

# Inspirational Stories in The *Hikayat Prang Sabi* as Character Education That Souls Jihad Aceh

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## ABSTRACT

*Hikayat Prang Sabi* has inspired the character of Acehese society in general. The story in this saga was able to make the people of Aceh survive several periods of war: the Portuguese war (1511), the Dutch war (1873), the Japanese war (1942), to the period of the Aceh conflict with Jakarta (1976-2005) which gave birth to the Free Aceh Movement (GAM). ). The text of *Hikayat Prang Sabi* has also become a patron of war literature as revealed by many researchers. In this saga there are several inspirational stories that become the doctrine of jihad. The doctrine of jihad serves as character education in the form of nationalism and patriotism. This study tries to explore the values of character education through these inspiring stories. This study provides a comprehensive picture of character education in the form of the concept of jihad in Acehese society through *Hikayat Prang Sabi*. The methodology used is descriptive-qualitative. Every inspirational story in this saga text is described qualitatively. The data that has been described are analyzed using a literary hermeneutic approach to obtain a universal interpretation regarding the concept of jihad in *Hikayat Prang Sabi*. The results of the study show that *Hikayat Prang Sabi* contains several stories from the time of the prophet. These inspirational stories include (1) Abdul Wahib, a teenager who chose the path of jihad to spend his youth; (2) Said Salmi, the ugly black slave who married a beautiful girl; (3) the story of the newlyweds who jihad before the seventh day of their marriage; (4) an old man who has not been gifted with children. These stories inspire the spirit of the Acehese to fight against the invaders so that they form a national character in the form of nationalism and patriotism. The *Hikayat Prang Sabi* can be said to be the concept of jihad for the Acehese and muslim society in general which includes national character education. As a war narrative, this saga summarizes all concepts of jihad. As a literary text, this saga carries the aesthetic value of social religious wisdom.

## Keywords:

*inspirational stories, hikayat prang sabi, character education, nationalism of jihad*

*Article Received: 18 October 2020, Revised: 3 November 2020, Accepted: 24 December 2020*

## INTRODUCTION

Literary work cannot be separated from humans and the universe. A literary is born from the thoughts of a human being by imitating the universe. This is consistent with the mimetic and expressive theory that has been popularized by many literary researchers and critics, among others recorded in *The Mirror and The Lamp* by M.H. Abrams. He argues that a literary work can be viewed through four things, namely the work itself, the creator, the universe, and the audience (Teeuw, 2003). This shows that every literary work is tied to the creator and the universe.

The attachment of a literary work to the universe and the creator has made every literary work born as a cultural manifestation, both the creator's culture and the culture of the audience. A literary work cannot possibly be born from a cultural vacuum (Pradopo, 1995). Thus, every

literary work will always provide inspiration for every reader. Inspiration can arise from the culture contained in literary works, it can also emerge from the stories that are told.

Saga or *hikayat* as a literary work of the prose genre cannot be separated from the creator and the universe, including the culture in which the saga was born. Saga is understood by many people as a narrative story in the form of prose which contains many things, including cultural elements, educational elements, beauty elements, and inspiration elements. These elements are able to shape the character of the reader or listener so that they are inspired after hearing or reading certain saga. Therefore, Sukmawan and Setiowati argue that a folklore, including saga, can enrich cultural literacy, foster behavior or character, and train critical thinking (Sukmawan and Setyowati, 2017).

Simply put, the stories in a saga exist as entertainment narratives that try to develop the mindset of the audience (readers and listeners). The mindset is in the form of an inspired imagination after hearing or reading a saga (Alfian, 1992). Furthermore, Alfian (1992) in his book *Sastra Perang, Sebuah Pembicaraan Mengenai Hikayat Prang Sabi* (War Literature, A Discussion of the *Hikayat Prang Sabi*) reveals that ancient people brought saga in public as a means of entertainment and unwinding. The function of the saga as an entertainment text applies to almost all regions in Indonesia, including in Aceh.

Along with the development and needs of the community, the existence of the saga text in Aceh is no longer just a narrative of entertainment, but also a concept of thought, from the concept of education to the concept of jihad. As an educational concept, the saga text can be viewed from the noble values contained in it (Efendi and Muttaqien, 2017). As a concept of jihad, it can be seen in the texts of war stories, includ *Hikayat Prang Sabi*.

Many researchers in the world agree that *Hikayat Prang Sabi* is a literary text of war or jihad literature, which contains various stories and war inspirations. Because of the inspiration for this war, the people of Aceh are said to be able to withstand various conditions of war. This has been recorded in historical sheets that the Acehnese people have never been defeated in various periods of war, from the war against the Portuguese (1511), the war against the Dutch (1873), the war against Japan (1942), the DI-TII turmoil (1953), until conflict with the Free Aceh Movement (1976). In each period of war and conflict, the existence of *Hikayat Prang Sabi* is always the talk. In fact, within the Free Aceh Movement (GAM), excerpts from *Hikayat Prang Sabi* are often sung before they leave their headquarters (hiding place).

