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## The Conceptualization of *Jihad* in the Acehese Saga of *Hikayat Prang Sabi*

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### Abstract

*This study focuses on the conceptualization of jihad in the text of Hikayat Prang Sabi by Teungku Chik Pante Kulu. This study provides a constructive discourse of thought for readers in understanding jihad. This study narrates jihad as literally meaning 'striving' or 'struggling' in Arabic, such as in wars, and it also examines the conceptualization of jihad in Acehese literary texts. The method used in this research is descriptive-qualitative. The data were analyzed through a literary hermeneutic approach so that the interpretation of the Hikayat Prang Sabi text can be considered a universal truth in the lives of the Acehese and Muslim communities in the world regarding the concept of jihad. The results of the analysis show that the concept of jihad in the Hikayat Prang Sabi is divided into three: (1) jihad for religious reasons, (2) jihad to defend the homeland, and (3) jihad for peace. These three concepts form the conceptualization of jihad based on the relationship between humans and God, the relationship between humans and humans, and the relationship between humans and the universe. This confirms the linguistic concept of jihad in the perspective of Muslims, especially the people of Aceh, that jihad is not only about war and suicide but also an inspiration to call for truth and peace.*

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## 1. INTRODUCTION

In the Malay literary tradition in general, the *hikayat* (also known as ‘saga’) is a literary work in the form of prose (Harun, 2012). The *hikayat* is created and used almost all over the world with unique styles and varieties. From the perspective of Malay society, the *hikayat* is generally written like prose: it has narration, description, and dialogue using direct quotation marks and is written in paragraph form (Fadhi, 2016; Mahayana, 2001; Rizki, 2019).

In Acehese literary tradition, in particular, the *hikayat* is written in the form of poetry: bound by the number of words in one array, stanza, rhyme, and rhythm (Mukhlis & Herman, 2021b). Although written in poetic form, the *hikayat* in Acehese literature is also classified as the work of the prose genre, which has several distinct characteristics. A saga in the tradition of Aceh begins with praise to God Almighty, followed by a *shalawat* or ‘salutation’ to the Prophet Muhammad. As the literature is closely related to Islam, the Acehese saga always reflects universal Islamic values (Herman, 2010; Kawom, 2012).

In addition to these characteristics, a saga in Acehese literature also contains stories about certain figures who experience certain events in certain places and periods. The form contains fictional, legal, and genealogical characters, religious, historical, biographical, or a combination of these characteristics, read for solace, power fighting spirit, or just to enliven the party (Nushur & Astutie, 2019).

In the past, a saga was created spontaneously and delivered verbally. In further developments, it began to be written (Mukhlis & Herman, 2021b). In terms of creating literary works, a saga was also created to give advice, moral education, motivation, and doctrine with a specific purpose (Subroto, 2015). It can also function as a medium for character education and propaganda doctrine for specific purposes, including the doctrine of *jihad* and illuminator of the war spirit (Abdullah, 1981; Hasjmy, 1977). In Aceh, many sagas were created as concepts of character education, moral concepts, peace concept, and war concept (Herman et al., 2020).

For decades, a prolific writer and researcher in Indonesia, Hamidy (1974), has mentioned that the Acehese people used to create a saga, including educating children, conveying traditional messages, and spreading religious propaganda (Saharudin, 2019). The same function was also stated by Alfian (1987) and Maulana (2018) that the Acehese people used to create a saga as a medium of entertainment as well as a medium to educate children (Harun, 2012). The Acehese created it spontaneously when looking for sustenance, relaxation, or needs depending on certain situations (Yulia, 2015). A saga was often recited in festivities or parties such as weddings and circumcision ceremonies. It is because a saga was created in various settings; many saga writers tried to convey the message of *da'wah*, the delivery of religious messages and peace in the Islamic context (Maulana, 2018; Rizki, 2019), and the doctrine of war through the saga they created. Therefore, the role of a saga as a medium for conveying the concept of war and the concept of communication for the Acehese has existed since time immemorial (Alfian, 1987; Nazaruddin, 2017).

*Jihad* has been understood by many as a war activity and suicide (Borsari, 2018), creating a stereotype against Muslims. In the end, many people fear and worry about Muslims, creating Islamophobia, especially Westerners (Afzal et al., 2021). In fact, the media has even begun to frame Islamophobia (Suryandari & Arifin, 2021). For this reason, it is important to see how the conceptualization shapes the meaning of *jihad* in literary texts as knowledge and answers to the concept of *jihad* and the wisdom of Muslims in general. The conceptualization in this study refers to the opinion by Chilton (2013), which states that in linguistics, there needs to be a marker that is included in deixis modeling. Deixis is not only understood as spatial and temporal but also as a modal in determining meaning (Chilton, 2013). Thus, every text considered related to the concept of *jihad* is given a marker and analyzed to the extent the diction plays in verse. In cognitive semantic theory, meaning is treated as an expression in the form of language, which refers to the conceptualization of reason (Haula, 2020; Haula & Nur, 2019).

