

# A Philological Analysis of Tafsir Al-Khalil: the Qur'anic Exegesis of Sheikh Muhammad Khalil Bangkalan on the Chapter of Al-Baqarah

*Analisis Filologis Tafsir Al-Khalil: Tafsir Al-Qur'an Sheikh Muhammad Khalil Bangkalan Pada Surah Al-Baqarah*

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## Abstract

This research is a philological study of Tafsir Al-Khalil's *manuscript* on Q.S. Al-Baqarah by Sheikh Muhammad Khalil Bangkalan. Two aspects that will be discussed in this study are codicology and textology. The results of this study indicate that Tafsir Al-Khalil's *work* in terms of the Qur'anic verse writing in the book was handwritten by Kiai Abdul Karim. At the same time, Sheikh Muhammad Khalil gave a hanging meaning (word by word) and an indecisive meaning called *tafsir*. In terms of codicology, it will discuss thoroughly the whole, such as the chronology of the discovery of manuscripts, places, physical conditions of manuscripts, titles, numbers, media, bases, sizes, scripts, and so on. The writing of this interpretation uses concise language and tends to use a language approach as a methodology of interpretation, as when he interpreted the word *al-kitab* in chapter al-Baqarah: 2 is interpreted directly with the al-Qur'an. In conclusion, This paper also proves that *tafsir* among pesantren in the year of writing has referred to the book *Tafsir al-Jalalain* by two imams, namely, Jaluluddin as-Suyuthi and Jalaluddin al-Mahalli. Sheikh Muhammad Khalil received and became the primary reference in this *tafsir* text in writing his *tafsir*.

**Keywords:** *Philological Study, Qur'an Manuscripts, Sheikh Muhammad Khalil, Tafsir Al-Khalil, Kiai Abdul Karim*

## Abstrak

Penelitian ini merupakan studi filologi terhadap naskah Tafsir Al-Khalil tentang Surat Al-Baqarah karya Syaikh Muhammad Khalil Bangkalan. Dua aspek yang akan dibahas dalam penelitian ini adalah kodikologi dan tekstologi. Hasil penelitian ini menunjukkan bahwa karya Tafsir Al-Khalil dalam hal penulisan ayat Al-Qur'an dalam buku tersebut ditulis tangan oleh Kiai Abdul Karim. Pada saat yang sama, Syaikh Muhammad Khalil memberikan makna harfiah (kata per kata) dan makna yang tidak pasti yang disebut *tafsir*. Dalam hal kodikologi, akan dibahas secara mendalam seluruh aspek, seperti kronologi penemuan manuskrip, lokasi, kondisi fisik manuskrip, judul, nomor, media, dasar, ukuran, aksara, dan sebagainya. Penulisan *tafsir* ini menggunakan bahasa yang ringkas dan cenderung menggunakan pendekatan bahasa sebagai metodologi *tafsir*, seperti ketika ia menafsirkan kata *al-kitab* dalam surah al-Baqarah: 2 yang ditafsirkan secara langsung dengan al-Qur'an. Kesimpulannya, makalah ini juga membuktikan bahwa *tafsir* di pesantren pada tahun penulisan merujuk pada kitab *Tafsir al-Jalalain* karya dua imam, yaitu Jaluluddin as-Suyuthi dan Jalaluddin al-Mahalli. Syaikh Muhammad Khalil menerima dan menjadikan kitab *tafsir* ini sebagai referensi utama dalam penulisan *tafsirnya*.

**Kata Kunci:** *Studi Filologi, Naskah Al-Qur'an, Syaikh Muhammad Khalil, Tafsir Al-Khalil, Kiai Abdul Karim*

## Introduction

The writing of the Qur'anic mushaf in Indonesia is known to have existed since the 13th century.<sup>1</sup> Over time, many handwritten mushaf needed to be documented. Then, at the end of the 16th century, on Jumadil Awal 993 H (1585 M), William Marsden found the oldest Mushaf in Indonesia, It is kept in his collection.<sup>2</sup> After the discovery of the *mushaf*, other mushaf also began to be found, such as the work written by a scholar, al-Faqih al-Ali Alifuddin Abdul Baqi bin 'Abdullah al-Adni in 1585 in Ternate, North Maluku. Thus, the discovery of many manuscripts in the 16th century began the growth of manuscript writing in Indonesia, including Java, Sumatra, Sulawesi, Kalimantan, West Nusa Tenggara, Bali, and other regions.<sup>3</sup>

Kiai's handwritten works are evidence of Pesantren's wealth; unfortunately, many works that Kiai has created are not well documented.<sup>4</sup> One proof of the wealth of pesantren is the work of the Qur'anic mushaf written by Kiai Abdul Karim Bangkalan. The beginning of this manuscript was found at the residence of Kiai Muslim, which is located in Kampek village, Burneh District, Bangkalan Regency. Kiai Muslim is one of several figures who still have a scientific sanad attachment to Sheikh Muhammad Khalil. According to the explanation given by Ustman Hasan, the manuscript of the interpretation book of Sheikh Khalil was first discovered in 2020. The characteristics of this interpretation book, in the form of interpretation using the meaning of pegon typical of pesantren directly on the Al-Qur'an mushaf written by Kiai Abdul Karim.<sup>5</sup> The writing of this tafsir, based on the notes in the manuscript, was completed on Saturday, 12 Jumadil Awwal 1320 H, and written directly by Sheikh Muhammad Khalil, so that the *Tafsir Al-Khalil* manuscript can be called an autograph manuscript.<sup>6</sup> The manuscript has now been digitised by his descendants through Lajnah Turost Ilmi Sheikh Muhammad Khalil, and there are no other copies or variants of the manuscript.

The study of local tafsir manuscripts such as *Tafsir al-Khalil* has an important value, not only to trace the intellectual wealth of Nusantara scholars, but also to reveal the typical style of interpretation of pesantren that combines religious understanding

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<sup>1</sup> Tati Rahmayani, "Karakteristik Manuskip Mushaf H. Abdul Ghaffar Di Madura," *Nun: Jurnal Studi Alquran Dan Tafsir Di Nusantara* 3, no. 2 (June 13, 2017): 59–80, <https://doi.org/10.32495/NUN.V3I2.45>.

<sup>2</sup> Ali Akbar, "Pencetakan Mushaf Al-Qur'an Di Indonesia," *SUHUF* 4, no. 2 (November 5, 2011): 271–87, <https://doi.org/10.22548/SHF.V4I2.57>.

<sup>3</sup> Elis Suryani, *Philology* (Bogor: Ghalia Indonesia, 2012), 48.

<sup>4</sup> Ahmad Fawaid, "Filologi Naskah Tafsîr Bi Al-Imlâ' Surat Al-Baqarah Karya Kyai Zaini Mun'im," *Jurnal Studi Ilmu-Ilmu Al-Qur'an Dan Hadis* 20, no. 2 (November 4, 2019): 143–62, <https://doi.org/10.14421/qh.2019.2002-02>.

<sup>5</sup> Tri Febriandi Amrulloh et al., "The Qur'anic Interpretation in Javanese Pegon Script," *SUHUF* 17, no. 1 (June 28, 2024): 63–86, <https://doi.org/10.22548/SHF.V17I1.964>.