During the Dutch war, Dutch generals strictly prohibited the circulation of this saga text (Fadhi, 2016); Maulana, 2018). In fact, the Dutch confiscated the text of *Hikayat Prang Sabi* from anyone and punished everyone who was known to

have kept the text of the saga (Syarwan, 2018). Such was the text of the *Hikayat Prang Sabi* in the opinion of the colonialists. It is not an exaggeration if this saga is considered a jihad text (Alfian, 1992).

Many people say that *Hikayat Prang Sabi* was created by Tgk. Chik Muhammad Pante Kulu. However, according to Alfian (1987), there are still disagreements about the creator of the first saga text which really inspires the concept of jihad. Alfian mentioned that there is a text *Hikayat Prang Sabi* found in Leiden, the Netherlands, whose creation year is 11 Sha'ban 1122 Hijria or October 15, 1750 AD. The text written in Acehnese does not contain the author's name. Another written text was created in 1834 which is also not identified by its author. However, both of these texts tell about the suggestion of a *Hikayat Prang Sabi* whose reward is heaven (Alfian, 1987).

Despite the difficulty of tracing the original author of *Hikayat Prang Sabi*, many scholars, including Alfian, say that *Hikayat Prang Sabi* was composed by Teungku Chik Muhammad Pante Kulu. Only Zentgraaff thinks that *Hikayat Prang Sabi* was composed by Teungku Syik Saman Di Tiro or better known as Teungku Chik Di Tiro (Zentgraaff, 1983). Likewise for the translation text or the translation of the *Hikayat Prang Sabi* script from the Jawi script to the Latin script, there are several versions, includ the Tgk. F.H. Baihaqi, Ramli Harun's version, Abdullah Arif's version, and Anzib's version. The *Hikayat Prang Sabi* text which is the material for this study is the script version of Anzib's version on the grounds that Anzib is a person who focuses on research, study, and collector saga's of Aceh.

The results of a quick reading the text of *Hikayat Prang Sabi* which was translated by Anzib (1970), there are at least four stories that really inspire the spirit of Acehnese jihad, namely (1) the story of Abdulwahid, a 15 year old teenager who lives with sufficient wealth, but prefers spend his age in the battlefield *sabilillah*; (2) the story of Said Salmi, the ugly black slave managed to marry a rich and beautiful girl; (3) a

continuation of the story of Said Salmi who took part in the *prang sabi* when the age of marriage was not yet seven days old; (4) the story of an old man who was not gifted with children until he entered his old age, but received a blessing after participating in a war with the Prophet. In particular, the text of this saga does not talk about war because of elements of religious racism and cynicism. For Muslims, it is clear for you your religion and for me my religion. In fact, the Muslim community also understands that the country of Romania was built by Jews with a peaceful mission (Motta, 2019). Therefore, *Hikayat Prang Sabi* avoids the story of brutal religious wars, but only shows the inspirational stories of some people who obeyed the prophet's and religion's demands.

All these stories are the inspiration and spirit of jihad for the Acehnese and the Muslim community in general. These inspirational stories inspire readers and listeners of *Hikayat Prang Sabi* to go to war. These stories also make the people of Aceh build their character so that they are always strong and steadfast in every condition of war. This is in line with Albertine Minderop's opinion that literature can be a mirror of human personality (Minderop, 2010). Therefore, *Hikayat Prang Sabi* can be said to be a concept of character education for the people of Aceh in the form of inspirational stories.

So far, there have been several studies and research related to *Hikayat Prang Sabi*, include the Politics of Islam in Aceh in Tengku Chik Pante Kulu's *Hikayat Prang Sabi: Study of Reception Aesthetic* by Hans Robert Jausz's (Zahrul Fuadi's thesis at Gadjah Mada University, 2016); Literature as A Mirror of Its Age: A Perception of Dutch-Aceh War Based on Brlllb Pepebiinbiin licer by Jaelani Harun (Malay Literature, 2017); Verses of Jihad in *Hikayat Prang Sabi* by Teungku Chik Pante Kulu (Thesis Nazaruddin at UIN Sunan Kalijaga, 2017); The Analysis of Intrinsic Elements on *Hikayat Prang Sabi* by Teungku Chiek Pante Kulu by Asriani (Proceedings of International Conference Riksa Bahasa XII, 2018); The concept of struggle in the

*Hikayat Prang Sabi* by Teungku Chik Pante Kulu by Mutia Agustisa and Yulianeta (Proceedings of International Conference Riksa Bahasa XII, 2018); The Da'wah Message in the *Hikayat Prang Sabi* Animates the Aceh War against the Dutch by Ali Hasjmy (Ichsan Maulana's Thesis at UIN Ar-Raniry, 2018); *Hikayat Prang Sabi: Acehnese Jawi as a Medium of Successful Da'wah* by Syukri Rizki (Proceedings of the International Conference on Da'wa and Communication Organized by UIN Sunan Ampel Surabaya); The Effectiveness of Using *Hikayat Prang Sabi* in PjBL Approach to Improve Students' Critical Thinking by Rizki Dhian Nushur and Diyana Dewie Astutie (Getsempena English Education Journal Vol.6, No.2, November 2019).

