

The Transliteration and Translation of the KITTAQ USSULUQ Manuscript

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ABSTRACT: *Kittaq Ussuluq* is one of Bugis scripts that uses two languages with three characters. The languages used are the Bugis language with *Lontaraq* script, the Arabic script, and the Bugis language with Serang script. This manuscript is all about Tauhid, which is knowledge about monotheism, the "oneness of Allah", which was very useful for the past community and still relevant to lives today. This manuscript is used as one of the traditions in the local community known as "*Mangaji Ussuluq*". Therefore, transcription, transliteration and translation of the *Kittaq Ussuluq* manuscript are important to do, *considering* the language and script used in the old manuscripts were not contemporary with today's readers. Based on that problem, the purpose of this paper is to make a transcription that can be easily read and understood by today's readers. The research method used is a philological research method adapted to the stages of research and descriptive methods. The data collection technique used was the literature study or observation method while in the manuscript description stage, the descriptive method is used. At the transcription stage, the researchers used the transcription method by moving letters from one script to another. This research began with tracing and inventorying manuscripts, followed by a description of the manuscript and transcription. Meanwhile, the translation was done from the Arabic language and Bugis language to the Indonesian language.

Keywords: transliteration, *kittaq ussuluq*, transcription, serang script, and philology

1. INTRODUCTION

The ancient manuscript is one of the relics of the past which is evidence of history contains the thoughts of the ancestors clearly and completely. In addition, the manuscript also reveals handwritten ideas, values, life systems, and people's behavior in ancient times. In written form, this manuscript is spread throughout the archipelago in various languages and scripts. This manuscript is considered as a silent witness that directly speaks through the language contained in it (Masnani, 2016:2). In general, the manuscript is in the form of a handwritten book (Baried 1985:54). The manuscripts were written in various scripts and regional languages in Indonesia, ranging from the ancient to the new. For example, Arabic script – in Acehnese; Arabic script – in Sundanese, Javanese, Madurese, Bugis, and others; Batak script (pustaha letter) - Batak language; Arabic script in Malay; Rencong/ Ka-Ga- Nga/Incung Jambi script – in Rejang/Jambi language; Lampung script – in Lampung language; Sundanese script – Sundanese language; Javanese script – in Javanese; Madurese script / Madurese Carakan – Madurese language; Balinese script – in Balinese; Jejawan script – in Sasak language; Lontarak script – in Bugis, Makassar; Latin script – in Malay. In addition, there are also manuscripts in regional languages in Maluku, Nusa Tenggara, Irian and so on. The diversity of languages and characters used in the manuscript shows the richness of the Indonesian, not only in natural wealth but also in the diversity of cultural richness.

The content of the text can be distinguished from literature, history, religion, law, and others. Such as *Hikayat Aceh*, *Hikayat Banjar*, *Tambo Minangkabau*, *Hikayat Raja-Raja Pasai*; types of law, such as *Malacca*,

Minangkabau, Palembang, and Jambi Law; which contains instructions for kings such as *Tajussalatin and Bustanussalatin*. Based on foreign influences, such as Malay literature, it consists of original Malay literature, Hindu-influenced literature, transitional-influenced literature (Hindu-Islamic), Islamic-influenced literature, and Javanese-influenced literature (Djamaris, 1990:12-18). The diversity of manuscripts according to Rusyana (1999: 3) is caused by the circumstances and experiences of the cultural support community that created the manuscript as well as different societies and cultures. All of them are very valuable cultural heritages of the past. As stated by Soebadio in Soeratno (1996:2) "*there is no heritage of a nation that is more adequate for historical and cultural research purposes more than manuscript. Through such written documents, it is possible to study the way one nation is thinking thoroughly.*" Therefore the old manuscript is related to the past information. Through this information, it can be seen the picture of humans and their culture in the past, including how they lived, what they felt, and how they faced this life.

The Bugis tribe is one of the tribes that have a manuscript. It is believed that literature in Bugis and Makassarese has begun to develop in the 14th century, but the existing manuscripts are relatively new. The condition of Bugis manuscripts is described by Tol (1997) in Chambert-Loir (1999: 85) in comparison with manuscripts at the Library of Congress, which date from the early 19th century. There are older Bugis manuscripts, mainly in English, but limited in number. Most of the Bugis manuscripts preserved in the Netherlands date from the mid-19th century onwards. In South Sulawesi, there are still a large number of manuscripts (estimated 3000 pieces), but most of them from the 20th century, due to climatic conditions and human negligence. These manuscripts are usually kept by a) nobles, b) museums, c) intellectuals, d) religious figures, e) shamans, f) fortune-tellers, g) officials, and other people who have passion for the old manuscripts. Meanwhile, the manuscripts stored as private collections include the collections of Haji Sitti Hamsina Daeng Nikaya, Usman Daeng Mangkulle, KH Junaid, Haji Andi Muhammad Ali, Haji. Petta Nabba, Sudding daeng Mabbani, Haji. Sitti Rabiah Daeng Nisimbara and to date many others have not been reached by script collectors.

