

## The Threat of Discontinuity Ancient Scripts in the Islamic-Malay Manuscript

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### Abstract

The purpose of this writing is to prove that there is a threat of discontinuity of ancient scripts in Malay Islamic manuscripts. Preservation of cultural heritage in the form of ancient script tends to be ignored. Abandonment of ancient scripts in the form of discontinuity the inheritance of ancient scripts; discontinuity of ancient script writing and discontinuity due to myths. In fact, these three aspects have the effect of threatening the discontinuity of ancient script. Through direct and indirect observation of digital collections of ancient manuscripts and free interviews with informants consisting of government agencies, traditional leaders and communities of ancient script lovers. Three ancient scripts that are threatened with discontinuity were found: (1) *Jawi* script, (2) *Ulu* script and (3) *Lontaraq* script. To then do data analysis by means of descriptive, interpretive and reflective of the existing data. This research shows that the government's policy regarding the preservation of cultural heritage must be handed down by the local government in an effort to preserve ancient scripts with outreach, workshops/training as a condition for the sustainability of cultural heritage. In addition, recruitment of ancient script experts is needed to increase qualified human resources and ancient script experts so that local content subjects can be realized. This is important to increase the preservation of ancient scripts.

**Keywords:** Discontinuity; ancient characters; Malay-Islamic Manuscript

## Introduction

The discontinuity of the ancient script has created a threat of loss of the ancient script in the Islamic-Malay manuscripts. Ancient scripts in Islamic-Malay manuscripts are considered cultural heritage<sup>1</sup> that has magical values and is considered sacred in it, so that it is threatened with disappearance<sup>2</sup>. The threat of extinction is caused by the storage and maintenance of ancient scripts that are still conventional.<sup>3</sup>. Even though the content in the Islamic-Malay manuscripts is in the form of knowledge that is still relevant today,<sup>4</sup>. Thus the preservation of almost extinct Malay-Islamic manuscripts is necessary in line with the progress of the times.

So far, the literature that discusses ancient scripts has received little attention. Ancient script is always associated with the study of text studies. Classical text review studies are seen in two trends. The first trend of existing studies describes as a series of forms of preservation of content<sup>5</sup>. Second, a study that looks at the conservation and preservation of ancient manuscripts<sup>6</sup>.

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<sup>1</sup> Tolina Loulanski, "Revising the Concept for Cultural Heritage: The Argument for a Functional Approach," *International Journal of Cultural Property* 13, no. 2 (2006): 207–33, <https://doi.org/10.1017/S0940739106060085>.

<sup>2</sup> Abu Muslim, "Jejak Naskah Kuno Di Negeri Kopra," *jurnal khazanah keagamaan* 2, no. 1 (2014): 53–71; David Ocón, "Digitalising Endangered Cultural Heritage in Southeast Asian Cities: Preserving or Replacing?," *International Journal of Heritage Studies*, 2021, <https://doi.org/10.1080/13527258.2021.1883711>.

<sup>3</sup> Muslim, "Jejak Naskah Kuno Di Negeri Kopra"; Desriyeni Desriyeni, "Partisipasi Masyarakat Dalam Pelestarian Naskah Kuno Minangkabau Di Nagari Koto Padang Kabupaten Dharmasraya Sumatera Barat," *Record and Library Journal*, 2019, <https://doi.org/10.20473/rlj.v4-i2.2018.99-107>.

<sup>4</sup> Safoan Abdul Hamid, "Penerjemahan Manuskrip Di Lombok: Suatu Usaha Untuk Memahami Nilai Budaya Sasak," *Mabasan* 7, no. 2 (2019), <https://doi.org/10.26499/mab.v7i2.178>.

<sup>5</sup> Hamid; M. Yamin, Burhanudin, Jamaluddin, Nasruddin, "pengobatan dan obat tradisional suku sasak di lombok," *jurnal biologi tropis*, 2018, <https://doi.org/10.29303/jbt.v18i1.560>; Herwin Cahya Nugraha and Nurdin Laugu, "Pelestarian Naskah Kuno Dalam Upaya Menjaga Warisan Budaya Bangsa Di Perpustakaan Museum Dewantara Kirti Griya Tamansiswa Yogyakarta," *Lentera Pustaka: Jurnal Kajian Ilmu Perpustakaan, Informasi Dan Kearsipan*, 2021, <https://doi.org/10.14710/lenpust.v7i1.37694>.

<sup>6</sup> Tuty Hendrawati, "Digitalisasi Manuskrip Nusantara Sebagai Pelestari Intelektual Leluhur Bangsa," *Media Pustaka* 25, no. 4 (2018): 26–32, <https://doi.org/https://doi.org/10.37014/medpus.v25i4.196>; O Fathurahman, "Proyek Digitalisasi Naskah Aceh Dan Dampaknya Bagi Pengembangan Perpustakaan Digital Naskah Nusantara," *Museum Negeri Aceh*, 2009; Asep Yudha Wirajaya, "Preservasi dan konservasi naskah-naskah nusantara di surakarta sebagai upaya penyelamatan aset bangsa," *etnografi* 16, no. 2 (2016): 59–123; S R Ariyanti, "Preservasi Naskah Kuno Di Perpustakaan Reksa Pustaka Surakarta Sebagai Upaya Penyelamatan Aset Keraton Pura Mangkunegaran Surakarta," *Libraria: Jurnal Ilmu Perpustakaan Dan Informasi* 6, no. 2 (2017); Fiqrie Restia Agusti and Joko Wasisto, "Preservasi Manuskrip Di Upt Museum Sonobudoyo Sebagai Usaha Menjaga Eksistensi Budaya Di Yogyakarta," *Jurnal Ilmu Perpustakaan* 6, no. 4 (2017); I Nyoman Sedana, Ninis Agustini Damayani, and Ute Lies Siti Khadijah, "Preservasi Berbasis

From this trend, it appears that the aspect of discontinuity threat is not discussed. Even though the discontinuity of ancient scripts in Islamic-Malay manuscripts has the consequence of losing ancient scripts.

The purpose of this study is to complement the deficiencies of previous research. The threat of extinction of ancient scripts in Islamic-Malay manuscripts has not been thoroughly studied. Accordingly, this research is aimed at three reasons. First, to map and analyze aspects of the threat of discontinuity in the inheritance of ancient scripts in Malay-Islamic manuscripts in line with the absence of an inheritance process. Second, mapping the threat of discontinuity in ancient script writing in Islamic-Malay manuscripts. Third, mapping the discontinuity of ancient scripts due to myths; ancient manuscripts are sacred, so they are not accessible.

This study is based on the argument that the threat of discontinuity of ancient scripts in Islamic-Malay manuscripts does not only have implications for the threat of cultural heritage extinction, but also encourages the threat of loss of local knowledge in ancient manuscripts. Ancient script is considered as a cultural heritage that has magic, which cannot be touched and sacred, instead it is seen as a threat to the extinction of culture heritage. Thus, the limitation of studying past works with ancient scripts has made the ancient scripts in Islamic-Malay manuscripts extinct.

