Contents lists available at ojs.aeducia.org

Indonesian Journal of Research in Islamic Studies

Volume 3, Issue 2 (2026), DOI: 10.64420/ijris.v3i2

Journal homepage: https://ojs.aeducia.org/index.php/ijris

IJRIS

E-ISSN 3063-4555

P-ISSN 3063-9573

Read Online: https://doi.org/10.64420/ijris.v3i2.501

Open Access

The Quran's Challenge with Abcdexedcba Symmetry: A Study on the Symmetry of Three Different Qur'ans

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ABSTRACT

Background: The Qur'an presents a tahaddī by challenging humanity to produce a text comparable to it. Classical scholarship has primarily interpreted this challenge through the Qur'an's linguistic excellence, literary inimitability, and depth of meaning. However, the visual and structural dimensions of the Qur'anic text have received limited systematic investigation. **Objective;** This study aims to examine whether the symmetrical and ordered structures of three Mushaf traditions, namely the Alifī, Husrev, and Hunsarī Mushafs, provide an additional perspective for understanding tahaddī. **Method:** A qualitative visual structural approach was employed using the K1, K2, and K3 method. The analysis focused on a purposive sample of Surah al Baqarah verses 164 to 247 to identify line symmetry, vertical alignment, and mirror page structures across the three Mushaf models. **Result:** The findings show that the Alifī Mushaf achieves 99.97%-line symmetry, the Husrev Mushaf demonstrates 99.8%-page internal alignment, and the Hunsarī Mushaf maintains 100% mirror symmetry while preserving the identical Qur'anic text. These results indicate that multiple independent visual structures can coexist without altering the textual sequence. **Conclusion:** The study concludes that the Qur'an may be understood not only as a text to be read but also as a visually organized text. **Originality/Value:** This study offers pioneering analytical and typographic novelty in the fields of Quranic studies and Islamic codicology by investigating the structural visual dimensions of mushaf layouts, an aspect historically neglected in mainstream tahaddi and inimitability scholarship. By addressing theoretical and methodological gaps through the K1, K2, and K3 visual evaluation framework, this research provides a strategic foundation that contributes to developing a conceptual model of multi dimensional textual symmetry and guiding future comparative inquiry into calligraphic design and textual preservation.

ARTICLE HISTORY

Received: February 18, 2026
Revised: August 2, 2026
Accepted: August 5, 2026
Published: August 30, 2026

KEYWORDS

Theology;
The Challenge of the Qur'an;
Tahaddī;
Symmetry;
Alifi Qur'an;
Husrev Quran;
Hunsari Quran

1. INTRODUCTION

The Holy Quran is a sacred text that contains a "challenge" (tahaddī) directed at humanity (Chelaghaei, 2025; Shākir, 2019). This challenge is expressed in various verses: For example, "If you are in doubt about what We have revealed to Our servant, then produce a surah like it and call upon your helpers other than Allah, if you are truthful" (al-Baqarah 2/23). Similarly, "Say: Indeed, if mankind and the jinn gathered to produce the like of this Quran, they could not produce the like of it, even if they were to assist one another" (al-Isra 17/88). In the "traditional tafsir" (Ibn Taymiyyah, 1972) literature, this challenge has been explained through the Quran's linguistic superiority, literary superiority (iʿjāz), and depth of meaning: for example, al-Zamakhsharī (Vasalou, 2002).

The topic of tahaddī can be written with a conceptual formulation (T=T1 + T2 + ... + T13). This formulation arises because the topic of tahaddī must be explained with at least thirteen separate concepts. The formulation

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How to Cite this Article:

Sandal, H.H. (2026). The Quran's Challenge with Abcdexedcba Symmetry: A Study on the Symmetry of Three Different Qur'ans. *Indonesian Journal of Research in Islamic Studies, 3*(2), 133-150. https://doi.org/10.64420/ijris.v3i2.524

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expressions: (1) T = Tahaddī Concept; (2) T1 = The Quranic text containing a divine social message (al-Baqarah 2/177); (3) T2 = The Quranic text being universal and timeless (al-Anbiya 21/107); (4) T3 = The Quranic text having i'jāz, eloquence, and literary aspect (al-Isra 17/88); (5) T4 = The Quranic text having internal consistency/non-contradiction (al-Nisa 4/82); (6) T5 = The Quranic text being completed piece by piece over 23 years (al-Furqan 25/32); (7) T6 = The Quranic text containing responses to daily agenda (the number of asbāb al-nuzūl verses is about 500); (8) T7 = The Quranic text having different revelation order and writing order (al-Isra 17/106); (9) T8 = The Quranic text having preservation and originality (al-Hijr 15/9); (10) T9 = The Quranic Messenger being unlettered (al-Ankabut 29/48) (11) T10 = The Quranic text being in Arabic (Yusuf 12/2); (12) T11 = The Quranic text being compatible with some scientific studies (al-Mulk 67/3-4); (13) T12 = The Quranic text having linguistic and mathematical (the number 19 code) repetitions (al-Muddaththir 74/30); (14) T13 = The Quranic text giving news of the future and the past (al-Rum 30/2-4); (Yusuf 12/92).

In addition to the arguments listed above, the symmetrical/ordered structure of the Quranic text must be added to the equation. The fact that the Quranic text already allows symmetry through different writing techniques strengthens the other arguments of the tahaddī concept as well (Farrin, 2020; Yasin et al., 2022). See Table 1. The phenomenon of tahaddī cannot be reduced to a single feature; it is the composite of at least 14 independent but related components.

For clarity, the chronology of the Tahaddī verses is presented in Table 1 below:

Table 1. Chronology of the Tahaddī Verses

No	Surah	Verse	Challenge Level	Keyword	Arabic Expression	Dating
1	et-Tur	52:34	1 word	مِثْل	بحَدِيثٍ مِثْلِهِ	610-612 Meccan
2	Yunus	10:38	1 surah	مِثْلِهِ	بِسُورَةٍ مِثْلِهِ	615-616 Meccan
3	Hud	11:13	10 surah	مِثْلِهِ	بِعَشْرِ سُوَرٍ مِثْلِهِ مُفْتَرَيَاتٍ	616-617 Meccan
4	el-Isra	17:88	A Quran	مِثْل	بمِثْل هَٰذَا الْقُرْآنِ	619-620 Meccan
5	el-Kasas	28:49	Superior book	كِتَاب	فَأْتُوا بكِتَابٍ مِنْ عِنْدِ اللَّهِ	620+ Meccan
6	el-Bakara	2:23	1 surah	مِثْلِهِ	بِسُورَةٍ مِنْ مِثْلِهِ	622-623 Medinan

The issue of "the Quran's like cannot be produced" draws attention to this word by writing the word "like" (مِثْل) five times. With the use of the keyword مِثْل, the situation of symmetry/order existing in the Quranic text also necessarily becomes an addition to the tahaddī arguments (Kabakcı, 2022; Mageed, 2026). In this case, tahaddī can be interpreted in tafsir as "This book is in such a symmetric structure that its 'like' cannot be produced." It is precisely at this point that this article presents a new (symmetry/order-based) interpretation to the topic of tahaddī.

Symmetry is the formation of a mutually compatible structure in the arrangement or rhyme scheme of a text. For example: in a sequence such as ABCDEXEDCBA, the letters at the beginning and end mirror each other; in the middle there is a center that provides balance. Such symmetric structures appear in poetry through rhyme schemes and in prose through word or sentence repetitions. In literary texts, symmetry is defined as the regular, balanced, and mutually compatible repetitions seen in the structure or arrangement of a text.

The symmetric structure of the Holy Quran constitutes an important area of discussion for understanding the concept of tahaddī. In traditional tafsir literature, symmetry is mostly handled as thematic harmony (tanāsub) between the beginning and end of surahs, while modern studies examine symmetry in structural, linguistic, and mathematical layers (Abuain & Al-Rawajfeh, 2025; Yasin et al., 2022).

