there were three major centres of Qur'anic printing in Pakistan, namely Lahore, Peshawar, and Karachi (Akram 2014: 747). Tāj Company is among the most renowned publishers in the production of Qur'anic *muṣḥafs* in the Indian subcontinent. The publisher was established in Lahore prior to the independence of Pakistan, specifically on 14 May 1929 CE, and remains in operation to the present day (Śaqib 2014: 974). Following Pakistan's independence, Tāj Company expanded its operations by opening branches in several cities, including Karachi, Dhaka in 1947, Rawalpindi in 1963, and Peshawar, as well as extending its distribution network to Sharjah. The publisher has produced *muṣḥafs* in various sizes and with translations into local languages. In general, these editions are uniform in terms of *rasm* and reading marks, although minor differences may be observed due to the different review committees operating in each region (Rabbāniy 2014: 1230).

Tabel 1. The Karachi Qur'anic Manuscript Format

| No. | Description | Muṣḥaf Cover | Page Samples |
|-----|--------------------------------------|---|--|
| 1. | Tāj Company, 2012 CE, 16-line format |  |  |

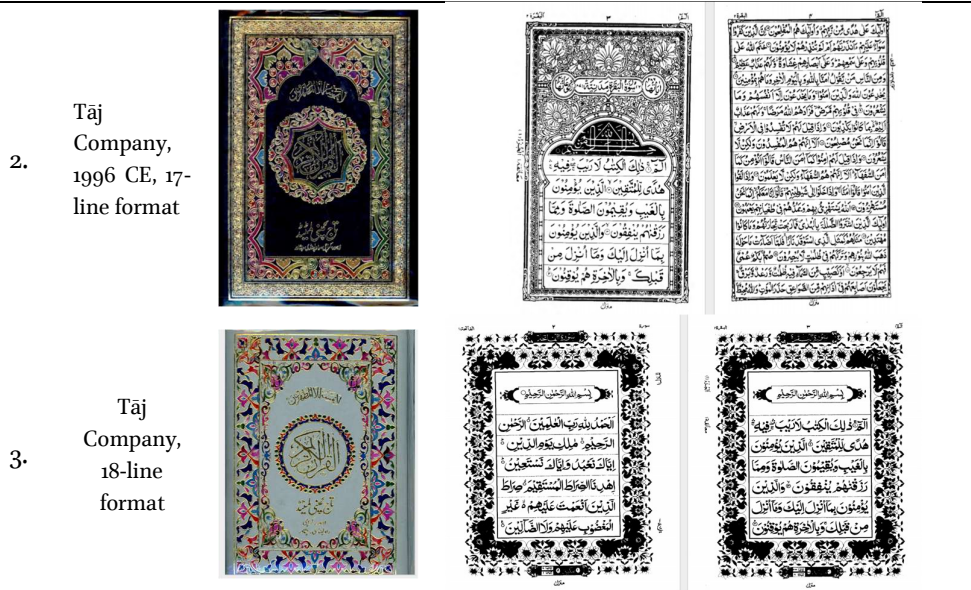
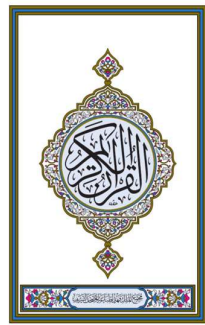


Photo Source: Nurhikmatul Maulia

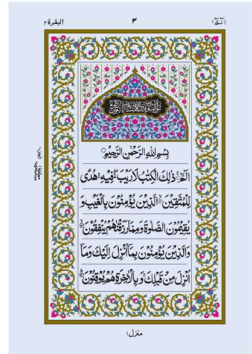
Tāj Company has played a significant role in the Qur’anic publishing industry in Pakistan and at the international level, owing to the quality of its calligraphy, durable binding, systematic format, and affordable pricing. In addition to producing *muṣḥafs* in various sizes, the publisher has also facilitated the printing of the Qur’an with translations into a range of local and foreign languages. Furthermore, it exports its *muṣḥaf* editions to various countries (Akram 2014: 752). Among the well-known calligraphers of *khaṭṭ Hindiy* or *khaṭṭ Lahore* in Pakistan are Shaykh ‘Abd al-Ḥamīd, Shaykh Sayyid Ashraf ‘Ali Zaidi, and ‘Abd al-Raḥmān Jailānī (Akram 2014: 753). Several *muṣḥaf* editions published by Tāj Company include the 16-line, 17-line, and 18-line formats.

The Karachi *Muṣḥaf* used in this study is the 18-line edition published by Tāj Company. It should also be noted that this *muṣḥaf* was later reprinted by the King Fahd Complex for the Printing of the Holy Qur’an (*Mujamma’ al-Malik Fahd li-Ṭibā’at al-Muṣḥaf asy-Syarīf*) under the title *Muṣḥaf Nasta’liq*. The Tāj Company *Muṣḥaf* was reprinted by the King Fahd Complex in the 1980s at the request of the Government of Pakistan during the presidency of Ḍiyā’ al-Ḥaq. This initiative was undertaken to serve the large Muslim communities in Pakistan, India, and neighbouring countries, many of whom encountered difficulties in reading *muṣḥafs* printed in Arab countries. Indeed, some of them were unable to read those *muṣḥafs* at all because they were unfamiliar with the *rasm* and the system of diacritical and reading marks employed in them. Accordingly, in response to President Ḍiyā’ al-Ḥaq’s request, King Fahd ibn ‘Abd al-‘Azīz

ordered the printing of this *muṣḥaf* at the King Fahd Complex for the Printing of the Holy Qur'an (Rabbāniy 2014: 1235-1236).



Cover of the Nasta'liq Muṣḥaf, Madinah: King Fahd Complex for the Printing of the Holy Qur'an, 2011.