Discontinuity is defined as the termination of inheritance<sup>7</sup>. The change of times is the primary reason for the discontinuation of inheritance. Previous researchers have assumed that discontinuity as a barrier to understanding social, cultural, and historical<sup>8</sup>. Discontinuity occurs in the language field. The Evolutionary of language results in significant discontinuity in simpler communication systems<sup>9</sup>. There is almost the same variation in every discontinuity theory, the cognitive theory of language, which usually debates discontinuance in terms of different types<sup>10</sup>. Discontinuity also occurs in

*Kearifan Lokal (Studi Kasus Mengenai Preservasi Preventif Dan Kuratif Manuskrip Lontar Sebagai Warisan Budaya Di Kabupaten Klungkung Bali).*,” *Jurnal Kajian Informasi Dan Perpustakaan* 1, no. 1 (2013), <https://doi.org/10.24198/jkip.v1i1.9616>; Hadira Latiar, “Preservasi Naskah Kuno Sebagai Upaya Pelestarian Budaya Bangsa,” *Al-Kuttab: Jurnal Perpustakaan Dan Informasi* 5, no. 1 (2018), <https://doi.org/10.24952/ktb.v5i1.827>.

<sup>7</sup> Callum Hackett, “Justifications for a Discontinuity Theory of Language Evolution,” *Biolinguistics* 11 (2018): 171–220, <https://doi.org/10.5964/bioling.9085>.

<sup>8</sup> Arif Syafiuddin, “Pengaruh Kekuasaan Atas Pengetahuan (Memahami Teori Relasi Kuasa Michel Foucault),” *Refleksi: Jurnal Filsafat Dan Pemikiran Islam* 18, no. 2 (2018): 141, <https://doi.org/10.14421/ref.2018.1802-02>.

<sup>9</sup> Hackett, “Justifications for a Discontinuity Theory of Language Evolution.”

<sup>10</sup> Virginia Teran, “Derek Bickerton, *More than Nature Needs: Language, Mind, and Evolution*. Cambridge, MA: Harvard University Press, 2014. Pp. x, 323. Hb. \$35.” *Language in Society*, 2015, <https://doi.org/10.1017/s0047404515000718>; James R. Hurford, “More than Nature Needs: Language, Mind, and Evolution by Derek Bickerton,” *Language*, 2015,

hominin performance such as speech that exists or does not have a genetic regulation homologue<sup>11</sup>. Thus, discontinuity can be said not as something interrupted but as a reproduction of something new.

Discontinuity can occur because there is a social-cultural inconsistency<sup>12</sup>. Cultural isolation is the causes of discontinuities that results in the creation of a new identity within a culture<sup>13</sup>. Cultural heritage in the represented language experienced alienation is the characteristic that is essentially as a cultural identity of the community. Ancient characters are clearly experiencing discontinuity due to their existence corrupted by globalization and modernization<sup>14</sup>. Language discontinuity also occurs in each generation because it has a different symbolism so that digestion will also be different<sup>15</sup>. Thus, the threat of discontinuity has affected the development of cultural heritage.

The Ancient Script is a written symbol that was owned by a group of ancient peoples as a cultural heritage<sup>16</sup>. Not immediately a written symbol, but a self-identity and proof that a group of societies have a high level of intellectuality<sup>17</sup>. The dominant conception of ancient script raises the perception of identity in society<sup>18</sup>. The Ancient Script become transmitters of past information without having to experience and become connectors between the

<https://doi.org/10.1353/lan.2015.0013>; Jeffrey Wajsborg, "Derek Bickerton. *More Than Nature Needs: Language, Mind, and Evolution*. Cambridge, MA: Harvard University Press, 2014. 336 Pp. \$35.00 (Cloth). ISBN-13: 9780674724907.," *Journal of the History of the Behavioral Sciences*, 2015, <https://doi.org/10.1002/jhbs.21711>.

<sup>11</sup> Philip Lieberman, "The Evolution of Human Speech," *Current Anthropology* 48, no. 1 (2007): 39–66, <https://doi.org/10.1086/509092>.

<sup>12</sup> Sherri Lovelace and Tiffany R Wheeler, "Cultural Discontinuity Between Home and School Language Socialization Patterns: Implications for Teachers," *Education*, 2006.

<sup>13</sup> Rahmoun Miloud, "Cultural Alienation And Language Discontinuity In La Mémoire Tattouée," *Littera Aperta. International Journal of Literary and Cultural Studies*, 2017, <https://doi.org/10.21071/ltap.v5i5.13323>.

<sup>14</sup> Haerul Ismi, Asrin Asrin, and Arif Widodo, "Analisis Penggunaan Aksara Sasak Dalam Keseharian Masyarakat Lombok Barat Di Era Globalisasi," *AL MA'ARIEF: Jurnal Pendidikan Sosial Dan Budaya*, 2020, <https://doi.org/10.35905/almaarief.v2i2.1830>.

<sup>15</sup> Panatut Thoifah, "Diskontinuitas Bahasa Komunikasi Media Elektronik Dosen Dan Mahasiswa Fakultas Agama Islam Universitas Muhammadiyah Malang," *J-PAI: Jurnal Pendidikan Agama Islam*, 2019, <https://doi.org/10.18860/jpai.v6i1.8468>.

<sup>16</sup> Ismi, Asrin, and Widodo, "Analisis Penggunaan Aksara Sasak Dalam Keseharian Masyarakat Lombok Barat Di Era Globalisasi."

<sup>17</sup> Aditya Pranata, "Unsur Estetik Pada Aksara Sunda Kuno Dan Aksara Sunda Baku Tahun 1997," 2017, 2017.

<sup>18</sup> Dedi Irwanto, Bambang Purwanto, and Djoko\ Suryo, "Historiografi Dan Identitas Ulu Di Sumatera Selatan (Historiography and Ulu Identity in South Sumatra)," *Mozaiik Humaniora* 18, no. 2 (2018): 157–66.

past and the present.<sup>19</sup> The symbolism of ancient script is measured as the digestion of understanding of divinity as in the ancient script of Java, namely Ha-Na-Ca-Ra-Ka from the mythological story element of the character Aji Saka, the God of *Cengkar, Sembodo*, who reveals the relationship between God, man, and the task of man himself<sup>20</sup>. In the Tanah Aksara community, they characterize their identity through scripts that are preserved and scripts as a driving force for their social activities<sup>21</sup>. Evidence of high intellectuality can be seen in the Kerinci people who used the *Incung* script as a medium of communication from the 13th century with many collections of valuable manuscripts of the *Incung* script which have local meanings.<sup>22</sup> Thus, the script as a symbol of the culture of the past community is an indicator of the intellectual level of the local community.

