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The Impact of *Hikayat Prang Sabi* on the Community:  
A Sociology of Literature Study

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## THE IMPACT 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 documented in history. One factor that significantly influenced this heroic spirit was the Hikayat Prang Sabi (The letter literature of war). How did this text shape the courageous spirit of the Acehnese in their resistance against the invaders? This paper examines the influence of Hikayat Prang Sabi (HPS) on its readers and the broader community. This study aims to reveal the impact of Hikayat Prang Sabi on Acehnese society. The theoretical framework used is the sociology of literature, focusing on the relationship between author, the literary work, and the reading public. The methodology employed is a descriptive qualitative approach that draws on literary sociology. The results indicate that HPS was a significant literary work that deeply affected its readers, especially the Acehnese who embraced it. The creation of HPS by Tgk. Chik Pante Kulu was closely tied to the political conditions in Aceh at the time, as the region was engaged in conflict with Dutch military force. During the Aceh-Dutch war, HPS was read before going to battle until it was confiscated and destroyed by the Dutch. Even after the war, HPS remained a crucial reference for the Acehnese in rebuilding political power.*

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



## A. Introduction

Literary works are not created in a vacuum, as the author is a member of society and influenced by its dynamics. As Teuw (in Pradopo, 2009) pointed out, literary works are produced within a nation's historical and socio-cultural context, where the writer (or poet) is an active participant. This suggests that the author is inevitably shaped by the social environment in which they live (A. Teeuw, 1984).

An author cannot ignore the literary conventions that have come before and is inevitably influenced by the socio-cultural background of the surrounding community. Literary works are structures that are interconnected with the structure of society. In other words, the structure of society is part of social activity and can be analyzed from a sociological perspective, particularly through the lens of the sociology of literature (Halim & Sofyan, 2022; Al-Ma'ruf et al., 2024).

The sociology of literature is rooted in Plato's theory of mimesis, which views literature as an imitation of reality (N. Sofyan, 2019). It emphasizes the content of literary works, their objectives, and other elements implied within the text that are connected to social issues (Wellek & Warren, 1988).

One form of literary work produced is prose, specifically in the form of a *hikayat* (saga). According to Ibrahim Alfian (1987), a *hikayat* is a historical narrative written in prose. This does not mean that the story is entirely fictional; rather, it contains ethical principles and fundamental lessons, often presented in rhyme. In this context, a *hikayat* can be seen as one of the author's earlier creative works shared within the community (N. Sofyan, 2018).

The *Hikayat Prang Sabi* (hereinafter abbreviated as HPS) is a literary work in the form of a saga that reflect a close relationship between the author and the community. In this context, the author of HPS was part of the community and understood the social conditions of the readers (Hadi, 2011). HPS is estimated to have been composed in the late 19th century, around the 1880s, by Tgk. Chik Pante Kulu, an Islamic religious leader in Aceh.

Anthony Reid (2007), in his 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 Acehese language, specifically the *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 the political situation in Aceh at that time. HPS is a *hikayat* manuscript that encompasses history, ideology, and moral guidance. Its content profoundly influences the reading community by presenting both aesthetics value and the author's ideology stance. Consequently, the impacts of HPS on its readers is significant, shaping public perception and thought.

According to the author, HPS is a tale with a power to persuade readers to embrace the work produced by Tgk. Chik in Pante Kulu. Hence, this study employs a sociology of literature approach to explore how HPS affects society. The article posits that the heroic spirit of the Acehese people has not been swiftly diminished. This courageous spirit endures because the people continue to read the HPS in Arabic script to their children. As a result, this study examines how the Acehese used these texts to instil a sense of heroism in their offspring and assesses the current outcomes of fostering this heroic spirit among the Acehese people.

Therefore, the author argues that HPS has the ability to influence the reading public in accepting the texts written by Tgk. Chik Pante Kulu. Thus, the researchers raise the question of how HPS influences society by employing a literary sociology approach (Sofyan & Yuhamar, 2021).