The old literary text used as the data for this research was the *Hikayat Prang Sabi* by Teungku Chik Pante Kulu. This saga is suitable for study material for the conceptualization of *jihad* because the world has considered it a concept of international *jihad* (Fadhi, 2016; Rizki, 2019). Several sagas can also be used as a linguistic study of *jihad* in Aceh, including the *Hikayat Prang Atjeh* (Harun, 1982a), the *Hikayat Prang Cumbok* (Sulaiman, 1990), the *Hikayat Prang Gompeuni* (Karim, n.d.), the *Hikayat Prang Pandrah* (Muthalib, 1960), the *Hikayat Prang Cut Ali* (Harun, 1982b), and the *Hikayat Prang Sabi* (Kulu, n.d.). However, *Hikayat Prang Sabi* is the most powerful text about *jihad* to the Acehnese, which has been recognized since the Dutch war era (Alfian, 1987).

The study of the *Hikayat Prang Sabi* answers the thoughts of the world community regarding Islam (Wibowo, 2006). As is known, Islamophobia has developed in the world community with a label that Muslim society is 'war-crazy' (Dzuhayatin, 2020; Rahman, 2016). This claim has given rise to stereotypes of Islam (Darnela, 2021; Khasan, 2021), despite many verses in the Qur'an that say Islam is peace-loving. The term *ummah wahidah* (one society) is repeated in the Qur'an up to seven times (Asriani, 2018; Herman & Hamid, 2019). This shows that Islam is a religion of peace, so Islamophobia actually has no basis.

Teeuw (2003) said that a literary work was not born in a cultural vacuum. The author can include cultural elements in his environment in the stories he writes. The emergence of the *Hikayat Prang Sabi* answers cultural behavior in Islam toward the genuine concept of *jihad*, especially in Acehnese society as the universal owner of the text, namely the society in which this text was born (Maulana, 2018). Thus, this research examined the conceptualization of *jihad* contained in the *Hikayat Prang Sabi* in the socio-cultural context of the Acehnese people to further understand the culture of the Acehnese through their language use.

## 2. LITERATURE REVIEW

### 2.1 Concept in Literature

The concept is an abstraction of an idea so that it can make it easier for someone to understand something. In simple language, the concept is understood as an effort to

bring something abstract into concrete so that it can be understood easily (Jaya, 2019). Thus, conceptualization in literary works is understood as an effort to provide interpretations of literary texts so that they are more easily understood by connoisseurs (Relawati et al., 2018).

It must be admitted that literary works cannot be separated from four things: the work itself, the universe, the creator, and the audience (Mukhlis & Herman, 2021b; Teeuw, 2003). Literary works are created by authors to be enjoyed by the audience. Therefore, in literary works, many messages are contained and adapted to the socio-cultural conditions of the author and the audience (Nurgiyantoro, 2018).

Among the messages contained in literary texts is *da'wah* (Herman, 2014). The message of *da'wah* in literary works is present as a value that connoisseurs can learn. In another form, the message of *da'wah* in literary texts aims to invite the audience to do something related to *da'wah* (Zuliyanti & Fitrotul, 2019). Therefore, understanding values in literary works cannot be separated from the concept of language. Language as a medium used by speakers to create literary works will form a field of meaning that the audience can use. In literary studies, this is called stylistics (Lafamane, 2020; Unsayaini et al., 2016). This also applies to the saga in Acehese (Herman et al., 2020), which contains the values of *jihad*, which are conceptualized through diction.

The concept of *jihad* in literary texts can be in the form of doctrine (Rahman, 2016), and it can also be in the form of advice and values relating to the teachings of life (Ramlan et al., 2016). All of this is packaged with literary language so that the concept of language looks more refined and beautiful and does not seem forced (Herman et al., 2018). Therefore, the saga created by language speakers in the past was present as a value and a guideline for the socio-cultural life of the people at that time.

## 2.2 The Meaning of *Jihad* Based on Islam

In the perspective of the Western world, *jihad* is understood as a holy war to apply *qahriyah da'wah* and expand Muslim territory (Arifin et al., 2020; Rohmanu, 2015). This understanding has led many Westerners to assume that *jihad* or holy war is synonymous with suicide bombing, taking up arms, and all sorts of related killings that Muslims 'must' carry out against people who are non-Muslim (Rijal, 2016). This concept continues to be a framing of Western media so that it gives rise to the influence of labor on Islam in the world (Suryandari & Arifin, 2021). Scholars worldwide have comprehensively defined *jihad* as an earnest effort to survive to maximize thinking according to Islamic rules (Ramlan et al., 2016). The definition of universal *jihad* was expressed decades ago by Ibnu Qayyim al-Jauziyah (Rahman, 2018), a Sunni priest, scholar, and jurist who lived in the 13th century. From an Islamic perspective, *jihad* is not killing or committing suicide but is an effort to create a safe and peaceful environment (Kurniawan, 2015).