<sup>6</sup> Alejandro H. Toselli et al., "Writer Identification Using Simplified Handwritten Text Recognition Models," in *Lecture Notes in Computer Science*, vol. 15937 (Springer, Cham, 2026), 254–67, [https://doi.org/10.1007/978-3-031-99565-1\\_20](https://doi.org/10.1007/978-3-031-99565-1_20).

and local context.<sup>7</sup> The interpretation written directly beside the mushaf text shows the traditional method used by pesantren scholars in conveying the meaning of verses to santri, namely the *tafsir bi al-ma'tsūr* approach, which is given a local touch in the form of Javanese language and Pegon script.<sup>8</sup> This shows how the pesantren's scientific tradition grounded the Qur'an in the community with the language they understood.<sup>9</sup>

However, until now, there have not been many studies that have raised the *tafsir* manuscripts by Nusantara scholars philologically. In fact, philological studies of manuscripts such as *Tafsir al-Khalil* can help verify the authenticity of the text, trace the socio-cultural context of its production, and reveal an almost forgotten intellectual heritage. Therefore, this study attempts to conduct a philological analysis of *Tafsir al-Khalil*, especially on chapter al-Baqarah, to find out the structure, method of interpretation, and Islamic values it contains. This study is expected to pave the way for further studies on the treasures of pesantren *tafsir* that are widespread but have not been revealed academically.<sup>10</sup>

## Literature Review

Studies on the Philology of the Qur'anic Mushaf and Qur'anic *tafsir* manuscripts have been widely conducted and have become the subject of various academic research. The trends and categorization of this research point to four important aspects of the Qur'an manuscript, namely historicity, codicology, technology, and textual criticism.

In general, many researchers have researched the philology of al-Qur'an manuscripts in the archipelago. Saifuddin has researched the philology of Qur'an manuscripts in the archipelago with the title *Tradition of Translation of the Qur'an into Javanese: A Philological Approach*. This research focuses on the concept of translation of the Quran. In his article, Saifuddin tries to conduct a search related to the forms of Javanese Qur'an translation in the period before the 20th century. Then Saifuddin examines the forms and aspects of translation, methods, interrelationships between manuscripts, and some of the problems that arise in translation into Javanese. In this study, Saifuddin researched the most minuscule eight mushaf stored at home and

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<sup>7</sup> Muhammad Jamil, "Exploring the Qur'anic Literacy Tradition: A Review of Traditional and Modern Pesantren in Tuban Indonesia," *Fikri: Jurnal Kajian Agama, Sosial Dan Budaya* 9, no. 1 (June 15, 2024): 1–25, <https://doi.org/10.25217/JF.V9I1.4670>.

<sup>8</sup> Ahmad Baidowi, "PÉGON SCRIPT PHENOMENA IN THE TRADITION OF PESANTREN'S QUR'ANIC COMMENTARIES WRITING," *Jurnal Studi Ilmu-Ilmu Al-Qur'an Dan Hadis* 21, no. 2 (July 29, 2020): 469–90, <https://doi.org/10.14421/qh.2020.2102-12>.

<sup>9</sup> Azyumardi Azra, *Jaringan Ulama Timur Tengah dan Kepulauan Nusantara Abad XVII & XVIII Akar Pembaharuan Islam Indonesia*, Perennial (Jakarta: Kencana, 2013), 38–40.

<sup>10</sup> Oman Fathurahman, *Filologi Indonesia: Teori Dan Metode Edisi Revisi* (Jakarta: Prenada Media, 2022), 112–14.

abroad.<sup>11</sup> Nasihatul Ma'ali and Muhammad Asif have also written an article examining the philology of manuscripts, titled "*Codicological and Philological Aspects of Manuscript Tafsir Pondok Pesantren Bustanul Ulum Sedan Rembang*." This paper focuses on the codicological and technological aspects of the *Jalalayn* interpretation manuscript belonging to the Bustanul Ulum Islamic Boarding School, Sedan District, Rembang Regency. This research focuses on the text characteristics in the ancient manuscript of *Tafsir Jalalayn* and how tafsir was studied then.<sup>12</sup> Another research on the philology of Qur'anic manuscripts in the archipelago, entitled *Manuscript of Tafsir al-Qur'an Candi Cangkuang Tracing Historicity and Its Contribution to the Khazanah Tafsir Nusantara*, was written by Dadang Darmawan and Irma Riyani. The focus of this research is on the origin of the manuscript. One of the alternatives to finding the results of his research is tracing the entire content of the manuscript and the writing style of the manuscript. The results show that the Candi Cangkuang manuscript results from a copy of an older manuscript. Arif Muhammad brought this manuscript from his hometown around the north coast of Java Island in the Muria dialect Javanese language area.<sup>13</sup> Ahmad Fawaid's other research related to the philology of the Qur'anic manuscripts in the archipelago is entitled *Filology of the Manuscript of Tafsir Bi al-Imla' Surat al-Baqarah by Kyai Zaini Mun'im*. This research examines the work of Tafsir, the first chancellor of the Nurul Jadid Paiton Probolinggo Islamic boarding school. In his research, Fawaid revealed the systematics, form, method, and ideology contained in the interpretive text.<sup>14</sup>

To differentiate from existing research, this research will focus on the philology of the manuscript of *Tafsir Al-Khalil* by Sheikh Muhammad Khalil Bangkalan. This paper will focus on manuscript philology, both in codicology and textology, on one letter only, namely Chapter Al-Baqarah in full. This is done simply because previous studies on the philology of tafsir manuscripts in the archipelago have not discussed this tafsir book. The study of the book of *Tafsir al-Khalil* can provide a new alternative for the treasures of Nusantara Tafsir.

## Methods

This research employs a qualitative approach with a case study strategy to explore the meaning, context, and reception of Sheikh Khalil Bangkalan's tafsir manuscript within the Javanese, particularly Madurese, community. Primary data were obtained through direct examination of the manuscript and in-depth interviews with Sheikh

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<sup>11</sup> Saifuddin Saifuddin, "Tradisi Penerjemahan Al-Qur'an Ke Dalam Bahasa Jawa Suatu Pendekatan Filologis," *SIHUF* 6, no. 2 (2013): 225–48, <https://doi.org/10.22548/SHF.V6I2.28>.

<sup>12</sup> Nasihatul Ma'ali and Muhammad Asif, "Aspek Kodikologis Dan Filologis Manuskrip Tafsir Pondok Pesantren Bustanul Ulum Sedan Rembang," *AL ITQAN: Jurnal Studi Al-Qur'an* 6, no. 1 (June 25, 2020): 1–24, <https://doi.org/10.47454/ITQAN.V6I1.58>.

<sup>13</sup> Dadang Darmawan and Irma Riyani, "Naskah Tafsir Al-Qur'an Candi Cangkuang," *SIHUF* 12, no. 2 (December 31, 2019): 227–49, <https://doi.org/10.22548/SHF.V12I2.465>.

<sup>14</sup> Fawaid, "Filologi Naskah Tafsir Bi Al-Imlâ' Surat Al-Baqarah Karya Kyai Zaini Mun'im," 143–62.

Kholil's grandson, who holds authority over the text. These sources offer insights into the manuscript's transmission, preservation, and communal significance. Secondary data were gathered from relevant local and international literature on tafsir studies, manuscript analysis, Arabic-Javanese linguistics, and methodological approaches to classical tafsir, serving both as analytical support and comparative reference.

Data collection involved structured observation of the manuscript's physical and textual features, semi-structured interviews with key informants, and a comprehensive literature review. To ensure validity, the study employed source triangulation by cross-verifying findings from manuscripts, interviews, and scholarly references. Analysis was conducted inductively using a hermeneutic approach to interpret the text within its socio-historical context. The involvement of authoritative informants further strengthened the credibility and depth of interpretation. This methodological framework aims to contribute both theoretically and practically to the study of local Qur'anic interpretation and its reception in traditional Muslim societies.