Opening Page of *sūrah* al-Baqarah, Nasta'liq Muṣḥaf, Madinah: King Fahd Complex for the Printing of the Holy Qur'an, 2011.



Figure 3. Cover and Front Page of the Tāj Company Muṣḥaf or the Nasta'liq Muṣḥaf
Photo Source: Nurhikmatul Maulia

The *muṣḥaf* was printed on 25 Ramaḍān 1409 AH, corresponding to 30 April 1989 CE, under the title *Muṣḥaf Naskh Ta'liq*. Its printing has continued up to the present day in large quantities and in various sizes. This *muṣḥaf* constitutes an exact reproduction of the earlier Tāj Muṣḥaf 15-line edition, with the exception of several words that underwent minor revisions (Rabbāniy 2014: 1235-1236). The *muṣḥaf* published by Tāj Company received the widest acceptance among Qur'an memorizers and reciters in Pakistan, thereby becoming one of the most renowned and widely circulated *muṣḥafs* in various regions.

In general, the Karachi Muṣḥaf and the Bombay Muṣḥaf do not exhibit fundamental differences, as both originate from the *Masyriqiyy* region, namely the eastern region of the Arabian Peninsula and its adjacent Islamic cultural sphere. This shared provenance led both *muṣḥafs* to employ similar principles and conventions of writing in accordance with the manuscript and print traditions of Muslim communities in that region. The similarities and differences between the two *muṣḥafs* may be observed in the following table:

Tabel 2. Similarities and Differences between the Karachi and Bombay Muṣḥafs

| Description | Bombay Muṣḥaf (PT Karya Toha Putera, 1986) | Karachi Muṣḥaf (Tāj Company, 2012) |
|-----------------------------|--|------------------------------------|
| Calligrapher | Sadzali Sa'ad | Sadzali Sa'ad |
| Script Type (<i>Khaṭ</i>) | | Khaṭ Hindiy / Khaṭ Lahore |
| <i>Rasm</i> | Syaykhani style, following the transmission of Abū 'Amr ad-Dāniy | |

| | | |
|---|--|---|
| <i>Qirā'āt</i> | According to the reading of Imam 'Āṣim through the narration of Ḥaḥṣ | |
| Waqf Signs | Uses the as-Sajāwandiyy waqf signing system | |
| Reading Signs (<i>Dabt</i>) | Follows the tradition of <i>dabt</i> scholars as found in <i>al-Ṭirāz</i> by at-Tanāsī (d. 899 H) | |
| Sūrah Enumeration | 114 sūrahs | |
| Verse Counting (' <i>Add al-Āy</i>) | Kufan school (6,236 verses) | |
| Prostration Verses (<i>Āyāt as-Sajdah</i>) | Found in 15 locations | |
| Mu'ānaqah Waqf | Contains 34 waqf symbols | |
| Manzil Signs | Found in 7 locations | |
| Division and Writing of the Beginning of Each <i>Juz'</i> | The 30 <i>juz'</i> are arranged with the opening line printed in bold type | The 30 <i>juz'</i> are arranged, but not all opening lines are printed in bold type |
| Rukū' Sign | Only uses the symbol 'ain (°) | Uses symbols accompanied by numerical indicators |
| Illumination | Decorated with floral motifs and extensive ornamentation | Contains relatively minimal ornamentation |
| Supplementary Materials at the End of the Muṣḥaf | Includes supplications for completing the Qur'an, illustrations of <i>makhārij al-ḥurūf</i> , a table of contents, a list of sūrahs with page numbers and verse counts, and <i>Kitāb at-Tajwīd</i> | Includes supplications for completing the Qur'an, explanations of the waqf symbols used in the <i>muṣḥaf</i> , and a table containing the order of <i>sūrahs</i> , sūrah names, page numbers, and <i>juz'</i> divisions |
| Language | Arabic Pegon | Urdu |

The asterisk (*) in the table above is accompanied by several explanatory notes. First, the Karachi Muṣḥaf and the Bombay Muṣḥaf employ the same waqf signs, namely the as-Sajāwandiyy system of waqf notation for *waqf qiyāsīy*. As for *waqf simā'iy*, its original formulator cannot be identified with certainty due to the limited available information. Nevertheless, all explanations of these waqf signs are found in *Risālah Awqāf al-Burhān fī Rumūz Awqāf al-Qur'ān* by Muḥammad Ṣādiq al-Hind 1872 CE/1290 AH. Second, in terms of sūrah nomenclature, two differences can be identified. These are *sūrah* al-Muṭaffifīn in the Bombay Muṣḥaf, which appears as *sūrah* at-Taṭfif in the Karachi Muṣḥaf, and *sūrah* al-Insyrāḥ in the Bombay Muṣḥaf, which appears as *sūrah* Alam Nasyraḥ in the Karachi Muṣḥaf.

Third, the marking of verses of prostration (*āyāt al-sajdah*) in both the Karachi Muṣḥaf and the Bombay Muṣḥaf appears in 15 locations. The difference lies in the fact that the Karachi Muṣḥaf adds numerical indicators to each sign, whereas the Bombay Muṣḥaf does not. In addition, in the prostration mark found in *sūrah* al-Ḥajj (22):18, both *muṣḥafs* provide an additional note outside the text frame, namely *as-sajdah 'inda al-*

Syāfi'ī. However, the Karachi Muṣḥaf does not add the serial number that should have been number 7. Consequently, the final numbering of the prostration signs in the Karachi Muṣḥaf amounts to only 14.