This old manuscript from a long time is not an easy source to extract and understand. This is due to the use of languages and characters that are not known or no longer used today. One of the manuscripts is *Kittaq Ussuluq*. The manuscript is about the issue of monotheism, which is knowledge about the "oneness of Allah". The *Kittaq Ussuluq manuscript* uses three characters in two languages. The scripts are Arabic, *Lontaraq*, and *Serang*, while the languages used are Arabic and Bugis. This creates obstacles in understanding the content of the text. There are not many experts who understand the language and characters in the script. The language used in the old manuscripts is usually only known by a limited circle such as the older generation. This generation certainly does not have the awareness to develop their knowledge of these writings to the current generation. This has an impact on the writing and language contained in the manuscript which is not known and cannot be read. Therefore, the information in the manuscript is not conveyed to the current reader. Aside from that, as a religious text, it is possible to find writing errors such as additions, subtractions or other errors. (SW. Masnani, 2016).

In addition, the physical condition of the manuscript is not always in good condition and slowly deteriorates. The efforts made to preserve the manuscript are transliterating and documenting it. Thus the values contained in the text will be understood in the present and the future. According to the *Kamus Besar Bahasa Indonesia* (KBBI), transliteration is copying by replacing letters from one alphabet to another. According to Hasanuddin, et al (2009: 54), transliteration is a philological term, in English, it is called transliteration. Transliteration is the transfer of letters from one alphabet to another phonetically (Barried, 1994: 63; Robson, 1994: 24). Likewise, transcription is the transfer of letters from one alphabet to another by involving the interpretation of reading according to the spelling of the language. It means replacing a word or text with its equivalent letter from one alphabet to another ancient script to Latin script without changing the content of the text.

Some research on transliteration and language of ancient texts has been done, including the study from Dayanti, Nurizzati, and Adek (2020) entitled "*Alih Aksara dan Alih Bahasa Text Tafsir Ayat Ya Ayyuhannas Disusun oleh Haji Abdul Latif Syakur*". This research aimed at translating the text of *Tafsir Ayat Ya Ayyuhannas as well as translating* the text from Malay to Indonesian. The result of the research shows that the content of the text *Tafsir Ayat Ya Ayyuhannas* discusses the intricacies of creation, nature, and all things concerning human beings. Research conducted by Rahmawati (2017) entitled "*Alih Aksara and Alih Bahasa Teks Diwan*".

This study aimed at presenting the transliteration of the book of Fadhilah Syuhur which explains the Month of Ramadan and the Advantages of the Ibadah in this special month and the Advantages of the Month of Syawal as well compiled by Imam Maulana Abdul Manaf Amin Al-Khatib. This manuscript is written in Malay Arabic and Malay language. Based on the facts mentioned above, it is important to study the manuscripts to maintain and preserve the nation's assets and introduce the manuscript to the current generation. This research focuses on the transliteration of the manuscript as a form of effort to preserve regional culture as well as national culture.

2. METHODOLOGY

This research is philological research in which objects are in the form of texts and manuscripts. The research method used is a philological method based on several stages of research. The first stage of data collection is in the form of an inventory of manuscripts. The data collection stage in the philological study consists of two methods, namely the literature study method, through library catalogues and museums where manuscripts are stored and the

field study method, a direct search to the location where the manuscript was collected by the community (Djamaris, 2000: 10). In this research, the method used is a field study method (field research). The second stage is the description of the script. Manuscripts that have been obtained are then described. The method used in the description of the manuscript is descriptive. All manuscripts are described in the same pattern, in terms of number, size, state, writing, language, colophon, and outline of the content of the story (Djamaris, 2000: 11). The third stage is translating using the method of transliteration. At this stage, the script was transferred from Arabic script, Serang script, and Lontaraq to Latin script. One of the concerns in translating the scripts include not removing the purity of the old language. The fourth stage is the language transfer method. At the stage of language transfer, the method of language transfer from Arabic and Bugis to Indonesian is used. Researchers must determine the basis and guidelines for translation to translate the manuscript consistently.