## **A Glimpse of the Profile, Intellectual Rihlah, and Works of Sheikh Muhammad Khalil Bangkalan**

In Bangkalan, Madura, Sheikh<sup>15</sup> Muhammad Khalil was born. He was born on Wednesday (Thursday night) on 9 Shofar 1252 H.<sup>16</sup> or on Wednesday, May 25, 1835 AD, and died at the age of 90 years. Precisely on the 29th of Ramadan 1343 H or April 23, 1925 AD.<sup>17</sup> He was born into a family of scholars. K.H.<sup>18</sup> Abdul Lathif has blood ties from his father's line with Sunan Gunung Jati. K.H. Abdul Lathif is Kiai Hamim, the son of Kiai Abdul Karim. The latter was the son of Kiai Muhamram bin Kiai Asror Karomah bin Kiai Abdullah bin Sayyid Sulaiman, the grandson of Sunan Gunung Jati.<sup>19</sup> Sheikh Khalil was very enthusiastic about learning, so the fruit he obtained became a great scholar and was listed as the creator of the Nusantara Ulama

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<sup>15</sup> Yasin bin Isa al-Fadani (Sheikh Yasin Padang) gave the title Sheikh (a teacher) before the name Kiai Muhammad Khalil Bangkalan. He is 'Al-Alim' (very clever), 'Al-Muhaddis' (a hadith expert), and 'Al-Exegator' (he is also an interpreter of the Qur'an). In addition, he was the teacher of the Kiai in the archipelago. KH Hasyim Asy'ari (1871-1947), KH As'ad Syamsul Arifin (1897-1990), KH Abdul Wahhab Hasbullah (1888-1971), KH Bisri Syamsuri (1886-1980), and many others.

<sup>16</sup> Manuscript on the Biography of Sheikh Khalil written by Sheikh Yasin bin Isa al-Fadani (Sheikh Yasin Padang) and in the book *As-Silah fi Bayan al-Nikah* by Sheikh Muhammad Khalil which is tahqiq by Kiai Qusyairi. See at <https://turath.id/manuskrip-ini-menjelaskan-tempat-tanggal-lahir-sheikh-Khalil-bangkalan>

<sup>17</sup> <https://turath.id/manuskrip-ini-menjelaskan-tempat-tanggal-lahir-sheikh-Khalil-bangkalan> accessed on January 27, 2023. At 18:26 pm.

<sup>18</sup> K.H. is an Indonesian abbreviation for kiai haji. See in Kemendikdasmen, "Hasil Pencarian - KBBI VI Daring," KBBI VI Daring: Badan Pengembangan dan Pembinaan Bahasa, 2016, <https://kbbi.kemdikbud.go.id/Cari/Hasil?frasa=K.H>.

<sup>19</sup> Ali bin Badri bin. Azmatkhan, *Dari Kanjeng Sunan Sampai Romo Kiai. 1, Syaikhona Muhammad Kholil Bangkalan*, vol. 1 (Bangkalan: IKAZI (Ikatan Keluarga Azmatkhan Indonesia) Yayasan Syaikhona Muhammad Kholil, 2007), [https://books.google.com/books/about/Dari\\_kanjeng\\_sunan\\_sampai\\_romo\\_kiai.html?id=W8vQwQEA](https://books.google.com/books/about/Dari_kanjeng_sunan_sampai_romo_kiai.html?id=W8vQwQEA) CAAJ.

generation. His scholarly character has been seen since he was a child. At a relatively very young age, he had memorized 30 juz of the Qur'an and was able to master *qira'ah Sabah* (seven ways of reading the Qur'an). He also learned the science of tools such as Nahwu and Sharraf, reading and memorizing them.<sup>20</sup> Sheikh Khalil was scientifically mature. He was raised by his father, KH Abdul Latif. During his upbringing, he gained the basis of all Islamic knowledge and mastered the science of tools in reading Arabic books. After that, he was sent to boarding schools in the island.

From the 1850s until 1859, Sheikh Muhammad Khalil began searching for knowledge. His journey can be divided into two trips. *First*, he studied in Java. He visited at least four Islamic boarding schools in Java: Langitan Islamic Boarding School and Cangaan Islamic Boarding School. *Third*, Sidogiri Islamic Boarding School, Pasuruan. *Fourth*, Salafiyah Syafi'iyah Islamic Boarding School, Genteng Banyuwangi.<sup>21</sup> *Second*, he continued his studies at Mecca al-Mukarramah with the Endorsement of his last teacher, who intended to study Sharia Science in 1859. In Makkah, he studied with Shaykh Umar Khatib Bima (an expert in the field of fiqh), Shaykh Ahmad Khatib Sambas bin Abdul Ghafar al-Jawi al-Sambasi (a teacher who is an expert in tarekat), Sayyid Ahmad bin Zaini Dahlan, Shaykh Mustafa bin Muhammad al-Afifi of Mecca, Shaykh Abdu al-Hamid bin Mahmud al-Syarwani, Sheikh Nawawi Banten (*Exegator*), and Abdu al-Ghani bin Subuh bin Ismail Of Bima (Bima-Sumbawa), Sheikh Ali Rahbini, who has a sanad of *Qira'ah Sab'ah*, Sheikh Usman bin Hasan ad-Dimyati, Sayyid Ahmad bin Zaini Dahlan, Sheikh Mustafa bin Muhammad al-Afifi al-Makki, Sheikh Umar As-Sami, Sheikh Aththar, Sheikh Abun Naja, Shaykh Ahmad al-Fathani, Shaykh Muhammad Shalil al-Zawawi, and Shaykh Uthman bin Hasan al-Dimyati.<sup>22</sup> In 1863 AD, he returned to his homeland, namely to the city of his birth, and since that year, he has also taught pesantren in Jangkebuan Bangkalan and the Demangan area, where he began to compose books.

As for the works written directly by Sheikh Muhammad Khalil that have been published here, the author found at least 21 works. The 21 manuscripts contain a variety of knowledge, ranging from practical and some are in-depth (ranging from guidance on the fiqh of worship, aliyah science, and tafsir science). This follows the information written by Lajnah Turath Ilmi, as well as those responsible for the description of the books of Sheikh Muhammad Khalil, among others, as follows: 1) *Kitab al-Matnu as-Syarif* (Guide to the fiqh of worship). 2) *Kitab as-Silah fi Bayan al-Nikah* (Guide to Marriage). 3) *Kitab Rotib* Sheikh Khalil, distributed as leaflets by K.H. Khalil bin K.H. Moh Yasin Kepang on 28/9/1404 H. 4) *Kitab Isti'dad al-Maut* (a guide to the jurisprudence of the *dead*), dated 3 Dhul Qa'dah 1309 AH. 5) *Kitab Taqrirat Nuzhah Thullab* (Methods of I'rob, Arabic grammar), dated 1315 AH. 6) *Kitab al-Bina' Dhimna Tadrib wa Mumārasah* (Sharaf), dated 3/10/1309 AH. 7) *Kitab Taqrirat Matn al-Izzi*

<sup>20</sup> Saifur Rachman, *Surat Kepada Anjing Hitam: Biografi Dan Karomah Kiai Khalil Bangkalan* (Ciganjur: Pustaka, 2001), 67.

<sup>21</sup> Chaidar, *Sejarah Pujangga Islam Syech Nawawi Albanteni, Indonesia* (Jakarta: Sarana Utama, 1978).

<sup>22</sup> Siti Kusrini et al., *JEJAK PEMIKIRAN PENDIDIKAN ULAMA NUSANTARA: Genealogi, Historiografi, Dan Kontekstualisasi Pendidikan Islam Di Nusantara* (Semarang: Asna Pustaka, 2021), 258.