Of the many studies, no one has focused on examining the inspirational stories in the *Hikayat Prang Sabi* text. So this study is very important as an additional reference in the future regarding the study of the *Hikayat Prang Sabi*. In addition, this study offers the concept of character education from the saga as a concept of character education with local and religious wisdom. Comprehensively, this study becomes a character education concept that animates the Acehnese identity in understanding jihad. This study will also answer the views of outsiders towards Islam regarding jihad so that it is not Islamophobia.

Since long time ago, literature has played an important role in delivering character education (Salahuddin, 2015). Through literary, the delivery of character values will feel beautiful and smooth. This is admittedly because literature contains high aesthetic and ethical values so that everything conveyed through literary works will be more relevant to the goal.

Many experts argue that character education is an effort to shape human personality in the form of attitudes, mentalities, and patterns of thought towards a better direction (Herman *et al.*, 2018; Lickona, 2012; Kesuma, 2011; Kertajaya, 2010; and Suyanto, 2010). The character education is always directed at forming human attitudes and mindsets in accordance with the wisdom and norms that apply in society

(Herman & Mukhlis, 2019). Thus, literary works can be considered as a medium for planting character values that are in accordance with the culture and wisdom of a society in which these literary works are created and circulated. This is because literary works are able to provide inspiration and catharsis for every connoisseurs (Teeuw, 2003).

In line with the above opinion, Lickona offers several strategies for cultivating character values, includ through reading, writing, discussion, decision-making exercises, and debate (Lickona, 2012). Thus, inspirational stories contained in a reading will become a medium for instilling character values to students and even to all levels of society. The story in the saga always contains entertaining inspiration. From these inspirational entertainment stories, character education is contained. This is recognized by Yusuf in his book *Doda Idi and Character Education of Acehnese* (Yusuf, 2013). The same thing was said by Yulia (2015), that it is the custom of the Acehnese for a long time to bring crib songs in the form of *doda idi* lyrics when putting children to sleep in a swing (Yulia, 2015). Apart from the *doda idi* verse, the habit of conveying character education messages is also carried out by the people of Aceh through saga, pantun, *hadih maja* (Aceh proverb), and maxim (Herman & Mukhlis, 2019).

Alfian (1987) said that even in the war saga there was morals and character education so that the Acehnese people really liked hearing the saga (Alfian, 1987). Alfian also mentioned that in the *Hikayat Prang Sabi* which is very well known throughout the world there are morals education. It is interesting that the moral teachings and character education in *Hikayat Prang Sabi* are revealed based on the scriptures.

In the concept of the Acehnese, character education refers to the four characteristics of the prophet, namely *siddiq*, *amanah*, *tablig*, and *fatanah* (Herman *et al.*, 2018). This also makes *Hikayat Prang Sabi* believed by the people of Aceh as a book of war. Through the inspirational stories contained in the saga text, character

education emerges as an identity for the craziness as well as the identity of the Muslim community in general. Hasjmy said that *Hikayat Prang Sabi* was able to guide readers and listeners to understand morals, emotions (love and hate), and evoke aesthetics in people's lives (Hasjmy, 1977).

In detail, Hasjmy reveals that the power of *Hikayat Prang Sabi* is seen in six ways: (i) literary beauty, (ii) the power of language, (iii) artistic creativity, (iv) technique of expression or expression, (v) full of inspiration, (vi) assertiveness in disclosure. These six things are reinforced by other strengths that *Hikayat Prang Sabi* is not just a war narrative, but also an educational concept for patriotism and nationalism (Hasjmy, 1977). Therefore, the *Hikayat Prang Sabi* can be considered a concept of character education as well as a patron for writing war literature. In addition, this research is part of efforts to preserve local culture as a legacy for regeneration (Hodairiyah, Rais and Purnanto, 2019).

## METHODOLOGY

This study uses a qualitative descriptive approach. The text of *Hikayat Prang Sabi* will be read carefully first, then the verses relating to the inspirational story will be examined. Next, the verses that have been recorded are coded according to the coding method to be described (Saldana, 2009). Data descriptions are carried out to obtain the implied meaning in each of these inspirational stories. A simple data description is the first step in a qualitative approach so that the meaning sought in each verse that has been coded can be interpreted linguistically. This step refers to the meaning of a qualitative approach, namely a systematic description of the data (Sugiyono, 2012; Creswell, 2016; and Moleong, 2017). This approach is very suitable for use because the qualitative approach seeks to explore social and human problems in a complex, holistic, word analysis, detailed view of information, and in the universe (Creswell, 2016). Therefore, this study seeks to explore verses relating to inspirational stories in *Hikayat Prang Sabi*. After the initial

description was completed, the verses containing the inspirational story were interpreted with a literary hermeneutic approach. Palmer states that the hermeneutic approach (1) is related to the interpretation of scripture; (2) as a philological method; (3) as a science of linguistic understanding; (4) as a *geisteswissenschaft* methodology that seeks to understand the inner dimension of humans; (5) as *dasein's* phenomenology and existential understanding; (6) as an interpretation system (Palmer, 2005).