Indonesia has a variety of scripts scattered throughout the country<sup>23</sup>. The periodization of the script started from the era of the Hindu-Buddhist kingdoms, the era of the Islamic empire, and the arrival of Europeans in Indonesia<sup>24</sup>. The development and spread of script cannot be separated from the evidence of the invention of script written on inscriptions, manuscripts and metal<sup>25</sup>. Based on historical data, the ancient script is used to write certain regional languages, such as: Ulu's script which is found only in South Sumatra and used by the community of the Indigenous only in the territory of the Musi river, as well as several variants and dialects found<sup>26</sup>; The Jawi script is known as the Arab-Malay script, which was adopted from the Arabic script. This script was usually used to write letters between kings or nobles during the colonial era. In Java, this script is known as the Pegon script<sup>27</sup>. The evidence of the discovery

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<sup>19</sup> Ellya Roza, "Aksara Arab-Melayu Di Nusantara Dan Sumbangsihnya Dalam Pengembangan *Khazanah Intelektual*," *Tsaqafah* 13, no. 1 (2017): 177, <https://doi.org/10.21111/tsaqafah.v13i1.982>.

<sup>20</sup> Fatkur Rohman Nur Awalim, "Dunia Batin Jawa: Aksara Jawa Sebagai Filosofi Dalam Memahami Konsep Ketuhanan," *Kontemplasi: Jurnal Ilmu-Ilmu Ushuluddin*, 2017, <https://doi.org/10.21274/kontem.2017.5.2.289-309>.

<sup>21</sup> Dhita Prasanti and Nuryah Asri Sjafrirah, "Makna Simbol Budaya Lokal Bagi Komunitas Tanah Aksara," *Komunika: Jurnal Dakwah Dan Komunikasi*, 2018, <https://doi.org/10.24090/komunika.v11i2.1366>.

<sup>22</sup> Asti Hakeni Harken, "Aksara *Incung* Sebagai Inspirasi Motif Batik Masyarakat Kerinci," *Jurnal Khazanah Intelektual*, 2021, <https://doi.org/10.37250/newkiki.v5i1.98>.

<sup>23</sup> berlian Susetyo, "Sejarah Dan Perkembangan Aksara Ulu Kota Lubuklinggau (Warisan Budaya Yang Memiliki Nilai Kearifan Lokal)," *Google Scholar*, 2022, 1–11.

<sup>24</sup> hurahura, "Perkembangan Aksara Di Nusantara," *Majalah Arkeologi Indonesia*, 2011.

<sup>25</sup> Fika Hidayani, "Paleografi Aksara Pegon," *Jurnal Tamaddun: Jurnal Sejarah Dan Kebudayaan Islam*, 2020, <https://doi.org/10.24235/tamaddun.v8i2.7241>.

<sup>26</sup> Suwandi, "Aksara Rencong (Huruf KA-GA-NGA) Sejarah Dan Perkembangannya Di Sumatera Selatan," *Jurnal Perspektif Pendidikan*, 2012.

<sup>27</sup> Titik Pudjiastuti, "Aksara-Aksara Penyimpan Informasi Di Banten," *Paradigma, Jurnal Kajian Budaya*, 2017, <https://doi.org/10.17510/paradigma.v6i2.97>.

of the existence of the script in Indonesia is the discovery of remains with the incung script in the Kerinci area, namely the discovery of the *Tanjung Tanah Law Book Manuscript*<sup>28</sup>. Thus, Indonesia has a variety of scripts that are spread throughout its regions and are considered to have philosophical value in describing each existing regional language.

Ancient manuscript is a document that essentially contains information, facts, ideas, knowledge, and an event that occurred in the past<sup>29</sup>. Ancient manuscripts as a source of information in historical writing make them a category of primary sources that require more in-depth exploration, the reality is not an easy thing to read and understand the content of the text but requires expertise<sup>30</sup>. This is what makes the ancient manuscript viewed as a creation of literature which in itself is a totality and revelation of a message that is functionally closely related to the philosophy of life, work, religion, medicine, technology, and others<sup>31</sup>. The skills required in reading the information of an ancient manuscript are philological skills and expertise in understanding the language of ancient regions<sup>32</sup>. Moreover, the wealth of ancient manuscripts in Nusantara is scattered throughout the region, but studies and research related to ancient scripts are still little done due to the lack of such expertise.<sup>33</sup> As for the text of the manuscript produced as a source of information, it is basically not only limited to religious problems only but can contain about the territory, for example, the *Tuhfat Al-Nafis* manuscript of King Ali Haji, which describes the state of the Malay islands of the 18th-19th century and reviews the relationship between Pontianak, Sambas, Matan, with the work in Sumatra<sup>34</sup>. Basically, ancient manuscripts as primary sources of information and data are not immediately only in the scope of religion and literature but in various fields.

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<sup>28</sup> R Purwanti, "Kerinci Pada Masa Klasik," *Academia.Edu*, 2012, 1–15.

<sup>29</sup> Muslim, "Jejak Naskah Kuno Di Negeri Kopra."

<sup>30</sup> Aris Cahyono, "naskah kuno serta hubungannya dengan local history: studi kasus serat mudhatanya," in *Researchgate.Net*, ed. Ulfatun Nafi'ah (Malang, Indonesia: fakultas Ilmu sosial Universitas Negeri Malang, 2017), 19–24; Muhammad Subair, "tradisi tersisa dari membaca naskah kuno di polewali mandar sulawesi barat," *jurnal khaṣanah keagamaan* 4, no. 2 (2016): 145–66, <https://doi.org/https://doi.org/10.31969/pusaka.v4i2.160>.

<sup>31</sup> T Permadi, "Naskah Nusantara Dan Berbagai Aspek Yang Menyertainya," *Dalam Http://File. Upi. Edu/Direktori/FPBS/JUR. \_PEND. \_BHS. \_DAN\_SASTRA\_I NDONESIA*, 2017; rohayati paseng barnard, "Khazanah Naskah: Panduan Koleksi Naskah-Naskah Indonesia Sedunia--World Guide to Indonesian Manuscript Collections," *Journal of Southeast Asian Studies*, 2001.

<sup>32</sup> Subair, "Tradisi Tersisa Dari Membaca Naskah Kuno Di Polewali Mandar Sulawesi Barat."

<sup>33</sup> Nining Sudiar, Fiqru Mafar, and Rosman H, "Dari Pdf Ke Flipping Manuscript: Upaya Kemas Ulang Hasil Katalogisasi Naskah Kuno Melayu Di Provinsi Riau," *Manuskripta* 7, no. 2 (2017), <https://doi.org/10.33656/manuskripta.v7i2.92>.

<sup>34</sup> Faizal Amin, "Potensi Naskah Kuno Di Kalimantan Barat: Studi Awal Manuskrip Koleksi H. Abdurrahman Husin Fallugab Al-Maghfurlabu Di Kota Pontianak," *Jurnal Thaqāfiyāt*, 2012.

Thus, it requires the expertise of Philology and Ancient Languages to know the meaning of each script itself.