(Sharaf), dated 1309 AH. 8) Kitab, or Manuscript of *Tafsir al-Khalil* (a Complete translation of the Qur'an with Javanese pegon meanings and marginal notes), dated 1320 AH-1902 AD. 9) Kitab *Muktasahar Fiqh Ibadah*, complete with Javanese pegon meanings, dated 13 Ramadan 1308 AH. 10) *Book of Khutbahs* (containing one Friday khutbah and two khutbahs for two holidays), dated Friday 19 Ramadan 1323 AH. 11) *Book of Dhikr and Wiridan*, dated Ramadan 1323 AH. 12) Kitab *al-Awāmil*, Javanese pegon meaning and taqrir (basic Nahwu), dated 1309 AH. 13) Kitab *Taqrirat Matn al-Ajurrumiyyah* and its Javanese pegon meaning (basic Nahwu), dated 1309 AH. 14) Kitab *Taqrirat Alfiyah* and the meaning of Javanese pegon (advanced nahwu), dated Monday Night Dhul Qa'dah 1311 AH. 15) Kitab *Taqrirat Alfiyah* and its Javanese pegon meanings, dated 3 Ramadan 1314 AH. 16) Kitab *Jauharah al-Tauhid* and its Javanese pegon meaning (Ilmu Tauhid). 17) Kitab *Bad-u al-Amāli* and its Javanese pegon meaning. 18) Kitab *Wasiat bi Taqwa Allah*, and Javanese pegon meaning, dated 1308 AH. 19) Kitab *Maulid al-Barzanji and its meaning*. 20) *Qashidah Hubbi li Sayyidana Muhammad* and its meaning, dated 1309 AH. 21) Kitab *Taqrirat Nazham al-Jazariyyah* (Science of Tajweed), dated 1314 AH.

## Codicological Review of the Manuscript of *Tafsir al-Khalil*

### 1. Chronology of Manuscript Discovery and Manuscript Repository

The steps taken by researchers to find out the chronology of the discovery of the manuscript of *Tafsir Al-Khalil*, which is the focus of this research, researchers interviewed Ustman Hasan, the head of the Turath Ilmi Iajnah Sheikh Muhammad Khalil, as well as the great-grandson of Sheikh Muhammad Khalil. Usman Hasan emphasized that the existence of manuscripts or manuscripts written directly by Sheikh Muhammad Khalil has been around for decades, but at that time, there might have been miscommunication between the *dhalem* families; among the possibilities that time could have occurred because one of the families did not know that the handwritten work was a manuscript. Another possibility is that one of the families did not know what to do with the manuscript.<sup>23</sup>

Geographically, the manuscript of *Tafsir Al-Khalil* was first found at Kiai Muslim's place. Kiai Muslim is one of the Kiais who still has a sanad teacher for Sayikhona Muhammad Khalil. Regarding the place of Kiai Muslims, it is located in the Kampek, Burneh District, Bangkalan Regency village. This place is in Bangkalan City (Now known as the city of Sholawat). Regarding the date and year of discovery of this manuscript, Ustman Hasan emphasized that if calculated from the first time, there was news that Sheikh Khalil had written a tafsir book around three years ago, more precisely in 2020.<sup>24</sup>

The *Tafsir Al-Khalil* is a Qur'anic manuscript written by Kiai Abdul Karim; the year of death of the author's death is not found. Kiai Abdul Karim is the great-

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<sup>23</sup> Interview with Lora Ustman Hasan on May 05, 2023.

<sup>24</sup> Interview with Lora Ustman Hasan on May 05, 2023.

grandfather of Sheikh Kholil, so it can be concluded that Sheikh Kholil gave *pegan*<sup>25</sup> meaning of the Qur'an written by his own great-grandfather.<sup>26</sup> The writing of the manuscript was completed on Saturday, 12 Jumadil Awwal 1320 Hijri, and is about 124 years old if calculated from the present time. Then, the manuscript was given an Indecisive meaning, which is hereafter referred to as Tafsir. The Tafsir is the work of Sheikh Khalil Bangkalan (d. 1925 A.D.), written directly by him. Therefore, the manuscript of *Tafsir Al-Khalil* is an autograph manuscript. According to Moh. Ainur Ridha,<sup>27</sup> the manuscript of *Tafsir Al-Khalil*, has now been returned to its owner. However, Lajnah Turost Ilmi Sheikh Muhammad Khalil has digitized it.

At the Lajnah Turath Ilmi Sheikh Muhammad Khalil Institute, an extensive collection of classic manuscripts written by Sheikh Muhammad Khalil has yet to be widely disseminated. The entire collection of manuscripts stored there is around 32 manuscripts. Lajnah Turath Ilmi Sheikh Muhammad Khalil Bangkalan has many classic manuscripts; the administrators or the Lajnah Turath team still treat these manuscripts objectively and proportionally. This can be seen from each manuscript made into a glass box according to its size, then stored in a room that is considered safe. Moreover, the Lajnah Turat Team minimizes extinction by Digitalizing all existing manuscripts. All existing manuscripts are not treated like business as usual; The aim is to slow down the deterioration of cultural heritage assets and protect them from damage and destruction.<sup>28</sup>

Mufti Shohib's explanation, when the Author conducted an interview, Mufti explained one of the triggers for damage to existing manuscripts; one of the triggers for manuscript damage is caused by several factors: *First*, the biota factor (bookworms and fungi). *Second*, physics (Dust, light, temperature, and humidity). *Third*, chemistry (ink). And others. Currently, the efforts made by the management of the Lajnah Turath Ilmi Sayikhona Muhammad Khalil Bangkalan team are one of the efforts to preserve existing manuscripts in several ways. One is by routinely cleaning the room and the manuscript storage.<sup>29</sup>

## 2. Physical Condition of Manuscript

Overall, the manuscript of *Tafsir Al-Khalil* was in poor condition. Most of the manuscript pages have been damaged, especially on the outer pages. Despite this condition, the manuscript can still be read clearly. In the context of the conservation

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<sup>25</sup> Indecisive meaning that written by Sheikh Khalil under the original Abdul Karim's *Mushaf*

<sup>26</sup> Ulfatun Hasanah, "Sejarah Dan Perkembangan Penulisan Tafsir Al-Quran Di Madura," *Al-Fanar : Jurnal Ilmu Al-Qur'an Dan Tafsir* 3, no. 1 (February 28, 2020): 71–92, <https://doi.org/10.33511/ALFANAR.V3N1.71-92>.

<sup>27</sup> Moh. Ainur Ridha, "Naskah Tarjamah Kiai Kholil Bangkalan Karya Syekh Muhammad Yasin Al-Fadani: Edisi Teks Dan Kajian Biografi" (Universitas Padjadjaran, 2022), <https://repository.unpad.ac.id/items/6d2a3031-92cf-4fed-af5d-b9d09d957409>.

<sup>28</sup> Interview with Moh. Ainur Ridha on May 09, 2023 at 20:14 WIB.

<sup>29</sup> Interview with ustazd Mufti Shohib on May 14, 2023 at 20:02 WIB.

and maintenance of manuscripts, digitization, namely converting manuscripts into digital form,<sup>30</sup> can be undertaken by all administrators of Lajnah Turath Ilmi.

### 3. Manuscript Title

Regarding the title of the manuscript, the title is usually located and written on the front cover, on the first page. However, the manuscript of *Tafsir al-Khalil* was found with no front cover and no official note explaining the title of the manuscript. Nevertheless, there is Arabic writing on the first sheet before entering the main text in this manuscript, but the writing could be more straightforward to read. This manuscript was Entitled *Tafsir al-Khalil* by Ustman Hasan, the head of the Lajnah Turost Ilmi, Sheikh Muhammad Khalil. So that researchers are more accessible in calling it. The reason for giving the name *Tafsir Al-Khalil*, according to the explanation, is that the name is divided into two.: tafsir and Khalil. The word tafsir is taken from the word of the book. Namely, the book of Tafsir and the word Khalil are taken from the person who wrote or Authored the book.<sup>31</sup>

### 4. Manuscript Number

Regarding the numbering of the *Tafsir al-Khalil* manuscript, it is located on the upper right and upper left sides, more precisely, outside the main text writing line. The numbering uses Arabic writing.<sup>32</sup>

### 5. Script Media

Manuscript media include manuscript bases, guidelines, and thick and thin lines. A further explanation of the manuscript media used in the manuscript of *Tafsir Al-Khalil* is as follows:

#### a. Manuscript base

Manuscript mat is one of the instruments used to immortalize something in the form of writing. In Indonesian society, the media used to immortalize a work in writing is immortalized on paper, bark, palm, *dhaluang*, etc.<sup>33</sup> European paper is the

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<sup>30</sup> Fakhriati Fakhriati et al., "Don't Leave Indonesian Manuscripts in Danger: An Analysis of Digitalization and Preservation," *Preservation, Digital Technology and Culture* 51, no. 1 (April 1, 2022): 3–15, <https://doi.org/10.1515/PDTC-2021-0017/MACHINEREADABLECITATION/RIS>.