In classical Islamic literature, symmetry is seen as a tool that shows the integrity of surahs. Jalal al-Din al-Suyuti (d. 911/1505) details the symmetry (tanāsub) between the beginning and end of surahs in his work. For example, the beginning (2/1-5) and end (2/284-286) of Surah al-Baqarah handle the qualities of believers in a parallel way; there is a thematic mirror symmetry between the "promise of Paradise" at the beginning of the surah and the "temporary prosperity (al-Rāzī, 2000) of the deceivers" at the end. Al-Suyuti interprets this symmetry as an element of the Quran's nazm (integrity) and eloquence; the beginning-end matches of surahs provide the reader with the opportunity for remembrance (tadhakkur) and reflection. Similarly, al-Rāzī (2000) in his tafsir Mefātiḥu'l-ghayb, emphasizes chiastic structures (ABBA form) within surahs; for example, he points out reverse symmetry such as the humility of angels against the arrogance of Satan between the beginning (7/1-3) and end (7/201-206) of Surah al-A'raf. These approaches position it as the literary argument of tahaddī; the inability to produce the like of the Quran arises from this structural integrity.

In modern studies, there are numerous examples of "Quran and symmetry." Briefly, some studies will be mentioned: Michel Cuypers, in his work, emphasizes the symmetry-focused structure of the Quran; against the linear logic of European languages, he defends the geometric structure of the Quran. Cuypers gives examples of ring structure and central symmetry: For example, the beginning (5/1-5) and end (5/114-120) of Surah al-Ma'idah show symmetry (Farrin, 2014) between contracts and food rulings.

Raymond Farrin's study treats symmetry as a fundamental feature of the Quran. Farrin examines parallelism (AB/A'B'), change in word order (AB/B'A'), and central composition (ABC/x/C'B'A') forms; in Surah Yunus, the theme of creation forms a ring structure between the beginning (10/1-10) and end (10/104-109). Farrin states that these symmetries (Farrin, 2014) are not coincidental and that the Quran is a text that is "read and seen."

Halis Aydemir's study analyzes numerical symmetry in surah distribution: 114 surahs are divided into 57 odd and 57 even surahs; this dual symmetry provides equality in the upper and lower parts of the Mushaf (for example, the 28-29 surah distinction). Aydemir discusses the mathematical code of the number 19 (al-Muddaththir 74/30); he shows in tables that verse numbers (6236) and ratios (60/3450 = 54/3105) form a symmetric (Aydemir, 2018) distribution.

Sabah Hussain's study is centered on the Husrev Quran (K2) and examines "vertically aligned words," i.e., within the scope of tawāfuq, as "visual superiority" for contemporary people and positions symmetry in Mushafs such as Husrev (parallel alignment between opposite pages, etc.) as an empirical feature of the Quran; this approach emphasizes that symmetry (Hussain, 2023) strengthens faith.

The three Mushafs mentioned in this article (Alifī-Husrev-Hunsarī Mushafs) produce three different symmetries/orders with the same text; and this is called the "triple filter" (K1-K2-K3 Method). The K1-K2-K3 Method is seen as the visual argument of tahaddī.

The roadmap of the article consists of introduction, method, findings, discussion, and conclusion sections. In the introduction section, the topic of the Quran's codification is summarized. In the method section, the features of the three Mushaf models (Alifī Script Mushaf – K1, Husrev Script Mushaf – K2, Hunsarī Script Mushaf – K3) are briefly described and, within the scope of the "sample set (al-Baqarah 2/164-247 verses, 12 pages)," it is examined through the "visual control method" whether three different Mushafs create different symmetric pages with the same text. Within the method section, as an anecdote, the text of the book A Tale of Two Cities written by Charles Dickens is examined to see whether it provides similar symmetry. In the findings section, the symmetry/order structures are analyzed and it is revealed whether the K1, K2, and K3 templates work in the sample set. In the discussion section, six objection questions are answered with six answers, and it takes place in the thesis-antithesis-synthesis context whether the verses are written symmetrically. In the conclusion section, general inferences are given and, in accordance with scientific ethics, the topic being "a matter of faith" and the decision being left to the reader is ensured.

1.1 Introduction: The Writing Process of the Quran

The order of the Quranic text is divided into chronological order and writing order. This ordering is important for understanding the "symmetry/order structure. The "Quranic Text Order" is ordered with two separate orders:

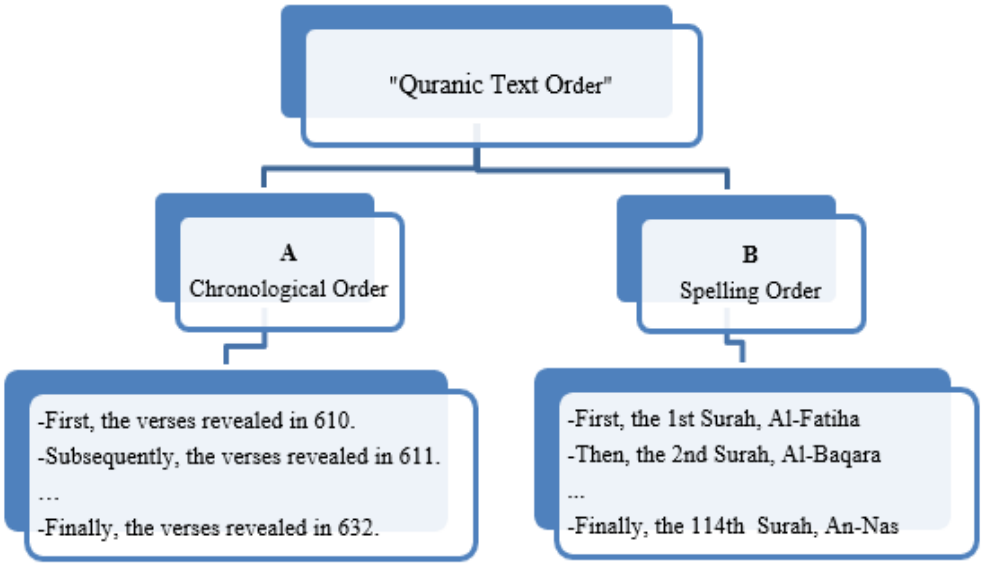


Figure 1. Showing the "Quranic Text Order" with two separate orders (Group A and B verses are the same verses)

The Mushafs mentioned in this article, namely K1, K2, and K3 Mushafs, have received certification from al-Azhar. K1 Alifī Quran is common in India, K2 Husrev (Bilen, 2015) Quran in Turkey, and K3 Hunsarī Quran in Iran and Syria regions.

In Figure 1, as expressed with A Chronological Order, not all Quranic surahs were revealed within surah integrity. Sometimes a whole surah was revealed, while some surahs were revealed in parts. Even the revelation order did not follow the verse number order in a surah. For example, the first (Shaltūt, 1950) revealed "read verse" (al-Alaq 96/1) was revealed in 610 AD. but is located on page 597. In contrast, the last (Shaltūt, 1950) revealed verse (al-Baqarah 2/281) was revealed in 632 AD. but is located on page 47 (page numbers are given according to the Husrev Quran).

The moment and period of revelation of verses also differ. After a verse was revealed, sometimes approximately one hour, sometimes one day, sometimes one month, etc., was waited and then the next verse was revealed. There is temporal depth.

Some of these verses have the feature of explaining "daily agenda/events" (for example, the event of the slander against Hazrat Aisha, the zihar verse, etc.). Some verses were revealed immediately when a question was asked to the Messenger. This topic, expressed as asbāb al-nuzūl, is important for understanding the "symmetric/ordered structure."

1.2 Quantitative Features of the Three Mushafs (K1-K2-K3 Mushafs)

Using the Quranic text as the basis, three Mushafs were written with different algorithms (other types of Mushafs are not the subject of the article). One reason for the Quran's challenge is the existence of "various writing styles that allow textual symmetry." These writing styles of the Quran are the Alifī, Husrev, and Hunsarī text arrangements/symmetries. Mushaf page examples are shown in Appendix-1,2,3.

