

## A text criticism of *Hikayat Si Miskin*: A textological study of writing and use of letters

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### KEYWORD

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*Standard criticism*

### ABSTRACT

This research aim to describe a textological study of the issue of how the *Hikayat Si Miskin* manuscript text from the Harvard University - Houghton Library/ ms\_Indo\_18-METS collection was translated into handwritten Arabic-Malay script, the appearance of which is much different from the standard form of the letters of this script. This is the most important part in the textological study of the subfield of philology before the editing of texts from the old Malay Arabic-Malay script into Latin script is presented. His identity as the author is not included at the front of his work, but at the end of the manuscript called the colophon. The presentation of a text that has been cleaned of all writing errors paves the way for further study of the content of the text from various aspects related to the existence of the form and content of the text being studied, such as a study of the structural content of the text, a study of linguistic aspects, a study of social values. and culture, it is even possible to examine historical elements, because manuscripts are historical documents that describe the life systems and patterns of old society. The method used to discuss text issues and content that can be studied in various related scientific disciplines is the standard text criticism method, namely a philological method that attempts to re-present classical texts by criticizing and correcting corrupt texts. In accordance with the focus of the discussion which focuses on writing and visual text writing, the research results found writing irregularities and errors in writing lacunae, substitutions, additions, transpositions, dittography, and haplography. The most common writing errors are substitution errors.

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## Introduction

Criticism and text edition in philology is an effort to explain the issue of written text and editing or editing it into a language that is understood by the current generation (Nurizzati, 2019; Hidayatullah, 2020; Aisyah, 2021; Nurizzati et al., 2022). This is because classical texts are written in non-Latin characters that are not widely known by the current generation.

Because of that, there needs to be an objective explanation about the issue of texts written by old authors in the form of checking, correcting, and revising the writing errors found in the manuscripts that form the basis of the edition as a reference and responsibility for determining the rules for presenting the text in a language understood by readers today (ZE, 2022). The examination of text writing is intended to examine the use of letters, words, and groups of words, whether there are any deviations from the standard form. Corrections are intended to point out errors in writing. While revision is showing the wrong form for improvement steps in editing the text (Lubis, 2001; Mu'jizah, 2006; Fathurahman, 2015; Zaedin, 2019; Hidayani, 2019; Hayunira & Supriatna, 2020). Edition itself means release; the form of the published book; and versions of literary works published at a certain time and place; edit or editing means preparing a manuscript that is ready to be printed or ready to be published; planning and directing publishers; arrange by cutting and combining again (Alwi et al., 2003).

Philological studies of archipelago manuscripts have been carried out by philologists for several decades at the end of the 20th century and the first two decades of the 3rd millennium century, even text studies from various scientific studies related to the content of the text (Permana et al., 2020; Nurizzati et al., 2022; Noh et al., 2022; Mohd & Yusoff, 2022). In the beginning, the final purpose of philological research is simply to present a text that has been revised, edited or edited for written errors in the language of the text itself (Aminuddin, 2021). After the text is edited and presented in a form that can be read by the current generation, the content can be studied with various approaches related to the content of the text. In this article, the focus of the discussion is only on the study of writing and writing errors that are rarely done in philological research in the last 2 decades. Theoretically, the edition of the text cannot be presented if the criticism about the writing and writing errors has not been done, because the rules that are set and used as signs for the presentation of the text are formulated based on the criticism, such as the linguistic rules for the presentation of the text, page transition signs, marks for edited writing errors, and so on (Susilowati & Darmono, 2017; Yanda, 2018; Nurizzati et al., 2022). The study of the content of the text has not been valid if the problem of manuscript writing and presentation of the text edition does not have a strong basis as emphasized in this article.

Starting from the thoughts above, the purpose of the research is to describe and explain: (1) the writing deviation of the type of writing used in the Hikayat Si Miskin manuscript written in Arabic-Malay which is actually a characteristic of a manuscript and; (2) the presentation of writing errors and editions of those writing errors in the tables as factual facts, the need to do text criticism so as not to simply edit the works of old writers that need to

be appreciated. Therefore, the novelty of this research is the technique of studying the types of writing commonly used in Arabic-Malay written manuscripts and the presentation of writing errors in tables that show the objectivity of manuscript text editing according to philological methods. The explanation of the type of writing and writing errors is directly accompanied by an examination of deviations and writing errors that are commonly made by the writers of old manuscripts.

In addition to criticism of the issue of text writing that contains the value of uniqueness and aesthetics, the novelty of this research is the study of the content of the text by using theories and methods of science related to the content and language of the text after the text is clean of errors and has been presented in Indonesian. The study of text content is done with an objective approach and qualitative descriptive method. While the linguistic study or linguistic aspect of the text is done with the diachronic descriptive method. However, the discussion in this article is limited to the question of writing and text writing only to provide a model of how the implications of the presentation of text editions suit the demands of real philological studies.

## Method

The method used to discuss text issues, review writing, errors and deviations and correct them is the standard text criticism method. Meanwhile, the methods used to study the contents of the text after it has been edited and presented in a form that is readable and understandable by readers are in accordance with the field of science depicted in the text, such as scientific literary text research methods and linguistic research methods (Baried et al., 1985; Nurizzati et al., 2022). With standard critical methods, an edition of a text is presented to a wider audience of readers in the language of the text itself, the regional language the text originates from. Next, the text is translated into the national language, the national language is based on the translation method. The presentation of the translation is carried out by arranging the presentation format based on grammatical rules; composition, and spelling. The originally written text fills the entire writing page, usually without commas as phrase or clause dividers; without periods as sentence dividers, or groups of sentences as paragraph markers are presented in a form of arrangement that conforms to the rules. The presentation of the translation is carried out using 2 techniques, namely the word-for-word translation technique and the meaning-based translation technique.