3. ANALYSIS

Manuscript Description

In philological research, the researchers will not be able to examine manuscripts if they are not familiar with the manuscripts to be studied. Hermansoemantri (1986:2) explains that several things must be considered in describing or identifying a manuscript. The following is the script description:

1. Manuscript title:

This manuscript does not have any title both on the cover and in the text, but at the end of the text on page 138, there is a colophon (additional information stating that the book was named as *Kittaq Ussuluq* accompanied completion time). The colophon citation is written as follow (*Makkuniro tettuangenna ri rampe rilalenna Kittaq Ussulue Iyamaneng. Temmeqni bicarana Kittaq Ussulue riessona asenengnge riseppulona ompona uleng hajji riessona asenengnge*) (relentlessly mentioned in the entire **Kitab Usul**. The discussion about the new one ended on Monday on the tenth day of the advent of the month of Hajj.

2. Script number:

The *Kittaq Ussuluq manuscript* was found through field studies from the descendants of the scriptwriter named Hj. Sitti Hamsinah Daeng Nikaya. This manuscript does not have a number, similar to the manuscript stored in the library.

3. Manuscript Storage

The *Kittaq Ussuluq manuscript* is stored in the Unhas Tamalanrea Lecturer Complex, Al Ghazali Street BG 92. The other two are stored in Bone Regency by the owner of the manuscript.

4. Origin of the manuscript: Inheritance, inheritance from parents passed down to their children and grandchildren.

5. Manuscript Condition

This manuscript is quite old, but in terms of textual material, it can be said that the contents are still complete, although some pages of the manuscript are already damaged (corrupt). This may be due to age and human

negligence. For your information, this manuscript was described in 2002 for the thesis purpose. However, the manuscript condition is very different now

6. Script size:

Kittaq Ussuluq text manuscript is a copy of the manuscript with a sheet size: 15.5 cm x 21 cm and a writing space size: 11.5 cm x 16.5 cm

7. Manuscript thickness: 138 pages.

In general, the number of lines per page varies namely 10 lines per page, except page 1 = 7 lines and page 78 = 7 lines, page 80 = 12 lines, page 83, 89 = 16 lines, page 84 = 15 lines, page 85 = 19 lines, page 88 = 14 lines, page 91 pages, 121 = 9 lines. And page 138= 3 lines.

8. The number of lines on each page:

The KU manuscript has 138 pages (the Ussuluq Kitttaq is found on pages 4 - 138). Pages 1 to 3 contain prayers after the five-times prayers which is not the Kittaq Ussuluq section. Furthermore, pages 2 and 3 are containing scribbles and signatures.

9. Letter of Alphabet, pen, color ink, use of punctuation

The scripts used are Arabic, Bugis, and Serang. Arabic script is used for writing several verses and hadith. The lontaraq script is used in translating Arabic texts and the Arabic script and Serang script to explain the meaning of Arabic texts. The pen used is kallang, palm leaf ribs or reed sticks kallang (kalam). This pen is dipped in ink at the time of writing. The ink colors for writing are black, red, and green. In general, it remains black. The use of distinctive and non-standard punctuation marks, a single slash (\) for each word in the lontaraq script, and a double line (=) and which accompanies each end of the Arabic and Serang scripted text.

10. How to Write:

The placement of manuscript sheets for writing

Back and forth. The manuscript is written on both sides of the paper, the front and the back page.

Placement of writing on the manuscript sheet

Assorted. The text is written aligned to the width of the manuscript sheet while the text is written from the direction to the length of the paper.

Writing space settings

Most of the pages are underlined in green and red so that the text is like a frame. Some of the text is in Arabic with Bugis Translation. The unnumbered *Kittaq Ussuluq* manuscript can be seen from the pens and the shape of the letters and the numbers listed are not the same. It is estimated, those were numbered is given by the owner of the manuscript.

11. Manuscript Material:

Paper and color materials are striped white. The paper material is thick and has become beige due to the age of the script.

12. Manuscript Language:

The script paper is white lined paper while the paper material is thick and the color is eventually become cream due to the manuscript age.

13. Text Format: Prose

14. Manuscript Age:

The age of the manuscript can be known in two ways, namely through information from the text and from outside the text, and through the information contained in the colophon. Although in this KU text there is information about the date and month of Hijri but the colophon is not equipped with the year so we do not get any information about manuscript age through the colophon as follows. ***Makkuniro tettuangenna ri rampe rilalenna Kittaq Ussulue Iyamaneng Temme'ni Kontakna Kitta Ussulue riessona asenengnge riseppulona ompona uleng hajji riessona asenengnge.*** (That"s what is stated in all *Ussulu Books. Kittaq Ussuluq's talk ended on Monday 10th month of Hajj*). In addition, the date of birth on the last page is found as follows: *Nakkiyanarangnge Ihanating ri essona arebangnge ri tanggala 11-8-54 worowane* (Hanating gave birth to a son on Wednesday 11-8-54). Therefore, the estimated age of the manuscript is 67 years, possibly even before that year.