First, Alifī Mushaf – K1. 187 pages, ≈ 4,250 lines, each page 23 lines, each line starts with the letter Alif. An average of ≈ 75 letters is used per line. The amount of letters used in each line is close to the amount of letters used in other lines. See Appendix-1 for visuals. In the Alifī Quran, the space length between surahs is almost equal. For K1 Mushaf, the symmetry definition is defined as "Alif letter symmetry at the beginning of lines." Exceptions: The first exception is that the first two pages and the last page of the Alifī Quran are exceptions and these three pages are not 23 lines. The remaining 184 pages are 23 lines. Second exception: The first verse of the first surah begins with the letter "b." Because it is not Alif, it has been included in the exception percentage (4249/4250 = 99.97%). See Figure 3 and Matrix 1.

Second, Husrev Mushaf – K2 . 604 pages, ≈ 9,047 lines, each page 15 lines, when the page ends the verse ends (the ayat-berkenār layout), on 603 pages some words come one under the other with vertical alignment, but on page 602 there is no word that comes one under the other. An average of ≈40 letters is used per line. The amount of letters used in each line is close to the amount of letters used in other lines. See Appendix-2 for visuals. For K2 Mushaf, the symmetry definition is made metaphorically and is defined as "vertical symmetry of words coming one under the other within the page." For the Husrev Mushaf, within the scope of the article's claim, symmetry is not sought; instead, order/stack/alignment/pattern/ayat-berkenār etc., which are metaphors of symmetry, are sought. Because these features give the reader who sees the page a feeling of symmetry, the definition "Symmetric Husrev Mushaf" is made metaphorically in the article. Exceptions: The first exception is that the first two pages of the Husrev Quran are exceptions and these two pages are not 15 lines. (See Figure 4) The remaining 602 pages are 15 lines. However, there is also vertical symmetry/order on the first two pages. Second exception: On page 602 there is no word that comes one under the other, but the page is ayat-berkenār (the verse also ends at the end of the page). Page 602 has been included in the exception percentage because of the feature of no words coming one under the other (603/604 = 99.8%).

Third, Hunsarī Mushaf – K3. 781 pages, ≈ 8,604 lines. The entire Mushaf is symmetric. However, within the Hunsarī Mushaf, there are three different symmetric structures. In the large part of the Mushaf, there is "11-line page-internal mirror symmetry" (ABCDEXEDCBA) and in the remaining pages, within the surahs, there is "surah-internal mirror symmetry" (see Table KIRIKLIK ÇİZELGESİ 1). An average of ≈ 40 letters is used per line. See Appendix-3 for visuals. For K3 Mushaf, the symmetry definition is defined as "symmetry of letters at the beginning of lines."

As an exception, the types of symmetry observed in the Hunsarī Mushaf are grouped under three headings. Accordingly: 1) Between pages 3–753, in this section covering approximately 96.1% of the Mushaf's text, there is "page-internal, 11-line, mirror symmetry." In the remaining 3.9% of the text, "surah-internal mirror symmetry" is

observed; 2) In the sections between pages 1, 2 and 754–770, "page-internal symmetry" is dominant; 3) In the surahs between pages 771–781, "surah-internal symmetry" has been identified.
The first 20 pages in the table below appear symmetrical:

Table 2. Symmetry of the first 20 pages

20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1*	page / line
E	E	E	A	Y	T	M	E	F	V	E	V	V	M	E	E	E	E	E	B	1
B	M	E	E	K	E	L	E	E	M	M	E	Y	E	E	F	E	E	R	E	2
V	E	Y	E	E	V	B	L	L	V	V	E	E	L	E	E	V	L	Y	E	3
V	M	V	E	M	E	V	F	L	E	Z	V	V	K	E	M	E	L	Y	E	4
Y	E	M	M	M	F	E	M	E	E	E	T	V	E	V	E	F	E	R	E	5
E	E	B	M	A	A	V	E	E	V	K	M	B	E	E	E	E	E	E	E	6
Y	E	M	M	M	F	E	M	E	E	E	T	V	E	V	E	F	E		E	7
V	M	V	E	M	E	V	F	L	E	Z	V	V	K	E	M	E	L			8
V	E	Y	E	E	V	B	L	L	V	V	E	E	L	E	E	V	L			9
B	M	E	E	K	E	L	E	E	M	M	E	Y	E	E	F	E	E			10
E	E	E	A	Y	T	M	E	F	V	E	V	V	M	E	E	E	E			11
+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	-	

+ : page-internal symmetry exists. - : page-internal symmetry does not exist. * : first page is an exception

Line breakage is the most in this Mushaf. Especially the last 29 pages of the Mushaf consist of short surahs, so line breakage is remarkable. Again, on the last 29 pages, the number of lines per page varies. However, the last 29 pages are symmetric.
The difference between Farrin symmetry and Hunsari Symmetry is seen in the texts in Figure 2. While Farrin sees symmetry semantically; Hunsari sees symmetry as the first letter of the line beginning. Farrin establishes semantic connection between verses; Hunsarī establishes connection in the first letters of lines between lines.
Comparison of Farrin Symmetry with Hunsarī Symmetry:

Farrin Symmetric Text Example *
(Rhyme in meaning: ABC / x / C'B'A' with symmetry.)

A — Allah created the heavens and the earth with wisdom,
B — He sent man to the world for trial,
C — He proclaimed the truth through the prophets;
x — He placed the light of tawhid at the center of the heart;
C' — He reminded the truth through the prophets,
B' — He called man to the reckoning of the hereafter,
A' — Allah encompassed the heavens and the earth with justice.

*These symmetrical texts were randomly written by the author (H.H. Sandal) as examples, following the template.

Hunsari Symmetric Text Example *
(Based on the first letter of each line, ABCDEOEDCBA rhymes.)

A — Allah's name we invoke to open with the Basmala
B — Basmala we chant seeking refuge in the Rabb
C — Celestial light from the Quran shines prophetic
D — Devotion to the Lord fills the heart with peace ahead
E — Erect like the Alif the believer stands alone
O — Only the Messenger brought the final echo
E — Every Messenger called to Islam alone
D — Divine wisdom guides the faithful path ahead
C — Compassionate verses reveal the truth prophetic
B — Blessed guidance comes from the Holy Kitab
A — Allah is our final return in the shahada

Figure 2. Comparison of Farrin Symmetry with Hunsarī Symmetry

Tthis study positions the visual structure of the Qur'an as an important yet underexplored dimension in the discourse of *tahaddī*. Rather than focusing solely on linguistic and semantic inimitability, the study directs attention to the systematic visual organization preserved in different Mushaf traditions. Specifically, it examines the Alifī,

Husrev, and Hunsarī Mushafs to determine whether their distinctive patterns of line symmetry, vertical alignment, and mirror page organization constitute an additional manifestation of the Qur'an's uniqueness. Accordingly, the study aims to analyze and compare the visual structural characteristics of these three Mushaf models using the K1, K2, and K3 analytical framework and to evaluate their implications for a broader understanding of *tahaddī*. By introducing a visual structural perspective, this research seeks to enrich contemporary Qur'anic studies and provide a complementary framework for interpreting the relationship between textual preservation, manuscript design, and the multidimensional nature of the Qur'an's inimitability

2. METHOD

2.1 Research Design

This article's method re-addresses the "Quran's challenge" from a visual perspective. Ultimately, the Quran consists of letters and words. The research question of the article is: "How does the Quran's challenge materialize in visual symmetry layers and how do these symmetries strengthen the immutability of the text? What is the contribution of the symmetric/order features of the three Mushafs to the challenge? Are the three Mushafs written with the same text?" At the center of the "article method" is the "separate page image of the three Mushafs." The fact that all three Mushafs contain a high degree of precise symmetry/order and preserve this feature in at least 99% of all their pages also shows the accuracy of the article's method.