The application of standard critical methods includes transliteration (literacy), emendation (correction of typographical errors), and publication (edition and presentation) of the text. This method empowers philologists to make improvements (edifications) to the text,

such as dividing words, dividing sentences, using capital letters, punctuation, and commenting on errors in writing the text. This means that the researcher (philologist) has the opportunity to present a text which, according to his aesthetic response to a text which originally only filled the pages of written material and did not have a good appearance, in the publication has a clear format and conforms to the rules of good language (writing) and Correct.

## Results and Discussion

### *Criticism of Lettering Deviations*

The manuscript "Hikayat Si Miskin" contains the text of the story of Marakarmah and his two parents, descendants of King Kendraan who had to experience various life problems such as expulsion, betrayal, suffering, danger, war due to false prophecies and slander, but in the end the crown prince succeeded in building his kingdom. His parents, who had the heart to throw him away when he was still a child because of slander with a big soul, forgave him and invited him to build their destroyed kingdom. The manuscript is from the collection of Harvard University – Houghton Library/ ms\_Indo\_18-METS written in Arabic-Malay script, khat naskhi type mixed with khat farisi, a type of Arabic and Arabic Malay script commonly used in writing manuscripts (Bustamam, 2017; Satria & Rasidin, 2020).

The khat naskhi type of writing is a type of Arabic calligraphy (khat) that is not much different from standard Arabic letter characters (traditional Arabic), while khat farisi is a form of writing that is given a different variant of the standard Arabic letter characters. In this type of pharisaical writing, letters with stems, curves or coils are manipulated to achieve a beautiful and unique effect. This often results in difficulties in reading and understanding texts (Hollander, 1984; Sidik, 2015).

The manipulation of letter writing in the art of writing Arabic letters visually displays beauty and uniqueness. The curves of the letters are sometimes circular; the stem of a letter is attached to another letter after that letter; letter teeth are drawn like slashes. As a result, in terms of linguistic rules, especially writing letters, it causes deviations, even errors. This can be seen in Fig 1, the image of the title page of the text "Hikayat Si Miskin".



**Fig 1.** Title Page of "Hikayat Si Miskin"

As can be seen in the scan of the title page of "Hikayat Si Miskin", the letters س [sin] have no visible teeth. On the pages of the manuscript so many letters were modified. There are even letters with dots without dots so that their shape is the same as other letters with different names which also don't have dots.

The following is a critique of deviations in writing letters to explain variations in the use of letters based on the art of writing Arabic letters (writing) which sometimes results in difficulty reading the text. Deviant word writing is shown by scanning parts of the manuscript one by one.

### 1) Deviations in the form of writing the letters ر [ra] and ز [zai]

The letters ر [ra] and ز [zai] are letters that have the same shape. Both are in the form of a quarter arch facing left. What differentiates these two letters is the dot; The letter ز [zai] has a dot at the top right of the letter, the letter [ra] does not have a dot. The use of these two letters in the Hikayat Si Miskin manuscript varies, sometimes in standard form, sometimes in slash form by placing a dot at the top of the letter ز [zai], especially if it is located in the middle of a word.

The letter form ر [ra]) is also written like ي [ya] but without a dot. This form is found quite often in texts, so it would be an exaggeration to say that it is a form of substitution error, namely the error of exchanging the shape of a letter with another similar letter. Therefore, it is more appropriate to say that this form is a form of deviation caused by the copyist bending the letter ر [ra]) too deeply. While the letter ز [zai] rarely appears in the text; its appearance only occurs in Arabic vocabulary which has been integrated into Indonesian vocabulary. On each page of the manuscript there are deviations from the letters ر [ra]) and ز [zai]. However, if both letters are at the beginning of a word, the form is standard.

Physical evidence of irregularities in writing the letters ر [ra]) and ز [zai] can be seen in Fig 2 the following scan of the text of the Hikayat Si Miskin.



Fig 2. Deviation of Writing the Letter ر [ra]) and ز [zai]

### 2) Deviations in the form of writing the letters س [sin] and ش [syin]

The letters س [sin] and ش [syin] are letters that have the same shape. Both have two teeth between a small arch plus one large arch facing upwards. What differentiates these two letters is the dot; The letter ش [syin] has three dots at the top of the letter, the letter س [sin] does not use dots. The use of these two letters in the Hikayat Si Miskin manuscript is more varied,

sometimes in standard form, sometimes in slash form by placing a dot at the top of the letter for the letter ش [syin], especially when it is at the beginning of a word, sometimes also in the middle of a word. Deviations in writing the letters س [sin] and ش [syin] are most often found. Almost every line of the letters س [sin] and ش [syin] appears in this distorted form.

Physical evidence of irregularities in writing the letters س [sin] and ش [syin] can be seen in Fig 3 the following scan of the text of Hikayat Si Miskin.



