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## THE EFFECT OF HIKAYAT PRANG SABI ON THE COMMUNITY: A SOCIOLOGY OF LITERATURE STUDY

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### Abstract

*The growing fighting spirit of the Acehnese people against the Dutch colonialists has been recorded in history. One thing that influenced the heroic spirit was the Hikayat Prang Sabi (The letter literature of war). How can this text shape the courageous spirit of the Acehnese against the invaders? This paper describes the influence of Hikayat Prang Sabi (HPS) on the community of its readers. This study aims to reveal the impact of Hikayat Prang Sabi on readers' society. The theory used is the sociology of literature oriented to the author, literary works, and the reading public. The methodology used in this study is a descriptive qualitative method that relies on a literary sociology approach. The results showed that the HPS was one of the literary works that greatly influenced the reading community, especially the Acehnese people who received this literature. The presence of HPS authored by Tgk. Chik Pante Kulu cannot be separated from the political conditions of Aceh, which at that time was fighting against Dutch military aggression. During the Aceh-Dutch war, people read literature in the form of HPS, which was done before heading to the battlefield until it was confiscated and destroyed by the Dutch. After the Aceh-Dutch war, HPS was still used as a reference by Acehnese in building political power.*

**Keywords:** Hikayat Prang Sabi; Sociology of Literature, Reading Public.

## A. Introduction

Literary works are not created from a vacuum because the author's literary work is a member of society. As Teuw (in Pradopo, 2009) once stated, literary works are created in a nation's historical and socio-cultural context in which a writer (poet) is present, meaning that the author or writer is a member of society (A. Teeuw, 1984).

An author will not avoid the conventions of literature that existed before and cannot be separated from the socio-cultural background of the surrounding community. Literary works are a structure that has a relationship with the structure of society. In other words, the structure of society is part of social activity and can be seen from the perspective of sociology, especially the sociology of literature (Halim & Sofyan, 2022).

The sociology of literature departs from Plato's theory of mimesis, which considers literature an imitation of reality (N. Sofyan, 2019). The sociology of literary works focuses on the content of literary works, goals, and other things implied in the literary work and related to social issues (Wellek & Austin Waren, 1988).

One form of literary work created is prose in the form of a *hikayat* (saga). According to Ibrahim Alfian (Alfian, 1987), a *hikayat* is a historical narrative written in prose. It does not imply that the story is purely fictional, as it includes ethical principles and fundamental lessons in rhyme. In this instance, *hikayat* might be defined as one of the author's earlier creative creations published in the community (N. Sofyan, 2018).

*Hikayat Prang Sabi* (hereinafter abbreviated as HPS) is one of the literary works in the form of a saga with a close relationship between the author and the community. In this case, the author of HPS is part of the community who understands the social conditions of the reading community (Hadi, 2011). HPS is estimated to have been created in the late 19th century, around the 1880s, by Tgk. Chik Pante Kulu who is an Islamic religious leader in Aceh.

Anthony Reid (Reid, 2007), in the book "The Origins of the Aceh Conflict", reveals that "the activities of the ulema in the 1980s produced new literature in popular stories about heroism in the Acehnese language, namely *Hikayat Perang Sabi*. It became such a well-known work on the call to holy war that Tengku Chik di Tiro, Tengku Kuta Karang, and other ulemas helped spread the saga.

The presence of HPS cannot be separated from Aceh's political situation at that time. The work of HPS is a *hikayat* manuscript that contains history, ideology, and advice. Of course, its content dramatically influences the reading community regarding aesthetics and the author's ideology. Thus, the presence of HPS significantly affects the public's reading.

According to the author, HPS is a tale that has the power to persuade readers to embrace the work produced by the author-Tgk. Chik in Pante Kulu. Hence, the authors employ sociology of literature approach to question how HPS affects society. The article considers that the Acehnese people's heroic spirit has not yet been swiftly subdued. Because the people still read the Arabic script of *Prang Sabi* to their children, this courageous spirit endures. As a result, this study looks at how the Acehnese people used the *Prang Sabi* literary texts written in Arabic letters to instil a sense of heroism in their offspring. The citizens of Aceh are required to read these literary works. The outcomes of creating the heroic spirit for Acehnese people today are also examined in this study.