Endraswara (2008) states that research on old literary texts, such as saga, requires at least four steps: (1) determining the direct meaning, (2) explaining the implicit meaning, (3) determining the theme, (4) clarifying the symbolic meaning (Endraswara, 2008). Based on the above opinion, hermeneutics can be used as a method of interpreting literary texts in a comprehensive manner. This is because interpretation through a hermeneutic approach is closer to universal truth in people's social life (Herman *et al.*, 2018). In addition, with the *geisteswissenschaft* methodology contained in the hermeneutic approach, literary texts can be interpreted from the author's mind and socio-culture (Dilthey, 1966). In line with that, Simega emphasizes that hermeneutics serves as text interpretation so it is very suitable to be used in interpreting literary works, including saga (Simega, 2013).

## RESULTS DAN DISCUSSION

The term inspiration is closely related to the word motivation. If motivation is defined as an external push, inspiration is an impulse that comes from external and internal a person. This is what makes inspirational stories more powerful in inspiring people's perspectives and attitudes than motivational stories. An American writer, Wayne Dyer states that "*A highly motivated person takes an idea, goes out there, and won't let anybody interfere with them. Inspiration is exactly the opposite. If motivation is when you get hold of an idea and carry it through to its conclusion, inspiration is the reverse. An idea gets hold of you*

*and carries you where you are intended to go.*" (Dyer, 2006).

In a simple meaning, the Indonesian Dictionary records the word inspiration as revelation (Kementerian Pendidikan dan Kebudayaan, 2016). This dictionary also states that an inspirational story is a narrative text that is able to evoke feelings or give a deep impression to every reader (Kementerian Pendidikan dan Kebudayaan, 2016). Thus, an inspirational story will bring someone's mind to something that can cause action from within that person. Therefore, inspirational stories are always associated with positive things in human life.

It is stated that inspirational stories at least have a structure consisting of orientation, complications, resolution, and code. Inspirational story text is also related to the message to be conveyed (Dosenpendidikan, 2020). In relation to literary works in general, every literary work always keeps the message the author wants to convey to the audience (Waluyo, 1994); (Fenanie, 2002; Pradopo, 2002; and Ratna, 2004). Some of these messages become motivation, some are an inspiration for readers. Aristoteles calls this a catharsis or purification of the soul for readers obtained after reading literary works (Teeuw, 2003).

Hikayat as an old literary work is believed to contain moral messages that provide motivation and inspiration for connoisseurs. These messages are present through the stories of the characters. The main characters in the saga tend to be described as having almost perfect characters. From this character, saga connoisseurs can get inspiration in behaving, acting, and thinking. This is because the saga is conveyed in figurative language, meaning connotations, and contains cultural expressions. Nurkhamitov, et al. (2019) stated that cultural expression through language is a dignified way to convey ideas (Nurkhamitov, Zagladina and Shakhnina, 2019; Saddhono, 2018). Therefore, saga plays an important role in conveying inspirational ideas. Through the characters in the saga, every message will be conveyed smoothly (Fadhi, 2016; Widodo &

Saddhono, 2012). The stories of the characters in *Hikayat Prang Sabi* trigger the spirit of jihad for listeners or readers. Mothers in Aceh often cite the importance of *prang sabi* through the nursery rhymes when they put their children to sleep (Wibowo, 2006).

Some of the inspirational stories contained in *Hikayat Prang Sabi*, among others, are about (1) a 15 year old teenager who lives with wealth but prefers to spend his youth on the battlefield with the companions of the prophet; (2) an ugly black slave wants to marry a beautiful, treasure; (3) a newlywed who chooses to die in jihad even though it is not yet seven days of marriage; and (4) an old man who has not been gifted with children, his wife suddenly became pregnant after her husband went to the Sabil battlefield.

These stories become jihad narratives in *Hikayat Prang Sabi*, which make this literary text an inspirational concept of jihad. In another sense, *Hikayat Prang Sabi* is a media communication that is presented during the war in Aceh, but can be used as a concept of jihad in general. In

linguistics, this communication is called ethnosocial communication behavior which is connected as communication with the influence of the cultural context (Takhtarova, Abuzyarova and Kuzmina, 2019). The following describes the inspirational stories in *Hikayat Prang Sabi* as a form of ethnosocial communication for the Acehnese people.

1) 15 year old single youth

This single young man is still 15 years old. Maybe it is more accurately called a teenager. Like teenagers his age, he still likes to play with friends. Furthermore, he has sufficient assets left by his parents. However, after receiving news from the Prophet's companions that there was a war against infidels that the Prophet was facing, the teenager chose to leave his playing days. He took all the assets he had to buy equipment and armor. He himself gave his soul for the sabil war. Here's how the author introduces the figure of the teenager.

<i>Sidroe aneuk miet lam kawan lé Bungong keundô raja bahgi Limong blah thon umu barô Rakan pih le uneun ngon wie</i>	A teenager in the association The flower blooms the king's part Fifteen years old Lots of friends right and left
<i>Abdulwahid po Riwayat Cit saleh that pangkat wali He raja cok tueng ibarat Bèk malah that bak prang sabi</i>	Abdulwahid who has a story The people are pious like scholars O sir, this is the story Not lazy, he joined the sabil war

The above verses are an introduction to the figure of Abdulwahid who is only fifteen years old. This teenager is described as a pious and devout person. In addition, he was sociable, had lots of friends. However, when he heard that there

was a war in the way of Allah, he was willing to leave his friends to choose the war of *fisabilillah*. This is what Abdulwahid said in *Hikayat Prang Sabi* about the wealth and life he has.