## **B. Method**

This study employs a qualitative descriptive research approach. To gather the necessary data, this method involves direct investigation of the research object and a comprehensive literature review. According to Bodgan and Taylor, the descriptive approach generates data from people's written or spoken words and observed behavior (Moloeng, 2006). This approach is designed to facilitate the modification of multidimensional



statements, allowing for a direct presentation of the interaction between the author and the subjects of the study (Damono, 2009).

The subjects of this research include the texts of HPS, the general public, literary activists (writers), literary scholars, and public figures with knowledge of HPS. These participants contribute to the process of completing this research. Based on these considerations, a sample of eleven respondents was selected, allowing for effective and efficient data collection (Sugiyono, 2012).

The authors employed several data collection methods, including documentation studies, interviews, and observations. Fieldwork was conducted in Yogyakarta, Pidie, and Banda Aceh to gather data from respondents (Wiyatmi, 2013). These locations were selected due to the significance of Tgk. Chik Pante Kulu, a native of Tiro, Pidie Regency, who is recognized as the author of the HPS, as cited by literary critics. During the Aceh War with the Dutch, HPS had a widespread impact, and Acehnese people, both within and beyond Aceh, continue to regard the text as a vital source of information. In this context, the authors observed a community that still reads aloud from the *Prang Sabi* manuscript in a *surau* (small mosque).

In addition, the authors engaged with respondents directly, discussing the key aspects and benefits of reading the HPS. Interviews were conducted with intellectuals, community leaders, and those who continue to read the poem aloud to the public and their children. The data analysis employed in this study involved interpretation, reconstruction, and reflection on the collected data, applying the theory of literary sociology. This approach examined the relationship between literature and politics and the societal impact of HPS texts (Mus & Berdan, 2021; Nurrahmi & Bahfen, 2024).

The findings from interviews conducted with residents of Yogyakarta, Banda Aceh, and Pidie districts were used to examine their relationship to social influence within the study area. Follow-up interviews were conducted with leaders and intellectuals of the diaspora, specifically the Acehnese community in Yogyakarta, to corroborate the analysis. The study's findings were then concluded.





## **C. Result and Discussion**

The findings reveal that the influence of HPS, written by Tgk. Chik Pante Kulu, who was deeply influenced by fundamental Islamic ideology, cannot be separated from the author's background. In other words, HPS is a literary work that has significantly impacted its reading public.

### **1. Result**

#### **a. The background of the author's life**

The presence of HPS does not emerge from a mere vacuum; rather, it is grounded in the author's existence and within a community of readers, where the author creates literary works, and the public engages with them as readers. In other words, literary works do not arise in isolation – they are shaped by historical events and the social conditions of the society in which the author lives as a member.

If literature were not created, there would be no discourse surrounding it. This is an undeniable fact, as literary works cannot exist without authors. Consequently, the creation of literature holds great value (Junus, 1985). HPS is a literary work written by an author and accepted by its readers.

Towards the close of the 19th century, in the 1880s, Tengku Chik Pante Kulu, an Acehese ulema, wrote HPS. Anthony Reid (2007), in his book *The Origins of the Aceh Conflict*, stated, "The activities of this ulema in the 1880s produced new literature in the form of famous stories about heroism in the Acehese language, namely *Hikayat Perang Sabil*". Tengku Chik di Tiro, Tengku Kuta Karang, and other ulemas helped spread the saga due to its widespread popularity and its call to holy war (Reid, 2007).

In agreement with Anthony Reid, Ali Hasjmy (1977) also highlights the extensive debate among historians, literary scholars, and philologists regarding the original author of HPS. It was customary for Acehese authors and poets in the past not to include their names on their works, whether in prose or poetry. This practice also applies to Acehese *hikayat* – poems written by hand in Arabic script. As a result, literature researchers have faced challenges in identifying the author, as the creator's name is not mentioned in the work itself.