Therefore, here the author sees that HPS is capable of influencing the reading public in accepting texts written by an author, namely Tgk. Chik at Pante Kulu. So, the researchers raise the issue of how HPS influences society by using a literary sociology approach (Z. Sofyan & Yuhamar, 2021).

## **B. Method**

Qualitative descriptive research is the approach employed in this study. In order to gather the required data, descriptive qualitative research involves a direct investigation of the research object and a survey of the literature. In Bodgan and Taylor's view, the descriptive approach

generates descriptive data from people's written or spoken words as well as from observed behavior (Moloeng, 2006). This approach is meant to facilitate the process of modifying multidimensional statements, enabling the direct presentation of the nature of the interaction between the author and the subjects of the study (Damono, 2009).

The subjects of this research are the texts of the HPS themselves, the general public, literary activists (writers), literary academics, and public figures who have insight into the works of HPS so that it can facilitate the process of completing this research. Based on these considerations, the sample was taken as many as eleven respondents. It enables data gathering and improves the outcomes' efficacy and efficiency (Sugiyono, 2012).

The authors employed several methods for gathering data, including documentation studies, interviews, and observation. Additionally, the writers researched in Yogyakarta, Pidie, and Banda Aceh to collect data from the respondents (Wiyatmi, 2013). The selection of these locations is predicated on the recognition that Tgk. Chik Pante Kulu, a native of Tiro, Pidie Regency, is the author of the HPS cited by literary critics. During the Aceh War with the Dutch, the HPS gained widespread impact, and Acehnese citizens, both inside and outside of Aceh, continue to use the HPS text as a source of information today. In this instance, the writers visited the community, who continued to read aloud from the *Prang Sabi* manuscript in a *surau* (a small mosque).

In addition, the writers spoke with the responders in person about the key aspects and advantages of the reading. The authors conducted interviews with intellectuals and leaders and examined the results, in addition to interviewing those who still read the poem aloud to the public and their children. The data analysis method utilized in this research is interpretation, reconstruction, and reflection on the aforementioned data in light of the theory of literary sociology as it relates to the relationship between literature and politics and the impact of HPS texts on society (Mus & Berdan, 2021).



The findings from interviews conducted with residents of Yogyakarta, Banda Aceh, and Pidie districts were utilized to examine how they related to social influence in the study area. The researcher conducted follow-up interviews with leaders and intellectuals of the diaspora, specifically the Yogyakarta Acehnese community, in order to corroborate the analysis's findings. The study's findings were then concluded.

### C. Result and Discussion

#### 1. Result

The findings reveal that the influence of HPS written by Tgk. Chik Pante Kulu – obsessed fundamental Islamic ideology - cannot be parted from the author's background. In other words, HPS is one of the literary works that has a huge influence on the reading public.

##### a. The Background of the Author's Life

The presence of HPS is not from a mere vacuum; rather, it is based on the author's existence and readers community, in which the author is the creator of literary works and the public is the readers. In other words, literary works will not appear out of nowhere without historical events or the social conditions of a particular society in which the author lives as a member.

If literature is not created, there cannot be any discussion about literature. No one disputes this reality, as literary works would not exist without writers. As a result, its invention is valued highly (Junus, 1985). HPS is a literary work written by an author and approved by its readers.

Towards the close of the 19th century, in the 1880s, Tengku Chik Pante Kulu, an Acehnese ulema, wrote HPS. "The activities of this ulema in the 1980s produced new literature in the form of famous stories about heroism in the Acehnese language, namely *Hikayat Perang Sabil*," as Anthony Reid (Reid, 2007) stated in the book *The Origins of the Aceh Conflict*. Tengku Chik di Tiro, Tengku Kuta Karang, and other ulemas assisted in spreading the saga on the call to holy war because it became widely popular (Reid, 2007).