The wealth of nusantara manuscripts is kept of many people and in various countries.<sup>35</sup> All intellectual traces of the past are recorded in the form of handwritten manuscripts in a variety of characters and languages as well as easily transferable so that the loss of ancient manuscript is vulnerable to occurring since the past<sup>36</sup>. The extinction and disappearance of ancient manuscripts occurred also because of the ignorance of society of the historical value contained in ancient manuscript<sup>37</sup>. Currently, the most numerous manuscripts of nusantara abroad are in the collection of the University Library of Leiden in the Netherlands, this is due to the political events that occurred in the past<sup>38</sup>. The extinction of ancient manuscripts occurs due to the low awareness and knowledge of the public of the ancient script that has a great influence on the identification or surrender of the old manuscript as the legacy of cultural heritage<sup>39</sup>. Knowledge of how to store manuscripts that are unqualified by their owners, such as being stored in clothes that are vulnerable to moisture and cause fungus to become, storing on a loft that is sensitive to heat causes the manuscript to be fragile. These tiny things can be the factor of the extinction of ancient manuscripts<sup>40</sup>. Therefore, the wealth of the manuscript is threatened with extinction and is lost due to internal and external factors.

The focus of this study is on the issue of the threat of discontinuity of the ancient Islamic – Malay script. This issue was chosen and it is hoped that it will provide an understanding that the discontinuity of ancient scripts is the result of the breakup of past knowledge (*local wisdom*). Based on direct and indirect observation of the sources of nusantara manuscripts with various ancient script used in them. The research used three samples of ancient Islamic - Malay manuscript which wrote the ancient scrip that is threatened with extinction. Of the three types of scripts, each is represented by informants who come from indigenous figures, puzzle instances of an ancient manuscript collection and or owners of ancient scriptures. This is used as a source of research data on the basis of accessibility of informants that can be contacted.

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<sup>35</sup> Hendrawati, “*Digitalisasi Manuskrip Nusantara Sebagai Pelestari Intelektual Leluhur Bangsa.*”

<sup>36</sup> Fathurahman, “*Proyek Digitalisasi Naskah Aceh Dan Dampaknya Bagi Pengembangan Perpustakaan Digital Naskah Nusantara.*”

<sup>37</sup> Hendrawati, “*Digitalisasi Manuskrip Nusantara Sebagai Pelestari Intelektual Leluhur Bangsa.*”

<sup>38</sup> Permadi, T, “*Naskah Nusantara Dan Berbagai Aspek Yang Menyertainya.*”

<sup>39</sup> Citra Amanda and Akhyar Hanif, “*Kontribusi Perpustakaan Dan Kearsipan Kabupaten Sijunjung Dalam Pelestarian Naskah Kuno,*” *JIPIS* 2, no. 1 (2023): 50–60, <https://doi.org/http://dx.doi.org/10.31958/jipis.v2i1.8846>.

<sup>40</sup> A. Gani et al., *Pengungkapan Isi Dan Latar Belakang Nilai Budaya Kelong Makassar (Puisi Makassar Dalam Naskah Kuno)*, ed. A Yunus and Suradi HP (Jakarta: Depdikbud, 1988).

This research is qualitative based on primary data and secondary data. Primary data is obtained through field research with direct and indirect observations of the manuscript. Direct observation of the collection of manuscripts owned by the public and governmental and non-governmental agencies that store documents/artefacts of manuscript form, The cultural service of the city of Palembang and the State Museum of South Sumatra and The Sultanate of Palembang Darussalam, South Sumatera. Indirect observations on the digital collection <https://dreamsea.co>. The data covers the dimensions of discontinuity of ancient script, such as local loads on education, human resources and regeneration..

The research is based on ancient manuscripts and informants from heads of government agencies, such as the Balaputradewa Museum and the Ministry of Education and Culture of South Sumatra Province, indigenous leaders, the Ulu Script Community and the Lontaraq Community. The informants are interviewed through freelance interviews, either directly or by telephone. The information obtained is structured according to the categories created. Documentation of photographs and digital outputs of ancient manuscripts are included to complement research data.

The research data is obtained from two phases of research. First, the collection of data and documentation. Second, the level of data processing. In the data collection and documentation phase, direct observation is used and indirect observations are directly accompanied by interviews. At the data processing stage, the data collected is processed by way of transcribing, encoding and verifying the existing data to then be reduced and mapped according to the research problem.

The analysis of data is carried out in three stages. First, the descriptive sources of the data obtained from informants and direct and indirect observations of the threat of discontinuity of script inheritance in ancient manuscripts; the threats of inconsistency of ancient script writing; and the threatened discontinuance of ancient script due to its subtilisation and sacralization. The second phase is interpretative and the last reflective on the existing data.

## **Findings and Discussion**

Ancient script is a cultural heritage that is increasingly disappearing. The existence of ancient script experiences discontinuity. The discontinuity of ancient scripts can be demonstrated through three things: first, the discontinuance of the inheritance of ancient script in nusantara manuscripts, second, the discontinuity in ancient script writing in Nusantara manuscript, and third, the discontinuity of antiques through metaphorization. The three forms of



discontinuity of the ancient script in the Islamic-Malay script, are discussed closely in the following sections:

### Discontinuity of Ancient Script Inheritance in Nusantara Manuscript

The writing of scripts that are subject to state policies and regulations has caused the threat of discontinuity of ancient script in the archipelago. Writing scripts that are applied based on government policies become standard rules nationally. This policy breaks the chain of existence of ancient script, so that people do not know and know well. This situation can be seen in the cases of Lontaraq Bugis, Jawi, and Ulu. These three ancient scripts are contained in ancient manuscripts and are no longer written and read daily in written communication writing the user community. The following are pictures of Lontaraq, Jawi and Ulu characters found in the ancient Islamic-Malay manuscript (Figure 1.1, Figure 1.2, Figure 1.3):

Figure 1 Ancient Scripts in the Manuscript



Fig.1.1 Lontaraq

Fig.1.2 Jawi

Fig.1.3 Ulu

Source: Fig.1.1 Dreamsea collection, Makassar South Sulawesi – Indonesia. Fig. 1.2 collection of The Sultanate of Palembang Darussalam - South Sumatra – Indonesia. Fig.1.3 Kaghas Manuscript Number. Inv. 07.47 Collection of State Museum- South Sumatra – Indonesia.

Figure 1.1 above shows the Lontaraq Bugis script contained in an ancient manuscript collection of Chinese descent named Go Lan Ing written by Liem Kiem Young as Chinese. The Lontaraq script consists of 1000 bundles telling about Chinese literature, telling various stories of goddess gods, ampokong. This script is no longer readable by the Bugis community and not many people understand the advice contained in it. Figure 1.2 image of Jawi script containing Sufism teachings. This manuscript is a collection manuscript of the Sultanate of Palembang Darussalam. The manuscript tells about the religion

of Islam and various aspects of the teachings contained in it. The manuscript is written in Jawi script. The Jawi script is no longer used as a writing tradition, it is only a collection of his descendants. Figure 1. 3 Ulu Script, manuscripts donated by their owners and became the collection of the South Sumatra state museum. The content of the manuscript is read using local Malay language which discusses medicine.