Fourth, the *waqf mu'ānaqah* sign in the Karachi Muṣḥaf and the Bombay Muṣḥaf employs the same symbol, but it is accompanied by different explanatory notes placed outside the text frame of the *muṣḥaf*. The Karachi Muṣḥaf uses the annotations *مُعَانَقَةٌ* and *مع*, each of which has its own serial number. The Bombay Muṣḥaf, by contrast, uses the expressions *عِنْدَ الْمُتَقَدِّمِينَ* and *مُعَانَقَةٌ عِنْدَ الْمُتَقَدِّمِينَ*. Fifth, the numerical indicators are placed above, in the middle of, and below the letter 'ayn. These numbers convey several pieces of information: the number above indicates the total number of *rukū's* in the *sūrah*; the number placed in the middle indicates the number of verses in the corresponding *rukū'*; and the number placed at the end of the *rukū'* indicates the total number of *rukū's* in the respective *juz'*.

The Contribution of the Hindiy Muṣḥaf in Indonesia

Muṣḥaf printing in the Indian subcontinent developed rapidly from the eighteenth-century CE onward, as numerous publishers emerged and began producing *muṣḥafs* through lithographic printing. These centres included Kanpur, Punjab, Delhi, Bombay, Lahore, and several other regions. The area subsequently became a major centre of *muṣḥaf* printing, from which printed Qur'anic copies were disseminated to various parts of the world, including Indonesia. At that time, India and Pakistan still constituted a single, undivided territory under British colonial rule. Since Hindiy *muṣḥafs* shared a number of distinctive features, the present study employs the term "Bombay Muṣḥaf" in a specific sense in order to distinguish it from its broader and more general usage. By the late nineteenth century, Indonesia had become a market for various imported printed *muṣḥafs*, including those from Turkey, India, and Pakistan. The arrival of these *muṣḥafs* enriched the corpus of Qur'anic copies that had already circulated in the Nusantara, such as the Palembang and Singapore *muṣḥafs*. These foreign-printed *muṣḥafs* were widely used by Muslim communities at the time (Hakim 2019: 373).

The broad circulation of Bombay-printed *muṣḥafs* can be traced in Palembang, Demak, Madura, Lombok, and Bima (Akbar 2011: 273). Bombay, a city on the western coast of India, had indeed become, since the late nineteenth century, a major centre for the printing of religious books that were widely distributed across Southeast Asia. It is therefore unsurprising that the subsequent tradition of *muṣḥaf* printing in this region began by reproducing *muṣḥafs* printed in India (Akbar 2011: 274).

The development of Qur’anic publishing in Indonesia began in the early twentieth century through the use of master copies originating from Turkey and India. By the mid-twentieth century, local publishers had begun producing their own manuscripts, which were then verified and corrected by local institutions or scholars, such as the Syarī‘ah Court of Central Sumatra and the pesantren scholars of Kaliwungu. These *muşhaf*s displayed varying conventions in terms of *rasm*, *ḍabt* reading marks, *syakl* vocalization marks, and *waqf wa al-ibtidā’* (Hakim 2019: 373). Publishers generally used the Indian *muşhaf* text as the principal textual basis, while the supplementary materials placed at the beginning and end of the *muşhaf* varied according to each publisher’s editorial choices. Such supplementary materials typically included discussions on the merits of reciting the Qur’an, *makhārij al-ḥurūf*, *tajwīd*, the supplication for completing Qur’anic recitation, lists of *sūrah*s and *juz*’s, and other related materials. These additions were usually written by Indonesian calligraphers (Akbar 2011).

Indonesian *muşhaf* copies exhibit numerous similarities with Hindiy *muşhaf* manuscripts. The widespread use of Hindiy *muşhaf*s among Indonesian Muslim communities, as well as their role as one of the references for the formulation of the Standard Indonesian Muşhaf in 1984, demonstrates the significant influence of Hindiy *muşhaf*s on the development of Qur’anic *muşhaf*s in Indonesia.

Identification of Waqf Signs in the Karachi Muşhaf and the Bombay Muşhaf

In their use of waqf signs, the Karachi Muşhaf and the Bombay Muşhaf exhibit both similarities and differences. This study adopts the terminology employed by Muḥammad Şādiq al-Hind, namely *waqf qiyāsiy*—stopping points determined through the *ijtihād* of scholars—and *waqf simā’iy*—stopping points established through *talaqqiy* (al-Hind n.d.: 20). In addition, to facilitate the identification of waqf signs, the author classifies them according to their placement: waqf signs located within the text frame of the *muşhaf* are categorized as *waqf qiyāsiy*, whereas waqf signs placed outside the text frame are categorized as *waqf simā’iy*. Both categories are represented by specific symbols placed within the text frame of the *muşhaf*, while some are also accompanied by explanatory annotations outside the frame.

The *waqf qiyāsiy* signs used in the Karachi Muşhaf and the Bombay Muşhaf are as follows: ز, ء, قلى, ع, ء, قلى, ص, وقف, سكتة, صلى, ع, ء, قلى, لا, قف, ص, وقف, ق, صل, لا, قف, سكتة, صلى, ع, ء, قلى, and .. It should be noted that the signs وقف and صل are found only in the Karachi Muşhaf (Mushaf Karachi; 2012), whereas the signs ء and قلى are found only in the Bombay Muşhaf (Mushaf Bombay; 1985). With regard to *waqf simā’iy*, both *muşhaf*s employ the same categories, namely وقف النبي, وقف منزل, جبريل, and وقف غفران. The detailed classification is presented in the following table.