Figure 3. Alifī Quran – First three pages (letter symmetry)

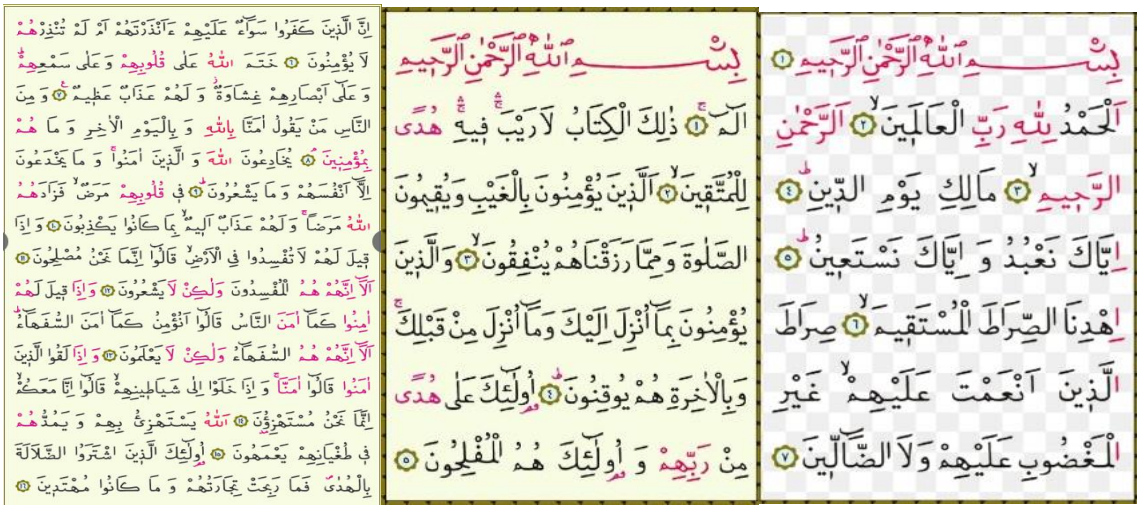


Figure 4. Husrev Quran – First three pages (vertical symmetry/order)

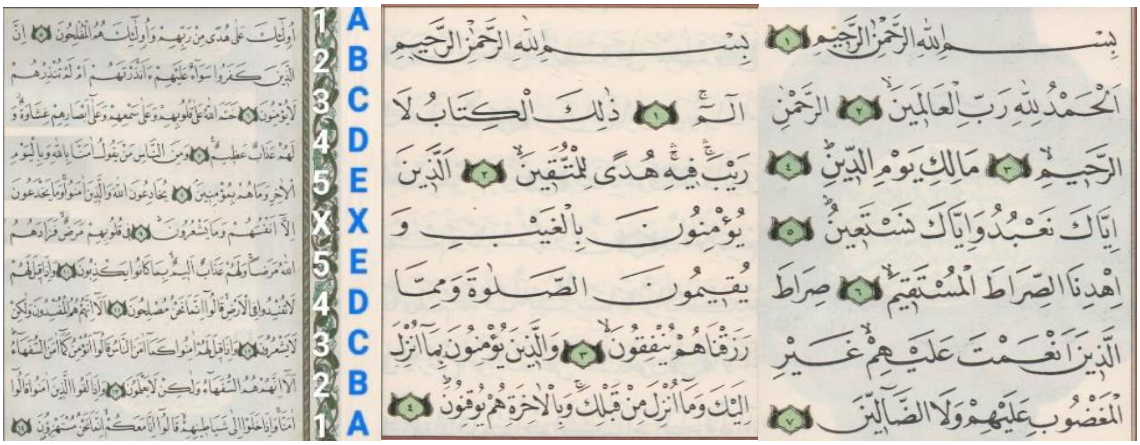


Figure 5. Hunsarī Quran – First three pages (mirror symmetry)

The Quran consists of ≈ 323,015 letters. The words and letters within the book are written in a certain order and this order is never disrupted. Just like the bases on the DNA helix. Within the book text, each letter's position is its own position. A letter cannot be in another position. A word cannot be in another position. We can number this order: from the first word "bismillah" of the first surah al-Fatiha to the last word "vennās" of the last surah al-Nas, a number can be given and the following order is formed;

B (1), S (2), M (3), L (4), ..., V (323,013), N (323,014), S (323,015).

The letter "B" is the 1st letter. The letter "S" is the last letter, that is, the 323,015th letter is the letter "S." From the first letter "B" to the last letter "S," all letters in the entire Quranic text cannot disrupt their own order. This order is named "Arrangement Letter Order" (ALO). This order has been preserved in the text of all three Mushafs.

Each of the three Mushafs has a different algorithm (template/order). The Alifī, Husrev, and Hunsarī algorithms can only start with their own algorithm if they start from the target letter/word. The algorithm starting points of two Mushafs are the same, the other is different. The algorithm starting points can be seen in Figure 6. In all three Mushafs, the first and second pages are in an exception situation for their own algorithms. The algorithm starting points of all three Mushafs start from the 5th or 6th verse of Surah al-Baqarah. Because of this feature, it is difficult to write and reveal K4, K5 or K6 Mushafs.

Figure 6. Algorithm Starting Points of the Three Mushafs (page three beginning, shown enlarged).

2.2 Analytical Framework: Three Mushaf Method (K1-K2-K3 Method)

The K1-K2-K3 method is that three separate Mushafs, using the same Quranic text, create different symmetric/order on all Mushaf pages and that this order confirms the immutability of the Quranic text. This immutability manifests itself in both letter, word, and page order.

The three Mushafs written with the K1-K2-K3 method comply with the "Arrangement Letter Order" (ALO) rule. There is also "Revelation Letter Order" (RLO). The Quran exists with this revelation letter order and also with the

arrangement letter order. However, the subject of this article is the "Arrangement Letter Order" (ALO). That is, within the Mushafs, the first surah is Surah al-Fatihah and the last surah is Surah al-Nas.

2.3 Sampling and Comparative Verification Strategy

2.1.1. Control of the Mushafs to which the Three Mushaf (K1-K2-K3) Method is Applied

Within the scope of the sample set, the pages containing al-Baqarah 2/164-247 verses have been examined correspondingly. Alifī Mushaf has 9 sample pages, Husrev Mushaf has 21 sample pages, and for the 781-page Hunsarī Mushaf, page visuals from page 32 to page 51 exist, and pages 430, 516, 555, 592, 626 are in Appendix-3.

2.1.2. al-Baqarah Surah 2/164-247 Verses, Sample Set

Surah The al-Baqarah 2/164-247 Verses, with the control of the pages in Appendices 1-2 and 3, show that the text used in this study is standard, auditable, and reproducible without external intervention.

Figure 7. al-Baqarah Surah 2/164-247 Verses, Sample Set

Chronology Table of al-Baqarah Surah 2/164–247 Verses

Table 3. Chronology Table of al-Baqarah Surah 2/164–247 Verses (Dating)

Verse number	Suyuti Dating	Zarkashi Dating	Nöldeke–Schwally Dating	Watt Dating
164–177	622–624	622–624	622–624	622–624
178–182	624–626	624–626	624–626	624–625
183–187	624–626	624–626	624–626	624–625
190–193	624–626	624–626	624–626	624–626
196–203	624–626	624–626	624–626	625–626

216–218	624–626	624–626	624–626	624–626
219–220	626–628	626–628	626–628	626–627
221–242	626–628	626–628	626–628	626–628
243–247	626–628	626–628	626–628	627–628

This table shows the dating of the verses based on the works of al-Suyūṭī (2005), al-Zarkashi (1957), Nöldeke & Schwally (1938), and Watt & Bell, (1995).

This chronology table shows that the verse cluster between al-Baqarah 2/164-247 was not revealed at once but spread over years. This verse group (al-Baqarah 2/164-247), which was revealed over approximately 6 years, entered the Mushaf with different verses approximately every 6 months. Between 622 and 628, only al-Baqarah 2/164-247 was not revealed. This period was a time when Medinan revelation was intense, and important parts of other surahs such as Al-i Imran, al-Nisa, al-Anfal, al-Nur, and al-Ahzab were also revealed in these years along with other parts of al-Baqarah.

The al-Baqarah 2/164-247 verses consist of three main blocks: 1) (164–177) Tawhid, faith, taqwa; 2) (178–242) Law (qisas, fasting, hajj, marriage, divorce, nafaqa); 3) (243–247) Historical narrative (Children of Israel, Talut–Jalut).