*Jihad*, in a broader sense, as expressed by Ibnu Qayyim al-Jauziyah, is an invitation to peace, a call to tolerance, as well as an effort to fight one's own desires to carry out Islamic law (Bosari, 2018; Aly, 2014). This shows that Islam is a very tolerant religion, which advocates coexistence and caring for each other. However, war and killing each other in the context of Islam is an effort to survive, both to maintain self-esteem and the homeland. This concept was popularized in many literary works in Aceh, including the *Hikayat Prang Sabi*.

The *Hikayat Prang Sabi*, for example, is considered a literary text of war by the world. This is written by Alfian (1992) in his book *Sastra perang: Sebuah pembicaraan mengenai Hikayat Prang Sabi* 'The literature of war: A discussion about Hikayat Prang Sabi' (Alfian, 1992). In this book, published by Balai Pustaka, he said that the *Hikayat Prang Sabi* is an icon of war literature, which has inspired many nations worldwide to talk about it.

### 2.3 *Hikayat Prang Sabi*

This *hikayat* is one of the important Acehnese texts during the Aceh war against the Dutch colony. The colonial government considered this text dangerous because it contained a strong concept of *jihād* (Rizki, 2019; Rizki & Latif, 2020). This *hikayat* became a Western Islamophobia of Muslims, especially Aceh. This was reinforced by the social conditions of the people of Aceh, who were able to survive in several war periods: the war against the Portuguese, the war against the Dutch, and other colonial countries (Mukhlis & Herman, 2021a).

Just like the general literary text, the *Hikayat Prang Sabi* also reflected the general social conditions of the Acehnese people at the time. Because this saga tells the story of the colonial war, the story that appears in it revolves around the social conditions of Aceh's colonial society (Haron, 2010; Herman et al., 2020; Subroto, 2015). However, as a literary work that elevates the social side of Acehnese society, the conditions in the *Hikayat Prang Sabi* are not merely about colonialism. It includes moral teachings, worship, and religious orders to serve as a provision for the hereafter. The *hikayat* also contains the stories of the time of the Prophet Muhammad and his companions, whom the author made as a guide and example in the future (Hardiansyah, 2010). In addition, *Hikayat Prang Sabi* also raises the view of the Acehnese people toward *jihād* (Hasjmy, 1977).

Although this literary text was born from the reality of the Aceh war against the Netherlands in 1873, this saga does not necessarily speak of war cases against the Dutch. The context of the war against the Dutch was only one of the many aspects of the concept of *jihād* in the Islamic view that was connected with the context of the life of the Acehnese people at that time. Many stories in *Hikayat Prang Sabi* later became role models and guidelines for *jihād*. Therefore, the concept of *jihād* contained in the *Hikayat Prang Sabi* can be used as a concept of *jihād* in general Muslims. This is in line with the statement by Imam Ghazali (one of the most prominent and influential Muslim philosophers, theologians, jurists, logicians, and mystics, who lived in the 5<sup>th</sup> century), quoted by Ni'am (2020), that this world is no more a stage than a market. Humans need preparation for supplies for the transit to the hereafter. For the Acehnese, the supply is *jihād* in the way of Allah according to the doctrine of *Hikayat Prang Sabi* (Ni'am, 2020).

Structurally, this text tells readers about *jihād fiisabilillah*, or *jihād* in Allah Almighty's way. It is stated that those who die in the way of Allah during the war because of defending religion, the integrity of the nation, and the motherland, will get a reward of martyrdom (Asriani, 2018). The author, Teungku Chik Pante Kulu, has a strategic role in conveying *jihād* messages so that anyone who hears *Hikayat Prang Sabi* can be moved to participate in the war (Alfian, 1987; Wibowo, 2006). This saga can be considered to contain a robust method of communication in the distribution of *jihād* messages. This saga becomes a language concept in the form of delivering the

message of *jihad* and peace (Subroto, 2015). Therefore, *Hikayat Prang Sabi*, which initially became a *jihad* doctrine, can also be considered a concept that is worthy of research and analysis. A profound interpretation of the *Hikayat Prang Sabi* text can refute Islamophobia as depicted by non-Muslims worldwide.

Studies relevant to this article include the work by Asriani (2018), which showed that the *Hikayat Prang Sabi* is a story written in the form of a back-and-forth plot that includes the obligation to defend religion. Other studies are on its 'concept of struggle' (Agustisa & Yulianeta, 2018) and 'the message of *da'wah*' (Maulana, 2018). These two studies state that *Hikayat Prang Sabi* is a concept of *jihad* conveyed through inspirational stories such as 'Ainul Mardiah', 'Said Salmi', and others. The stories are told in beautiful and captivating literary language.

From all the research above, none has looked into how the use of diction in the verses as the conceptualization of *jihad* in the *Hikayat Prang Sabi* is by Islamic understanding. Previous studies observed this *hikayat* as an explicit *jihad* text, which contains an invitation to war and political elements. In the understanding of Islam, they overlooked that *jihad*, as stated by Ibnu Qayyim al-Jauziyah, is not just a matter of war by taking up arms, or about committing suicide and dying on the battlefield (Ramlan et al., 2016). There is much more to that. This study intends to scrutinize the concept of *jihad* to enlighten that the *Hikayat Prang Sabi* is not just a saga about an invitation to war and is politically charged, but also a communication concept for the Acehese as Muslims for peace and tolerance.