15. Author/Copyist Identity:

Information regarding the author and copyist is also not found in the colophon manuscript, but according to

information from the owner, this KU manuscript was written by La Tahira Daeng Sijang (Haji Muhammad Tahir Sainal Abidin Matinroe Rimasiji'na). which was later copied by his son, Daeng Patombong.

16. Script owner:

Haji Sitti Hamsina Daeng Nikaya, lives in Maroangin Village, Sibulue District, Bone Regency, South Sulawesi Province.

17. The Manuscript Social Function

This KU manuscript has a social function, namely as a glue between families and between communities.

Through the tradition of reading KU texts, family members and community members meet and keep in touch with each other.

18. Story Overview

1) In the *Kittaq Ussuluq* manuscript, it is explained that the first obligation of a *mukallaf* is *ma'rifat* on the attributes of Allah, and *ma'rifat* on the characteristics of the messengers. *Ma'rifat* is defined as "to know/knowing". What is meant by knowing is self-discovery which is believed, following the truth and given the argument that comes from Allah SWT.

2) There are three attributes of Allah, namely obligatory, inadmissible/*muhal*, and *jaiz*. Obligatory is the attributes that Allah SWT must possess. The opposite of this attribute is the inadmissible or *muhal*. Meanwhile, the attributes of *jaiz* is only one, namely *fi'lu kulli mumkinin au tarkuhu* which means that Allah may do something or not.

3) Allah SWT has 4 obligatory attributes, namely a) *nafesiah* is obligatory attributes related to the substance of Allah. There is only one attribute of *nafsiyah*, namely the Existence b) the attribute of *salbiyah* is an attribute that denies all the nature that is not worthy of Allah, including Qidam, Baqa, Mukhalafatun Lilhawadits, Qiyamuhu Binafsih, and Wahdaniyah c) the attribute of *ma'ani* is the natures that exist in the substance of Allah namely, Qudrat, Iradat, 'ilmu, Hayat, Sama', Bashar, and Kalam., and d) the attributes of *ma'nawiah* is a permanent attribute of the Essence of Allah. Namely Qadiran, Muridan, 'Aliman, Hayyan, Sami'an, Bashiran, and Mutakalliman. The impossible attributes of Allah SWT are the opposite of the obligatory nature of Allah SWT and the nature of *Jaiz* for Allah, which is the nature that allows Allah SWT to do or not to do something is also called "mumkin". *Mumkin* is something that could come into the existence or not.

4) The number of all prophets and apostles and the obligatory nature of the prophet namely *As-Shidiq*, the first mandatory attribute for the prophets and apostles which means always being true and honest. While *Al-Amanah* means trustworthy, *At-Tabligh* means conveying, and *Al-Fathonah* which means having intelligence.

TRANSFER OF THE KITTAQ USSULUQ (KU) TEXT

KU manuscripts/texts are transliterated using the following guidelines:

1) The transliteration is carried out based on the characters used in this script. The guidelines used are a) Arabic script using the Arabic-Latin Transliteration Guidelines based on Joint Decree No: 158 of 1987 and Number: 0543 b/u/1987 (1987:4-6) Minister of Religion and Minister of Education and Culture of the Republic of Indonesia, b) Guidelines for Malay Language and Literature by Hollander (1994) and c) Guidelines for transcription according to La Galigo Volumes 1,2 and 3.

2) Transliteration is done as stated by Djamaris (2000: 30) by maintaining the purity of the old language in the text, especially the writing of words. Word writing that shows the characteristics of the old language is preserved in its original form, not adapted to the writing of words according to the Enhanced Spelling System (EYD) to maintain the data in old language. Writing that does not show the characteristics of the old language, the writing is adapted based on the guidelines of Improved Spelling for example rewriting words.


3) The word form that signifies the old language variety is maintained in its original form so that the sustainability of the old language variety is maintained.

4) The use of the number "two" as a form of repetitive words is written by the Indonesian Spelling guidelines.

5) Meanwhile, to distinguish the characters in the transcription, two letters were used, namely a) the Arabic script used italicized Times New Arabic; b) the Bugis script is used in Times New Roman; and c) *Serang* script is

used Times New Roman and is bracketed (...). This is done to make it easier for writers to transliterate and transcribe the KU manuscript.