Fig 3. Deviation of Writing the Letter س [sin] and ش [syin]

### 3) Deviations in the form of writing the letters ك [kaf] and گ [ga]

The letters ك [kaf] and گ [ga] are letters that also have the same shape. Both are in the form of a right angle at the center base with a top stem and a slight rising line at the bottom left end of the letter as well as a hamzah /ʔ/ in the middle of the letter. What differentiates these two letters is the dot; The letter گ [ga] has three dots at the front of the stem, the letter ك [kaf] does not use dots. The use of these two letters in the Hikayat Si Miskin manuscript also varies, sometimes in standard form, sometimes in various forms that require sensitivity and experience in reading the manuscript to recognize these letters. Especially for the letter گ [ga] often the triple dot is not placed at the front of the stem of the letter, but below the letter or only has one dot below, or not at all, so it overlaps with the letter ك [kaf] which does not have a dot. . In the criticism subsection, errors in the use of letters, the absence of a dot گ [ga] will also be noted.

There are 3 deviations in the letters ك [kaf] and گ [ga], a shape that is too short with a stem across the top end, a curved shape and a stem that is attached to the next letter, and a shape like the letter /s/ when it is in the middle of a word. Deviations in writing the letters ك [kaf] and گ [ga] are very often found. The special deviation of the letter [ga] is almost always without a dot (if you only use one dot), sometimes the dot is placed below the letter.

Physical evidence of irregularities in writing the letters ك [kaf] and گ [ga] can be seen in Fig 4. the following scan of the text of Hikayat Si Miskin.

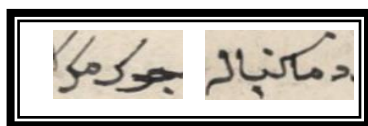


Fig 4. Deviation of Writing the Letter ك [kaf] and گ [ga]

#### 4) Deviations in the form of writing letters (ﻝ [lam])

The letter ﻝ [lam] is the 27th letter in the Arabic-Malay alphabet, adapted from the same letter in the Arabic alphabet with the same shape, namely the shape of a line drawn from top to bottom beyond the writing line of the lined writing material, then drawn to the left in a shape curve with a line rising upwards about a quarter of the way to the right. This standard form is written with many variations; some curves are too wide and shallow, some lines are too short. If combined with the letter [alif] as an extension of the vowel sound /a/, the letter ﻝ [lam] has an almost /u shape. Apart from that, there is also [alif] which is added to extend the vowel sound /a/ for the lam crossing to the inner corner of the letter ﻝ [lam].

Physical evidence of irregularities in writing the letter ﻝ [lam] can be seen in Fig 5 the following scan of the text of the Hikayat Si Miskin.

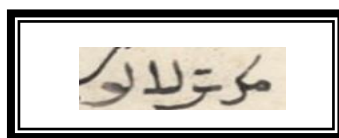


Fig 5. Deviation of Writing the Letter ك [kaf] and گ [ga]

#### 5) Deviations in the form of writing the letters ﻩ [ha] and ﺖ [ta marbutah]

The letter ﻩ [ha] is a consonant sound that articulates in the lower throat without resistance. This letter is also called ﻩ [large ha] which has a different articulation from the letter [small ha] whose articulation is in the middle of the throat above the articulation of ﻩ [large ha]. Meanwhile ﺖ [ta marbutah] which is also called ﺖ [ta] for female markers in Arabic grammar only appears at the end of words with a colon and is sounded /h/ or /t/ by Malays. Sometimes Malay writers use this ﺖ [ta marbutah] for the pronunciation that should be with the letter [standard ta]

The writing of ﻩ [big ha] and ﺖ [ta marbutah] at the end of a word has the same form and irregularities. There are variations in the form of writing these two identical consonants, some with a full curve to the left attached to the stem of the connecting letter of the previous letter (standard form), some with a long descending line, and some with just a small line that is barely visible. If the two letters stand alone at the end of a word, because the previous letter cannot be connected to the right, the written form is like the Arabic number 5. However, it is not uncommon for these letter variants to be placed at the end of letters that cannot be connected to the left ﺍ [alif], ﺍ [dal], ﺍ [dzal], ﺭ [ra], ﺯ [zai] and ﺍ [wau] which its nature violates the rules for writing the letters ﺍ [alif], ﺍ [dal], ﺍ [dzal], ﺭ [ra], ﺯ [zai] and ﺍ [wau].

Physical evidence of irregularities in writing the letters ه [big ha] and ط [ta marbutah] can be seen in Fig 6 the following scan of the text of the Hikayat Si Miskin.



**Fig 6.** Deviation of Writing the Letter ه [big ha] and ط [ta marbutah]

### 6) Deviations in the form of writing letters ي [ya]

The letter ي [ya] is the last letter in the Arabic script, the 32nd letter in the Arabic-Malay ajad. The shape of this letter is a curve drawn from right to left with a slight loop at the right end. Under the arch is placed a colon. Apart from being a consonant equivalent to /y/, this letter also functions to extend the sound /i/ in the first open syllable, the syllable before the end of the open in words with three or more syllables, and at the end of a word with the sound /i/, or as a symbol diphthong /ai/ at the end of a word.

Deviations in the writing form of the letter ي [ya] occur when this letter is at the end of a word as a sign of the length of the /i/ sound or the diphthong sound /ai/. The shape of the curve which should be drawn from right to left, is instead turned back to the right in the form of a horizontal line. below the straight line the letter point is placed.