<sup>31</sup> Interview with Moh. Ainur Ridha via WhatsApp. On March 20, 2023, at 20:42 WIB.

<sup>32</sup> Numbering using Arabic letters in manuscripts refers to an ancient practice known as abjad or abjad numbering. This system uses the 28 letters of the Arabic alphabet, each of which is assigned a numerical value. This system is not the same as the Hindu-Arabic numerals (1, 2, 3, etc.) that we use today. Each letter has a numerical value, for example: Alif ۱ = (ا), Ba ۲ = (ب), Jim ۳ = (ج), and so on. See: Loubna Triki and Djamel Annak, "The Numerical, Calculative, and Codification System in the Maghreb: A Historical and Documentary Study," *Jordan Journal for History and Archaeology* 19, no. 1 (March 5, 2025): 181–96, <https://doi.org/10.35516/JJHA.V19I1.2452>.

<sup>33</sup> Fadhal Ar Bafadal and Rosihan Anwar, *Mushaf-Mushaf Kuno Di Indonesia*, 1st ed., vol. 1 (Jakarta: Pusat Penelitian dan Pengembangan (Puslitbang) Lektur Keagaman, Badan Penelitian dan Pengembangan

best material because it is effortless to decorate and has characteristics such as paper stamps; vertical and horizontal lines are also on European paper.<sup>34</sup> This is due to the printing pole. The bias that uses European paper is the nobility. While the Santri and boarding schools are more likely to use dhalueng or local paper, the general public usually uses straightforward materials such as palm leaves.<sup>35</sup> While the manuscript of *Tafsir al-Khalil* is based on a European paper, it is marked by his reliability and faithfulness to Raden Ayu Assek, the daughter of Prince Lodrapati.<sup>36</sup> Physically, the European paper used to write *Tafsir Al-Khalil* is weathered and yellowish. Even the entire paper is damaged, which is very alarming, especially on the first and last pages of the manuscript.

#### b. Horizontal and Vertical Lines

A distinctive feature of European The paper has the horizontal (*laid line*) and vertical (*chain line*) lines.<sup>37</sup> Both arise due to the pattern of paper production prints. The manuscript of *Tafsir Al-Khalil* has horizontal and vertical lines on each page.

### 6. Manuscript Writing (Script and Language)

In KBBI, a script is a graphic sign humans use to communicate. Language is an expression and potential meaning represented through a symbol system, and one of its purposes is to be understood based on agreement.<sup>38</sup> There are two types of writing: *tafsir al-khalil*. The use of Arabic is used in writing the main text of the verses of the Qur'an, manuscript numbering, chapter divider marks, and is used to write the name of the letter. At the same time, the Arabic Javanese *Pegon* script is used to write hanging meanings and marginal notes in the manuscript. The writing of the text uses a pen with black ink, as well as a combination of red ink as the border of each chapter in the Qur'an and the outer border of the Verse of the Qur'an.

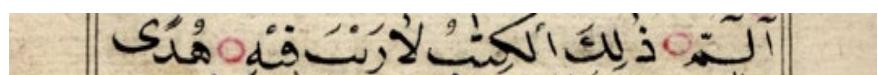


Figure 1. Aksara and Arabic are used in the Qur'anic verse text written directly by Kiai Abdul Karim using black ink.

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(Litbang) Agama dan Pendidikan Pelatihan (Diklat) Keagamaan, Kementerian Agama Republik Indonesia, 2005).

<sup>34</sup> Abigail Bainbridge, "Materials and Identification," *Conservation of Books*, March 27, 2023, 254–364, <https://doi.org/10.4324/9781003162674-13>.

<sup>35</sup> Bafadal and Anwar, *Mushaf-Mushaf Kuno Di Indonesia*.

<sup>36</sup> Ulfatun Hasanah, "Madurese Interpretation of Al-Qur'an: Periodization, Methodology, and Ideology," *'Anil Islam: Jurnal Kebudayaan Dan Ilmu Keislaman* 12, no. 1 (2019): 1–35, <http://jurnal.instika.ac.id/index.php/AnilIslam>; Hasanah, "Sejarah Dan Perkembangan Penulisan Tafsir Al-Quran Di Madura."

<sup>37</sup> Oman Fathurahman, *Filologi Indonesia: Teori Dan Metode Edisi Revisi* (Jakarta: Prenada Media, 2015), 136.

<sup>38</sup> Muḥammad 'Abd al-'Azīm al-Zarqānī, *Maṇāḥil Al-'Irfān Fī 'Ulūm Al-Qur'Ān*, al-Thālithah (Dār al-Fikr, n.d.), 203.

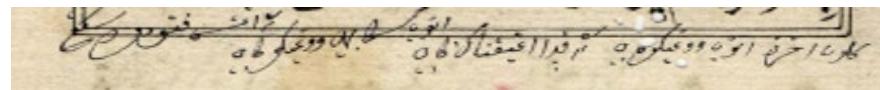
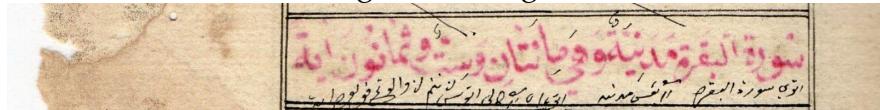


Figure 2. Javanese pegon script written directly by Sheikh Muhammad Khalil Bangkalan using black ink.



In Figure 3, the chapter divider is written using red ink.

#### 7. Number of Pages

The total number of manuscripts is 926.

#### 8. Number of Rows

The number of lines of text in the manuscript is 11 per page.

#### 9. Manuscript Volume

A volume is a fragment or part of a book (work). *Tafsir al-Khalil* does not have volumes or parts. When described, this *Tafsir* manuscript is the same as the Qur'anic manuscript, which is 30 juz complete. It contains Javanese word translations with hanging meanings written using *pegon* Arabic script.

#### 10. Page Numbering

What page numbering means is the number used in the page number. In the manuscript of *Tafsir Al-Khalil*, there is *recto-verso* page numbering using Arabic numerals located above the main text line on the upper right side and upper left side of each *verso*.<sup>39</sup>

#### 11. Visual Aspects of the Script

##### a. Illumination Ornament

Illumination is an abstract manuscript decoration that illuminates the text displayed. Illumination in the Qur'anic *Mushaf* consists of three parts: the beginning, middle, and end of the Qur'an. This part is usually called *Umm Al-Qur'an*, *Nisf Al-Qur'an*, and *Khatm Al-Qur'an*.<sup>40</sup> In *Tafsir Al-Khalil*, the beginning, middle, and end of the Qur'an are not illuminated. This lack of illumination could be because the Qur'anic commentary written by Sheikh Muhammad Khalil is a profane teaching Qur'an used

<sup>39</sup> In the world of manuscripts, *recto-verso* refers to the two sides of a single sheet of paper or parchment. *Recto* is the front side or right-hand page when the manuscript is opened. This page is always numbered odd. Meanwhile, *verso* is the back side or left-hand page. This page is always numbered even.