Tabel 3. Identification and Comparison of Waqf Signs in the Karachi and Bombay Muṣḥafs

| No. | Waqf Signs | | Karachi Muṣḥafs | Bombay Muṣḥafs | Description | |
|-----|------------------------|-------------|-----------------|--------------------------------------|---------------------|----------------------|
| | Qiyāsī | Sima'ī | | | Inside of the Frame | Outside of The Frame |
| 1. | Waqf Lāzim | | ✓ | ✓ | م | وقف لازم |
| 2. | Waqf Muṭlaq | | ✓ | ✓ | ط | - |
| 3. | Waqf Jā'iz | | ✓ | ✓ | ج | - |
| 4. | Waqf Qif | | ✓ | ✓ | قف | - |
| 5. | Waqf Murakkhkhaṣ | | ✓ | ✓ | ص | - |
| 6. | Waqf Mujawwaz | | ✓ | ✓ | ز | - |
| 7. | Waqf Qila Waqf / Qabiḥ | | ✓ | ✓ | ق | - |
| 8. | Waqf al-Waṣl Aulā | | ✓ | ✓ | صلی | - |
| 9. | Waqf Lā Waqfa Fihi | | ✓ | ✓ | لا | - |
| 10. | Waqf Mu'anaqah | | مع معانقة | مُعَانِقَةٌ عِنْدَ الْمُتَقَدِّمِينَ | ∴ | ✓ |
| | | | | مُعَانِقَةٌ عِنْدَ الْمُتَأَخِّرِينَ | | ✓ |
| 11. | Waqf Saktah | | | | سكتة | - |
| 12. | Waqf Rukū' | | ع | | ✓ | ✓ |
| | | | | ع | - | ✓ |
| 13. | Waqf Maqra' | | - | ء | ✓ | - |
| 14. | Waqf al-Waṣl Aulā | | | | قلی | - |
| 15. | Waqf Waqfah | | | | وقفة | - |
| 16. | Waqf Ṣil | | | | صل | - |
| 17. | | Waqf Nabī | | | ص، َ | وقف النبي |
| 18. | | Waqf Jibril | | | ص، ص، َ | وقف جبريل |
| 19. | | Waqf Manzil | | | ص، َ | وقف منزل |
| 20. | | Waqf Gufrān | | | ص، َ | وقف غفران |

Analysis of Waqf Signs

Studies of waqf signs in Qur'anic *muşhaf*s are generally examined from the perspective of wording and meaning, which in turn gives rise to a variety of scholarly opinions. The study of waqf in this sense represents the development of *waqf qiyāsiy*, which is grounded in the *ijtihād* of scholars. By contrast, *waqf simā'iy*, which is based on *talaqqiy*, has rarely been foregrounded or examined, even though such waqf signs are also inscribed in the Qur'anic *muşhaf*s used by Muslims.

Waqf Signs within the Text Frame of the Muşhaf

In this study, waqf signs located within the textual frame of the *muşhaf* are classified as *waqf qiyāsiy*, namely waqf positions determined through the *ijtihād* of scholars. Scholarly engagement with *al-waqf wa al-ibtidā'* has been historically documented in written works since the second century AH. Indeed, from the second to the tenth century AH, numerous works on this discipline were produced. Some were composed as independent treatises specifically devoted to *al-waqf wa al-ibtidā'*, while others appeared as subsections within broader discussions of *tajwīd* or the Qur'anic sciences. Scholarly disagreement in this field generally centres on two interrelated aspects: the completeness of wording and the completeness of meaning. These considerations gave rise to several categories of waqf, namely *waqf tām*, *kāfi*, *ḥasan*, *qabih*, and *aqbah al-waqf*. The results of the analysis of *waqf qiyāsiy* signs in *Juz'* 30 are as follows.

The *waqf lāzim* sign (ا) indicates that stopping at this sign is obligatory, and it is therefore also referred to as *waqf wājib*. This is because neglecting the sign may, in certain contexts, lead to a meaning associated with doctrinal error, particularly at points where, if the *qārī'* does not stop, the meaning may become distorted (al-Hind n.d.: 18). The number of *waqf lāzim* signs (ا) in *Juz'* 30 found in both the Karachi *Muşhaf* and the Bombay *Muşhaf* is seven. These occur in *sūrah* an-Nāzi'āt (79): 5, 9, 12, and 15; 'Abasa (80): 12; al-Gāsiyah (88): 12, and al-Balad (90): 5.

The *al-waqf awlā* sign (ا) means that stopping is preferable for the Qur'an reciter (al-Hind n.d.: 23). This waqf sign is used only in the Bombay *Muşhaf*, whereas the Karachi *Muşhaf* does not employ the *al-waqf awlā* sign. The author did not find this sign in *Juz'* 30 of the Bombay *Muşhaf*.

The *waqf jā'iz* sign indicates that stopping and continuing the recitation are of equal value for the *qārī'*, without any preference or preponderance between the two (al-Hind n.d.: 19). The number of *waqf jā'iz* signs in *Juz'* 30 is 51 in the Karachi *Muşhaf* and 46 in the Bombay *Muşhaf*.

The *lā waqfa fihi* or *lā taqif* sign (لا) indicates that the reciter should not stop at that point; in other words, continuing the recitation is preferable. Stopping at such a point is classified as *waqf qabih*, or an improper stop. If the *qārī'* is compelled by necessity to stop at that point, the recitation should be resumed from the preceding expression (al-Hind n.d.: 22). The number of *lā waqfa fihi* or *lā taqif* signs (لا) in *Juz'* 30 is identical in the Karachi Muṣḥaf and the Bombay Muṣḥaf, namely 291 signs.

Waqf mu'ānaqah (∴) permits the Qur'an reciter to stop at one of the expressions marked by the three-dot sign. It may also be understood as the convergence of two possible stopping points in a single passage, whereby stopping is permitted at one of the two *mu'ānaqah* signs. Once the reciter stops at one of them, however, it is not permissible to stop at the other, in order to avoid disrupting the meaning (Ṣāliḥ 2008: 245). The total number of *waqf mu'ānaqah* signs in both the Karachi Muṣḥaf and the Bombay Muṣḥaf is 34. Both *muṣḥafs* employ this sign in the same number and at the same locations.