Among the al-Baqarah 2/164-247 verses, there are also verses whose asbāb al-nuzūl reason is known, based on a companion, and justified with narrations. Some examples are as follows: 1) al-Baqarah 2/187 verse: It is related to the lifting of the prohibition of intimacy and eating/drinking with spouses during Ramadan nights. The asbāb al-nuzūl reason of this verse occurred upon an event experienced by Umar ibn al-Khattab and his complaint to the Messenger. The difficulty and regret of the companions were the occasion for the verse's revelation; 20 al-Baqarah 196 verse: It is about head shaving and expiation during hajj or umrah. The asbāb al-nuzūl reason of this verse occurred when the companion Ka'b ibn Ujrah told the Messenger about the lice problem he experienced in Hudaybiyyah. Ka'b's shaving his head and paying expiation is the direct reason for the verse.

Such narrations generally cover verses revealed upon the questions, actions, or events experienced by the companions and are supported by hadith chains. Similar other verses (for example, 2/223 verse in some narrations is connected with Jabir ibn Abdullah) are also in this range (164-247).

The asbāb al-nuzūl reason of the verses occurs by being revealed as a response to an event experienced in social life (al-Baqarah 2/187, 196, and 223) and by offering a solution to the person's situation. In this example, Umar ibn al-Khattab, Ka'b ibn Ujrah, and Jabir ibn Abdullah entered the Quranic text with meaning through their daily lives. That is, the persons Umar, Ka'b, and Jabir increased the difficulty level of the K1, K2, and K3 templates

2.4 Computational Testing Method and Anecdotal Control

For the al-Baqarah 2/164-247 verses, the above Figure 7 can be used as a "text box" and a program can be written in a software language such as Python to produce pages in the K1, K2, and K3 model. By the author, in Figure 8, the Python program scripts written for Charles Dickens' novel A Tale of Two Cities have been tried as an "anecdote." The same process can also be done for the above "text box."

3. RESULTS AND DISCUSSION

3.1 Results

3.1.1 Findings and Sample Set Analysis

The visuals in Appendices-1, 2, 3 are seen to be compatible with the K1, K2, and K3 templates. For those looking at symmetry, there is no need-to-know Arabic. Similarly, there is no need to know relatively heavy theological topics requiring expertise such as al-fiqh, al-tafsir, and al-kalam. Ultimately, symmetry/order is a pattern that can be followed with the eye.

a) Alifī Mushaf-K1 Finding: Line-Based Symmetry (Micro Level)

In the K1 model, except for one line, all 4,250 lines begin with the letter "alif." This is not a coincidental event; it is a continuous pattern that is not limited to a single page or surah. See Matrix-1. It is visually distinct and cannot be explained by free writing reflex. In order for the alif letter to be aligned one under the other, it can be evaluated that by cheating, some words can be written with long, some words with short font or character. Result for K1: Language can exist not only through eloquence or meaning but also through the "letter-line arrangement" and the symmetry seen with the eye.

Table 4. Matrix 1. Matrix of Lines Starting with the Alif Letter

Alif Matrix

	1	2	3	...	75**	
1						B*
2						E
3						E
...						...
4250***						E

*: first letter is an exception ** : one line average ≈75 letters *** : Mushaf ≈ 4250 lines

Objection 1 (Thesis): The alif letter ("e"), in Arabic script, is used as "al" before nouns, just like "the (Radford, 2004)" in English or "el/la" in Spanish. That is, the K1 pattern can also be written in other languages. English texts starting with line-initial "t", Spanish texts starting with line-initial "e" letter can be written.

Response 1 (Antithesis): Yes, it can be written. However, these texts become "produced text," and the "number of words/letters used in one line" differs from the number in another line. For example, while 30 letters are used in one line, 40 or 10 letters can be used in the other line. However, in the K1 model, the amount of letters per line is on average "75." This can be between ≈70 and ≈80 letters for lines. Fixed 75 letters have not been used in all lines of the K1 model. In addition, you can see a page of Charles Dickens' A Tale of Two Cities book adapted to the model below. It has been observed as an anecdote that Charles Dickens' A Tale of Two Cities book does not fit the K1 model. Certainly, a book (produced text) suitable for the K1 model can be written, but the same book (produced text) will fail in K2 and K3 models. With the K1 matrix consisting of 75×4,250 squares above, the "probability calculation of being able to write" such a book has also been made. Finally, the produced text must also contain a social message.

b) Alifī Mushaf-K1 Finding (Sample Set)

The al-Baqarah Surah 2/164-247 verses are located between pages 11 and 16 of the Alifī Mushaf. When the pages in Appendix-1 are followed:

The sample set, all 138 lines (6 pages) start with the alif letter,

In Figure 1 in Appendix-1, it has been observed that within page 12 of the Alifī Mushaf, both Husrev-K2 and Hunsarī Mushaf-K3 pages are shown.

c) An Anecdote Study

The first three pages' words of the work A Tale of Two Cities written by Charles Dickens and the first page's K1 template "i" letter symmetry page are in Figure 8:

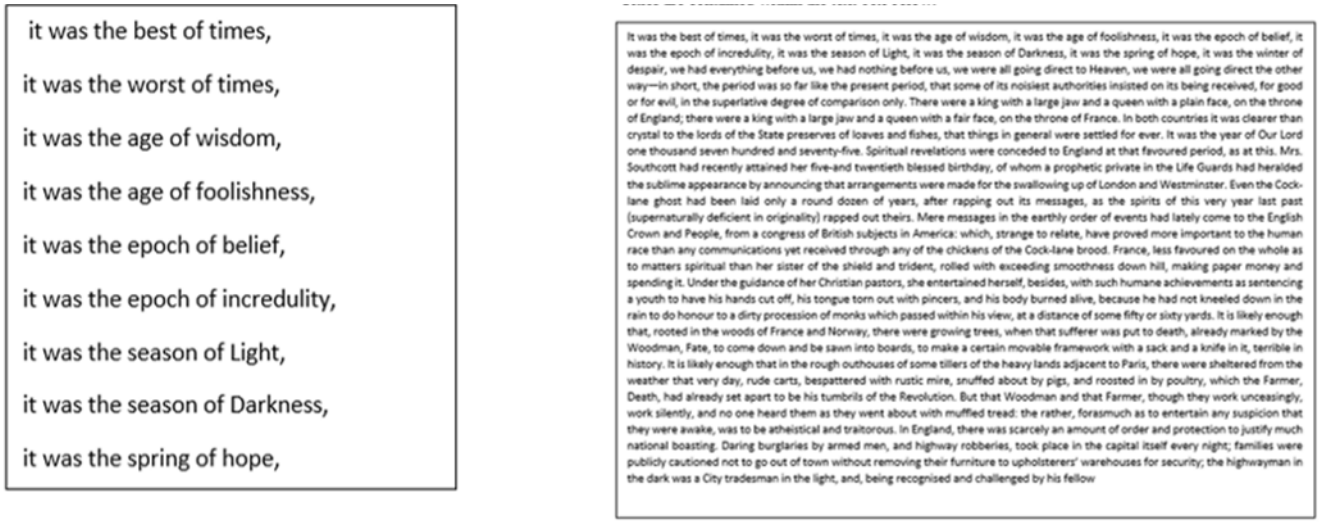


Figure 8. First page written with K1 template and first three pages sample set of C. Dickens' A Tale of Two Cities

From the "common text" containing the first three pages of the work above, the author tried to produce the K1 template with Python programming language scripts as an anecdote. It has been determined as an anecdote study

that K1, K2, and K3 model pages could not be produced from Charles Dickens' A Tale of Two Cities work. However, this anecdote study is not an argument of the article.

Python K1 formula: The first three pages' text (text) has been pasted as a "text box" and has not been pasted in the script/code section below to save space from the ground.

text = """It was the best of times, being recognised and challenged by his fellow....""" words = text.split() lines = [] current_line = [] line_length = 60 for word in words: if len(' '.join(current_line + [word])) > line_length lines.append(''.join(current_line)) current_line = [word] else: current_line.append(word) if current_line: lines.append(' '.join(current_line)) pages = [lines[i:i+11] for i in range(0, len(lines), 11)] for page in pages: starting_letters = [line[0].upper() if line else '' for line in page] print("K1 Sayfa Başlangıç Harfleri:", starting_letters) print("\nK1 Örnek Sayfa:") for line in pages[0] if pages else []: print(line)

This Python script, as an anecdote, has been realigned by collapsing the lines.