<sup>40</sup> Lajnah Pentashihan *Mushaf Al-Qur'an Kuno Nusantara*, *Keindahan *Mushaf Al-Qur'an Nusantara** (Jakarta: Badan Litbang dan Diklat Kementerian Agama, 2015), 13.

daily, unlike a sacred Qur'an. However, at this time, this manuscript is not used as a book of teaching material like the book of *Tafsir* in general.

#### b. Calligraphy / *Khatt*

The *khatts* used in writing or printing the Qur'an in Southeast Asia are *Naskhi* and *Tsuluts*.<sup>41</sup> More briefly, *Khat* is referred to here as a style of writing. In practice, *Khatt*'s writing is slightly different and changes depending on *Khattat*'s skill. In the book of *Tafsir*, *Al-Khalil* uses *khat Naskhi* when writing letters using *khat results*. Therefore, the author mentions *Naskhi* in this manuscript, and the results are in Javanese. *Khatt Nasakhi* is a style of writing that has straight and symmetrical lines.<sup>42</sup> This *khatt* is often used to write the Quran, religious books, and official documents. *Khatt Tsuluts* is a style of writing that has curved and elegant letterforms.<sup>43</sup> This style is often used in calligraphy art that adorns buildings, valuable manuscripts, and Islamic paintings.

#### c. Sign of *Ruku'* (Quarter Juz)

The sign of *ruku'* is usually described by the letter 'ain (ؑ), which is printed outside the right and left text frame lines (precisely on the side of the verse text). The manuscript of *Tafsir Al-Khalil* also uses the same marker, namely the letter 'ain (ؑ), written without using bold letters.

#### d. The Sign of the Juz and its Numbers

The *juz* mark on the manuscript of *Tafsir Al-Khalil* is written using red ink at the beginning of the verse.

### Manuscript Textological Review

At least in the Textual review of the manuscript of *Tafsir al-Khalil* reveals four aspects of discussion. The fourth aspects include, *first*, *qira'ah*, *second*, *rasm*, *third*, punctuation, and last, writing error.

#### 1. *Qira'ah*

As for *Qiraah* in the *tafsir Khalil* kitab, a reference is found here that refers to the *qiraah* figure, namely *Imam Ash-Syatibi*, with the expression بظنين وظا (بظنين حق) is a piece of poetry that means "In two ways of reading (reading) with long and short,

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<sup>41</sup> Annabel Teh Gallop and Ali Akbar, "The Art of the Qur'an in Banten: Calligraphy and Illumination," *Archipel* 72, no. 1 (2006): 95–156, <https://doi.org/10.3406/ARCH.2006.4028>.

<sup>42</sup> Indy Aslihah, Selvia Angela, and Ahmad Umar Faruq, "Analyzing Santri Perceptions of the Readability and Comprehension of Classical Islamic Texts in Khat Naskhi," *Kitaba* 3, no. 2 (August 17, 2025): 48–56, <https://doi.org/10.18860/KITABA.V3I2.33468>.

<sup>43</sup> Jurnal Lektor Keagamaan and Abdul Hakim, "Perkembangan Kaligrafi Dan Urgensinya Bagi Khazanah Mushaf," *Jurnal Lektor Keagamaan* 19, no. 1 (July 2, 2021): 69–102, <https://doi.org/10.31291/JLKA.V19I1.911>.

*the essence remains beautiful.*" This verse alludes to the variation of recitation and beauty in the recitation of the Qur'ān.

## 2. *Rasm*

To find out the type of script used in the manuscript of *Tafsir Al-Khalil*, the researcher wants to explain a little about the history of mushaf writing in Indonesia. There are two models of copying *Mushaf al-Qur'an* in Indonesia. *The first was* in the 13th century, during the Islamic kingdom of Samudera Pasai. Manual-traditional (handwritten) copying of the mushaf Qur'an. The argument that the start of copying the *Mushaf al-Qur'an* began in the 13th century is based on notes written by Ibn Batutah's *Rihlah* during his visit to Aceh (1304-1369 AD).<sup>44</sup> *Second, the Quran* can be copied by printing. The oldest printed *Mushaf al-Qur'an* was found in Palembang with a stone printing model (*lithography*) Haji Muhammad Ali bin. Kemas Haji Abdullah (1848-1854). Then, at the end of the 19th century, widely circulated prints in Singapore and Bombay (called Bombay, India). Then, Ali Akbar said it would prove the widespread circulation of mushaf prints in Singapore, disseminated in Palembang, Jakarta, Bali, Palu, Maluku, and Johor.

Bombay prints were circulated in Palembang, Demak, Madura, Lombok, Bima, and the southern Philippines. By the end of the 19th century, Bombay had become a printing house for religious books circulated in Southeast Asia. Furthermore, the publisher Sulaiman Mar'i started his business in the 1930s, based in Singapore and Penang, where he only produced Bombay prints identical to thick writing and thick harakat. *Mushaf*, which uses bold writing, has been used for decades by Southeast Asian communities, especially in the 1970s. Until now, many publishers have printed this type of mishap. Other mushaf used and circulated in Southeast Asia are Turkish and Egyptian prints. However, the number of Egyptian mushaf is more minority because those who have Egyptian mushaf are only brought by pilgrims returning from the holy land. The Turkish *Mushaf* is the majority, which is proven because the Turkish *Mushaf* has been printed for decades in Indonesia.

The writing of the mushaf written in the range of the 19th century is mainly written with *rasm imla'i*, but the characteristics of *usmani rasm* are still used. So, from the author's explanation above, it has been found that the *rasm* used in writing the *Mushaf al-Qur'an* in *Tafsir Al-Khalil* uses the *usmani rasm* and the *imla'i rasm*. This is found in writing words (*ashalah, azzakah*) and other words. When examined, the *Rasm* mushaf in the manuscript of *Tafsir Al-Khalil* is by the rules of the *Rasm mushaf*, as mentioned by Imam al-Suyuṭī.<sup>45</sup> This is also based on the standardization pattern of the *Mushaf rasm* used by Lajnah Pentashihan *Mushaf Al-Qur'an* in Indonesia. The rules referred to include *hażf* (omission) rules, such as the omission of alif in *ḥarf al-nidaā'* in sentences, *ziyādah* rules, hamzah writing rules, *badl* (replacement) rules, *al-*

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<sup>44</sup> Akbar, "Pencetakan *Mushaf Al-Qur'an* Di Indonesia."

<sup>45</sup> Jalāl al-Dīn al-Suyuṭī, *Al-Itqān Fī 'Ulūm Al-Qur'ān* (Miṣr: al-Hay'ah al-Miṣriyyah, 1974), 169.

*waṣlu wa al-faṣlu* (connecting and separating letters) rules, and rules regarding writing words that contain two or more *qirā'āt*.<sup>46</sup>

### 3. Punctuation

The focus of the discussion will be on three points: punctuation. The three discussions in punctuation will include *harakat*, *tajweed*, and *waqf*. The detailed explanation is as follows:

#### a. *Harakat*

Regarding the sign of harakat, the manuscript of *tafsir al-Khalil* uses punctuation marks as usual as the existing Al-Qur'an mushaf, namely, *fathah* (ف), *kasrah* (ك), *dammah* (د), (ة), (ه), (و), *tasyid* (س), and *sukun* (س). There are no distinctive differences in the writing of the Harkat; for example, in writing the Harkat, pathah (in extended reading) is written with a standing line. The writing of dhammah, kasrah, and sukun is written with *dammah* (د), *kasrah* (ك), and *sukun* is written like a small zero (ه). If the letter *fathah* is read long, it usually uses an upright alif.