In line with Anthony Reid, Ali Hasjmy (Hasjmy, 1977) also reveals much debate among historians, literary scholars, and philologists about

who the original author of HPS was. As it was the custom of Acehnese authors and poets in the past, they did not put their names on their books, whether it was a book of prose or poetry. It is also the case with Acehnese *hikayat*, poems written by hand in Arabic letters. For this reason, literature researchers have encountered difficulties because the author's name is not included in the work he created.

In the preface to the manuscript copy, Acehnese writer Anzib (Kulu, Teungku Pante; Anzib, 1980) also disclosed the history of HPS, which was written by Tengku Chik Pante Kulu. It is challenging to determine the author of ancient Acehnese texts because not all copies have the author's name listed. However, some trustworthy sources assert that Tengku Chik Pante Kulu wrote the HPS. As previously said, it is obvious that Tengku Chik Pante Kulu is the authentic author of HPS (Salam, 2020).

Teungku Chik Pante Kulu's full name is Tengku Haji Chik Muhammad Pante Kulu. In a history written by Hasballah Saleh, Chik Pante Kulu was born in 1836 AD/1251 H, in Pante Kulu Village, Keumala sub-district, Pidie Aceh Regency. As a child, he learned the Quran and some religious knowledge in the *Jawoe* language (Arabic-Malay) from his mother. In addition, he learned to write Arabic letters from his father in his homeland.

Chik Pante Kulu continued his education at a *Dayah* Cut Tiro to increase his knowledge of Islam. Chik Pante Kulu made close friends at the *Dayah* with Haji Muhammad Saman (Tengku Chik di Tiro), a well-known ulema and warrior in Aceh. Then, at one point, Chik Pante Kulu traveled to the holy city of Mecca with the approval of his teacher, who instructed religious knowledge at Dayah Cut Tiro, where he studied Islam. Chik Pante Kulu did not waste his time in Mecca. He frequently had discussions about the fight against the unbelievers, Jews, and Christians with the leaders of the Wahabiyah movement (Wibowo, 2006).

In addition to his primary goal of going to Mecca to perform the Hajj, Chik Pante Kulu also deepened religious knowledge such as *fiqh*, history, philosophy, Arabic language, and literature. He learned several languages, so he was able to communicate well. Language can provide space for broad thinking, because language is a social phenomenon from a person's natural

history, part of a person's interaction and action. Lewis, (1975) said that language is a social phenomenon that is part of the natural history of human beings; a sphere of human action, wherein people utter strings of vocal sounds, or inscribe strings of marks, and wherein people respond by thought or action to the sounds or marks which they observe to have been produced (Gokaru et al., 2024). He also read many books about the resistance during the Prophet's struggle (Hasjmy, 1977). It was also mentioned that Tengku Chik Pante Kulu was an artistic person and fond of reading Arabic poetry, such as the works of Hasan bin Tsabit, Abdullah bin Malik, Ka'ab bin Zuhair and other Arabic poets (Hasjmy, 1977).

After four years in Mecca, around 1880, he returned to Aceh. At that time, Aceh was in the throes of a war waged by Dutch soldiers against Aceh. He was hearing about the commotion and getting news that the one who led the battle against the Dutch was his close friend, Tengku Chik di Tiro.

Regarding the journey back from Mecca to Aceh, specifically between Jeddah and Penang, Tengku Chik Pante Kulu composed a literary work at the time called HPS, which he intended to give to his companion and the Acehnese people as a contribution to igniting the spirit of *jihad* against the Dutch. HPS was written by the author on the ship on the way back to Aceh between Jeddah and Penang. Upon his arrival in Aceh, Tengku Chik Pante Kulu presented the work to his friend tengku Chik di Tiro in a procession at Aneuk Galong (Hasjmy, 1983).

As a result, Chik Pante Kulu's inspiration to write HPS was sparked by his love of his native country as well as his observations of Saudi Arabia during his time there, when the country was in upheaval due to the rise of the Islamic thought reform movement led by Muhammad Abdul Wahab and Jamaluddin Al-Afghani. He also drew inspiration from his familiarity with Arabic poetry, which he read frequently. The work was there and developed into an epic work that had the power to influence the Acehnese people's *jihadi* spirit in their resistance to Dutch colonialism.