<i>Nyawong hareuta lôn jôk mandum Lôn tueng keu yum syuruga tinggi</i>	I surrender all my life and property I give for the high heaven price Abdulwahid also smiled Don't get it wrong, O baby
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<i>Abdulwahid sang teuseunyum Bek leupah kheun he boh haté</i>	
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Next, the teenager returned to his house. He opened the chest and storage cabinets. He took out all his assets and savings. Abdulwahid spent the treasure to buy weapons, armor and horse

riding for war vehicles. He spent all his wealth on war needs. He himself participated in the prang sabi. This is as seen in the following verse quote.

<i>Jiwo laju samlakoe jroh Trôh u rumoh buka peuti Haté teutap than teuwejôh Ikôt surôh Tuhan Rabbi</i>	The man returned to his house Then open the chest His heart was still upset and restless Remember God's orders
<i>Bloe ngön alat peukakah prang Guda keundraan peudeueng beude Bloe kupiyah ngon suruban Salen rakan bandum sare</i>	He bought war equipment and supplies Horses swords and weapons Buy a cap and a turban Change of clothes and all
<i>Habéh hareuta seukalian Bloe angkatan jak prang sabi Jitubiet lé bungong peukan Sajan rakan bandum saré</i>	Run out of all wealth Spent on sabi wars He went to war Follow a friend to the battlefield

The verses above show how inspiring the story of Abdulwahid is. The teenager who was supposed to spend his teenage years with peers turned out to be more martyred on the battlefield. This story shows that no matter how many possessions a person has, it will not be useful if they are not spent in the way of Allah SWT. This is what makes Abdulwahid's story an inspirational story in *Hikayat Prang Sabi*.

2) *The black slave and the beautiful girl*

The next inspirational character narrated in *Hikayat Prang Sabi* is the black slave. Not only black from the skin side, this character is also described as having a bad face. There were scars

and scabies on his face so that the people around who saw this black slave would avoid being disgusted and smelly. The author describes this figure so badly that in certain verses he is often referred to as the evil one or the ugly.

This black slave was named Said Salmi. The story of Salmi is told quite long in this saga. As a normal human being, despite having a ugly face and jet black skin, Salmi still has instincts just like any other human. He has the desire to marry and build a household. The inner conflict and conflict between people and characters are described by the author as the worst human being ever on earth. The following is about the figure of Said Salmi in *Hikayat Prang Sabi*.

<i>Na sidroe ureueng deungo lôn peugah Masa Rasulullah hé Cut Abang! Rupa jeuheut parôt bak dhoe</i>	I will tell about someone At the time of the Prophet, Bro! His face is bad with scars The skin and contents are black like
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<i>Kulet asoe mise adang</i>	charcoal
<i>Habéh luat dumna rakyat</i> <i>Soe nyang lihat na дума rang</i> <i>Kulét hitam parôt luka</i> <i>Geujak lanja le seukarang</i>	Everyone is disgusted to see her Anyone will not stand it Black skin and scars Avoided by people passing by

The two verses above clearly describe Said Salmi's physical condition. His face was ugly, his skin was charcoal black. Anyone who sees Salmi will feel disgusted and choose to avoid. There was a purulent scar on his forehead. This description is to show that the black slave is living in a sad condition.

In another verse it is mentioned that the black slave is eager to get married. Because of his ugly face, not a single person wants to marry him. Never mind women, men just avoid it. Nobody wants to be friends with Said Salmi. He expressed the desire to marry the Prophet Muhammad as seen in the following verse quote.

<i>Ulôn jinoe keuneuk meukawén</i> <i>Than soe tém deungön hamba</i> <i>Kareuna rupa hitam galéng</i> <i>Dum han jitém aneuk dara</i>	I want to get married No one wants to be with me My face is ugly and ugly No girl wants me
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Hearing the sincere confession from Said Salmi, Rasulullah asked the black slave to meet Umar bin Wahab. According to the Prophet, Umar's daughter was quite beautiful and kind. Salmi went

to meet Umar. He conveyed the message of the Prophet. However, Umar's family all rejected the black slave.

<i>Jinoe gata ulôn peunikah</i> <i>Ensy Allah nyang jröh rupa</i> <i>Umar bin Wahab na takalon</i> <i>Jinoe takheun uleh gata</i>	Now I marry you Insya Allah with a beautiful and beautiful Umar bin Wahab met himself Convey message from me
<i>Tatueng ulôn keu meulintèe</i> <i>Asoe jurèe rumoh tangga</i> <i>Meunan geukheun le</i> <i>Rasulullah</i> <i>Ka trôh langkah ulon bak gata</i>	Please accept myself as son in law For household complement That's the message from the Prophet So that my step is here
<i>Óh ban leumah ureueng lakoe</i> <i>Hitam han soe dum anggèta</i> <i>Rupa jeuheut ka teukeujôt</i> <i>Ka geusurôt dum simua</i>	As soon as she saw the man's face Jet black all over Umar's bad face was shocked Back off him and the rest of the house

This stanza describes how despicable and sad the black slave was. Umar bin Wahab, who

was known as a companion of the prophet, had the heart to reject the black slave's. This story



is about to convey to the audience that apparently there is no worse person after Said Salmi the black slave.