### 3. METHODS

This study used descriptive qualitative methods (Iskandar et al., 2021; Moleong, 2017; Zaidan, 2002). It was used to provide a systematic and factual description of the data and facts within a certain period obtained (Sugiyono, 2012) from the text of the *Hikayat Prang Sabi* by Teungku Chik Pante Kulu. The text used as the data source is the 50-page text translated by Abdullah Arief, published by Balai Pustaka, and the year is unknown. The text also displays the old Acehese spelling.

Data analysis was carried out by repeatedly reading the *Hikayat Prang Sabi* text, then giving a marker. This section used the coding method (Saldana, 2009). The coding was carried out in stages: (1) reading each stanza of the *Hikayat Prang Sabi* text as raw research data, (2) marking the parts that contain elements of *jihad*, (3) preparing probing for data deepening, (3) make a classification and (4) building concepts with narratives. Data completed in the coding stage is analyzed using a hermeneutic approach (Wachid, 2015). This approach is suitable to be used in the analysis of literary texts because it relates to the theory of interpretation of the scriptures, serves as a philological method, studies linguistic understanding, and acts as a 'human sciences' methodology, namely, trying to obtain the meaning of human life as a whole, as a phenomenology of existential understanding, and as an interpretation system (Harun, 2005). Thus, the hermeneutic approach in this study is used to interpret the text classified as research findings. The interpretation of the text is made by understanding the diction that appears as conceptualization. The concepts are horizontal communication and vertical communication (Herman & Hamid, 2019). Horizontal communication shows the life of communicating among humans. Meanwhile, vertical communication appears as an indirect way of relying on hopes to

Allah (God). The following figure illustrates the steps taken to analyze the data of the present study.

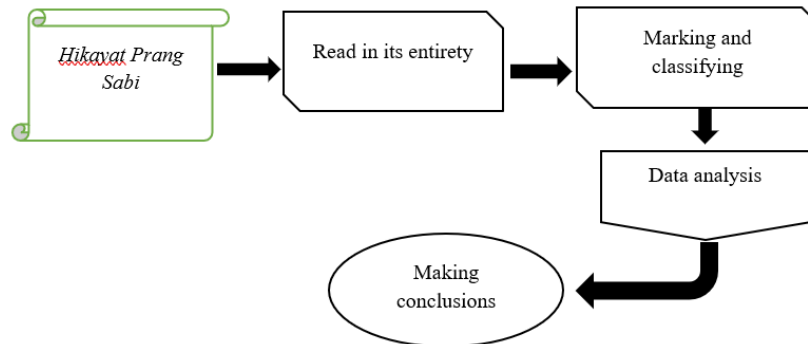


Figure 1. Steps of analysis.

#### 4. RESULTS AND DISCUSSION

The concepts contained in the *Hikayat Perang Sabi* are divided into two types, namely horizontal communication and vertical communication. These forms of communication can be seen in Table 1.

Table 1. Forms of communication.

Horizontal communication Version-1	Horizontal communication Version-2	Vertical communication
<i>He ureueng mukmin tapoh musoh</i> <i>Muprang beusungguh ngon Beulada</i> <i>Hate bak teutap wahe rakan</i> <i>Tulong Tuhan troh bak gata</i>	<i>Silap bacut deungon nabi</i> <i>Said Salmi guda jilumpat</i> <i>Jihue jiék guda dijih</i> <i>Said Salmi pasang leugat</i>	<i>Ya Allah Wahidul Kahar</i> <i>Ya Ghafar Tuhanku Rabbi</i> <i>Neuberi teutap hate hamba</i> <i>Bak prang Beulanda Kaphe Hareuby</i>
(Hey believers, let us fight the enemy Be determined to fight against the Netherlands A strong heart, my friend God’s help reaches us)	(Slightly negligent, the Prophet noticed, Said Salmi jumped on the horse He rode the horse quickly Said Salmi rode the horse with a tied handle)	(Ya Allah Wahidul Qahhar Ya Ghaffar, my Lord Keep my heart in the war against the Dutch, the infidels)

Table 1 shows that the saga’s concepts are very comprehensive in terms of form, namely horizontal and vertical. The concept of jihad in the form of horizontal communication can be seen from two sides or versions, directly speaking to fellow humans and telling stories to them. Talking directly to humans is seen in the form of invitations, appeals, advice, and the like. It is stated by Austin (1982) that locutionary speech acts simply convey something. However, in other forms, illocutions do not apply, which intend to invite to do something based on what has been said. Convincing, persuading, and surprising are included in perlocutionary speech acts (Austin, 1962). This means that the concept in the quote from the *hikayat* text in the table above has formed locutionary, illocutionary, and perlocutionary speech acts, which all refer to horizontal communication. Meanwhile, the concept as a form of vertical communication is seen in the form of a request to God. Thus, this saga becomes the Acehnese *jihad* concept

conveyed through high literary language. This shows that the *hikayat* does not always talk about an invitation to war but can also be in the form of advice and prayer to God. In fact, it can also contain a message of peace. In simple terms, this *hikayat* appears as a form of diplomatic communication in people's lives, both among the community and God. Regarding language function, diplomatic communication is essential to avoid misunderstandings (Amalia et al., 2021).