The three of scripts in the picture above can no longer be found in current written works, in addition to not being written and used anymore, ancient script also seem to be ignored and tend not to be taught again to the next generation. The following interview confirms this state of affairs:

Table 1: Discontinuities of Ancient Script Inheritance

Report	Interview Result
I (1) Ulu Script Lovers Community (DN)	<p><i>"Aksara idak digunake dalam kesebarian, tapi ado perguruan Tinggi, UIN RF Fak. Adab yang jadikenyo MK piliban, kami alumni sano juga. Cuma aksara ini di rumah idak dipake jugo. Tapi dak tau jugo masih dak UIN RF Fak Adab tu sekarang belajar itu, denger-denger berubah menjadi aksara Kuno be"</i></p> <p>"Ancient script is not used everyday, but Raden Fatah University at the Faculty of Humanities makes it a course. I am an alumnus from there. However, for now I don't know if the Faculty is still studying it or not."</p>
I (2) Lontaraq Community (H)	<p><i>"Sekarang ini, aksara Lontaraq tidak dipakai sehari-hari. Cuma dipelajari di beberapa sekolah dan komunitas tertentu saja. Aksara ini dapat kita temukan pada naskah-naskah kuno"</i></p> <p>"Currently, lontaraq script is not used daily and is only studied in certain schools and communities. The lontaraq script is found only in ancient manuscripts."</p>
I (3) Indigenous leaders of Bengkulu (MS)	<p><i>"Aksara kuno ini diabaikan begitu saja, tidak ada larangan atau anjuran menggunakannya walaupun ada muatan lokalnya pada beberapa sekolah saja"</i></p> <p>"Ancient script has been ignored, there is no recommendation to use it even though there is learning about it in some schools"</p>
I (4) Indigenous Leaders of South Sumatra	<p><i>"Aksara Jawi..maksudnyo? Ooo Arab Melayu, ooo ...idak diajarke ke generasi selanjutnyo, jadi kami dak pacak..dulu ado jugo pernah dapat pelajarannyo di sekolah"</i></p>

	<p><i>dasar...nah tibo-tibo be dak ado lagi pelajaran itu”.</i></p> <p>"Jawi script? Do you mean Arab-Malay? Oo.. It is not taught to the next generation. There used to be learning in elementary school but now there is none."</p>
I (5) Indigenous Leaders of Bengkulu (SR)	<p><i>“Siapa yang nak ngajar ke nyo huruf uluan ni katek lagi yang pacak baconyo, huruf ini huruf kuno la ratusan tahun lalu usianyo yo, setau aku idak dipelajari sekolah-sekolah. Pewarisnyo jugo terbatas yang mampu baco tulisan ini. Kalu nak dipopulerke lagi perlulah dukungan pemerintah jugo bu”.</i></p> <p>"Who wants to teach the Ulu script? No one can read it anymore. This letter is ancient and hundreds of years old. In schools it has not been studied and those who master it are very few, if they want to be popularized again need government support."</p>
I (6) Collection of Ancient Manuscripts of the State Museum of South Sumatra (A)	<p><i>“Aksara Kuno....hmmm...ada muatan localnya pada beberapa sekolah sih, tapi dak tau jugo yoo, masih dak, soalnya pengajarnya atau ahlinya tidak banyak, saya tidak tahu pasti juga berapa yang ahli baca ini. Yang kami ketahui yang berkumpul di komunitas pecinta aksara kuno semua juga masih pada belajar”</i></p> <p>"Ancient script... Hmm.. There are lessons in some schools, but the truth is not known whether they are still being learned or not. This is because there are not many teachers or experts in their fields and how many experts there are."</p>
I (7) State Museum of South Sumatra (AC)	<p><i>“Sejak sumpah pemuda, yang memproklamirkan bahasa kesatuan, orang yang tahu akan aksara ini tidak diregenerasikan”.</i></p> <p>"Since the youth oath proclaimed the language of unity, the ancient script is no longer regenerated"</p>
I (8) Field of Ancient manuscript collection Cultural Office Palembang City (NUY)	<p><i>“Ada dalam muatan local di sekolah, mungkin karena dak katek pulok siapa yang ngajarke, jadi kadang diganti dengan pelajaran lain. Yang pacak tu wongnyo ado, jugo sudah tuo dan meninggal beberapa bulan yang lalu”.</i></p> <p>"It's in the lessons at school, maybe because no one can teach them, sometimes they are changed to other lessons. There is someone who can teach, but is old and a few months ago is dead."</p>
I (09) Bugis people residing in Palembang	<p><i>“Aksara sudah jadul, tidak digunakan lagi dalam kesehariannya”.</i></p>

(M)	"The ancient script is old-school, no longer used in everyday life"
I (10) South Sumatra Tourism Office (RF)	<p><i>"Huruf uluan yo tulisannyo sulit dibaonyo bu.,di Sum Sel ini, beda dusun beda pulok babasonyo, sesuai dengan dusunyo...beberapo kali kami lawatan ke daerah uluan ini, mencari karya-karya masa lalu yang ditulis di Kagkbas, kebanyakan yang punyo dak biso baco dan mereka takut jugo buka-bukanyo, takut demam kato mereka, terus kato mereka untuk apo jugo".</i></p> <p>"Ulu script is difficult to read, ma'am. In South Sumatra, each village has a different language spoken. Several times I visited the village there, looking for the past work Kaghas, but many could not read it and they were afraid to open it. They are afraid of being sick when they open it and don't know the purpose for which it is opened."</p>

Source: results of interviews with traditional leaders, academics, representing literacy owners, August 2019 and September 2021 and November 2022

Table 1 above shows three (3) important things about the discontinuity of inheritance of ancient script. First, the discontinuity of script inheritance occurs due to not being written and read by the owner of the script. Second, the discontinuity of script inheritance occurs due to not being passed down to its generation. Third, the discontinuity of script inheritance occurs because ancient characters are not supported for preservation by the government. From figures 1.1, 1.2 and 1.3 as well as table 1 above, it can be seen that ancient characters tend to be ignored for their existence and do not inherit knowledge and writing skills of these ancient script.