Physical evidence of irregularities in writing the letter ي [ya] can be seen in Fig 7 the following scan of the text of Hikayat Si Miskin.



**Fig 7.** Deviation of Writing the Letter ي [ya]

### 7) Deviations in the form of writing the letters ن/پ [nya]

The letter ن/پ [nya] is a new letter that comes from the house letter ي [ya] and is made with three dots. However, there are old Malay language experts who say that this letter comes from the house of the letter ن [nun] which is made with three dots on a fairly deep curve. In Malay-Minangkabau manuscripts, the original form of the letters ن/پ [nya] is used both ways; When the letter ن/پ [nya] is used at the beginning and in the middle of a word, the same form is used as the letter ي [ya] with three dots below, when it is at the end of a word the form used is the form that comes from the letter ن [nun].



The deviation in writing the letters ن/پ [nya] is more accurately said to be problematic, because both forms of the letters ن/پ [nya] are used simultaneously in the Manuscript of the Hikayat Sikin. However, a deviation occurs when the letter ن/پ [nya] is on the final syllable, that is, it has the same shape as the letter ت [tsa], the curve of the letter is too shallow and wide. In terms of curves, the letters should be deep and narrow.

Physical evidence of irregularities in writing the letters ن/پ [nya] can be seen in Fig 8 the following scan of the text of the Hikayat Si Miskin.

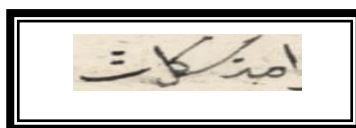


Fig 8. Deviation of Writing the Letter ن/پ [nya]

### 8) Deviations in writing combinations of words or phrases

Another form of deviation involving more than one letter or syllable is writing a combination of words or phrases that should be separated. According to the rules of Indonesian written language, word combinations are written separately, unless the two words are very fused and are called compound words, such as the words sun, handkerchief, ancient, written together. Combinations of words, such as parents, those, again, the master, the named, are written separately. In the Manuscript Text of Hikayat Sikini, it is found that combinations of words that are not compound words are written in series. There are quite a lot of them. The occurrence of writing deviations appears to be the author's typical style of presenting the text in written form. These irregularities in writing cannot possibly be said to be a form of error because the written form continues from beginning to end.

The most deviations in letter writing occur in the letters س [sin], the letters ه [ha] and the letters گ [ga]. The deviation in writing the letter س [sin] that persists from the beginning to the end of the text is in the initial position of the word; it looks like a slash or like the Latin letter /f/. The irregularity in writing the letter ه [ha] that persists from the beginning to the end of the text is in the final position, in the form of a small line descending at the end of the previous letter. Deviations in writing the letter ه [ha] which is in the final position also occur when the letter is after the letter ر [ra] or the letter و [waw] and is combined with these two letters. In the second case, the letter ر [ra] and the letter و [waw] cannot be joined to the left, because it eliminates the shape of the two letters. Meanwhile, irregularities in the writing of the letter گ [ga], which are also very common in the Hikayat Si Miskin manuscript texts, are almost always without dots, so they have the same shape as ک [kaf]. Even if it has a dot, the dot is placed under the letter گ [ga].

### *Criticism of Errors in Writing Letters and Words*

It can be said that errors in writing letters in manuscripts are bound to occur, because manuscripts are manual products using the hand and a writing instrument in the form of a kalam which is dipped in ink and then scratched (Soemantri in Nurizzati, 2019; Nurizzati, et al, 2022). A person's handwriting is personal. No handwriting is the same, even the handwriting of the same writer can be different if there are influencing factors, for example fatigue, lack of health, lots of thoughts, etc. The handwriting of the same person when writing/copying a long manuscript can be different for hours between the beginning and the end. What's more, if the long text is written at an uncontinuous time or has been interrupted by other activities.

The typographical errors stated in the text criticism of the Hikayat Si Miskin manuscript are errors that occur in automatic or mechanical copying. Errors in automatic or mechanical copying occur unintentionally. Its appearance is due to humans' limitations in fully concentrating during the writing process, or a mismatch between brain control and hand work in writing letters. Brain control movements are usually faster than hand movements. As a result, there are letters that are left out, swapped, added, or repeated in the writing process. Incomplete or redundant forms, or mixed up are mechanical typographical errors.

Errors in automatic or mechanical copying that have occurred accidentally in copying as concluded from many philological studies of Indonesian manuscripts by philologists include; lacuna, substitution, addition, ditography, haplography, and interpolation. Errors in the form of lacunae, substitutions, additions, ditography, haplography and interpolation in text-manuscript criticism are studied and discovered by referring to the rules of the Arabic-Malay script and following the context of the word and the acceptability of the word with the context of the words that come before and after the word, as well as acceptability of its linguistic meaning.

Based on a very careful study, the forms of writing errors contained in the text of the Hikayat Si Miskin Manuscript such as lacunae, substitutions, additions, ditography, haplography, transposition and interpolation are studied and tabulated in this section. However, interpolation errors or writing errors in the form of adding large text (more than one sentence) were not found. Only a few errors were found in the form of haplography, missing letters, or syllables, or the same word, and transposition or changing the position of letters.

Below are presented the results of criticism of errors in the writing of the Hikayat Si Miskin Manuscript Text in the form of lacunae, substitutions, additions, ditography, haplography and transposition one by one accompanied by a table of findings on several

examples of these errors and the form of their edition. Data about errors in the use of letters or words are presented in the form of translation.