In contrast to the attitude of Umar's girls. This girl admitted that she had no power to refuse the Prophet's wishes. He asked his father to immediately meet the Prophet, apologizing for his

behavior in rejecting Said Salmi's. The girl also asked her father to tell Rasulullah that she was willing to marry Said Salmi. The story of this girl is the only inspiration from the side of the female character in *Hikayat Prang Sabi*. The following is an excerpt from the story of the girl who was willing to marry Said Salmi.

<i>Nibak ulôn cit that galak Pakon neutulak hé ayahanda Rasulullah yu jak keunoe Judô kamoe aneuk gata</i>	I really like it Why did you refuse my father Rasulullah asked him to come here Of course the best match for your daughter
<i>Óh ka rila Rasulullah Han lé lôn ubah hé ayahanda Beuthat parôt ayah teungku Dilôn judô hana dawa</i>	If the Prophet was willing There's no way I refuse my father Even though the man's face was very ugly If you have a match it's okay

Because of the desire of his daughter, Umar bin Wahid finally met the Prophet. He knelt at the Prophet's feet to apologize. Umar expressed his son's wish to marry Salmi. Long story short, without waiting for time, the Prophet called Salmi. Rasulullah asked Salmi to meet his friends in order to collect alms as sincerely as possible as a dowry and preparation for marriage. Unexpectedly, Salmi managed to collect 6000 dirhams from the companions of the prophet, including Ali bin Abi Talib and Usman bin Affan. Said Salmi then went to the market to buy wedding clothes and wedding supplies.

On the wedding day, another inspirational story emerged from the Umar's daughter. When Said Salmi passed in front of the guests, everyone avoided in disgust. However, the beautiful girl immediately took Said Salmi hand and carried him onto the mattress where the newlyweds sat. It is stated in this saga how excited the girl was to marry Said Salmi, the black slave chosen by Rasulullah. The inspiration that can be drawn is that the girl never felt disgusted by the face and physical form, because she understood that the choice of the Prophet was a choice of religion.

<i>Inöng laén mandum luat Putéh lumat cit that cinta Ubak tangan dimat judô Lintô barô Said meuhat</i>	All the girls looked on in disgust It's different with this beautiful girl She held her husband's hand Inviting Said to the aisle
<i>Jipuduek lé ateuh kasô Putroe hijô jih suka that Jipuduek le ateuh tilam Putroe ajam haté mangat</i>	Invited to sit on a mat The Empress smiled cheerfully Invited to sit on the couch The beautiful empress is overjoyed

3) *The newlyweds who chose the path of jihad*

The story of the newlyweds who chose jihad rather than at home with his wife is a continuation story of Said Salmi and his wife.

This story inspired many people because Salmi rejected the custom of newlyweds in general who preferred to stay in a house with his wife. This was done by Salmi at the same time rejecting the prevailing traditions at that time. In Arabic tradition, newlyweds must stay at home with their wife for at least seven days. This tradition has been held by the Arabs for a long time. The same

is true in Acehese society. In Acehese wisdom, the wedding party lasts for five days and five nights. After that, the newlyweds remained at home. Let alone fighting, just looking for sustenance has not been borne by the newlyweds. For one month, the newlyweds are borne by the extended family. This is the tradition of the Acehese.

<i>Said gohlom tujôh uroe</i> <i>Nyankeu laloe bloe meuneukat</i> <i>Keuheundak peuwo keu istri</i> <i>Malam hari rindu sangat</i>	Said hasn't been seven days That's why he neglected to shop Intention to please wife The night let go of longing
<i>Neudeungoe sue beude</i> <i>keumurah</i> <i>Suara limpah nyang raya that</i> <i>Wahé teungku tuha muda</i> <i>Tajak bagah keuno hajat</i>	Once heard the sound of a gun popping His voice boomed in the sky O Teungku young and old Come here quickly join the jihad
<i>Jinoe lôn jak bak prang sabi</i> <i>Rila hati deungon mangat</i> <i>Said Salmi meunan mangadu</i> <i>Bak Tuhanku Rabbôl izzat</i>	Now I too go to war Sincere heart, rejoice Said Salmi complained to God Now his passion for Rabbul Izzat

In the above verse it is stated that Said Salmi heard that there were enemy troops attacking the Arabian peninsula. Said Salmi went straight to the Prophet to express his desire to participate in war. However, the Prophet prevented him on the grounds that it was not yet seven days since

Salmi's marriage. In this scene, it can be seen that war or jihad are not absolute recommendations in Islam. The Apostle also asked Salmi to accompany his wife at home. Implicit message of peace in this scene.