## b. Author's Ideology



Literature is a product of society that is imaginative, using language as a medium. Literary works presented by authors amid society can be used as a reflection to describe how the social structure and culture of the society itself. Literary works are said to be structured because they have systematic elements or arrangements. Thus, an interrelated reciprocal relationship exists between one element and another (Zulhelmi & Pamusti, 2022).

Literary works combine the author's imagination and complex social life. It is often said that literary works can be considered a mirror of the community's social life because the problems depicted in literary works are problems that exist in the author's life environment as a member of society (Santosa, 2011).

An author cannot avoid pre-existing literary conventions and cannot be separated from the socio-cultural setting of society. An author voices the worldview of a social group (trans individual subject). This view is not a reality but can only be imaginatively and conceptually through superb literary works (Goldmann, 1977).

HPS is one of the literary works closely related to political content. The presence of HPS cannot be separated from the political conditions of Aceh, which at that time was fighting against Dutch military aggression. HPS is a literary work that has fostered the war spirit of the Acehnese people to fight the Dutch colonialists. Even after the Dutch East Indies Government had established its dominance over Indonesia, the Colonial Government continued to confront war resistance in regions like Aceh and Bali that had not been completely subjugated until the turn of the 20th century. Before going to fight, people in Aceh looked at HPS war literature. In fact, parents often read stories in the form of dodaidi poetry to their children when rocking them at bedtime which contains moral messages and struggle (Idris, 2019). According to the book of Malay History, the custom of reading *hikayat* before engaging in combat has long been ingrained in Malay culture (Alfian, 2003).

"The declaration of war on March 26, 1873," according to Ali Hasjmy's book "Why the Acehnese People Were Able to Fight for Decades

Against Dutch Aggression," not only resulted in the deaths of tens of thousands of Dutch soldiers and mercenary men but also on the side of Acehese warriors. The world community has learned from the Aceh War that Aceh has produced notable *mujahideen* (warriors) and war heroes, such as Tengku Muhammad Saman Tiro (Tengku Chik di Tiro), Teuku Panglima Polem, Teuku Lung Bata, Teuku Umar Johan Pahlawan, Cut Nyak Dhien, Cut Mutia, Panglima Nyak Makam, Tengku Haji Nyak Muhammad (Tengku Chik Pante Kulu) and many other great names to mention. The 50 years of the Aceh War would never have occurred if the war proclamation of March 26, 1873, had not been declared. Similarly, Tengku Chik Pante Kulu would not have become known as a "war" poet worldwide with his literary work *Hikayat Prang Sabi* if there had not been an Aceh war against the Netherlands (Hasjmy, 1977).

The half-century-long Aceh War was the most protracted and costly Dutch war of the 19th and 20th centuries. The Dutch declaration of war against the sovereign kingdom of Aceh on March 26, 1873, was the beginning of a long war known as the "Aceh War". The exact situation in Aceh at the end of March 1873 was still unclear to the Dutch. Despite the impact, this prolonged conflict did not produce positive results but instead led to negative things (Tando, CE; Sudarmo, S; Haryanti, 2021). As information on the Dutch side stated, Aceh only had five old cannons from the time of Iskandar Muda, and only three could still function (Said, 1981).

The outbreak of the Aceh War was triggered by the attitude and behavior of the Dutch colonial government, which the Acehese people considered an insult. The government in Batavia sent the Deputy Chairman of the Dutch East Indies Council, Nieuwenhuijzen, to meet Sultan Alauddin Mahmud Syah to convey his insistence that the Sultan of Aceh recognize the sovereignty of the Dutch East Indies over the Aceh region. The Sultan of Aceh flatly rejected the request. The Dutch East Indies used the incident as an excuse to declare war on the people of Aceh.