### Discontinuity of Ancient Script Writing

The use of language and script controlled by the state and government makes the Indonesian people obliged to use good and correct Indonesian in writing. The use of good and correct Indonesian in writing shows one form of loyalty as a united and nation-based Indonesian nation, namely Indonesia. It can be said, the Indonesian nation no longer supports the continuity of writing ancient script for their owners. This situation can be illustrated in table 2 below:

Table 2 Discontinuities of Ancient Script Writing

Report	Results of the interview
I (1) Ulu Script Lovers Community	<i>"jyo bu..idak dipake lagi buruf ini, makonyo kami ni buat kumonitas, untuk ngenalkan bahwa kito punya tradisi tulis masa lalu" ....hbm peminatnyo jugo dikit dak apolah..kami berusaha jugo ke dinas pendidikan</i>

		<p><i>dan kebudayaan Provinsi, supaya huruf ini masuk pelajaran”.</i></p> <p>"Yes, mom. The ancient script is no longer used, so we created a community that aims to introduce the written tradition of the people of South Sumatra. HM.. but there is little interest, we are also trying to introduce it to the Education and Culture Office so that ancient characters become subjects in schools"</p>
I (2)	Lontaraaq Bugis Community	<p><i>“aksara Lontaraaq hanya dipahami oleh orang-orang tertentu saja, yang usianya 50 tahun itu juga sedikit sih, walaupun ada yang muda-muda itu dari komunitas kami ini, yang berusaha untuk mempelajari aksara itu kembali”.</i></p> <p>"The lontaraq script is only understood by certain people who are 50 years old, but relatively few. If anyone understands, it may be the youth of this community trying to learn the ancient script."</p>
I (3)	Indigenous leaders of Bengkulu (MS)	<p><i>“Sejak sumpah pemuda, yang memproklamirkan bahasa Indonesia sebagai bahasa kesatuan, orang tua yang bisa baca tulis aksara ini tidak mengajarkannya kepada keturunannya”.</i></p> <p>"Since the youth oath proclaimed the language of unity, the ancient script is no longer regenerated to they're descendants"</p>
I (4)	Indigenous leaders of South Sumatera	<p><i>“ini kitab lamo peninggalan masa lalu, hurufnyo aku dak pacak dan dak ngerti jugo isinyo, zaman dulu belajar 50 tahun yang lalu, karena idak dipake jadi dak pacak lagi baconyo”</i></p> <p><i>“Huruf uluan maksudnyo, huruf itukan huruf kuno dan dianggap warisan sebelum Islam untuk apo dipelajari. Sedangkan huruf Arab Melayu idak jugo setelah tulisan Latin yang wajib digunakan”.</i></p> <p>"This is an old book left over from the past, I can't read the letters and don't understand the contents of the book. I used to study about 50 years ago, but because it was not used every day and I forgot how to read it."</p> <p>"The ulu script is an ancient letter and is considered a relic before Islam entered South Sumatra, so why learn it. Meanwhile, Arabic-Malay letters are also not important after Latin</p>

	letters"
I (5) ) Indigenous leaders of Bengkulu (SR)	<p><i>"inikan mata pelajaran muatan lokal saja sih ya, bila pemimpin daerah diganti, kebijakannya ikut berganti juga bu... karena ia muatan local ya...juga tidak diujikan kemampuannya, lagi pula tidak dipakai juga ya"... ia pun menambahkan: "pelajaran aksara kuno seperti aksara Ulu dan Jawi, hanya dipelajari oleh beberapa sekolah, namun sekarang saya kurang tahu juga, karena aksara ini masuk Mata pelajaran mulok sebagai pengenalan saja, bahwa kita memiliki aksara kuno tersebut...ya mulok ini ada juga tergantung juga siapa kepala dinasnya hehehe".</i></p> <p>"This is only a subject in schools, if the regional leaders are replaced, the policies implemented will change too, ma'am. This lesson is limited to artistic knowledge and is not tested for competence."</p> <p>Dia menambahkan:</p> <p>"Ancient script lessons, such as the ulu and jawi scripts, have only been studied by a few schools, but I don't know much about them.. hehe"</p>
I (6) Collection of Ancient Manuscripts of the State Museum of South Sumatra (A)	<p><i>"ooh aksara kuno, iya ya..ada, tapi tidak digunakan lagi di sini, ada juga beberapa dosen dan mahasiswa UIN Raden Fatah ke sini, bu Umi inilah ya yang ke sini untuk melihat dan meneliti koleksi naskah di sini dan sambil praktek belajar juga bersama para mahasiswanya, mungkin mereka ada pelajarannya. Namun saya tidak tahu persis juga ya kalau untuk sekolah-sekolah, namun di sini ada kelompok pecinta aksara Ulu, mungkin mereka tahu informasinya".</i></p> <p>"Ancient script? It seems to exist but it is no longer used, several lecturers and students of Raden Fatah University come to the museum, especially Mrs. Umi who often comes to research manuscript collections and do learning practices with students and there is also the Ulu Script Lovers Community"</p>
I (7) State Museum of South Sumatra (AC)	<p><i>"koleksi naskah-naskah yang ada di museum ini berasal dari hibah masyarakat Sumatera Selatan. Naskah-naskah tersebut ditulis menggunakan aksara kuno Sumatera Selatan, bentuk tulisannya seperti Palawa</i></p>

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<p>I (8) Field of Ancient manuscript collection Cultural Office Palembang City (NUY)</p>	<p><i>atau apa, saya kurang paham juga, berdasarkan informasi yang saya dapat dari pemiliknya mereka tidak dapat membacanya apalagi paham isinya, biar menjadi koleksi museum saja".</i> Iapun menambahkan; <i>Aksara ini ditulis dengan bentuk meruncing, Teknik penulisannya dengan digores menggunakan pisau kecil atau besi. Sehingga penulisannya cukup rumit.</i></p> <p>"The collection of manuscripts in this museum comes from grants from the people of South Sumatra. These manuscripts are written using the ancient script of South Sumatra, the form of writing is like Palawa. Based on reports from the public, the owners of these ancient manuscripts cannot read them let alone understand their contents, that is the reason for the grant to the museum."</p> <p>He added: "This ulu script is written in a tapered style, the technique is by scratching with a small knife or sharp object. So the writing is quite complicated"</p>
<p>I (09) Bugis people residing in Palembang (M)</p>	<p><i>"aksara kuno ini, hanya orang tertentu saja yang bisa membacanya, ada juga sih pelajarannya di beberapa sekolah mungkin ya, saya kurang tahu juga... namun sepertinya tidak wajib juga untuk mengikuti pelajarannya".</i></p> <p>"Only certain people can read ancient scripts. There is learning but in some schools"</p> <p><i>"kitab apa ini bu.....tulisan kuno Lontaraq ya bu, saya tidak bisa membacanya, nanti saya coba tanyakan pada komunitas Lontaraq kalau ibu mau, mungkin mereka dapat membacanya dan tahu akan isinya"</i></p> <p>"What book is this, mom? Lontaraq script, huh? I can't read it, I will ask the Lontaraq Community who can read and know the meaning"</p>
<p>I (10) South Sumatra Tourism Office (RF)</p>	<p><i>"aksara Jawi berkembang sekitar abad ke -16 sampai awal abad ke 20, berdasarkan temuan dari artepak yang ada ya.. di masanya aksara Jawi merupakan lingua peranca di Nusantara. Namun setelah divajibkan penggunaan Bahasa Indonesia sebagai Bahasa persatuan. Aksara ini tidak digunakan lagi?".</i> Di sela pembicaraan ia juga menambahkan: <i>"di masa kami Sekolah Dasar aksara Kuno, seperti Arab Melayu, dipelajari sebentar, ntah kenapa tiba-tiba tidak lagi</i></p>