#### b. *Tajweed*

In the manuscript of *Tafsir Al-Khalil*, there is a *tajweed* sign in the form of the letter (م), which indicates the *iqlab* reading sign. There are several possibilities regarding the absence of *tajweed* signs in the *Tafsir Al-Khalil* manuscript. *First*, it is possible that the author of the Qur'anic manuscript could be suspected of not considering the importance of *tajweed* signs, so the author did not put all the familiar signs in *tajweed* science.

#### c. *Waqaf*

Two waqf signs, often appearing in the middle of verses such as (ل), were found in the manuscript their *Tafsir Al-Khalil*. Apart from that sign, no other waqf markers were found in the manuscript.

### 4. Corrupt

Corruption or error is very likely to occur in the writing of the *Mushaf Al-Qur'an*. The error can be a lack of letters and verses, even in writing.<sup>47</sup> In the book of *Tafsir al-Khalil* in Chapter Al-Baqarah, *corruption* was found. In Chapter Al-Baqarah, which is located in verse 53, there is a lack of writing the verse (عَصَوْنَ). In verse 82, there is an error in the lack of writing one verse (وَالَّذِينَ امْنَوْا), but directly to the next verse, then found again in verse 93, the author of the manuscript is wrong in writing less than one letter (ع), there it is written (عَثَكَمْ), the correct word is (عَثَّكَمْ). In the 142nd verse, there is a lack of writing in the verse (مِنْ يَشَاءْ), and on sheet 29, there is a lack of writing in the

<sup>46</sup> al-Zarqānī, *Manāhil Al-'Irfān Fī 'Ulūm Al-Qur'Ān*, 203.

<sup>47</sup> Siti Baroroh Baried et al., *Pengantar Teori Filologi* (Jakarta: Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan, 1985), 60.

Qur'anic verse (الْوَسْعَ). However, the errors have all been corrected - added directly by Sheikh Muhammad Khalil's original handwriting.

## Systematics and Methods of Interpretation in the Book of *Tafsir Al-Khalil*

In its development, the mufasirs have written their tafsir works using various systems. Scholars have introduced three systems of writing interpretation books. *First is the Mushafi model*, which is the writing of the interpretation book based on the order of the Mushaf, starting from Chapter al-Fatiha to Chapter al-Nas.<sup>48</sup> This systematic model is widely used by classical and modern muftis, such as *Jami' al-Bayan* by al-Tabariy, *Tafsir Al-Qur'an al-Azim* by Ibn Kathir, and *Mafatih al-Ghayb* by Fakhr al-Din al-Razi.<sup>49</sup> *Second*, the Nuzuli model is the writing of interpretive works based on the chronology of the revelation of the Qur'anic verses,<sup>50</sup> Such as *Tafsir al-Hadith* by *Izzah Darwazah*.<sup>51</sup> *Third*, the thematic model is the writing of the book of interpretation based on specific themes by collecting or collecting verses relevant to the chosen theme, after which it is interpreted. This third model is widely used by contemporary pre-exegesis.<sup>52</sup>

When referring to the three systems of writing the interpretation book above, *Kitab Tafsir al-Khalil* can be categorized as a book of interpretation that uses the mushafi model, which is a model of writing the interpretation book based on the order of the mushaf because the steps taken by Sheikh Muhammad Khalil in the creative process of interpretation are very organized, namely by interpreting the entire Qur'an from Chapter *al-Fatihah* to Chapter *al-Nās*, then Sheikh Muhammad Khalil interpreted the verses in detail, namely the linguistic aspects, global meaning and *asbab al-Nuzul* *al-Fatihah* to Surat *al-Nās*, then Sheikh Muhammad Khalil interpreted the verses in detail, namely the linguistic aspects, global meaning and *asbāb al-nuzūl*.

The systematic writing of *Tafsir Al-Khalil* can be typologized into several types: First, explaining the meaning of the Qur'an by word (*tafsir mufradat*). Second, explain the meaning and purpose of the letter before explaining it in detail, such as the *asbāb al-nuzūl* verse, which is the place of descent of the verse (*al-makki wa al-madani*). When

<sup>48</sup> A. D. Fahd bin 'Abd al-Rahmān al-Rūmī, *Ittijāhāt Al-Tafsīr Fī Al-Qarn Al-Rābi'* 'Ashar, al-Ūlā (Riyād: Rī'āsat Idārāt al-Buhūth al-'Ilmiyyah wa al-Iftā' wa al-Da'wah wa al-Irshād fī al-Mamlakah al-'Arabiyyah al-Su'ūdiyyah, 1986), 862.

<sup>49</sup> Mannā' bin Khalil al-Qaṭṭān, *Mabāhith Fī 'Ulūm Al-Qur'Ān*, al-Thālithah (Riyād: Maktabat al-Ma'ārif, 2000), 394–96.

<sup>50</sup> This interpretation model is commonly referred to as Murattab ḥasba tartīb al-nuzūl, inspired by Sayyidina Ali bin Abi Thalib's method of arranging verses and chapters according to the order in which they were revealed. Ḥuwaysh adopted this methodology because he was concerned about the pattern of interpretation in the Mushaf, which often involved repetition of sentences. See: 'Abd al-Qādir bin Mullā Ḥuwaysh, *Bayān Al-Ma'Āni*, al-Ūlā, J. 1 (Dimashq: Maṭba'at al-Taraqqī, 1965), 4.

<sup>51</sup> Muḥammad 'Izzat Darwazah, *Al-Tafsīr Al-Hadīth Tartīb Al-Suwar ḥasba Al-Nuzūl* (Bayrūt: Dār al-Gharb al-Islāmī, 2000), 281.

<sup>52</sup> 'Abd al-Ḥayy al-Farmawī, *Al-Bidāyah Fī Al-Tafsīr Al-Mawdū'ī* (Miṣr: Taujī' Maktabah Jumhūriyyah Miṣr, 1977), 13.

viewed from the source of interpretation used in *Kitab Tafsir Al-Khalil*, tafsir research is divided into two: *tafsir bi al-ma'thur* and *tafsir bi al-ra'yi*. As mentioned above, regarding the explanation of the interpretation. *Tafsir bi al-Mathur* is a tafsir that bases its interpretation on history, both histories sourced from the Prophet, companions, and *Israiliyyat*.<sup>53</sup> What is meant by *tafsir bi al-ra'yi* is a tafsir that bases its interpretation on reason and *ijtihad*.<sup>54</sup> So, the book of *Tafsir Al-Khalil* comes from an interpretation that combines *bi al-ma'thur* and *bi al-ra'yi* sources. In addition, Sheikh Muhammad Khalil, in explaining a verse and interpreting it, must refer to the hadith of the Prophet and other books as the primary reference.

### 1. Source of Exegator's Opinion

Whenever Sheikh Muhammad Khalil interpreted a verse in the Qur'an, he often referred to the opinions of the exegeters. Sheikh Muhammad Khalil often quoted from the book of Qur'anic tafsir, which is very famous - generally considered a classic Sunni tafsir book; *tafsir al-Jalalain*, compiled by Jalaluddin al-Mahalli and Jalaluddin as-Suyuthi, by mentioning it straightforwardly. Sheikh Muhammad Khalil quoted these two authors when explaining the meaning word by word, the global meaning, and the rulings contained therein.

In Chapter Al-Baqarah (198) in the verse *inda al-masy'aril haram* (in the masjidil haram) interpreted with *wahuwa jabalun fi akhiri al-musdalifati yuqalu lahu quzah (jalalain)* means a hill at the end of Muzdalifah called Quzah. This refers to the interpretation of *Jalālayn*.<sup>55</sup> However, Sheikh Muhammad Khalil did not include the hadith in this verse. At the same time, the interpretation of the *Jalālayn* mentioned the hadith narrated by H.R. Muslim. "that the Prophet Muhammad Saw. Wukuf, dhikr, and prayer there to Allah until the day was very bright". (narrated by Muslim).