Furthermore, without further ado, the Dutch immediately carried out an aggression on 10 *Muharram* (April 5, 1873) under the leadership of Major General Kohler with a force of 168 officers and 3800 Dutch and

hired soldiers. The valiant Acehese army mercilessly destroyed Dutch troops within 18 days of fighting so that Dutch soldiers ran to their ships, leaving many dead bodies on the battlefield. Their warlord, Major General Kohler, was killed along with his troops on April 15, 1873. Commissioner Nieuwenhujzen, who sent soldiers to Aceh, escaped to Penang on the warship "Citadel van Antwerpen" on April 1, 1973, after he delivered a war edict to the Sultan of Aceh (Hasjmy, 1977).

After the capital was occupied, the Sultan and the royal leaders moved around while reorganizing their forces to reclaim Aceh. At one of the meetings, about 500 prominent leaders declared and called for total resistance called *Jihad fi Sabilillah* or *Prang Sabi* to all the people of Aceh to fight and expel the Dutch infidels. After consolidation in various regions, Tengku Haji Muhammad Saman, known as Teungku Chik di Tiro, was appointed as the Supreme War Commander in the Holy War. During this consolidation period, in 1881, Tengku Chik Pante Kulu presented a literary work called *Hikayat Prang Sabi* (HPS) to Teungku Chik di Tiro.

In this case, *Prang Sabi* is an ideology poured by the author in HPS to help the people of Aceh face the military aggression carried out by the Dutch against Aceh. This ideology is proven to have influenced the readers to face the Dutch colonialists in war. The Dutch, who were considered infidels by the Acehese people, who were predominantly Muslim, were considered religious enemies. Because of this, the people of Aceh worked hand in hand against the onslaught of the Dutch by making the HPS a reference to the ideology of *Prang Sabi*.

### c. The Influence of Texts on Society

Literary work is structured because it has elements of systemic arrangements. There is a reciprocal relationship between one element and another. Literary creations require their surrounding environment to exist; they are not isolated entities. Even from an ecological perspective, literature must focus on how humans, technology, policies and other activities can minimize damage to the environment (Muhamad, MM; Abdullah, SISS; Arsad, 2021). In this way, literary works do not just come

out of nowhere; they are shaped by historical occurrences and the social circumstances of the specific society in which the author lives. There is a tight connection between the author, the text, and society. Every literary work, therefore, has a purpose for the readership (H.T, 2010).

According to Damono (Damono, 2009), literary works need to be interpreted as a meaningful whole. As a member of a particular social class, the author attempts to view the world as a whole and totality. The author's awareness of the world he lives in, expressed through ideas, aspirations, and feelings, serves as a vehicle for the author's theoretical expression in the work he created while living in a particular social class. As a result, literary works must be interpreted as a whole, considering the author and the environment in which the work is created, as well as the structure of the work itself. As a consequence, a literary work that an author presents can have an impact on the reader (Zulhelmi & Rizkia, 2022).

The Dutch government saw the Acehnese people as a force that needed to be contained and organized, so the Dutch East Indies government was forced to send a spy, Snouck Hurgronje, to find out why the Acehnese people were so brave to oppose Dutch East Indies politics. The spirit of the *Prang Sabi* generated by the Islamic spirit was considered the most frightening. According to Dutch observations, most came from among the *Dayah*, and the ulema became the foundation of the unstoppable movement of Muslims in Aceh. Rebellion after the rebellion was carried out in the name of *jihād fi sabilillah* (Benda, 1985).

The colonial party was worried that the existence of HPS, which was written by an ulema in which *jihād* values were taught, made the Dutch adopt another strategy. The Dutch viewed HPS as a subversive literary work; therefore, it became forbidden to be kept or read. The Dutch were so keen to eradicate HPS manuscripts, which they considered dangerous, that after 1924, HPS was practically only performed orally because most of the manuscripts had been confiscated or burned by the Dutch authorities. In the following period, the Dutch tried to break the relationship. The Dutch favored the army and limited the role of the



ulema. Contrary to the Japanese, who were more supportive of the role of ulema (Sjamsuddin, 1990).