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*dipelajari, tapi ada jadwal pelajarannya”.*

"The jawi script developed in the 16th century to the 20th century, based on the findings of existing artifacts. The jawi script as the lingua franca in the Nusantara. However, after being required to use Indonesian, the jawi script is no longer used"

He also added: "When I was still studying in elementary school, there were Ancient Script subjects such as Arabic-Malay script"

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Source: results of free interviews with informants in August 2019 and September 2021 and November 2022

From table 2 of the interview results above, it shows 3 important things that occur in the discontinuity of writing ancient script. First, that public participation to use script is very limited by government regulations in implementing language use in Indonesia. The use of good and correct Latin Indonesian and writing is applied, so it can be said that the discontinuity of writing ancient script occurs because ancient script is not a government policy. Second, ancient scripts are complex and difficult to write and read. The form of writing ancient script is written using local languages that are no longer used by the user community so they have difficulty understanding it. Third, the writing of ancient script is considered a useless legacy of the past.

### **Discontinuity of Ancient Script through Mythology**

Ancient script written with certain symbols in the manuscript and written using written media that are no longer used today are believed to contain magical elements by the people who own them. Due to the incomprehension of the people who own ancient script about the relics of past cultural heritage, manuscripts are used as magical objects that are feared and can cause disaster when opening these heirlooms. The content of the manuscript is in the form of knowledge about dating and astrology. The following picture 2 is a script written on bark media, the script is written using the Jawi script and there are several Ulu's script containing astronomy.

Figure 2.1





Source: Dreamsea collection, Palembang's manuscript- South Sumatra - Indonesia

The assumption of people who consider ancient manuscripts as past cultural heritage that contains magical elements is illustrated in the following interviews:

**Table 3 Discontinuity of ancient script through mythology**

Report	Interview Results
I (1) Ulu Script Lovers Communit	<p><i>"Setahu kami yo bu, yang nyimpen kitab lamo ni, dapat dari peninggalan nenek buyut mereka, mereka idak tabu isinyo apo, dan beranggapan sebagai harta warisan nenek moyang yang ditulis pada kulit kayu (Kbaghas), dan mereka beranggapan dak boleh sembarang nyimpennyo kareno agek ketimpa musibah"</i>.</p> <p>"As far as I know, those who keep ancient manuscripts are obtained from their grandmothers and they don't know the meaning of their contents. They think this is an ancestral treasure written on bark (kaghas) and should not carelessly store it so as not to get a disaster."</p>
I (3) Indigenous leaders of Bengkulu (MS)	<p><i>"Sejak aksara Jawi/Arab melayu dikenalkan, tidak dipakai lagi, karena dianggap sebagai aksara turunan dari agama Hindu-Budha, dianggap tidak Islami dan dianggap memiliki magisnya, jadi mereka takut buka-buka karya peninggalan warisannya. Apalagi sekarang aksara tersebut tidak mendukung kegunaannya"</i>.</p> <p>"The jawi script is no longer used because it is considered a relic of Hindu-Buddhism, so they are afraid to open works left by ancestors. Especially now that its use does not support"</p>
I (4) Indigenous leaders of Sumsel	<p><i>"Kami memperoleh kitab-kitab ini dari puyang kami, bapak saya meminta saya untuk menyimpan dan menjaganya dengan baik warisan leluhur ini, karena diminta orang tua saya"</i></p>

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*untuk menjaga, ya saya jaga dan ketika saya pindah rumahpun ikut juga berpindah tempat tinggal, tanpa merubah dan mengeluarkan isinya seperti sekarang ini ujarnya, saya tidak tahu apa isinya, karena saya tidak bisa membacanya, lagi pula saya takut membuka peninggalan ini?".*

"We obtained ancient manuscripts from our ancestors, my father told me to keep and take good care of them. At the request of my parents, I took care of it and I still took it with me when I moved without changing and removing the ancient manuscript. I don't know the contents of the ancient manuscript because I can't read it and I'm afraid to open it."

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I (10) South Sumatra  
Tourism Office (RF)

*Huruf uluan yo tulisannyo sulit dibaconyo bu.,di Sum Sel variannyo banyak, beda dusun beda pulok bahasonyo, sesuai dengan dusunnya...beberapa kali kami lawatan ke daerah uluan ini, mencari karya-karya masa lalu yang ditulis di Kbaghas, kebanyakan yang punyo dak biso baco dan mereka takut jugo buka-bukanyo, takut demam kato mereka, terus kato mereka untuk apo jugo".*

"Ulu script is difficult to read, ma'am. In South Sumatra, each village has a different language spoken. Several times I visited the village there, looking for the past work Kaghas, but many could not read it and they were afraid to open it. They are afraid of being sick when they open it and don't know the purpose for which it is opened."

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Source: results of interviews with informants in August 2019 and September 2021 and November 2022

Table 3 above shows three (3) important things that occur discontinuity of ancient script in the manuscript of nusantara through mythology so that it cannot be accessed. First, ancient manuscripts written in ancient script are considered as heirlooms that are considered dangerous and get disaster when opening them. Secondly, ancient manuscripts are believed to have magic. Third, ancient manuscripts are considered ancestral heirlooms that must be preserved.

The study, which aims to explain the effect of restrictions on the use of ancient scripts in Islamic-Malay manuscripts built in society, found three important points. First, the termination of the use of ancient languages and scripts in the lives of Indonesian people has eliminated the heir community and the knowledge contained in ancient texts and given birth to the erosion of

cultural heritage<sup>41</sup>. Restrictions on the use of ancient languages and scripts that are built form a loss of identity that leads to the birth of missculture. Second, the widespread marginalization of ancient languages and scripts in people's lives, as a means of communication (reading and writing) in formal and informal forums further narrows ancient characters to develop so that there is a discontinuity of writing. Third, the development of restrictions on the use of ancient languages and scripts by their owners due to mythology, thus weakening ancient languages and scripts. If in the past the development of regional languages and scripts based on inter-ethnicity, now it has changed to a national language, namely Indonesia, which weakens cultural heritage in certain ethnicities.

This finding is different from previous findings showing that discontinuity occurs for two reasons. First, discontinuity occurs due to regulatory processes and government policies that require the use of Indonesian<sup>42</sup>. The use of good and correct Indonesian by all levels of society, leaving behind the tradition of reading and writing local characters which has an impact on breaking inheritance<sup>43</sup> of ancient script. Second, discontinuity is associated with differences in languages used between regional groups, resulting in contact with the majority language more<sup>44</sup> This is because it affirms group solidarity. This study shows a different point where the discontinuity of ancient script in Islamic-Malay manuscripts is actually applied and implemented by social reactions that ignore cultural heritage.