In the Quranic text, the most repeated letters are alif and lam letters. The alif sequence in this model can be compared to the DNA helix.

3..1.2 Husrev Mushaf-K2 Finding: Page-Internal Vertical Harmony (Medium Scale)

In K2, within each page, some words and some letters are aligned vertically throughout the page. This order is not random; it continues throughout the entire Mushaf without being limited to a single page. It is not noticed during reading but is visible at a glance. Result for K2: The text presents a "visual structure" that is vertical in addition to the horizontal reading structure.

Objection 2 (Thesis): If there are a large number of "repeating words" within a text, these "repeating words" can come one under the other. For example, if the words "sun," "light," "air," "oxygen," "quantum" are repeated many times in a text, these "repeating words" can also come one under the other within the same page.

Response 2 (Antithesis): Yes, they can come. However, these "repeating words" should not disrupt the integrity of the text. It should not be higher/lower than the average number of letters used in a line. Visually, it should not disrupt the integrity of the page. In addition, you can see the page of Charles Dickens' A Tale of Two Cities book adapted to the model in Figure 8 above. It has been observed that Charles Dickens' A Tale of Two Cities book does not fit the K1, K2, and K3 models. Certainly, a book (produced text) suitable for the K2 model can be written, but the same book (produced text) will fail in K1 and K3 models. With the K2 matrix consisting of 15×15 squares in Matrix 2, the probability calculation of "one" such page has also been made. It should not be forgotten that the K2 model Husrev Mushaf is 604 pages.

a) Husrev Mushaf-K2 Finding (Sample Set)

The al-Baqarah Surah 2/164-247 verses are located between pages 23 and 40 of the Husrev Mushaf. When the pages in Appendix-2 are followed: 1) The sample set, all 270 lines (18 pages) are with vertical alignment; 2) In Figure 1 in Appendix-2, it has been observed that within page 28 of the Husrev Mushaf, both Alifī-K1 and Hunsarī Mushaf-K3 pages are shown.

b) Husrev Mushaf-K2 Finding (As an Anecdote, Probability Calculation of Page 422)

Because of the vertical alignment feature that continues in 603 of the 604 pages of the Husrev Script Quran where the challenge is made, a separate probability calculation can be made for each page. The probability calculation must be made according to the page position of the words found on that page. The probability calculation of the content words with vertical alignment feature of the most known page of the Husrev Script Quran, i.e., page 422, can be made. The topic of probability calculation is the subject of other research and details will not be entered. See Matrix 2.

Husrev Mushaf Page 422 Word Coordinate Matrix

1	2	3	4	5	6	7	8	9	10	1	2	3	4	5
2				B	A					E				D
3				B	A									
4	C				A									
5					A									A
6														
7	C				A									
8	A				A					E				
9					A					E				D
10					A				A		F			
11	D				A						F			
12	D				A									M
13	A													A
14					H									
15														

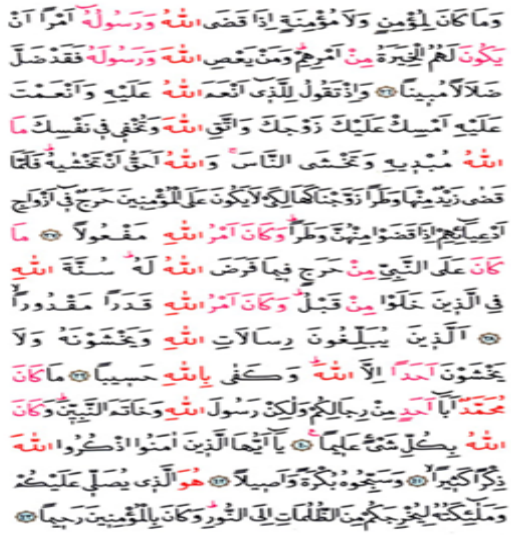


Figure 9. Matrix 2. Husrev Mushaf Page 422 Word Coordinate Matrix

The Husrev Script Mushaf design is a "high-model design" that cannot be explained by the calligrapher's pen techniques and free writing method over 604 pages and deserves to take place in the tahaddī formulation as a superior design.

If the Alifī Mushaf is compared to DNA sequence, the Husrev Mushaf can be compared to the bases on DNA.

3.1.3 Hunsarī-K3 Finding: Page Geometry (Macro Level)

In the K3 template, all pages are symmetric. The Hunsarī Mushaf contains three different symmetry types within its 781-page integrity. While "11-line page-internal mirror symmetry" (ABCDEXEDCBA) is predominantly seen in pages 3–753 that constitute the large part of the Mushaf, "surah-internal mirror symmetry" takes place in a small part of the text. Thus, it has been seen that the entire Mushaf was constructed with symmetric order. Result for K3 model: Pages behave as a "geometric (typographic) unit." In 751/781 = 96.1% of the pages there is "11-line mirror symmetry" and in 3.9% of the pages there is "surah-internal symmetry." In the last 30+ pages, although not 11 lines, "surah-internal symmetry" is observed throughout 30+ pages. This distribution shows that the Hunsarī Mushaf was written with a conscious and multi-layered symmetry understanding not only in terms of page layout but also in terms of its holistic structure.

Objection 3 (Thesis): Many poems are rhymed. Poems with letter/word rhyme can be written in different country languages. Writing poems similar to the K3 model is easy. The model is not superior-featured. It does not work 100% anyway.

Response 3 (Antithesis): Yes, it can be written. And as you said, it does not work 100%. However, it is difficult to write a poem consisting mostly of 11-line pages (96% of the book) and having page-internal "mirror symmetry." The Hunsarī Mushaf is a text that has operated "11-line, mirror symmetry" for 750+ pages. For the remaining 30+ pages (3.9%), "surah-internal symmetry" has been preserved. In addition, with the same text, it works 99.99% for the K1 template and 99.8% for the K2 template. The Quran is not a poem. The Quran is not a symmetry book either.

Seeing a symmetric structure that can be defined in the form ABCDEXEDCBA in a text a limited number of times (for example, a few times) can be considered normal in terms of literary composition. However, the systematic dominance of the same structure over the majority of a hundreds-of-pages text can no longer be explained by coincidence or a local aesthetic preference and points to the existence of a conscious and holistic design. Therefore, the regular observation of the said structure in 751 pages of a 781-page work shows that an exceptional composition technique is being faced.

This situation can be evaluated comparatively. William Shakespeare wrote his 18th sonnet with the classical Shakespeare sonnet form ABAB CDCD EFEF GG rhyme scheme. Indeed, all 154 of Shakespeare's sonnets are based on the same rhyme scheme. This situation is remarkable in terms of maintaining formal consistency within a certain type of poetry; however, the said structure has been applied within the framework of sonnets that are each independent and relatively short texts.

In contrast, in the Mushaf copy transcribed by Hunsari, the symmetric order formulated as ABCDEXEDCBA is seen to be sustained for hundreds of pages. This situation, unlike single poetic compositions, expresses a structural

organization systematically applied to the page design of a long-volume and holistic text. Therefore, here there is not only a local formal preference similar to rhyme or verse order but a founding design principle that spreads to the entire text.

In addition, the fact that the same text has been rewritten in at least two different visual-formal orders (for example, the form based on "alif" alignment at the beginning of lines and the form based on word alignment on the vertical axis) reveals that the composition is not merely a single aesthetic preference; on the contrary, it reveals a conscious and pluralistic relationship established between the text and visual order. This situation shows that the said Mushaf has a highly planned structure in both textual and typographic planes.