After collecting and identifying the *waqf mu'ānaqah* signs in the Karachi Muṣḥaf and the Bombay Muṣḥaf, a close relationship between the two *muṣḥafs* becomes evident. Where the Karachi Muṣḥaf uses the sign مُعَانَقَةٌ, the Bombay Muṣḥaf uses, at the same location, the expression عِنْدَ الْمَتَأَخِّرِينَ. Likewise, where the Karachi Muṣḥaf uses the sign مع, the Bombay Muṣḥaf provides, at the same location, the expression مُعَانَقَةٌ عِنْدَ الْمَتَقَدِّمِينَ. This suggests that the serial numbering in the Karachi Muṣḥaf counts each respective category of *waqf mu'ānaqah*, except in two locations: *sūrah* al-Faṭḥ (48): 29 and *sūrah* al-Muddaṣṣir (74): 40. Overall, the sign مُعَانَقَةٌ in the Karachi Muṣḥaf and مُعَانَقَةٌ عِنْدَ الْمَتَأَخِّرِينَ in the Bombay Muṣḥaf occur 18 times, whereas the sign مع in the Karachi Muṣḥaf and مُعَانَقَةٌ عِنْدَ الْمَتَقَدِّمِينَ in the Bombay Muṣḥaf occur 16 times.

The *waqf muṭlaq* sign (ط) indicates that stopping at the marked expression is of better quality or more appropriate, whereas continuing the recitation is not considered preferable at a point where there is no compelling reason to maintain continuity. Thus, beginning the recitation from the following expression is recommended. As in the verse مَلِكِ يَوْمِ الدِّينِ ۝ إِيَّاكَ نَعْبُدُ. the first verse mentions the attributes of Allah, Exalted is He; its meaning is complete at the end of the verse, and it is preferable to begin the recitation from the beginning of the next verse, since that verse prescribes the manner in which servants should supplicate to the Owner of Sovereignty, namely Allah (al-Hind n.d.: 19). The number of *waqf muṭlaq* signs in *Juz'* 30 is 173 in the Karachi Muṣḥaf and 167 in the Bombay Muṣḥaf. The Karachi Muṣḥaf therefore employs this sign more frequently than the Bombay Muṣḥaf, with a difference of six *waqf* signs.

The *waqf qif* sign (قف) is an imperative verb derived from *waqafa–yaqifu–qif*, meaning an instruction to stop. Nevertheless, if the *qārī* continues the recitation, it remains permissible (al-Hind n.d.: 20). The number of *waqf qif* signs in *Juz*' 30 of the Karachi Muşhaf is only one, namely in *sūrah* al-Gāsiyah (88): 21. By contrast, the Bombay Muşhaf contains seven *waqf qif* signs, including those in *sūrah* an-Nāzi'āt (79): 23, al-Gāsiyah (88): 21, and other locations.

The *waqf murakhkhaş* sign (ص) indicates that stopping is permitted due to the length of the verse and the reciter's concern about running out of breath. Stopping at this sign is allowed because the utterance or discourse is already complete or sufficiently intelligible. The *qārī* does not need to resume from the previous expression, but may continue from the following one. In essence, however, the subsequent thematic discussion remains semantically connected (Fathoni 2017: 93). The number of *waqf murakhkhaş* signs in *Juz*' 30 is 45 in the Karachi Muşhaf and 43 in the Bombay Muşhaf.

The *waqf mujawwaz* sign (ج) indicates that both stopping and continuing the recitation at the marked expression are acceptable, although continuing is preferable. This is because two scholarly positions—*waqf* and *waşl*—exist regarding the expression, but the opinion recommending continuation is stronger than the opinion recommending a stop (al-Hind n.d.: 21). The number of *waqf mujawwaz* signs in *Juz*' 30 is 19 in the Karachi Muşhaf and 18 in the Bombay Muşhaf.

The *waqf qabīh* or *qīla waqf* sign (ق) indicates that stopping at the expression represents a weak opinion. In other words, although some authorities permit *waqf* at that location, continuing the recitation is preferable. For example, in the verse هُوَ الَّذِي خَلَقَ لَكُمْ مَّا فِي الْأَرْضِ جَمِيعًا, the majority of scholars recite it with *waşl*, while a minority recite it with *waqf*. Therefore, continuing the recitation is preferable, in accordance with the majority view (al-Hind n.d.: 20). The number of *waqf qabīh* or *qīla waqf* signs in *Juz*' 30 is only one in both the Karachi Muşhaf and the Bombay Muşhaf, namely in *sūrah* al-Fajr (89): 27.

The *waqf saktah* sign (سكتة) denotes a pause in recitation for the duration of two vowel counts without breathing, while intending to continue the recitation (al-Marshofi 1982: 409). The locations of *saktah* in both the Karachi Muşhaf and the Bombay Muşhaf occur in four places: *sūrah* al-Kahf (18): 1–2, Yāsīn (36): 52, al-Qiyāmah (75): 27, and al-Muţaffifīn (83): 14.