The discontinuity of inheritance of ancient script occurs due to regulatory processes and government policies that require the use of Indonesian. The use of good and correct Indonesian by all levels of society, leaving behind the tradition of reading and writing local characters which has an impact on breaking inheritance<sup>45</sup> ancient script. This study shows that discontinuity occurs on the basis of contact with the majority language more<sup>46</sup> This is because it affirms group solidarity. This study shows a different point in which the discontinuity of ancient script is actually applied and implemented by social reactions that ignore cultural heritage.

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<sup>41</sup> Pudjiastuti, "Aksara-Aksara Penyimpan Informasi Di Banten"; Titik Pudjiastuti, "Moloku Kie Raba Community and Their Old Manuscript Heritage," *IOP Conference Series: Earth and Environmental Science* 175, no. 1 (2018), <https://doi.org/10.1088/1755-1315/175/1/012059>; Roza, "Aksara Arab-Melayu Di Nusantara Dan Sumbangsihnya Dalam Pengembangan Khazanah Intelektual."

<sup>42</sup> Endah Triastuti, "Indonesian Women Bloggers: The Role of Babasa Gaul in Negotiating Public/Private Connections," *Asia Pacific Journal of Anthropology* 0, no. 00 (2021): 1–21, <https://doi.org/10.1080/14442213.2021.1882548>.

<sup>43</sup> Hackett, "Justifications for a Discontinuity Theory of Language Evolution."

<sup>44</sup> Raymond Mougeon and Terry Nadasdi, "Sociolinguistic Discontinuity in Minority Language Communities," *Language* 74, no. 1 (1998): 40–55, <https://doi.org/10.1353/lan.1998.0077>.

<sup>45</sup> Hackett, "Justifications for a Discontinuity Theory of Language Evolution."

<sup>46</sup> Mougeon and Nadasdi, "Sociolinguistic Discontinuity in Minority Language Communities."

The discontinuity of ancient script writing as shown in this study has far-reaching implications for the formation of the national language as a mean of communication.<sup>47</sup> The national language can overcome and bridge the differences so that it Indonesian, as a national language that overshadows and bridges differences between ethnic groups who speak the language. At the same time, the ancient script and language are increasingly fragile and marginalized<sup>48</sup>. The author of the ancient scripts is increasingly lost and threatened with break up, so revitalization is needed<sup>49</sup>. This condition occurs on the basis that the heirs of the ancient Islamic-Malay manuscript did not continue the tradition of writing to the people who owned it.

The mythology of the legacy heritage of the past is part of the threat to extinction of ancient script in Islamic-Malay manuscripts. Past works in the form of ancient manuscripts are considered as heritage which are considered to have magical and considered sacred objects cannot be fully accessed by people who own ancient script<sup>50</sup>. Ritual instruments to open past works are sometimes required. For this reason, actions are needed in the form of government policies: the form of Regional Regulations (PERDA) which refer to law number 11 of 2010 concerning the preservation of cultural heritage. Regional Regulation in the preservation of the ancient script, in the form naming signs of Government institutions or agencies, nametags and others written using ancient script of Islamic-Malay; increase human resources who are literate in ancient script of Islamic-Malay. Thus, local wisdom knowledge contained in ancient manuscript of Islamic-Malay can be studied and preserved.

## Conclusion

It turns out that the threat of discontinuity of ancient script occurs due to not being passed on to the next generation, besides that Indonesian

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<sup>47</sup> Izzati Izzati, Wakit A Rais, and Henry Yustanto, “*The Impact Of Cultural Contact Between Javanese And Palembang Malay On The Language System In The City Of,*” n.d., 1–11; Mougeon and Nadasdi, “Sociolinguistic Discontinuity in Minority Language Communities.”

<sup>48</sup> Barbra A. Meek, “Respecting the Language of Elders: Ideological Shift and Linguistic Discontinuity in a Northern Athapascan Community,” *Journal of Linguistic Anthropology* 17, no. 1 (2007): 23–43, <https://doi.org/10.1525/jlin.2007.17.1.23>; Miloud, “*Cultural Alienation And Language Discontinuity In La Mémoire Tattouée*”; Richard D. Janda, “Beyond ‘Pathways’ and ‘Unidirectionality’: On the Discontinuity of Language Transmission and the Counterability of Grammaticalization,” *Language Sciences* 23, no. 2–3 (2000): 265–340, [https://doi.org/10.1016/S0388-0001\(00\)00023-1](https://doi.org/10.1016/S0388-0001(00)00023-1); Walter D. Mignolo, “On the Colonization of Amerindian Languages and Memories: Renaissance Theories of Writing and the Discontinuity of the Classical Tradition,” *Comparative Studies in Society and History* 34, no. 2 (1992): 301–30, <https://doi.org/10.1017/S0010417500017709>.

<sup>49</sup> Meek, “Respecting the Language of Elders: Ideological Shift and Linguistic Discontinuity in a Northern Athapascan Community.”

<sup>50</sup> Zulfitri, “*Dalam Pemeliharaan Naskah Kuno Oleh : Zulfitri , MA,*” 2002, 81–88.

nationalism which is written properly and correctly erodes the ability to write ancient script plus ancient script is considered a valuable heritage and has magical value making ancient script not known for its ethnicity. This research finds that what has been believed so far contributes to the misunderstanding of its existence. Misunderstanding over the existence of the quo script in Malay Islamic manuscripts cannot occur solely due to cultural factors. Structural factors also determine the birth of structure in society. Actions in the form of sacralization generally occur in social spaces that are limited in deprivation. Lack of knowledge of cultural heritage has become a force that structures the act of sacralization. Thus, misunderstandings over the development of cultural heritage occur not only due to cultural factors but also involving structural factors.

The strength of this article lies in the threat of discontinuity of ancient scripts in Malay Islamic manuscripts. Discontinuity of ancient scripts that occur culturally and structurally must be accompanied by central government policies that are translated into local government policies by making local regulations (PERDA) to initiate the preservation of ancient scripts in their respective regions, which is manifested in the form of: outreach, making name tags, the naming of streets and public places inscribed with ancient script, local content lessons of ancient script are provided. In addition, it is necessary to develop human resources that support to meet the needs of educators in the field of ancient script. Without this policy and the availability of human resources and literacy knowledge about ancient manuscripts, the existing ancient scripts will become extinct and replaced with new forms. Therefore, local governments are responsible for preserving cultural heritage in the form of ancient scripts.

This research is limited to the number of informants and samples of ancient scripts in Malay Islamic manuscripts. The number of informants used was 10 people, consisting of: government agencies, traditional leaders/leaders, the Ulu and Lontaraq script lovers community. The sample of ancient Islamic-Malay scripts is limited to manuscripts written in Jawi script, Ulu script and Lontaraq script. In line with that, it is necessary to carry out further studies that accommodate larger samples, more complete methods and/or mix-methods, as well as more variations, so that the usefulness of research results on the threat of discontinuity of ancient scripts in Islamic-Malay manuscripts can be utilized by the Research Center. languages for the development of dictionaries and regional languages; local knowledge contained in it and the technique of writing ancient script.

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