### 1) Lacuna

Lacunae are writing errors in the form of missing or leaving out parts of the text in the writing/copying process. The shapes that are missing or left behind are the size of letters, syllables and words. Because only one manuscript of the Tale of the Poor was studied, the occurrence of laconic errors was determined based on the value of language sense and the acceptability of the words written on the paper. This error editing is done with the help of context (story theme, acceptability of meaning, and sensitivity to language values).

There are not too many lacuna errors in the Manuscripts of the Tale of the Poor. Below are several examples in table 1 in Latin writing.

**Table 1.** *Lakuna in Teks Hikayat Si Miskin*

No.	Page/Line	Written Form	Edtion Form	Information
1	3/8	kayu dan bu	kayu dan batu	Missing the Letter [ta]
2	17/12	mengadap	menghadap	Missing the Letter [ha]
3	18/1	kan dia	akan dia	Missing the Letter [alif]
4	21/10	tanggalkan	ditanggalkan	Missing the Letter [dal]
5	28/3	peluknya	dipeluknya	Missing the Letter [dal]
6	35/6	nilah	inilah	Missing the Letter [alif]
7	40/11	takuti	ditakuti	Missing the Letter [dal]
8	47/1	maka kan	maka akan	Missing the Letter [alif]
9	57/8	sua gelak	suara gelak	Missing the Letter [ra]
10.	81/8	padu	paduka	Missing the Letter [kaf]

### 2) Substitution

Substitution errors are writing errors in the form of confusing letters used with other similar letters, for example the letter [tsa] with the letter [nya], the letter [ga] with [kaf], the letter [dal] with [lam]. This substitution error occurs because the writer or copyist accidentally added or left out a period; or accidentally scratching the curve of the letters too deeply or shallowly. As a result, the reading of the word in question is not acceptable, the meaning changes or the meaning is wrong, so that it does not match the context.

Substitution errors in the Hikayat Si Miskin manuscript text are actually problematic. If one form of writing is said to be a substitution, there are many of them and they are on every page, almost every line. For example, the letter [ga] is confused with [kaf]; if it is recorded as a form of error, it requires that it be recorded in its entirety and in large quantities. Therefore, the interchange of forms such as the letter [ga] with [kaf] can only be noted as a deviation and interpreted as a personal style in writing the text. But it creates obstacles if measured by the rules of letter names. Therefore, this section is also noted as a form of writing error.

The following are the forms of substitution errors found in the Hikayat Si Miskin manuscript texts and are recorded in table 2.

**Table 2.** Substitution Errors in the Teks *Hikayat Si Miskin*

No.	Page/Line	Written Form	Edtion Form	Information
1.	1/2	hambatsa	hambanya	Replace [nya] with [tsa]
2.	1/4	Nekeri	Negeri	Replace [ga] with [kaf]
3.	4/9	tingkalah	tinggallah	Replace [ga] with [kaf]
4.	7/7	perkilah	pergilah	Replace [ga] with [kaf]
5.	12/11	yang babu	yang baik	Replace [kaf] with [waw]
6.	28/10	kajang	kacang	Replace [ca] with [jim]
7.	33/9	perdata	perdana	Replace [nun] with [ta]
8.	67/1	meningkalkan	meninggalkan	Replace [ga] with [kaf]
9.	78/7	berjakan	berjalan	Replace [lam] with [kaf]
10.	87/11	Bakinda	Baginda	Replace [ga] with [kaf]

### 3) Addition

Addition is a copying error in the form of adding a part of the text due to an element of accident. The addition of a part of the text can be just one letter, it can be just one letter that acts as a syllable, it can also be the addition of a word or phrase due to accident or negligence. The most common addition errors are the addition of one letter that corresponds to one syllable or just an elongating letter which at first glance does not interfere with the meaning of the word, but from the perspective of writing rules it must be recorded as an error.

There are quite a lot of addition errors found in the Manuscript Texts of the *Hikayat Si Miskin*. The error is not only in letter boundaries, but also word or word fragments. Its place is often in line exchanges. It seems the author thought he could still add words to the end of the line. Below are several examples of these addition errors in table 3.

**Table 3.** Addition in the Teks *Hikayat Si Miskin*

No.	Page/Line	Written Form	Edtion Form	Information
1	4/7	Keindrakan	Keindraan	Increased letters [kaf]
2.	5/2	Andindah	adinda	Increased letters [ha]
3.	23/6	Bermukdam durjah	Bermuram durja	Increased letters [kaf] dan [ha]
4.	44/5	nasik	nasi	Increased letters [kaf]
4.	46/5	yang mudah	yang muda	Increased letters [ha]
5.	63/4	nakhodah	nakhoda	Increased letters [ha]
6.	67/10	pulak	pula	Increased letters [kaf]
7.	68/5	terseduh-seduh	tersedu-sedu	Increased letters [ha]
8.	70/6	dibawaknya	dibawanya	Increased letters [kaf]
9.	73/11	cucuk	cucu	Increased letters [kaf]
10	87/11	hanti	hati	Increased letters [nun]

### 4) Dittographie

Dittographie is an error that occurs as a result of one letter or syllable, word, phrase, and so on being written twice, or the reverse error of haplography. This type of digital error is similar to addition error, but differs in the form of addition. If the additional typography error is the

same form (letter or syllable, word, phrase); whereas in errors the additional addition is a different letter, or syllable, or word, or phrase.