Zentgraaff, a Dutch war journalist assigned to cover the war in Aceh, stated that the Acehnese fought like raging lions and would never submit to the Dutch government. "The Acehnese fought like lions; some would rather be buried alive in a blazing fire than surrender; a bitter hand-to-hand-fighting," he wrote (Zentgraaff, 1983).

The people's unwavering resistance, particularly that of the ulema, has demonstrated the viability of martyrdom, life after death, and the spirit of *jihād*—all of which are understood to have a theological dimension. And the important role that ulama have in determining change in society (Saby, 2001). According to Zentgraaff and other Dutch, *Prang Sabi*, which includes the HPS, has always been preached by the ulema. The latter is brought up multiple times, and Zentgraaff specifically brings up one of the stories from the HPS—that of Abdul Wahid, a young man who yearned for martyrdom—in the book of Atjeh (Aceh).

Zentgraaff (Zentgraaff, 1983) describes the story in HPS of a man named "Abdo Wahed as giving a strong image of an emotional Acehnese who prefers peace and tranquility in the hereafter. And for this, he was willing to sacrifice his life in this world of hardship and squalor". Zentgraaff also reveals that "HPS is written in beautiful language, full of passion, and exerts a great influence on one's soul. It has helped thousands of those who hesitated to face death" (Zentgraaff, 1983). Zentgraaff's comment in his book emphasizes that he evaluates HPS as a work of literature that has had a profound influence. The ideology of *Prang Sabi*, which the author depicts in the text, is a form of religious doctrine that the author has successfully created.

Meanwhile, Anthony Reid (Reid, 2012) states that the HPS is an uplifting text about the rights and obligations of martyred warriors. According to him, the HPS contains a remarkable epic that uses stories from the Quran and Arabic literature as an encouragement to take part in the war. The narrative as a whole highlights the pointlessness of the world



in comparison to the rewards of those who battle for God's cause, although certain chapters disclose more of the evil of the Dutch.

"*Mujahid* of war Allah loves  
Heaven is high and bright  
Virgin handmaidens *bestari*  
Seventy angels  
Beloved of heaven's virgin heart  
The courtesan adds another  
Seventy years old...  
Compared to all worship  
The reward of *jihad* is greater  
Do not think, O friend  
The lives of the destitute are fleeting ...  
Let's wake up brother, in *jihad*  
All wealth is donated immediately  
One return multiplies  
Thus, reward comes in multiples (Reid, 2012)".

In another perspective, for Imran T. Abdullah (Abdulah, 2008), Teungku Chik Pante Kulu is seen as "a poet who cleverly utilizes this harsh and rigid social reality to encourage the spirit of youth to advance to the *Prang Sabi*." It is mentioned that because the educational background of the Acehnese people at that time was from *dayah* education, the community welcomed the flames of the spirit of *Prang Sabi* with religious ideology. The ulema for them was a teacher equal to the "honored father," so his calls and invitations, such as HPS, were seen as having a specific power because they were written with a sacred hand.

In this aspect, Abdullah emphasizes erotic imagery and descriptions of the pleasures of paradise as a strategic invitation to war. "The scholar poet skillfully describes the erotic aspects of the angel, her face, her physique, her alluring voice. The poet compares an angel in heaven with a woman in the worldly realm, one freshly perfumed with musk, the other stale (Abdulah, 2008)."

In general, HPS tells four stories. *First* is the story of Ainul Mardhiah, a beautiful angel from heaven reserved for those martyred in war. *Second*, it tells of Abrahah's army attacking the *ka'bah* with an army of

elephants. *Third*, it tells the story of Sa'id Salmi, a pitch-black enslaved person who lived in the time of the Prophet Muhammad PBUH. In the story, it is said that no woman wanted to marry the young man. However, in the end, with Allah's permission, he was able to marry the beautiful daughter of Umar bin Khattab. The last story is about an enslaved person who died and returned to life (Kulu, Teungku Pante; Anzib, 1980).