The invitation to war against the Dutch is also told in this saga. The teachings of war are for defending Aceh as the homeland, Aceh as an honor, and Aceh as a sovereign nation. In addition, the invitation to war in the *hikayat* was for reasons of defending the religion of Islam, which the Dutch colonized. For this reason, the author tries to invite the people of Aceh to fight against the Dutch with the concept of Islamic *jihad*. The concept of Islamic *jihad* can be seen in the stanza quote of the *Hikayat Perang Sabi* that states that not all Dutch should be killed.

Data 1:

Acehnese	English
<i>Ya Allah Wahidoel Kahhar</i>	O Allah Wahidul Kahhar
<i>Ya Gafar Toehankoe Rabbi</i>	Ya Gafar, my Lord
<i>Neubri teutab hate hamba</i>	Give this servant's heart steadfast
<i>Bak prang Beulanda kafe hareuby</i>	War against the infidel Dutch
<i>Nyang dilee kon boh Hate</i>	The first time, dear
<i>Hantom na kaphe euntat syuruga</i>	There has never been a disbeliever led to heaven
<i>Bak saat nyoe that meusampe</i>	Now is the time
<i>Ka troh kaphe euntah syuruga</i>	Until the infidels who lead to heaven

As explicitly stated in (1), the invitation to fight the Netherlands in 'give this servant's heart steadfast, the war against the infidel Dutch' is a reason to defend religion and the motherland (Wibowo, 2006). The author of this saga conveys a message that fighting the Dutch at that time was for four reasons: expel the infidels out of Aceh, expel the Dutch who underestimated the Acehese and violated trade agreements with Aceh, expel the Dutch who want to control Aceh's crops, and expel the Dutch who want to colonize the land of Aceh. For these four reasons, the author tries to invite the people of Aceh to fight against the Dutch with the concept of Islamic *jihad*. Nevertheless, in the last three lines, 'there has never been a disbeliever led to heaven, now is the time, until the infidels who lead to heaven' mean that enemies who become prisoners of war are not to be killed, but should be preached so they become a believer (i.e., Muslim), and thus later enter heaven in the hereafter.

The author uses the term *kaphe* or infidel for the Dutch who colonized Aceh. The conceptualization of the word *kaphe* refers to the denial of the religion in Aceh and the invaders. This is as seen in (1), a solid reason to fight the Dutch. The narrative of *jihad* against the Dutch in this text is not written much. The story of the war period at the time of the Prophet Muhammad is widely displayed as a source of inspiration and motivation. Hence, previous studies have ignored the fact the *hikayat* is not only an invitation to go to war against the colonizer, and not an inspiration for *da'wa*. This contradicts the findings of this study.

In a *hadith* (the collected accounts of the sayings, actions, and habits of the Prophet Muhammad), it is stated that a Muslim will be branded a traitor on the day of



Judgment if he kills an infidel who has made a peace treaty. The *hadith* states, “If a (Muslim) gives security to an infidel, then kills after he gives the guarantee of security, then on the Day of Judgment, (he) will be placed a sign of betrayal on him” (Al Hakim et al., 2012). This statement proves that not all infidels must be fought. From this *hadith*, it can be seen that *jihad*, in the perspective of Islam, is not merely against all infidels but against infidels who are fighting Islam and violates the rules of war. In the text of the *Hikayat Prang Sabi*, the war against the infidel invaders is described in the following stanza.

Data 2:

<b>Acehnese</b>	<b>English</b>
<i>Ureueng Meukah mulia haté</i>	The people of Mecca have a noble heart
<i>Geusurôt le mandum rata</i>	They were ready to retreat
<i>Ka meuhimpôn bandum kaphé</i>	All the disbelievers gather
<i>Wazi meuhasé lam blang raja</i>	The vizier succeeds on the battlefield
<i>Cicem ijô Tuhan suroh</i>	God’s green bird
<i>Yue poh musôh kaphé Beulanda</i>	to fight the enemy, the Dutch infidels
<i>Jirom ngon batèe hana teudôh</i>	Constantly throwing stones
<i>Miseue gurôh lam blang raja</i>	Like thunder on the battlefield

The first stanza in (2) mentioned that the people of Mecca (the Muslims) loved peace, so they were willing to retreat at any time. However, because the infidels continued to declare war on Islam, every Muslim had to defend himself and strike back. Likewise, in the second stanza, it is stated that fighting the Dutch infidels was similar to defending the land of Aceh because they tried to colonize it. Therefore, this fight is the same as Allah’s command for *fiisabilillah jihad* (the mobilization of strength to fight the enemy to exalt the words of Allah). Much literature mentioned that the Dutch intended to trade at the beginning of their arrival in Aceh. However, the Dutch betrayed the Acehnese by declaring war against Aceh in March 1873, and thus, *jihad fiisabilillah* erupted (Alfian, 1987; Reid, 2007).