The *waqf maqra*' sign (ء) and the *rukū*' sign (ع) are used differently in the two *muşhafs*. The *maqra*' sign (ء) appears within the text frame only in the Bombay Muşhaf,

whereas in the Karachi Muṣḥaf this function is represented by the *rukū'* sign, marked by the letter 'ayn at certain verses. According to the explanation in the Bombay Muṣḥaf, the *maqra'* sign indicates the conclusion of a narrative or thematic unit. Meanwhile, the 'ayn sign placed outside the textual frame of the Bombay Muṣḥaf indicates the boundary of the portion recited by the Prophet during prayer. The difference lies in the graphic form: in the Bombay Muṣḥaf, the *maqra'* sign is represented by an 'ayn whose end resembles a snake's tail and is not accompanied by any numbers. In the Karachi Muṣḥaf, however, the 'ayn appears without the snake-tail form but is accompanied by numerical indicators placed above, in the middle of, and below the letter 'ayn outside the text frame of the *muṣḥaf*.

Imām as-Sarkhasī stated that it is called *rukū'* because it refers to the portion of the Qur'an recited in each rak'ah. The letter ع is placed outside the page margin opposite a particular location. In the Karachi Muṣḥaf, the *rukū'* sign is accompanied by three numbers placed above, in the middle of, and below the letter ع. These numbers convey the following information: the number placed above the letter indicates the total number of *rukū'*s in the sūrah; the number placed in the middle indicates the number of verses in that particular *rukū'*; and the number placed at the end of the *rukū'* indicates the total number of *rukū'*s in the corresponding *juz'* (As-Sindi 2016). The number of *maqra'* or *rukū'* signs in *Juz'* 30 of both the Karachi Muṣḥaf and the Bombay Muṣḥaf is 39, most of which are located at the end of each *sūrah*.

The *waqfṣil* sign (صل) is an imperative form whose purpose is to instruct the *qārī'* to continue the recitation, since continuing at that point is preferable due to the verbal-sentence structure contained in the passage (al-Hind n.d.: 20). The *waqfṣil* sign appears only in the Karachi Muṣḥaf, whereas the Bombay Muṣḥaf does not employ this sign. However, no *waqfṣil* sign is found in *Juz'* 30 of the Karachi Muṣḥaf.

The *al-waṣl awlā* sign (صل) is an abbreviation of *al-waṣl awlā*, meaning that continuing the recitation is preferable, although stopping remains permissible for the Qur'an reciter (al-Hind n.d.: 20). In *Juz'* 30, the Karachi Muṣḥaf contains 24 such signs, while the Bombay Muṣḥaf contains 19. Some of their locations are identical, while others differ. The Karachi Muṣḥaf therefore contains more *al-waṣl awlā* signs than the Bombay Muṣḥaf in *Juz'* 30.

The *waqfah* sign (وقفة) refers to a prolonged *saktah*, that is, a pause closer to *waqf* than to *waṣl*, without cutting off the breath during recitation (al-Hind n.d.: 21). This sign resembles *saktah*, but the pause is slightly longer. It is found only in the Karachi Muṣḥaf,

whereas the Bombay Muşhaf does not employ it. In *Juz*' 30, it occurs in four places, namely *sūrah* al-Gāsyiyah (88): 17, 18, 19, and 20.

The sign ^۵ indicates disagreement concerning *ru'ūs al-āyāt* according to the views of the scholars of verse enumeration from Baṣrah, Syria, and the two Madinah traditions, namely Madinah I and Madinah II, apart from the scholars of Kūfah. For example, in *sūrah* al-Fātiḥah, صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ ۗ غَيْرِ الْمَغْضُوبِ, some authorities stop at this point and count it as a verse, whereas the Kūfan scholars do not stop there (al-Hind n.d.: 23). The sign ^۵ occurs in 14 places in *Juz*' 30 of both the Karachi Muşhaf and the Bombay Muşhaf, namely in *sūrah* an-Naba' (78): 40, al-Burūj (85): 11; al-Fajr (89): 15, 16, and 23; asy-Syams (91): 14; al-‘Alaq (96): 15; al-Qadr (97): 3; al-Bayyinah (98): 5, al-Zalzalah (99): 6; al-‘Aşr (103): 3; Quraisy (106): 4; al-Ikhlāş (112): 3; and an-Nās (114): 4.

Based on the data above, it can be concluded that there are notable differences in the waqf signs employed by the Karachi Muşhaf and the Bombay Muşhaf in *Juz*' 30. The total number of waqf signs located within the text frame is 657 in the Karachi Muşhaf and 640 in the Bombay Muşhaf. The details are presented in the following table:

Tabel 4. The Number of Waqf Signs within the Muşhaf Frame

| No. | Waqf Signs | Karachi Muşhaf | Bombay Muşhaf |
|-----|------------|----------------|---------------|
| 1. | لا | ۲۹۱ | ۲۹۱ |
| 2. | ح | ۵۱ | ۴۶ |
| 3. | ط | ۱۷۳ | ۱۶۷ |
| 4. | صلی | ۲۴ | ۱۹ |
| 5. | ص | ۴۵ | ۴۳ |
| 6. | ز | ۱۹ | ۱۸ |
| 7. | م | ۷ | ۷ |
| 8. | قف | ۱ | ۷ |
| 9. | وقفنة | ۴ | - |
| 10. | ق | ۱ | ۱ |
| 11. | معاقنة | ۲ | ۲ |
| 12. | ع | ۳۹ | ۳۹ |
| | Total | 657 | 640 |

Waqf Signs Outside the Text Frame of the Muşhaf

Waqf signs placed outside the text frame are used in this study to classify *waqf simā'iy*, namely stopping points established through *talaqqiy*. Unlike *waqf qiyāsīy*, which has been widely studied, *waqf simā'iy* has generated various pro and contra views

among scholars of the Qur'an. For this reason, most *muṣḥafs* encountered today no longer contain *waqf simā'iy* signs. Nevertheless, in practice, several *muṣḥafs* continue to preserve these signs, such as older editions of the Bombay Muṣḥaf, Pakistani printed *muṣḥafs*, and the Madinah Muṣḥaf in the Nasta'liq style. The original formulator of *waqf simā'iy* signs remains unknown. However, these signs have customarily been transmitted and written from generation to generation in copies of Hindi *muṣḥafs*, as evidenced by surviving manuscript materials from this region.