Many typographical errors are found in the Hikayat Sikini Manuscript Texts. Most of the errors occur at the end of the line, at the beginning of the next line the form that has been written at the end of the line is repeated again. Some forms of repetition are just fragments of words, but some are whole words. This form of repetition, which only contains fragments of words at the end of the line, is assumed to have occurred because the copyist initially felt that the remaining space was sufficient to write one word. Meanwhile, it is assumed that the form of repetition of whole words is due to an element of accident. The examples of these digital errors is presented in Table 4.

**Table 4.** Dittographiein the Teks *Hikayat Si Miskin*

No.	Page/Line	Written Form	Edtion Form	Information
1.	22/8	naikiki	naiki	[kaf] written twice
2.	30/6	didilihatnya	dilihatnya	[dal] written twice
3.	38/3	entahentah pun	entah pun	[entah] written twice
4.	44/4	keke atas	ke atas	[kaf] written twice
5.	65/1	dipersa dipersalin	dipersalin	[dipersa] written twice
6.	75/12	dan dan	dan	[dan] written twice
7.	90/2	setelah setelah	setelah	[setelah] written twice
8.	117/3	pekerja pekerjaan	pekerjaan	[pekerja] written twice
9.	123/8	kududanya	kudanya	[dal] written twice
10.	146/5	dari ta tangannya	dari tangannya	[ta] written twice

## 5) Haplographie

Haplographic errors were found in several places in the manuscript text of Hikayat Si Miskin. There are not many haplographic errors found. There are some of them tabulated is presented in Table 5.

**Table 5.** Haplographie in the Teks *Hikayat Si Miskin*

No.	Page/Line	Written Form	Edtion Form	Information
1.	4/5	kepada han kayu	dahan kayu kepada	Missing one letter [dal]
2.	33/8	tiada peroleh	tiada diperoleh	Missing one letter [dal]
3.	56/9	bia sebab	biasa, sebab	Missing one letter [sin]
4.	59/13	ada kepala	ada di kepala	Missing one letter [dal]
5.	70/13	ada bawah	ada di bawah	Missing one letter dal]
6.	86/11	serta ngisnya	serta tangisnya	Missing one letter ta]
7.	88/12	dan manya	dan namanya	Missing one letter [nun]
8.	104/8			

Haplographic errors are copying errors in the form of missing the same letters or syllables. This error is the opposite of a typography error in the form of the same letter or word written by the copyist twice. It is thought that this error occurred because the copyist felt that the same letter could only be written once. For example, the word some in the copy is only written how many.

## 6) Transposition

Transposition is a writing error that changes the position of letters in a word. This error occurred because the copyist missed placing a letter mark on the next letter. As a result, the words that appear are different from what they should be and the meaning of the words in the context becomes changed, even wrong.

Transposition errors are not often found in the manuscript text of Hikayat Si Miskin. Below are several transposition errors found in the Hikayat Si Miskin manuscript text as shown in Table 6 below.

**Table 6.** Transposition in the Teks *Hikayat Si Miskin*

No.	Page/Line	Written Form	Edtion Form	Information
1.	36/12	sencaya	niscaya	Reposition [nun] with [sin]
1.		ini pun	iya pun	Reposition [ya] with [nun]
2.	43/13	sinir	sinar	Reposition [ya] with [nun]
3.	44/13	iti pun	itu pun	Reposition [ya] with [ta]
4.	57/12	sencaya	niscaya	Reposition [nun] with [sin]
5.	92/9	ini pun	iya pun	Reposition [ya] with [nun]

The writing errors shown in the tables above are only a part of the errors contained in the Manuscript Text of Hikayat Si Miskin. The most common errors are substitution errors. The forms of errors that are corrected (edited) are presented in the edition text. The edited form is given a small number at the top right of the word.

The forms of errors that are corrected (edited) are presented in the form of a criticism apparatus and placed at the end of the report. The critical apparatus in the form of a corrective accountability note needs to be shown as it is to avoid the assumption that the improvements (editing) carried out are just the researcher's trick.

As a complement and proof that text criticism is in synergy with the following text edition, the following principles are presented as the basis for presenting the text of Hikayat Si Miskin. The rules in the form of translation and editing formulas are used as a reference that is consistently adhered to and help the presentation of the text, so that the text presented shows the systematicity of a comprehensive essay. From the perspective of reading reception, readers can understand, appreciate and interpret the content of the text.

The rules for presenting texts are the basic ideas used to present texts well, correctly and systematically considering that classical texts are almost always written to fill a space of written material without punctuation. These rules were reduced from various text edits made

by previous researchers for transliteration and text edition. The following are the rules for the text edition of the Hikayat Si Kecil.

### **Transliteration**

The translation of Hikayat Si Miskin was performed from Arabic-Melayu script to Latin script based on the Arabic-Malay Spelling guidelines compiled by Hollander in 1893 and translated by TW Kamil in 1984. Part of the rules that are guided in this script translation are the rules for matching Arabic-Malay letters with Latin letters. This guide was taken because the Arabic-Malay Spelling guide was compiled by Holander based on the characteristics of the Arabic-Malay manuscripts he had read.