The author's four stories have affected the reading public by the content of the literature. It is, as said by HM. Zainuddin (Kulu, Teungku Pante; Anzib, 1980). The four stories depicted by the author in the work have influenced the reading public towards the content of the work. This, as said by HM. Zainuddin (Kulu, Teungku Pante; Anzib, 1980):

I ought to share what I went through as a young child in 1903. While reading HPS one day at Keude Ndjong, a person arrived to inform them that the Dutch patrols were approaching from the direction of the rice fields and would soon enter Keude Ndjong. Some HPS readers, however, ceased reading right away, and those who had heard about it scattered to their separate homes. Among those who listened to the story was a young man named Abdul Hamid, whose hometown was in Ndjong Meunasah Gampong Jurong Mamplam. With a *rencong*, a traditional Acehnese weapon that resembles a dagger, Abdul Hamid discreetly made his way towards Bale Aceh Sabee. When he got close to Bale Aceh Sabee, he encountered the Dutch colonials who had entered Keude Ndjong. The young man stabbed a Dutch soldier after removing the *rencong* from his belt when he encountered them. Thus, after Abdul Hamid was apprehended, Dutch soldiers mutilated his body until he passed away. Following this episode, the Dutch returned to their Leung Putu camp immediately (Kulu, Teungku Pante; Anzib, 1980).

Meanwhile, a year later after the Abdul Hamid incident, the same thing happened again in the same place. At that time, some people were absorbed in reading HPS. The Dutch troops returned to patrol Keude Ndjong. Suddenly, a person named Husen Pande came out of a shop and immediately stabbed one of the Dutch soldiers using a *rencong* until the soldier fell and died. At the same time, Husin Pande was immediately killed and martyred on the spot (Kulu, Teungku Pante; Anzib, 1980).

It was not just men who were responsible for the tragedy. In another location, an inspector named De Boer was going to board a first-class train from Medan to Sigli and Kuta Raja (Banda Aceh) when he was assassinated by a lady. De Boer was slain and gravely injured as soon as he arrived at the Idi station, and the woman perished in that tragedy. As she passed away, people who were there inquired as to why she had slain the Dutchman. "To seek heaven," she answered (Kulu, Teungku Pante; Anzib, 1980).

## 2. Discussion

Literary works originate in and are intended for communities. Scriptures written in Arabic and regarded as literary works by the Acehese people can be compared to holy religious writings. It indicates that reading the HPS text is an integral part of life for Acehese people.

The power of the HPS in the religious field has shaken the position of the Netherlands to a state of despair. With the various inhumane actions carried out by the Dutch against the people of Aceh, however, the position of the Acehese fighters was difficult to overthrow "of course it is because of this fact that the Dutch writer Zentgraaf admitted that HPS was a dangerous literary work (Sodiq, Ibnu; Alfian, 1977).

Therefore, it may be concluded that HPS greatly impacts readers. In this instance, Tengku Chik di Pante Kulu, the author of HPS, has significantly contributed to the community's way of life, particularly for the people of Aceh, who were at the time of this work's creation dealing with Dutch military assault. Acehese fighters and ulema utilized the HPS as their philosophy for the *Prang Sabi*. People in Aceh continued to refer to HPS even after the country gained its independence.

The readings that Acehese people listen to at recitation centers and at home are ongoing. The influence of these readings has shaped Acehese people who dare to fight and challenge things that are not in accordance with religious teachings. It can be said that the reading of HPS has shaped the patriotism of the Acehese people. This spirit creates an attitude

considered impolite for **people** who are not Acehnese and, conversely, increases the practice of more substantial religious teachings.

In the study of literary sociology, HPS can be seen as an important example of literature that not only reflects the socio-political conditions of its time, but also functions as a catalyst for social change. Recent research shows that works such as HPS have the unique ability to transform historical narratives into effective tools of mass mobilization. Abdullah (2022) emphasizes that HPS is not just a literary text, but also an ideological manifesto that provides moral legitimacy to acts of resistance in Aceh. The narrative contained in HPS functions as a rhetorical device that strengthens the collective spirit of the Acehnese people in the face of colonialism, creating deep emotional and ideological ties between the text and its readers.