<i>Peu na hajat wahé Said</i> <i>Salmi</i> <i>Tapeugah kri ya Isuat</i> <i>Ulôn keuheundak jak prang</i> <i>sabi</i> <i>Idin neubri ya Muhammad</i>	What do you want, Said Salmi Tell me my friends I want to take part in the prang sabi Please give permission my Muhammad
<i>Bek tajak dilee gata sidroe</i> <i>Ubak prang nyoe ya Isuat</i> <i>Lagi goh trôh tujôh uroe</i> <i>Gata sidroe piyôh siat</i>	Don't you participate yet Into the battlefield, my friends Not even seven days of marriage We recommend that you take a short break

Said Salmi did not argue with the Prophet. He said nothing. However, so little was the prophet's negligence, Salmi immediately jumped on the

horse and went to the battlefield. There is only one goal, martyr in *prang sabi*. He proved his determination by slashing all enemies mercilessly.

The greatness of the black slave playing the sword on a horse is described by the author of *Hikayat*

*Prang Sabi* as quoted from the following verse

<i>Silap bacut deungön Nabi Said Salmi guda jilumpat Jihu jiek guda tiji Said Salmi pasang leugat</i>	Mistaken the prophet's eyes briefly Said Salmi immediately rode a horse He brought a running horse Said Salmi sped fast
<i>Ateuh guda neumeukandran Raya panyang ngön hitam that Neutajô le dalam kawan Patahjih ban tamse kilat</i>	On the horse he rides There was a tall black figure Hit the opponent to cut the enemy Playing an imaginary sword of lightning
<i>Guda pantah ban keudidi Kaphé Yahudi maté le that Meusilak bacut leumah badan Ali kalon neu-eu hitam that</i>	War horses are like puppies The Jewish all died Mistaken a little body wrong Ali saw a figure on a black egg

In the above verse, it can be seen that Said Salmi's greatness is not in doubt. Dozens of enemies he chopped. All friends were amazed to see the greatness of the young man in black from his horse. However, in the midst of the heroics of the war, Said Salmi was suddenly injured. He fell off his horse and was martyred. At that moment, everyone just recognized the great black figure who slaughtered the enemy. It turned out that he was Said Salmi.

In the next scene, it is stated that Salmi's body was brought before the Prophet. The Prophet was devastated because the one who was martyred was a newlywed whose marriage was only three days old. However, after receiving news from the angel that Said Salmi was awaited by an angel of heaven, Rasulullah smiled. At that time the Prophet told all his friends not to be too sad.

<i>Habéh talô kaphe pindoe Rakyat dum wo ka meusapat Lôn eu rakan syahid sidroe Ureung buno nyang hitam that</i>	After the enemy is defeated Gather all the people It turned out that someone was martyred He was the black one who was on the horse
<i>Said Salmi buno sinan Saleh nyoe nyan han trôh dapat Ban neudeungo Po janjongan Ie mata yôh nyan srôt le leugat</i>	Said Salmi was there Either he was martyred or who As soon as the lord heard the news Her tears were pouring out
<i>Wahé Said nyang meutuwah Pajan langkah keuno meulihat Sidéh gata ulôn keubah Wo bak zaujah nyang indah that</i>	O Said who is lucky When did you step into the battlefield I asked you there with your wife It turns out that you came to war
<i>Óh neupaléng uneun ngon wie</i>	So looking right and left

<i>Teukhém Nabi Saidil umat Sahbat tanyong bak Nabi Ya Habibi peu hikeumat</i>	The smile of the prophet at his people Friends asked the prophet Yes, Habibi, what's wrong
<i>Jaweueb Nabi Saidil anbiya Neupeuhaba bandum sahat Lôn ngieng Said nyan jeut lôn moe Lam donya nyoe han trôh hajat</i>	Answered by Prophet Saidil Anbiya Tell all friends I saw Said and I cried In this world, his goal is not up to that point
<i>Euntreuk malam wo bak judô Dara barô galakjih that Nyankeuh jeut lôn khem uneun ngn wie Budiadari jitrôn le that</i>	Later tonight he will return to his soul mate Beautiful new bride That's because I smiled happily An angel descends to pick up his spirit

The last two stanzas in the above quote are an affirmation of Said Salmi's body, which is known to be black and ugly. He may not get his dream in the world, namely to get married and live happily with a beautiful and beautiful wife. However, Said Salmi has received happiness in the hereafter, a happiness incomparable to all the happiness in the world, that is, being accompanied by dozens of heavenly angels. In the *Hikayat Prang Sabi*, it is stated that 70 angels were waiting for people who were martyred in *prang sabi*. This is what makes the story of the newlyweds inspire the spirit of the Acehnese in war.

4) *Old man without children*

The inspirational story of parents who do not have children in *Hikayat Prang Sabi* opens with the sentence *na sidroe ureueng wahe Abang, yoh masa prang Saidil Anbiya*. Observing the parent's history, this story is not just a sweetener for the story. There is an expression *yoh masa prang Saidil Anbiya* that describes this story that happened during the time of the Prophet. The story of this childless parent was composed by the author of *Hikayat Prang Sabi* as an inspiring story. The following is an excerpt from the opening stanza of the old man.