In Chapter Al-Baqarah (142) *an qiblatihimu al-lati alaiha* is interpreted "angimanaken lan ing agamani hiya baitul maqdis". Sheikh Muhammad Khalil interpreted this verse as referring to the interpretation of Jalalain. The meaning is to believe in His religion (Allah); what is meant by people who believe in the religion of Allah is Baitul Maqdis, regarding the issue of the Qibla that is addressed when performing the obligation of prayer. In Chapter Al-Baqarah (125) in the verse *min maqami ibrahimu mushalla*. Sheikh Muhammad Khalil interpreted the same, referring to *tafsir al-Jalālayn* as *ai makana shalatin bi an tadillu khalafahu rak'ati al-tawaf*.<sup>56</sup> That by doing the sunnah prayer of tawaf two rak'ahs afterward.

In Chapter (178) in the verse *wal'bdu bil'abdi wal unsa bil unsa* Iikhona Muhammad Khalil interpreted the verse by referring to the *Jalālayn* interpretation as, "*wabayyinatu al-sunnati anna dzakara biqatli bil unsa waannahu tu'tubira al-mumasalatu*

<sup>53</sup> al-Qaṭṭān, *Mabāhith Fī 'Ulūm Al-Qur'Ān*, 358.

<sup>54</sup> Șubhī al-Šāliḥ, *Mabāhith Fī 'Ulūm Al-Qur'ān* (al-Malāyīn: Dār al-'Ilm, 2000), 292.

<sup>55</sup> Jalāl al-Dīn al-Mahallī and Jalāl al-Dīn al-Suyūṭī, *Tafsīr Al-Jalālayn* (al-Qāhirah: Dār al-Ḥadīth, n.d.), 42.

<sup>56</sup> al-Mahallī and al-Suyūṭī, 26.

*wa fidīīni fala yuqtalu sallama wal abdan bikafirin wal harran*".<sup>57</sup> The Sunnah states that it is permissible for a man to be killed by a woman and that in religion, they are equal or comparable. However, it is not permissible for a Muslim, even if he is a disbelieving slave, even if he is a free slave.

In Chapter (176), in the verse *wa inna Alladi nakh talafu fill kitabi Shaykhona* Muhammad Khalil interpreted the verse by putting references to the book of *Jalālayn*, such as "Wahumul al-yahudu waqila al-musyrikuna fi al-Qur'an haistu ba'duhum shi'r, waba'duhum sihir, waba'duhum kahanatun"<sup>58</sup> The Jews say the polytheists about the Qur'an, some consider it a *syi'ir*, some consider it magic, and some say it is an idol. However, the interpretation referred to in the last statement is the divination of a blacksmith to harm people, namely, predicting supernatural things such as fate and finding missing people.

## 2. Hadith Source (Hadith *Asbab al-Nuzul*)

Hadith is the second source of reference in interpreting the Quran. Sheikh Muhammad Khalil, in interpreting the Qur'an, besides quoting the *ijtihad* of scholars, also quoted Hadith about *Asbab al-Nuzul* to explain the cause of the revelation of the Qur'anic verse, namely the *mirats* verse. Sheikh Muhammad Khalil presented a hadith narrated by Tirmidzi. This hadith seeks to reveal the moral message of the Qur'an contained therein, for when Sheikh Muhammad Khalil interpreted Chapter Al-Baqarah ([1]:180) about the cause of the revelation of the *mirats* verse.

According to this verse, it is obligatory for everyone who is about to leave the world (die) to make a will to his family. However, this obligation was later amended (deleted) by another verse on waris. So what is required for all people who will be visited by death (death) is no longer "his will" but "inherit it". Sheikh Muhammad Khalil presented a hadith narrated by Imam al-Tirmidhi, which is about the verse *Asbabun Nuzul*, which aims to help fully understand the understanding of the verse.

وَهَذَا مَنْسُوخٌ بِأَيْةِ الْمِيرَاثِ وَبِحَدِيثٍ "لَا وَصِيَّةٌ لَوَارِثٍ" رَوَاهُ التَّرمِيْدِيُّ<sup>59</sup>  
"Utawi iki hukum-hukum mansuh sebab ayat mirats, kalawan hadist or 'valid will' maring ahli warist. Anotor ing hadist".

Sheikh Muhammad Khalil emphasizes that the will is invalid when interpreting the *khutba alaikum* verse. The hadith quoted by Sheikh Muhammad Khalil is only to strengthen his interpretation. By presenting the hadith, Sheikh Muhammad Khalil intends to legitimize his interpretation.

## Conclusion

<sup>57</sup> al-Mahallī and al-Suyūtī, 36.

<sup>58</sup> al-Mahallī and al-Suyūtī, 35.

<sup>59</sup> Narrated by al-Tirmidhī fī (al-Waṣīyyah) bāb: Mā jā' a annahu lā waṣīyyah liwārith, raqm (2120) wa (2121) see: Abū 'Isā al-Tirmidhī, *Sunan Al-Tirmidhī*, al-Thāniyah (Miṣr: Sharikat Maktabat wa Maṭba'at Muṣṭafā al-Bābī al-Ḥalabī, 1975), 433.

The philological examination of Sheikh Muhammad Khalil Bangkalan's *Tafsir Al-Khalil* provides important new information about the textual and historical aspects of the work. Kiai Abdul Karim, who wrote the Qur'anic verses by hand, is praised in this research for his painstaking craftsmanship, while Sheikh Khalil offered a thorough exegesis through hanging meanings and marginal annotations. The manuscript is a crucial resource for comprehending the development of Qur'anic interpretation in Indonesia, especially in the context of pesantren traditions, where *Tafsir al-Jalalain* and other classical works have a noticeable influence.

The study also emphasises how crucial textology and codicology are to the preservation and comprehension of old manuscripts. Despite its degeneration, the *Tafsir Al-Khalil* manuscript's physical state highlights the necessity of conservation initiatives, including Digitalization, to protect important cultural assets. According to the results, the manuscript's distinctive elements—such as its use of European paper and the blending of Arabic and Javanese Pegon scripts—reflect the Scholarly practices and sociocultural dynamics of the time.

Furthermore, Sheikh Khalil's methodical approach in authoring his *tafsir*, which falls within the *mushafi* model, exhibits an organised methodology consistent with conventional Islamic research. In addition to following accepted academic conventions, he helped his contemporaries obtain Qur'anic knowledge by reading the text in a logical order. This method demonstrates the depth of Islamic intellectual traditions by emphasising the simultaneous reliance on historical sources and subjective interpretation.

In summary, reading *Tafsir Al-Khalil* enhances our knowledge of Qur'anic interpretation in the Nusantara and bears witness to Sheikh Muhammad Khalil Bangkalan's lasting influence. His writings serve as an Precious resource for upcoming studies and a greater understanding of the cultural legacy contained in these texts, demonstrating the meeting point of tradition and creativity in Islamic scholarship. To promote a thorough understanding of Islamic thinking and its historical evolution in Indonesia, these works must be preserved and studied further.

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## **Author's Contribution**

Iwanuz Zurur proposed the title and provided the manuscript used in writing this article. Idlofi and Moh. Habib A. Syakur wrote, discussed, analysed, and compiled it in all formats required by the Journal of Qur'an and Hadith Studies. Additional discussions were conducted by Agung Nugroho, Reformis Santono, and Idlofi, who also performed cross-checking and provided suggestions for submission to the

appropriate journal. In the final decision, the four of us agreed to submit this article to the Journal of Qur'anic and Hadith Studies due to its reputation and high-quality publications. That is how this article was ultimately compiled and submitted for consideration and publication.

## Conflict of Interest

With full assurance, on behalf of all authors, I, as the corresponding author, declare that there are no conflicts of interest. I also declare that we have no significant financial, professional, or personal interests that may have influenced the execution or presentation of the work described in this manuscript.

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