Table 5. Hunsarī Quran Symmetry Exceptions Table

Hunsarī Quran 11-Line Exceptions Table

784	783	782	781	780	779	778	777	776	775	774	773	772	771	770	page / line
V	E	E	E	E	V	E	E	E	H	E	V	V	V	E	1
V	S	V	E	E	V	E	Y	E	B	Z	V	V	E	V	2
V	E	V	T	E	E	E	Y	E	E	E	Y	V	V	E	3
E	E	V	E	E	M	E	E	E	E	E	V	V	F	E	4
E	E	E	E	E	M	E	F	E	B	E	V	E	V	V	5
E	E	E	E		E	S	E	E	H	E		V	E	V	6
E		E	E			E	E	E	E	E		V	V	E	7
							F	E	E			V		E	8
												V		V	9
														E	10
★	★	★	★		★	★	★		★	★					11
-	-	-	-	+	-	-	-	+	-	-	+	+	+	+	

769	768	767	766	765	764	763	762	761	760	759	758	757	756	755	page / line
R	V	E	E	V	V	E	A	V	E	E	E	E	E	V	1
V	E	A	E	E	E	V	E	E	V	E	M	E	E	F	2
L	R	E	T	E	V	F	F	E	E	E	Ş	M	E	E	3
E	F	R	Y	Y	E	E	Y	E	E	V	V	E	V	E	4
S	V	M	S	Y	E	F	M	M	E	E	F	E	M	F	5
E	F	M	Y	E	E	E	Y	M	E	E	F	M	F	F	6
L	R	R	T	E	E	F	F	E	V	V	V	E	M	E	7
V	E	E	E	V	V	V	E	E	E	E	Ş	E	V	E	8
R	V	A	E		E	E	A	E		E	M		E	F	9
		E			V			V		E	E		E	V	10
													E		11
+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	

★ : surah-internal symmetry exists. + : page-internal symmetry exists. - : page-internal symmetry does not exist.

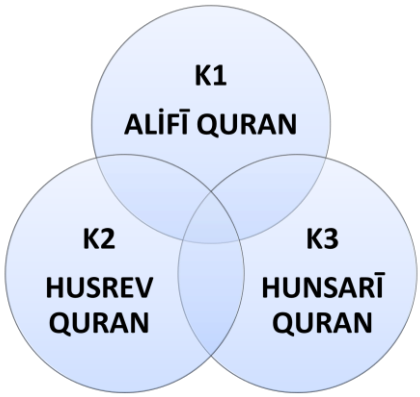
The Hunsarī Mushaf, together with K1 and K2 models, functions as a third independent, writing-based filter (system lock) that tests the "preservation of the common text."

a) Hunsarī Mushaf-K3 Finding (Sample Set)

The al-Baqarah Surah 2/164-247 verses are located between pages 32 and 51 of the Hunsarī Mushaf. When the pages in Appendix-3 are followed: 1) The sample set, all 220 lines (20 pages) are part of mirror symmetry,; 2) In Figure 1 in Appendix-3, the place of al-Baqarah 187 verse, which is within the scope of asbāb al-nuzūl, within the three Mushaf pages is shown. In the continuing Figure 2, the place of al-Baqarah 197 verse within the three Mushaf pages is shown. In Figure 3, the place of al-Baqarah 246 verse within the three Mushaf pages is shown.

It reveals that the page-based symmetries observed in the Hunsarī Mushaf show a complete intersection with the Alifī and Husrev Mushafs and are original. See Figure 9 Venn Diagram.

If the Alifī Quran image is compared to DNA sequence, the Hunsarī Mushaf can be compared to the "helix structure" of DNA.



K1= Alifī Quran (Micro Level)

K2= Husrev Quran (Mezo Level)

K3 = Hunsarī Quran (Macro Level)

K1 ∩ K2 ∩ K3 = exactly the same Text

Figure 10. Venn Diagram (K1, K2 and K3 Qurans)

3.2. Discussion

The fact that the Quranic text was written with three different designs (writing styles) and that in this sense (in the sense of being visible to the eye) "it has no equal/similar" throughout history is an important claim. Existing "similar-claiming" books may carry acrostic, lipogram, rhyme, and symmetric features, but they do not carry "micro, medium (mezo), and macro symmetric/ordered structure." Books of approximately 690 pages such as Charles Dickens' *A Tale of Two Cities* have been shown as an anecdote that pages cannot be prepared in this template (K1, K2, and K3).

Above, within the scope of "discussion," three objections (thesis) and three answers (antithesis) have been written. More objections can also be written to this article's claim. Perhaps the article's claim is wrong. Here, it is useful to remind that the article's topic is "a matter of faith." In accordance with "universal ethical values," all beliefs and faiths are sacred. In this scope, the other objections are as follows:

Objection 4 (Thesis): The topic of the article's "probability calculation" clearly becomes meaningless after seeing it with the eye. It is wrong to calculate the "probability of being seen" for something you have seen. In the world, a calculation of the "probability of being a three-headed human" can be made, but if you see a "three-headed human" in a video or a photo and then shake hands with a three-headed person, you no longer make a probability calculation. Because the topic of the article is "a matter of faith," the "definition of faith" varies from person to person. In the article, because the "topic of faith" is centered on metaphysics, it is wrong to choose a topic like symmetry, which is "ametaphysical."

Response 4 (Antithesis): Each "definition of faith" may vary according to the person. In accordance with "universal ethical values," all beliefs and faiths are sacred. After examining the thesis and antithesis himself, the person can reach the synthesis himself. Imposition is never acceptable.

Objection 5 (Thesis): There may not be only the "K1, K2, and K3 Model"; another book can be written with K4, K5, K6, etc. models. The article's topic can be falsified.

Response 5 (Antithesis): Yes, it can be written. The article can be falsified. However, the K4, K5, or K6 models must use the "common text" and the symmetries/orders of page/line/word must be at an "aesthetic" measure. In addition, these models (K4, K5, K6, etc.) must work throughout the entire book. And the "produced text" must also give a social message within universal values.

Objection 6 (Thesis): If a text/book creates/forms K7, K8, and K9 models by using quantum computer/artificial intelligence, etc., will this "produced text" be accepted as sacred by your side?

Response 6 (Antithesis): The answer to the question has been left to the reader.

When the Quran's challenge is reinterpreted with the K1-K2-K3 Method, it gains a visual "eye-centered" dimension. The tahaddī verses (al-Tur 52:34, al-Isra 17:88, al-Baqarah 2:23, Yunus 10:38 etc.) emphasize not only the semantic/meaningful but also the structural (multi-layered symmetric/ordered structure) immutability of the Quranic text. This structure is compatible with the verse "We have sent down the Quran, and We will surely preserve

it" (al-Hijr 15:9); "textual symmetry" is also an instrument for preserving the text. The tahaddī verses are also a justification for this structure (multi-layered symmetric/ordered structure) that is the subject of the article.

Moreover, in traditional iʿjāz discussions, the elements of eloquence (for example, the flow of words, the use of metaphor and metonymy, etc.) integrate with this visual symmetry, reinforcing the Quran's feature of being both read and seen.

The starting point of the article's claim, the "similar مِثْل word" in Table 1, in a way also gives permission to this article. There is also harmony and correlation between the "symmetric structure," which is the subject of the article, and the "similar مِثْل word." Such a "multi-layered symmetric structure" harmony is only one of the elements that form the basis of tahaddī, not all of them.

Traditional iʿjāz studies are linguistic and eloquence-focused; this study, however, adds visual symmetric algorithms and presents a new layer. The purpose of the Quran is not symmetry but guidance (al-Baqarah 2:2), mercy (al-Nahl 16:89), and warning (Ibrahim 14:52); however, symmetry/order strengthens the immutability of this purpose. In this respect, the "K1-K2-K3 Method" can also serve as a filter mechanism and a litmus test (for example, al-Tawbah 9:128-129). Classical literature expresses the statement "The Quranic text has not changed since its completion in 632 and consists of 114 surahs and 6236 verses" within the classical tahaddī formulation (T=T1+T2+...+T13). In the classical sense, text control, that is, understanding whether there is addition/removal, is quite difficult. Precisely at this point, symmetric features must come into play for the control of whether addition/removal was made beforehand. The K1-K2-K3 Method makes it inevitable to use it as detection because any addition/removal would disrupt the existing symmetry (K1-K2-K3 Symmetry) within the letter/word/line/page integrity. For example, whether the verses of Surah al-Tawbah 9:128-129 were added later can be checked within the letter/word/line/page integrity (K1-K2-K3 Method). The Quran is not 115 or 113 surahs, and not 6,237 or 6,235 verses either. Because the K1-K2-K3 Method, which is the litmus test of letter/word/line/page, makes it technically very difficult to make additions/removals to the existing structure. See Appendix-1.