#### **(1) Text Edition Presentation Technique**

The edition of the Hikayat Si Miskin text is presented in the manuscript language, namely Malay, which implies the latest edition of the Enhanced Indonesian Spelling Rules (EYD) which were redefined by the Ministry of National Education based on the concept (EBI) and the previous Enhanced Spelling. Rules relating to writing letters, words and punctuation are applied in the presentation of text editions.

#### **(2) Variety of Languages**

Words that show characteristics of old language varieties (archaic words, local language vocabulary that has been lost) are translated according to their original form. The aim is so that the characteristics of the old language are maintained. The meaning of the vocabulary is then explained in the glossary section.

#### **(3) Expressions of Praise to Allah Swt.**

Expressions of praise for Allah Swt., or Arabic vocabulary, are translated into Latin script according to the letters in Arabic. The transfer of characters is carried out according to the equivalent Latin letters.

#### **(4) Variasi huruf**

The letter variations between /s/ and /sy/, /h/ and /kh/, which are loan words in Malay, are transliterated according to the original pronunciation, such as khabar and syurga.

#### **(5) Foreign Language Vocabulary**

The vocabulary or sentence fragments of foreign languages other than Arabic (verses of the Qur'an) are written in italics. The goal is to make it easier to find these words.

#### **(6) Using of Punctuation**

The presentation of the text edition includes the use of punctuation marks such as periods, commas, uppercase letters, lowercase letters, quotation marks, and so on. This is useful for

structuring the display format in presenting text. Apart from that, it also makes it easier for readers to understand the individual parts of the story.

### (7) Rephrase

Rephrasing words that use the number two in the manuscript are written completely according to the rules for rewriting words in EYD, for example the word rephrasing is written as many times.

### (8) Page Turn Sign

The double slash (//) is used to mark the end of each page with the aim of separating pages. Changes in page numbers need to be marked to clearly show that the presentation of the manuscript text is carried out as it is objectively.

### (9) Page Number

The number indicating the page number of the manuscript being presented is placed on the right edge of the text as a sign that the text being presented is the page number listed in the manuscript. The number is placed outside the right margin inside a masked shape box.

### (10) Archaic Words or Edited Words

Archaic words or words edited due to errors in the original manuscript are numbered with a small number at the top right of the word. The number starts from number 1 and so on and is repeated on every page where there is an error. The rules that have been prepared are implied in the presentation of the following text.

### Teks edition of Manuscript *Hikayat Si Miskin* (First 3 pages)

Bismillahir-rahmaanir-rahiim

Wabihinastāinubillāhīalāihialaiyya, ini hikayat ceritera dari pada orang yang dahulu kala, zaman *Allah Taāla* hendak menunjukkan kekayaan Allah atas hamba-Nya. Maka adalah seorang dari pada miskin dengan laki isteri, maka pergilah ia berjalan hendak *mencahari* kehidupannya akan rezekinya. Maka ia berkeliling dalam negeri anta-beranta. Adapun nama raja dalam negeri itu Maharaja Indera Dewa. Terlalu amat besarnya akan kerajaannya baginda itu. Maka beberapa dari pada segala raja-raja yang di tanah dewa itu lagi takluk kepada baginda itu ialah mengantari upeti pada tiap-tiap tahun.

Hatta ada kepada suatu hari baginda itupun sedang ramai dihadap oleh segala raja-raja dan menteri hulubalang rakyat sekalian di *penghadapan* itu. Maka Si Miskin itupun datanglah ke *penghadapan* itu berjalan hendak mencari-cari makan. Setelah dilihat oleh orang banyak itu akan Si Miskin itu datang ke penghadapannya dengan dua laki isteri, maka serta dengan pakaiannya itupun buruk-buruk pula seperti *dimamah* anjing rupanya, maka orang ramai itupun tertawa *gelak-gelak* seraya ia mengambil kayu dan batu, maka dilontarnya dan kenalah kepada Si Miskin itu. Maka habislah *pulak* tubuhnya // bengkak-bengkak, dan keluar darah. Maka orang banyak itupun gemparlah.

Setelah itu, maka titah baginda, "Apakah yang gemparitu". Maka sembah anak raja-raja, "Ya tuanku Syah Alam", maka kata sekalian orang itu, "Orang melempar iSi Miskin ya Tuanku".



Maka titah baginda, "Suruhlah usir jauh-jauh". Maka diusir oleh orang hingga sampailah ke tepi hutan. Setelah itu, maka orang-orang itupun kembalilah dan hari pun malamlah. Maka baginda pun berangkatlah masuk ke dalam istana serta dengan segala raja-raja pun pulanglah ke rumahnya.

Adapun Si Miskin itu, apabila hari malam maka ia pun tidur di dalam hutan. Setelah siang hari, maka ia pun bangunlah laki isteri pergi masuk ke dalam negeri itu mencari rezekinya, dan apabila ia hampir di kampung orang, maka dilihat oleh orang yang empunya kampung itu, maka diusirnya pula dengan kayu dan batu. Maka Si Miskin pun larilah ia ke pasar. Setelah ia sampailah ia ke pasar itu, maka dilihat oleh orang di pasar itu Si Miskin datang, maka masing-masing pula melempari dianya dengan kayu dan batu. Maka ia pun larilah pula serta dengan tubuhnya itupun habislah bengkok-bengkok dengan berlumur pula dengan darah. Maka Si Miskin itupun menangislah sepanjang jalan dengan bertambah-tambah pula lapar dengan dahaganya//seperti akan mati rasanya, dan ia pun bertemulah dengan orang membuang sampah di tengah jalan raya itu. Maka ia pun berhentilah di sana, maka dicarilah di dalam timbunan sampah itu, dan barang didapatnya dalam sampah itu dimakannyalah.