Furthermore, Sari (2023) found that the HPS's role in social mobilization was not only limited to the conflict period, but also had a long-term impact in shaping the cultural and political identity of the Acehnese people. This shows that the HPS plays a dual role as a historical document and a living text that continues to influence the thinking patterns of subsequent generations. In this way, HPS transcended its aesthetic function as a literary work, becoming a symbol of resistance that continues to live in the collective memory of the Acehnese people.

Setiawan (2021) also added that HPS has a significant intertextual impact on modern Acehnese literary works. In the framework of intertextual analysis, HPS not only influences the themes and narratives of subsequent literary works, but also becomes a moral and ideological benchmark for writers inspired by the spirit of struggle immortalized in these texts. This confirms that HPS is more than just a traditional literary work; he is a stepping stone in the Acehnese literary canon that continues to resonate with contemporary issues.

Combining these perspectives, it is clear that the HPS played a crucial role in shaping and maintaining Aceh's collective identity. Its influence is not only limited to the colonial era, but also extends to today's social and cultural dynamics. Therefore, the study of HPS and similar



works provides valuable insight into how literature can function as an effective tool of resistance and as a medium for maintaining cultural values in the face of the challenges of globalization.

HPS is not only a literary work, but also a social instrument that has had a deep influence on Acehese society, especially in the context of resistance to Dutch colonialism. This influence can especially be seen from how HPS succeeded in instilling a spirit of jihad and heroism in the souls of its readers, most of whom were Acehese people who were facing oppression from the Dutch colonial government. This work, written by Tgk. Chik Pante Kulu, reflects how literature can function as a tool to voice political and social ideologies, as well as mobilize society in the context of resistance.

Through a literary sociology approach, it can be seen that HPS not only acts as a literary document, but also as an ideological doctrine that encourages the people of Aceh to continue fighting to defend their homeland from invaders. This work, which combines religious elements with moral and political messages, succeeded in influencing the attitudes and actions of the Acehese people, even up to the time of independence. The strength of the HPS narrative lies in its ability to build a bridge between religious values and the spirit of nationalism, which ultimately created a strong culture of resistance among the people of Aceh.

As stated by several literary historians and sociologists, the power of HPS in forming this spirit of resistance cannot be separated from the historical and social context of the time in which it was written. When Aceh was under threat from colonialism, HPS became an important source of inspiration for fighters and ulama. The stories contained in the HPS, which are often told orally in surau and homes, play a crucial role in shaping the collective identity and consciousness of the Acehese people.

In a broader context, HPS shows how literary works can function as agents of social change. This work not only reflects the social conditions of its time, but also actively contributes to shaping and directing these changes. In this case, HPS can be considered a clear example of how literature not only reflects reality, but also has the power to change it.



#### D. Conclusion

This article can be concluded that Tgk Chik Pante Kulu is the author of the HPS literary work. As part of his effort to inspire the spirit of jihad against the Dutch, Chik Pante Kulu composed while traveling from the city of Jeddah to Penang. He intended to dedicate the work to his companion Tgk. Chik di Tiro and the people of Aceh.

In addition, the author's ideology—which is heavily influenced by Islamic values—and the religious lessons he learned in his birthplace and on his travels to Arabia to study religio, all had an impact on the substance of the HPS text. This served as the author's original inspiration for the story's plot, which aims to inspire readers to oppose the Dutch colonial, who was viewed as an enemy of Islam during the Dutch war for Aceh.

Furthermore, the recitation of HPS in surau or other recitation places and at home can foster a fighting spirit in the people of Aceh. The growth of the fighting spirit begins in infancy when mothers chant this HPS to the baby. Furthermore, the recitation of HPS in places of worship or recitation is considered a worship activity by the community because it can influence religious teachings influence them.

The HPS is more than just a historical document; it's a living text, which continues to influence and shape Aceh's identity. Through the sociological approach of literature, we can understand how this text works as a tool of social mobilization and a symbol of continued struggle. HPS drivers are not only limited to the colonial era, but are also expanding into contemporary Aceh social and cultural dynamics. Therefore, further studies on HPS and such works are very important to understand the role of literature in shaping identity and cultural resistance in a changing global context.

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