<i>Hana padit geutanyoe sayang Leubèh peutimang Allah Taála Na sidroe ureueng wahé Abang Yoh masa prang Saidil Anbiya</i>	No how much we love More importantly, love Allah Ta'ála There is someone in this story, My Brother During the war of Saidil Anbiya
<i>Gopnyan malee aneukneuh than Umu teungku nyan rap ka tuha Galak keu aneuk hana padan</i>	He was very ashamed that he had no children Even though he is getting old Want to really have children Asking God never stop

Lakee bak Tuhan hana reuda

After asking day and night, the request of the parents to have children has not been granted by God. The old man gave up hope. He finally decided to go to war with the Prophet. He was sincere if he had to be martyred on the battlefield. In addition, the reason the parents went to war

was because the Prophet asked him to do so. It turned out that behind his departure to the battlefield, his wife was pregnant. According to the author of this saga, the wife of the old man became pregnant because of the sacrifice of the parents to fight with the Prophet.

Galak keu aneuk han sakri Malam hari lôn meuminta Lôn meunghan jak bak Prang Sabi Salah bak Nabi ngön bak gata	Not wanting to have children anymore Day and night praying non-stop If not better go <i>prang sabi</i> The prophet's orders and God's orders too
Meunghan lôn jak ngön janjôngan Sang-sang ringan surôh gata Getkeu bah lôn jak sajan Bah lôn pegang surôh Gata	Let me go with the lord It was as if God's command was light Let me participate I will obey God's orders
Nyang jôk aneuk ubak Rabbi Neupeureugi sajan Saidina Leupah Teungku jak prang sabi Sakét istri budak ka na	The offspring of the Rabbi's will I better go with Saiyidina After he went <i>sabi</i> war Pregnant wife, child also exists

The story of this old man is a little different from the story of the other figure in *Hikayat Prang Sabi*. Generally, people who are said to have joined the jihad were reported as martyrs. However, this old man survived the battlefield. In fact, after returning home, she found the good news that her child had been born. It's just that, there was someone who was martyred when he went to the battlefield, namely his wife.

The news that his wife had passed away made this old man's heart very sad. However, God tried to comfort him by giving the baby he had been waiting for for a long time. In this inspirational story, a lesson can be learned that it is the husband who is jihadist in the battlefield, but the one who is martyred is the wife. This means that there is a concept of jihad that is being demonstrated by the author of *Hikayat Prang*

*Sabi*, that those who want to fight in the path of Allah will get their dreams. In this case the ideal of the parents is to have children.

### CONCLUSION

- 1) Hikayat (saga) as an old literary text always provides inspiration for every connoisseur. The inspiration comes through the stories of the figure. In *Hikayat Prang Sabi*, there are at least a number of inspirational stories, from the story of a fifteen year old teenager, the story of the black slave, to the story of the parent who has no children. Apart from some of the inspirational stories above, in the *Hikayat Prang Sabi* the story of Saidina Chalid at the time of the Prophet was also quoted. It is said that Chalid was always looking for ways to die in jihad. This story is

conveyed by the author as a doctrine of jihad against infidels. The following is an excerpt

from the story.

<i>Saidina Chalid masa yôh Nabi Deungo lôn kheun kri wahe Cut Abang Uroe malam neumo sabé Sabab maté kon dalam prang</i>	Saidina Chalid at the time of the Prophet Listen to this story, My Brother Day and night he cried Wanting to die in jihad
<i>Pat nyang meugah na prang kaphé Cit sampoe lé keunan dating Parot bak badan hanjeut taeu lé Ube ôn padé hana lapang</i>	He heard there was war everywhere Come right away The wounds on the body were numerous As much as rice leaves in the field

2) The stories in this saga are able to give the spirit of jihad to the general public because it is stated that every person who is martyred in *prang sabi* will get heaven. In heaven, the

war martyrs are awaited by tens of angels whose beauty is incomparable to any human on earth.

<i>Assalamualikôm ya Chairunnisa Judô hamba na di sini? Ainulmardiah sambinoe rupa Di mana dia sekarang ini?</i>	Assalamualaikum ya Chairunnisa My soul mate is here? Ainulmardiah is beautiful Where is he now?
<i>Alaikômsalam ya Waliyullah Ka trôh langkah dating keumari Wo bak judô Ainulmardiah Peunulang Allah bulueng Prang Sabi</i>	Walaikumsalam ya Wali Allah Until your step here Looking for Ainulmardiah Allah's Promise for martyr <i>Prang Sabi</i>
<i>That meutuwah mubahgia Hé meukuta manjenan kami Jak eu judô lam syuruga Yum meuhareuga bak prang sabi</i>	Truly happy and fortunate O you our glory See firsthand your soul mate in heaven The sign is back from <i>prang sabi</i>
<i>Kamoe nyoe mandum wahé Tuan Chadam bintang judô duli He Tuanku jak beurijang Bek lé bimbang deungon kami</i>	We are O sir Matchmaking Chadam awaits Sir, come here quickly Don't worry about our waiting

3) *Hikayat Prang Sabi* can be said to be a literary text of war that inspired the birth of the concept of jihad internationally. It is

proven in this saga not only mentioning the war story during the prophet's time, but also the war of the Acehnese against the Dutch. In

addition, the inspirational stories in this saga have inspired the Acehnese people to fight against the Japanese and the Portuguese. The text of this saga is always present during the rebellion of the Free Aceh Movement (GAM). This is what emphasizes that the inspirational story in *Hikayat Prang Sabi* is a concept of jihad that is able to make Acehnese people survive various periods of war.

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