Syahdan maka ia bertemulah dengan ketupat basi sebuah serta dengan buku tebu, maka dimakannyalah ketupat itu laki isteri. Setelah sudah dimakannya akan ketupat itu, maka baharulah ia segar rasanya sedikit, karena telah beberapa hari lamanya ia tiada merasai rezeki dan nasi. Maka hendak memintak ke rumah orang. janganakan diberinya oleh orang sesuatu dan hampir ke kampung itu, usahkan diberinya, dan dilontarinya pula dengan kayu batu. Demikian halnya (Si) Miskin itu pada tiap-tiap harinya.

Hatta, maka pada antara itu dia berapa lamanya maka hari pun malamlah, dan Si Miskin pun berjalanlah masuk hutan pada tempat sedia kala itu. Di sanalah ia bermalam dan tidur. Maka darah tubuhnya itupun disapuinyalah tiada boleh kering, karena darahnya lagi belum kering. Maka (Si) Miskin itupun tidurlah dalam hutan itu. Setelah pagi hari, maka berkata Si Miskin akan suaminya kepada isterinya, "Bangunlah Tuan nyawa kakanda, marilah kita pergi mencari makanan".

.....

## Conclusion

In accordance with the research objectives and focus of writing this article, deviations were found: (1) the letters ر [ra] and ز [zai] are written like a slash; (2) the letters س [sin] and ش [syin] which are written like horizontal lines without teeth; (3) the letters ك [kaf] and گ [ga] are written differently and the letter گ [ga] often does not have one dot which is placed above or below what should be three dots above the letter; (4) the letter ل [lam] is written in a /u shape or a shape like a right angle facing to the left if you get a letter extending the sound [a]; (5) writing ه [ha big] and ه [ta marbutah] at the end of words is written in the form of a long descending line, or only a small line that is almost invisible; (6) writing the letter ي [ya] when this letter is at the end of a word, the curved shape which should be drawn from right to left, is instead bent back to the right in the form of a horizontal line, under which line a dot is placed; (7) Deviations in writing the letters ن [nya] which are in the final syllable in the same shape as the letters ن [tsa], the curve is too shallow and wide when it should be deep and narrow; (8) writing a combination of words or phrases that should be separated. The most deviations in letter writing occur in the letters س [sin], the letters ه [ha] and the letters گ [ga].

Errors in automatic or mechanical copying found in the manuscript/text of Hikayat Si Miskin, include; lacuna, substitution, addition, ditography, haplography, and interpolation. Errors in the form of lacunae, substitutions, additions, ditography, haplography and interpolation in text-manuscript criticism are studied and discovered by referring to the rules of the Arabic-Malay script and following the context of the word and the acceptability of the word with the context of the words that come before and after the word, as well as acceptability of its linguistic meaning. Based on the working principles of standard critical methods, the text of Hikayat Si Miskin is presented by including edition data (critical apparatus) directly under the page of text presented in the form of footnotes (in this article they are not visible, because the text presented is only the first three pages). No additions, deletions, or replacements of text readings are made; What is done is only organizing language units in accordance with good and correct Indonesian language rules, such as using capital letters, writing vocabulary according to the rules, placing commas [,], periods [.] , colons [:], quotation marks [“]. organize sentence by sentence, and paragraph by paragraph. Placing a comma [,] is based on groups of speech that have not yet reached the final intonation. Placing a period [.] is based on groups of words or utterances that have reached the final intonation according to the type of sentence. Placing a colon [:] is based on the presence of sentence elements that describe several groups of detailed speech. Quotation marks are placed in a character's direct speech. Meanwhile, the organization sentence by sentence and paragraph by paragraph is based on one topic being discussed.

Further research into the manuscript/text of Hikayat Si Miskin still has the opportunity to be carried out. For example (1) what is the genetic structure of the text Hikayat Si Miskin; (2) what social and cultural values need to be expressed and their contribution to society's life today; (3) how the characteristics of language use and its opportunities enrich linguistic studies. Study of the text of the Hikayat Si Miskin can also be used as alternative learning material for high school level Indonesian saga texts. The study of the manuscripts and texts of the Hikayat Si Miskin certainly has an impact on the preservation of old cultural values and high appreciation for the people (writers) of the past who have inherited thoughts, concepts, systems and norms that are very valuable to be guided by the current generation so that they do not losing national identity and noble personality in the midst of the rapid flow of globalization.

As a common thread in this article, it is necessary to remember that studying irregularities in the writing of typefaces and checking for writing errors is a more responsible and scientific action in philological editing of a text and as a factual fact, text criticism is carried out so as not

to simply edit the work of an old writer which is necessary. valued. It is hoped that this study model will become a reference for future philological researchers to avoid accusations that philological research is carried out as the researcher wishes; to avoid accusations that philological researchers underestimate the work of old writers, in fact they underestimate the old society.

### Declarations

- Author contribution** : Nurizzati is responsible for all writing projects. She also leads screenwriting for data collection, transcription, and analysis. The second author, the third author, the fourth author, the fifth author, and the sixth author who is a lecturer and research collaboration partner, agreed to the final manuscript of this paper.
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