Traditional iʿjāz studies are primarily focused on linguistic and eloquence elements; scholars such as al-Zamakhsharī emphasize the uniqueness of the Quran in its verbal and semantic layers. Modern literature, on the other hand, has expanded this discussion by addressing structural and mathematical symmetry (for example, the codes of the number 19). However, a clear gap is noticeable in these approaches: visual symmetry and Mushaf algorithms (for example, vertical alignment and mirror structures in the Alifī, Husrev, and Hunsarī styles). This gap makes it difficult to concretize the classical claims of textual preservation (al-Hijr 15:9) (unchanged since 610 AD, 114 surahs and 6,236 verses); for addition/removal claims (for example, the later addition of al-Tawbah 9:128-129 verses) remain limited to linguistic analyses and lack an objective verification mechanism at the letter/word/line/page level.

This study integrates visual symmetric algorithms (K1: Alifī line-initial symmetry; K2: Husrev vertical order; K3: Hunsarī mirror symmetry), thereby adding a new component (T14: (S) Visual integrity) to the tahaddī formulation (T = T1 + T2 + ... + T13) and filling this gap in the literature. The K1-K2-K3 Method tests the same text (114 surahs, 6236 verses) in different symmetry templates and verifies textual integrity like litmus paper; any addition/removal would disrupt the symmetry and thus empirically demonstrates immutability. For example, the claim that al-Tawbah Surah's 9:128-129 verses were added later can be rejected with this method: The verses preserve the Alif balance at line beginnings in K1, vertical alignment in K2, and mirror structure in K3, thereby making variants that reduce the number of surahs to 113 or the total verses to 6234 impossible (see Appendix-1). This contribution combines Farrin's structural symmetry analyses (semantic symmetry) with visual Mushaf data, positioning iʿjāz not only as a "read" but also as a "seen" symmetry; similarly, it strengthens Aydemir's mathematical symmetry (dual distribution) with algorithmic filters. Ultimately, the K1-K2-K3 Method transforms textual preservation from some abstract tafsir bases into a concrete filter, turning tahaddī into an interdisciplinary argument as well and preparing answers for future comparative studies (for example, to assumed non-Quranic expressions).

4. IMPLICATIONS AND CONTRIBUTIONS

4.1 Research Implications

This study has both theoretical and practical implications for Qur'anic studies. Theoretically, it broadens the discourse of *tahaddī* by demonstrating that the Qur'an's uniqueness may also be examined through its visual and structural organization in addition to its linguistic and literary excellence. The findings suggest that visual symmetry, page layout, and structural coherence constitute meaningful dimensions for understanding the preservation and

organization of the Qur'anic text. Practically, the study provides a methodological framework for analyzing Mushaf design through the K1, K2, and K3 approach, which may support future research in Qur'anic manuscripts, digital humanities, Islamic calligraphy, and Qur'anic education

4.2 Research Contributions

This research makes three principal contributions. First, it introduces a visual structural perspective into the study of *tahaddī*, an aspect that has received limited scholarly attention. Second, it provides a comparative analysis of the Alifī, Husrev, and Hunsarī Mushafs using a unified analytical framework, demonstrating that different systems of visual symmetry can coexist while preserving the identical Qur'anic text. Third, it offers empirical evidence that systematic visual organization represents an additional dimension of the Qur'an's uniqueness, thereby enriching contemporary discussions on Qur'anic preservation, manuscript studies, and the multidimensional nature of *i'jāz al Qur'an*.

5. LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

5.1 Research Limitations

This study has several limitations. The analysis was restricted to a purposive sample of Surah al Baqarah verses 164 to 247 and examined only three Mushaf traditions. Consequently, the findings should not be generalized to all Qur'anic manuscripts or all structural patterns without further investigation. In addition, the study focused exclusively on visual structural characteristics and did not examine historical manuscript development, calligraphic techniques, cognitive responses of readers, or computational analyses of page symmetry.

5.2 Recommendation for Future Research

Future studies should extend the analysis to the entire Qur'an and include additional Mushaf traditions from different historical periods and geographical regions. Comparative research integrating computational image analysis, digital manuscript processing, and quantitative pattern recognition would strengthen the objectivity of visual symmetry studies. Further interdisciplinary investigations involving Qur'anic studies, manuscript science, digital humanities, cognitive psychology, and Islamic art are also recommended to explore how visual organization contributes to the understanding, preservation, and appreciation of the Qur'an as a multidimensional text.

6. CONCLUSION

The Quran's challenge (*tahaddī*) has continued for approximately 1,400 years as a sacred text directed to all humanity, distinguished not only by its literary inimitability (*i'jāz*), universal timelessness, monotheistic guidance, and core spiritual message, but also by the extraordinary visual symmetry of its physical pages. While accepted by one fourth of the global population, the *tahaddī* verses continue to present an intellectual challenge to the remaining three fourths. The primary claim of this article is that three distinct, specially written Mushaf layouts, namely the Alifī (K1), Husrev (K2), and Hunsarī (K3) Mushafs, are intrinsically linked to *tahaddī* through the inimitable, multi layered symmetric and ordered structure of the Quranic text. The existence of multiple, highly disciplined calligraphic writing styles that simultaneously maintain textual integrity and structural symmetry across identical wording provides a compelling argument for the visual dimension of *tahaddī*.

Empirically, this visual symmetry locks the text at the letter level in K1 (99.9% consistency), the page level in K2 (99.8% consistency), and the system level in K3 (100% structural consistency, comprising 96.1% page internal and 3.9% surah internal mirror symmetry). This continuous consistency reinforces the principle of textual immutability, establishing a unique visual property that sets the Quran apart from non sacred human literature. To put this in perspective, while William Shakespeare applied the ABAB CDCD EFEF GG rhyme scheme across all 154 of his independent sonnets, calligrapher Hunsarī sustained an intricate ABCDEXEDCBA mirror symmetry across 751 pages of a continuous 781-page text. Most remarkably, this exact same underlying textual arrangement simultaneously accommodates completely different visual templates, such as line initial *Alif* alignment and page internal vertical word alignment.

Through this continuous ABCDEXEDCBA structure, the Hunsarī Script Mushaf effectively stamps its pages with a "*tahaddī* seal" once every eleven lines. When this macro level mirror symmetry is combined with the mezo level vertical word alignment of K2 and the micro level *Alif* line initial symmetry of K1, a sophisticated, high design symmetric text emerges before the reader. This visual superiority integrates with abstract and concrete theological arguments, strengthening the assertion that an equivalent text cannot be produced. Furthermore, considering that

the Quran presents its challenge through six distinct *tahaddī* verses, it is hypothesized that at least six specially designed algorithmic Mushafs may exist, inviting future comparative research to uncover additional visual and structural features across sacred texts.

Because the topic intersects directly with personal belief and metaphysical reflection, scientific ethics dictate that the ultimate synthesis be left to the reader's judgment and initiative without imposing absolute dogmatic certainty. Keeping in mind that academic hypotheses remain open to falsification, the article presents its empirical findings so that each reader may evaluate whether the visual symmetry claim confirms its thesis. In conclusion, the visual and textual integrity of the Quran resonates with its own eternal declaration: "Indeed, it is We who sent down the Reminder (the Quran), and indeed, We will be its guardian" (al-Hijr 15:9).

Acknowledgments

The author expresses sincere gratitude to all individuals and institutions who provided support, encouragement, and valuable insights during the preparation of this study. Special appreciation is extended to those who contributed through constructive discussions and academic support, which greatly enhanced the quality of this research.

Author Contribution Statement

The author declares that the entire research and writing process for this article was conducted independently. The author assumes full responsibility for all data associated with this research. No other individual contributed as a co-author or made any significant contribution to the content of this work.

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Conflict of Interest Statement

The author declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Funding Statement

The author declares that no external financial support was received for the conduct of the research, writing, or publication of this article.

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Article Information

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First Publication Right:
Indonesian Journal of Research in Islamic Studies

Article info:
DOI: https://doi.org/10.64420/ijris.v3i2.501

Word Count: 10138

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