As a narrative of social communication, this *hikayat* tries to give an understanding to all readers that *jihad* against infidels will gain heaven. This *hikayat* also emphasizes that the war against infidels does not merely take up arms. Islam prioritizes preaching rather than war with weapons as a religion that brings grace to the universe (or, in Arabic, known as *rahmatan lil ‘alamin*). This can be seen in the quotation of the *hikayat*, which narrates the Rasulullah’s (meaning, the Messenger of Allah, who is Prophet Muhammad) dialogue with a young man, Iswad.

Data 3:

<b>Acehnese</b>	<b>English</b>
<i>Bèk tajak dilèe gata sidroe</i>	You are prohibited from participating
<i>Bak prang nyoe ya Isuat</i>	In this war, Iswad
<i>Lagi goh trôh tujôh uroe</i>	It has not even been seven days
<i>Gata sidroe piyôh siat</i>	It would be best if you rested for a while

The stanza in (3) is an emphasis that the Muslim community loves and prioritizes peace. Taking up arms is not always an obligation. There are certain conditions for

someone required to fight. This is what the author of the *hikayat* wants to convey. The Acehnese must also love peace and want a calm, peaceful and harmonious atmosphere. Therefore, it is a reminder that Acehnese people must hold the view that all human beings are united as peoples in the universe, *ummatan wahidah*, who are obliged to worship the One God, as mentioned in the Qur'an, *surah Al-Anbiya'* verse 92. Hamka (1965) conceptualized *ummatan wahidah* as people who are one in terms of humanity and faith, with the four rules of *ummatan wahidah*, namely monotheism, brotherhood, deliberation, and charity.

#### 4.1 *Jihad* for Religious Reasons

As explained earlier, *jihad* on the grounds of carrying out religious orders is the foundation of *jihad*. In the *Hikayat Prang Sabi* context, *jihad* carrying out religious orders is the peak of worship. This *jihad* is called *jihad fiisabilillah*.

Data 4:

Aceh	English
<i>Hei Teungku cut adoe sahbat</i> <i>Peureuman Hadarat Tuhanku Rabbi</i> <i>Sigala nyang na dum ibadat</i> <i>Njang leubèh that jak prang Sabi</i>	O Tengku, brother and friend The words of God, Allahu Rabbi Of all the worship that exists The greatest one is the Sabi war
<i>Meunan meuteumèe jeueb-jeueb kitab</i> <i>Peureuman Hadarat Tuhanku Rabbi</i> <i>Tanyong bak Teungku makna ayat</i> <i>Pangulèe ibadat cit prang Sabi</i>	It has been written in every book The words of God, Allahu Rabbi Ask Tengku the meaning of the verse The height of worship is the Sabi war
<i>Soe nyang na jòk nyawong hareuta</i> <i>Geupeubeulanja bak prang Sabi</i> <i>Neubloe lé Po meuhai hareuga</i> <i>Dengon syuruga neutuka tinggi</i>	Anyone who sacrifices life and property To the Sabi war Will be paid by God with a high price With heaven so high

The data in (4) show that the author wants to inspire and motivate everyone that *jihad* is God's call. Allah will give paradise to everyone who strives in the way of Allah's religion. In this context, *jihad* is the culmination of worship. The linguistic expression in this stanza refers to what Ibnu Taimiyyah (is an Islamic thinker and scholar from Harran, Turkey, who lived in the 18<sup>th</sup> century) expressed: *jihad* means exerting one's abilities to gain the love of Allah and reject those who hate Allah (Taimiyyah, 1980). Therefore, it is hinted in this text that *jihad* to carry out religious orders is far better than staying at home. The author of *Hikayat Prang Sabi* quips that those who chose to die at home rather than die in the Sabi war are dishonored. It suggests that every human will die at home or war. However, it is up to us to choose whether to die honorably or humiliatingly.

Data 5:

Acehnese	English
<i>Meunyo maté di rumoh inong</i> <i>Hanpeue tanyong meugriet sabé</i> <i>Sakétteuh that geucok nyawong</i>	If you die at your wife's house No need to be asked, always lively It hurts so much when your life is taken

*Meungkon keunong sinjata kaphé*

Unless hit/shot by an infidel's weapon

The satirical stanza in (5) is aimed at those who are afraid of dying in war. For the author, dying on the battlefield is far nobler than dying at home. The stanza continued with the author mentioning God's promise through a *hadith* that a believer who dies in martyrdom in war will be given a beautiful angel to accompany him in heaven. The angel's name is Ainal Mardiah. It is said that the beauty of Ainal Mardiah is incomparable in the world.