Concern over the possible disappearance of this tradition, combined with the lack of public knowledge regarding waqf signs, was most likely one of the factors behind the composition of *Risālah Awqāf al-Burhān fī Rumūz Awqāf al-Qur'ān* by Muḥammad Ṣādiq al-Hind 1872 CE/1290 AH, a work that explains all waqf signs used in the Hindi region. The Tāj Company edition was even reprinted on a large scale by the King Fahd Complex for the Printing of the Holy Qur'an (*Mujamma' al-Malik Fahd li-Ṭibā'at al-Muṣḥaf asy-Syarif*) in the 1980s and distributed in Madinah. This *muṣḥaf* is known as the Nasta'liq Muṣḥaf, namely a reprinted version of the Tāj Muṣḥaf with several adjustments, while still preserving *waqf simā'iy* signs within it. The existence of scholarly debate surrounding *waqf simā'iy* appears to have contributed to the gradual disappearance of these waqf signs from many *muṣḥafs*. The explanation of *waqf simā'iy* signs in the Karachi Muṣḥaf and the Bombay Muṣḥaf is as follows.

The sign of *Waqf an-Nabī* (ﷺ / ﷺ) is also referred to by some scholars as *waqf Jibrīl*. This waqf is attributed to the Prophet Muḥammad, peace be upon him, and most of its locations are not found at the end of verses. 'Abd al-Fattāḥ al-Marṣafī explains that the evidentiary basis for this waqf derives from scholars of *qirā'āt* and is established through investigation and attribution to them, in accordance with the principle that the blessing of knowledge lies in attributing statements to their original speakers (al-Marshofī 1982: 380). Muḥammad Ṣādiq al-Hind also explains that stopping at the locations marked by *waqf an-Nabī* is intended to attain felicity in both this world and the hereafter (al-Hind n.d.: 24). The number of *waqf an-Nabī* signs in the Karachi Muṣḥaf is 16, whereas the Bombay Muṣḥaf contains 15. In general, both *muṣḥafs* share the same locations for this sign, although several differences are observed. Examples of identical locations include *sūrah* al-Baqarah (2): 148, 197; Āl 'Imrān (3): 7, Yūnus (10): 2 and 53, among others. Differences can be seen, for example, in *sūrah* an-Nisā' (4): 40, where the Bombay Muṣḥaf provides a *waqf an-Nabī* sign while the Karachi Muṣḥaf does not. Conversely, in *sūrah* an-Nisā' (4): 41, the Karachi Muṣḥaf contains a *waqf an-Nabī* sign, whereas the Bombay Muṣḥaf does not. A more detailed account is provided in the accompanying table.

The sign of *waqf gufrān* (↵ / ⇐) as explained by Muḥammad Şādiq al-Hind, indicates that stopping at a verse marked with this sign is considered *ḥasan*, or commendable. It is even hoped that such a stop may lead to the attainment of *magfirah*, or forgiveness, from Allah, Exalted is He. It is also reported that the Prophet Muḥammad, peace be upon him, guaranteed Paradise in relation to it. In the Qur'an, this sign occurs in ten locations (al-Hind n.d.: 24). The number of *waqf gufrān* signs found in both the Karachi Muşḥaf and the Bombay Muşḥaf is ten, distributed throughout the Qur'an. These occur in *sūrah* al-Mā'idah (5): 51; al-An'ām (6): 36; two locations in *sūrah* as-Sajdah (32): 18; Yāsīn (36): 12, 30, 52, 61, and 81; and al-Mulk (67): 19.

The sign of *waqf manzil* (↵) as explained by Muḥammad Şādiq al-Hind, is also called *waqf Jibrīl*. This is because when the angel Jibrīl, peace be upon him, brought down the revelation of the Qur'anic verses and recited them to the Prophet Muḥammad, peace be upon him, he stopped at certain locations. Accordingly, stopping at the verses where the angel Jibrīl stopped is considered more preferable and most excellent, and is believed to merit great reward. In the Qur'an, this sign occurs in twelve locations (al-Hind n.d.: 24). The number of *waqf manzil* signs, also referred to as *waqf nazal*, in both the Karachi Muşḥaf and the Bombay Muşḥaf is twelve, distributed across the thirty *juz*'s. Although the total number is the same, their locations sometimes differ. For example, in *sūrah* al-An'ām (6): 124, the Bombay Muşḥaf contains this *waqf* sign, whereas the Karachi Muşḥaf does not. Conversely, in *sūrah* at-Taubah (9): 100, the Karachi Muşḥaf contains a *waqf manzil* sign, whereas the Bombay Muşḥaf does not.

The sign of *waqf Jibrīl* (↵) carries an explanation similar to that of *waqf manzil*. As its name suggests, this *waqf* sign indicates that the angel Jibrīl stopped at certain points when the revelation was recited to the Prophet Muḥammad, peace be upon him. Its occurrence is limited to one location in both the Karachi Muşḥaf and the Bombay Muşḥaf. However, the two *muşḥafs* differ in the placement of this sign. In the Karachi Muşḥaf, the *waqf Jibrīl* sign appears in *sūrah* Āli 'Imrān (3):94, whereas in the Bombay Muşḥaf it appears in *sūrah* Āli 'Imrān (3): 95.

Based on the data above, it can be observed that there are both similarities and differences in the *waqf* signs placed outside the text frame across the thirty *juz*'s of the Karachi Muşḥaf and the Bombay Muşḥaf. The Karachi Muşḥaf contains 36 *waqf* signs outside the text frame, whereas the Bombay Muşḥaf contains 35. The summary of these findings is presented in the table below.