6) To distinguish the writing of the vowel sound, e taling is given a flat line above it /ē/ such as /massēq/ which means strong, /menrēq/ which means up and e pepet /e/ is not marked, as in the word rimakkedanna.

7) The substitute for the sign at the end of each sentence or paragraph () is a period (.) and sentences that are direct quotations in the form of a verse or hadith are enclosed in quotation marks (".....")

8) Verses, Hadith, and vocabulary that are difficult for readers to understand are written in italics. Transliteration also uses the following signs:

A. [...] Manuscript page

B. (...) The sentence is continued to the next page.

C. /... / Additions according to the editor's assumption.

The following is one of the examples of transliteration and transcription in the *Kittaq Ussuluq* manuscript.

Bismillah Rahmani Rahim

[p.4]

"*I'lam anna awwala wājiban 'ala mukallafin ma'rifatullah*" Issēngngi ammulanna wajiqē masseq ritu to mukallapeq ē to pappējeppuq ri Puang Alla Taala. Issēngngi sio majepuq naia mula-mula pajikiēngngi to mukallapeq pappējeppuq risipaqna puangngē enrengngē pappē jeppuq risipaqna surona ritu. Naia riasēngngē pappējēppuq issēng, naia riasēngngē issēng pallolongang watakkalē narijasang nasituruq (...)

[p.5]

tongēngngē naridallēlēi. Mauni mujasangngi nadēq nasituru tongēngngē ajaq mujasangngi, mauni mujasang situru tongēngngē nadēq dallēlēnna ajaq mujasangngi. Apaia dallēlēngngē pakkalitetu, turijasang nasituruq tongēngngē. Naia riasēngngē jasang tellui napassu, sēuani napassu bata-bataē, maduanna napassu kapangngē, matellunna napassu arakapangngē. Rimakkedanna dallēlēngngē rilalenna Korangng. "*Fawarabbis-samā'ī wal-arđi innahū lahaqqun mith'la mā annakum tanṭiqun*". Bettuanna naengka puanna langiqē enrengngē tanaē majēppuq sitongēng-tongēngngē (...)

Example of translation of the *Kittaq Ussuluq* text.

[p.4]

In the name of Allah, Most Gracious, Most Merciful. This is the beginning of the obligation of a mukallaf who is ma'ripatullah. Know that, the beginning that is obligatory for a mukallaf is a sincere introduction to Allah SWT. Know that the first thing that becomes the obligation of a mukallaf is *ma'rifat* on the attributes of Allah and his Messenger. *ma'rifat* is to know. What is meant by *ma'rifat* is the discovery of oneself that is believed and accordance with the truth and is given *dalil*. Even if you believe but it defies (...)

[p.5] the truth, we should not believe it. Although it is believed, in line with the truth, there is no *dalil*, we should not believe it because *dalil* makes sure the belief following the truth. Then, what is meant by *jasam*, three things are issued: first, issuing doubts, second, issuing suspicions, and third, issuing all doubts. As the evidence in the Qur'an which means "Then, by the Lord of the heaven and the earth, what has been promised to you) will surely happen like what you say ". It means that there is a Lord of the heavens and the earth, it is true as what you say (KU: 2)

4. CONCLUSION

Kittaq Ussuluq Text Script discusses the problem of monotheism, a knowledge that discusses the "oneness of Allah". In the KU text, it is explained about the obligations of a *mukallaf*, there are three attributes of Allah, namely: obligatory, inadmissible/*muhal*, and *jaiz* Obligatory is an attribute that Allah SWT must possess. The opposite of this attribute is inadmissible or *muhal*. Meanwhile, the nature of *jaiz* is that Allah is free to do what he wants. Furthermore, it is also explained about the number of all prophets and apostles and the obligatory

nature of the prophet, namely *As-Shidiq* which means always being true and honest, *Al-Amanah* means trustworthy, *At-Tabligh* means conveying and *Al-Fathonah* which means having intelligence.

The description of the script/text of *Kittaq Ussuluq* is described in terms of the following pattern: title, number, storage area, the origin of the script, state, size, thickness, number of lines on each page, script, writing method, material, text form, the age of the manuscript, the identity of the author, social function, and an overview of the manuscript. Transliteration was carried out from Arabic script, *Serang*, *Lontaraq* to Latin script and language transfer from Arabic and Bugis to Indonesian. While transliterating the manuscript, there were several difficulties that the researchers found. The difficulty is the writing error and the lack of clarity of the letters contained in the manuscript because some pages already have holes.

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