Data 6:

**Acehnese**

*Hadih Pangulèe Rasulallah  
Gata reubah 'oh keunong beudé  
Meungkon lam leumueng Ainal Mardiah  
Han lôn reubah hé boh hate*

*Rupajih jroh that hana lawan  
Tiwah bulan matahari  
Kamoe bandum rindu dendam  
Mata mandang haté wahwi*

**English**

Hadith of the Prophet Muhammad  
You die being shot by a gun  
You will fall in the lap of Ainul Mardhiah  
I will not fall (harshly), my darling

Her face is beautiful without a match  
Even by the moon and sun  
We all miss you deeply  
Eyes look at the heart with desire

Data (6) from the *hikayat* depicts that those who die as martyrs in *fiisabilillah* will get happiness in the hereafter. Another stanza portrays that the number of angels waiting for the martyrs who die in war is not one person, but 70 angels. All of them will welcome those who die in martyrdom in the war, to defend religion.

Data 7:

**Acehnese**

*Tujôh plôh droe nyang cideumat  
Rupa jroh that han sakri  
Tujôh plôh droe nyang that ceudah  
That bit indah budiadari*

**English**

Seventy beautiful angels  
Their faces are so beautiful  
Seventy beautiful angels  
Very-very beautiful angels

The conceptualization in (7) is strengthened by the diction, which states the promise of martyrdom. The diction chosen by 'seventy angels' is a strong illustration of God's retribution for martyrs. In an implied message, the author of this text wants to convey that martyrdom is a choice. In certain stanzas, it is stated that people who die in the war on the orders of religion never die. He lives forever with Allah. This can be seen in the following stanza.

Data 8:

**Acehnese**

*Maté syahid hana sakét  
Duem geucutiet gukèe keuranjang  
Ureuing syahid bèk takheun maté  
Beutat than lé ie rupa tapandang*

**English**

Martyrdom is without pain  
(Just) as pinched by a fingernail  
Martyrs should not be called dead  
Even though their faces are no longer seen

*Gopnyan udép bak po teu Allah  
Dalam kubah syuruga manyang  
Boh lam rumba meuh puwo laju  
Beutat taeu ka seulintang*

They live by Allah's side  
In the high dome of heaven  
Placed in a golden shell  
Although it still looks transverse

#### 4.2 *Jihad to Defend the Homeland*

Defending the nation and the homeland is an attitude of nationalism and patriotism. The Acehnese has owned this attitude for a long time. A *hadith maja* (Acehnese proverb) describes the attitude of the Acehnese abstinence, *pantang peudeueng meubalék sarông*, *pantang rincông meubalék mata*; *pantang Aceh diteu'öh kawôm*, *pantang hukôm peujeuet peukara* 'abstinence of the sword inverted the *sarông* (a large tube or length of fabric, often wrapped around the waist), abstinence of the *rincông* (a type of knife originating in Aceh, originally a fighting weapon) inverted the eyes, abstinence of the Acehnese being insulted by the nation, abstinence of the law leads to crimes'. This proverb is an attitude of patriotism of the Acehnese, who are willing to die for the sake of their people's homeland, nation, and identity (Harun, 2005).

The Acehnese believe that fighting to defend their homeland is a religious call. Historically, it has been stated that 'loving the motherland is part of faith'. Although this saying is not a valid *hadith*, many scholars support this short sentence. This also alludes to the *Hikayat Prang Sabi* on patriotism that every Acehnese and every Muslim, in general, must share. In the *hikayat*, the attitude of patriotism in defense of the homeland is illustrated through the narrative of a young man who was willing to leave his wife even though they were just married for a week (Mukhlis & Herman, 2021a). This concept is shown in the form of doctrine. Therefore, the attitude of defending the homeland became a doctrine conveyed by the author to the Acehnese at that time that wives and properties were not life goals; however, martyrdom to defend the homeland was the dream of every Muslim.

Data 9:

Acehnese	English
<i>Bèk tajak dilèe gata sidroe</i>	Don't you go alone
<i>Ubak prang nyoe ya sahabat</i>	In this war, my friend
<i>Lagi goh trôh tujoh uroe</i>	Not even seven days (of (your) wedding)
<i>Gata sidroe piyôh siat</i>	You better take a break
<i>Silap bacut deungon nabi</i>	Slightly negligent the Prophet noticed
<i>Said Salmi guda jilumpat</i>	Said Salmi jumped on the horse
<i>Jihue jiék guda dijih</i>	He rode the horse quickly
<i>Said Salmi pasang leugat</i>	Said Salmi riding a horse with a tied handle

The stanza in (9) implies that every Muslim must constantly defend their homeland. It does not matter whether they are newlyweds or not. Fighting to defend the homeland is reflected in the *hikayat* as the doctrine of martyrdom which is a noble death. The concept that appears in this verse is intended to remind everyone to always love their homeland. If the newlyweds are willing to sacrifice for the sake of their homeland, let alone those who have been married for a long time. This is what the author of the saga wants to convey. In short, the courage of Said Salmi (one of the

Prophet Muhammad's companions) in the saga motivates everyone to always be ready to defend their homeland. Thus, the concept of *jihad* in the stanza quoted above states that *jihad* to defend the homeland is a must, regardless of age and status, but maintaining peace and tolerance is also an obligation for everyone.