Tabel 5. The Number of Waqf Signs outside the Muṣḥaf Frame

| No. | Waqf Signs | Karachi Muṣḥaf | Bombay Muṣḥaf |
|-----|------------------------------|----------------|---------------|
| 1. | وقف منزل | ١٢ | ١٢ |
| 2. | وقف النبي صلى الله عليه وسلم | ١٦ | ١٥ |
| 3. | وقف جبريل عليه السلام | ١ | ١ |
| 4. | وقف غفران | ١٠ | ١٠ |
| | Total | 36 | 35 |

Consistency in the Use of Waqf Signs

After identification and analysis were conducted, it can be concluded that, among the 39 *maqra'* signs found in the Bombay Muṣḥaf as symbols of the *rukū'* sign, which are generally placed at the end of each *sūrah*, the sign ة in *sūrah* al-Gāsiyah (88) is placed in verse 25, whereas the end of the *sūrah* is in verse 26. By contrast, the Karachi Muṣḥaf uses the symbol ع within the text frame as the marker of *waqf rukū'*. Furthermore, in the word تَأْكُوفُنَّ in *sūrah* an-Naḥl (16): 5, the *waqfan-Nabī* sign is written only outside the text frame, while no corresponding symbol is provided inside the text frame of the Bombay Muṣḥaf. The Karachi Muṣḥaf differs from the Bombay Muṣḥaf in this verse, as it does not contain a *waqfan-Nabī* sign at this word.

In addition, in the word اَعْبُدُونِي in *sūrah* Yāsīn (36): 61, the Bombay Muṣḥaf provides only an explanatory note for *waqf gufrān* outside the text frame, without placing any symbol inside the frame. This differs from the Karachi Muṣḥaf, which consistently provides the symbol ّ within the text frame, including at this word. Similarly, in the word وَيَقْبِضُ in *sūrah* al-Mulk (67): 19, the Bombay Muṣḥaf provides only external explanatory notes for *waqf gufrān* and *waqf manzil*, while no internal symbol is given to indicate the corresponding *waqf simā'iy*. In contrast, the Karachi Muṣḥaf includes the symbol ّ as the marker of *waqf gufrān* and *waqf manzil*. Although the explanatory notes for *waqfan-Nabī*, *waqf gufrān*, and *waqf manzil* are placed outside the text frame, the presence of corresponding symbols within the text frame is also important. If Qur'an readers do not clearly understand their precise locations, they may find it difficult to identify the words associated with the intended *waqf simā'iy* signs. This issue requires careful scrutiny. The author identified these locations with the assistance of the explanations provided in *Kunūz Altāf al-Burhān fī Rumūz Awqāf al-Qur'ān* by Muḥammad Ṣādiq al-Hind, the principal reference work for *muṣḥafs* of the Indian subcontinent, and by comparing them with the Karachi Muṣḥaf.

Based on the preceding discussion, the data indicate that the Karachi Muşhaf is more consistent than the Bombay Muşhaf in its use of waqf signs for two principal reasons. First, in several locations in the Bombay Muşhaf, *waqf simā'iy* signs are not found inside the text frame; only explanatory notes are provided outside the frame. This may confuse Qur'an readers regarding the exact location of the intended waqf. The Karachi Muşhaf, by contrast, consistently places *waqf simā'iy* signs inside the text frame while providing explanatory notes outside it. Second, in *sūrah* al-Gāsyiyah (88) in the Bombay Muşhaf, the *maqra'* sign, represented by hamzah, which indicates the presence of *waqf rukū'*, is placed in verse 25, whereas it should be placed in verse 26 at the end of the *sūrah*. These two factors suggest that the writing and notation system of the Karachi Muşhaf appears to be more orderly and systematic than that of the Bombay Muşhaf.

Conclusion

This study concludes that the Karachi Muşhaf from Pakistan and the Bombay Muşhaf from India are two distinct *muşhafs*, as they originate from different countries. The Pakistani Muşhaf and the Bombay Muşhaf are both part of the broader Hindiy *muşhaf* tradition, which possesses its own distinctive characteristics. In general, the two *muşhafs* employ similar basic principles and comparable writing styles. However, the attribution of a geographical designation to a *muşhaf* should ideally preserve the identity of its place of origin. Accordingly, classifying a Pakistani *muşhaf* under the category of an Indian *muşhaf* appears to be methodologically inappropriate.

A distinctive feature of the Hindiy *muşhaf* tradition lies in the extensive use of waqf signs that have been transmitted and written across generations, including both *waqf qiyāsīy* and *waqf simā'iy* signs. Muslim communities in the Indian subcontinent have preserved this tradition, allowing it to remain in use until the present day. These waqf locations are explained in the work entitled *Risālah Awqāf al-Burhān fi Rumūz Awqāf al-Qur'ān* by Muḥammad Şādiq al-Hind. The differences in the notation of waqf signs used in the Karachi Muşhaf and the Bombay Muşhaf include three main aspects: first, the types of waqf signs employed; second, the number of waqf signs; and third, the method of writing or notating the waqf signs.

The factors underlying these differences may be attributed to two possible causes. First, the *muşhafs* may have been copied repeatedly over time, thereby creating the possibility that certain waqf signs were lost, altered, or modified. Second, the differences may have resulted from the editorial policies of the scholars responsible for verifying and correcting the *muşhafs* in their respective regions.

This study still contains several limitations, particularly due to the limited availability of data sources. Therefore, constructive criticism and suggestions are

welcomed in order to further refine and improve this research. Finally, the author hopes that this study will be beneficial to readers and contribute to the enrichment of scholarly discourse in Qur'anic studies.

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