### 4.3 *Jihad* for Peace

Muslim societies are always seen as a threat to non-Muslim societies. Muslims are considered a primary threat to the existence of western liberal values (Arifin et al., 2019). Muslims are labeled as terrorists because they accentuate *jihad*. However, the understanding of *jihad* is broad, including efforts to create peace. *Jihad* aims at creating peace. Islam never advocates war towards all non-Muslims, but only to those who strike the Muslims, and thus the Muslims with all their might must defend themselves.

In *jihad*, it is also mentioned that wars between nations do not always have to be put forward. In the modern era, war with weapons leads to world consequences. In this case, there is the United Nations (UN). Each country that wants to declare war on other countries must face UN regulations. Therefore, international *jihad* is a consequence of the outbreak of hostility, not because of merely pursuing *Darul Islam* (countries under Muslim sovereignty). In this case, international law applies according to UN regulations (Aly, 2014).

In the *Hikayat Prang Sabi*, the concept of dispute is told because of the betrayal of the Dutch, who violated the agreement with the Acehnese. In the context of language, the author uses the term infidels in the Dutch. He conveys the invitation to *jihad* against the Dutch as the proper *jihad*. Muslims believe that peace is much better than war. However, Muslims are also encouraged to survive and fight when they are colonized or attacked. Islam as a peace-loving religion is contained in the *surah* An-Nisa, verse 128, "And peace is better". If the Dutch had not violated the trade agreement with Aceh, *jihad* would not have occurred because Islam advocates peace with every nation, including infidels. As stated by Alfian (1992), this *hikayat* was born because the Dutch betrayed the trade agreement in Aceh.

In another form, the author of the *hikayat* also says that enemies who have been defeated cannot be killed. Enemies who become prisoners of war are not to be slaughtered but to be held in *shahada* and invited into Islam as a religion of peace, as elaborated in Data (1). This story shows that *jihad* in the concept of the *hikayat* is not aimed at killing but reconciling, as displayed in Data (10).

Data 10:

Acehnese	English
<i>Hingga talô mandum Samad</i>	Until all Samad is subdued
<i>Bit sahat Ali Mortala</i>	Because of the greatness of Ali Mortala
<i>Teuma meusabda Alaihisalam</i>	Then the Prophet said:
<i>Tapeu-islam kaphé Beulanda</i>	We Islamize the Dutch infidels

Many *surahs* and verses call for peace in the Quran (Nuhung & Rahim, 2018). Some *surah* calling for peace include *surah* Al-Hujarat verse 9 and 13, An-Nisa verse 90 and 114, and Al-Anfal verse 61. There are still many other verses mentioning that humans are created to know each other and make peace with one another. This also

appears in the *Hikayat Prang Sabi*, a war saga that aspires to peace. Thus, the linguistic concept of *jihad* that the author wants to show through the narrative of this verse is more about maintaining peace, but not giving up to circumstances. The author conveys a message of motivation and fighting spirit, described through quotes from the Quran, which have been interpreted and converted into a beautiful language in the form of a saga. Therefore, *Hikayat Prang Sabi* has been in a powerful position in the social life of the Acehese people from the past until now and always.

## 5. CONCLUSION

Observing the *jihad* narrative in *Hikayat Prang Sabi*, it can be seen that this literary text contains a strong concept. The linguistic concept reflects the *jihad* ideology of the Acehese, which is depicted in two forms, namely (1) horizontal communication and (2) vertical communication. Horizontal communication shows the Acehese linguistic concept in understanding *jihad* between humans (creatures) and everything in the universe. Vertical communication shows the linguistic concept of the Acehese in surrendering all forms of *jihad* to Allah. This concept has positioned the *hikayat* as a patron and *jihad* ideology from the Acehese perspective.

The horizontal form of communication also appears in the narrative told by the author of the *hikayat*. The goal is for the reading community or the listening community to understand how the previous people lived through and during the war. The vertical form of communication is the author's language that is based on God, leading to prayers and requests to Allah. Here, the concept of *jihad* in Acehese society is not merely a physical effort but also a prayer to God. In the understanding of the Acehese, no matter how great a person is or how dexterous he plays weapons, the war will be in vain if he or she does not pray to Allah. This is where the power of vertical communication is supplementary to horizontal communication in the *Hikayat Prang Sabi*.

This research is still focused on the *Hikayat Prang Sabi*, a phenomenal war saga in Aceh's history. There are still many other war sagas or *hikayat* in the Acehese culture. In the future, it is hoped that there will be research on other war stories, and also using different frameworks to approach the notion of *jihad*, so that its concept in literary texts can open the horizons of thinking to many scholars.

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