In the preface to the manuscript copy, Acehnese writer Anzib (Kulu, Teungku Pante; Anzib, 1980) also revealed the history of HPS, which was written by Tengku Chik Pante Kulu. Identifying the authors of ancient Acehnese texts is challenging because not all copies include the author's name. However, reliable sources claim that Tengku Chik Pante Kulu authored the HPS. As previously stated, it is evident that Tengku Chik Pante Kulu is the true author of HPS (Salam, 2020).

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

Chik Pante Kulu continued his education at *Dayah* Cut Tiro to deepen his knowledge of Islam. There, he became close friends with Haji Muhammad Saman (Tengku Chik di Tiro), a renowned ulema and warrior in Aceh. Later, with the approval of his teacher at Dayah Cut Tiro, Chik Pante Kulu traveled to the holy city of Mecca to further his Islamic studies. During his time in Mecca, he engaged in discussions with leaders of the Wahabiyah movement, frequently talking about fighting against unbelievers, Jews, and Christians (Wibowo, 2006).

In addition to his primary goal of performing the Hajj, Chik Pante Kulu deepened his knowledge of religious subjects such as *fiqh*, history, philosophy, Arabic language, and literature. He became proficient in several languages, which allowed him to communicate effectively. Language, as a social phenomenon, provides space for broader thinking, as it is part of a person's natural history and interaction with others. Lewis (1975) described language as a social phenomenon:

*It 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).*



Chik Pante Kulu also read many books about the resistance during the Prophet's struggle (Hasjmy, 1977). Additionally, it is noted that he had an artistic personality and enjoyed reading Arabic poetry, particularly the works of poets such as Hasan bin Tsabit, Abdullah bin Malik, Ka'ab bin Zuhair and others (Hasjmy, 1977).

After four years in Mecca, around 1880, he returned to Aceh which was then embroiled in a war against Dutch soldiers. Upon hearing the news, he learned that the leader of the battle was his close friend, Tengku Chik di Tiro.

During his journey back from Mecca to Aceh, specifically between Jeddah and Penang, Tengku Chik Pante Kulu composed a literary work called HPS, intended as a gift for his companion and the Acehnese people to ignite the spirit of *jihad* against the Dutch. He wrote HPS on the ship during his return between Jeddah and Penang. Upon arriving in Aceh, Tengku Chik Pante Kulu presented the work to his friend, tengku Chik di Tiro, in a ceremony at Aneuk Galong (Hasjmy, 1983).

As a result, Chik Pante Kulu's inspiration to write HPS was sparked by both his love for his homeland and his observations during his time in Saudi Arabia, which was experiencing upheaval due to the rise of the Islamic reform movement led by Muhammad Abdul Wahab and Jamaluddin Al-Afghani. Additionally, his deep familiarity with Arabic poetry, which he frequently read, played a significant role in shaping his literary work. HPS evolved into an epic that had a profound influence on the *jihadi* spirit of the Acehnese people in their resistance against Dutch colonialism.

#### b. Author's ideology

Literature is an imaginative product of society, using language as its medium. Literary works, presented by authors within society, can serve as a reflection of the social structure and culture of that society. These works are considered structured because they consist of systematic elements or arrangements with a reciprocal relationship between each element



(Zulhelmi & Pamusti, 2022). Literary works combine the author's imagination with the complexities of social life. They are often seen as a mirror of a community's social life, as the issues depicted in literary works often reflect problems that exist in the author's 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 expresses the worldview of a social group (trans-individual subject). This worldview is not a reflection of reality but is imaginatively and conceptually portrayed through exceptional literary works (Goldmann, 1977).

HPS is one such literary work, closely connected to political content. Its creation is inseparable from the political conditions in Aceh, which was actively resisting Dutch military aggression at the time. HPS played a significant role in fostering the Acehnese people's war spirit in their fight against the Dutch colonizers. Even after the Dutch East Indies Government had established its dominance over Indonesia, it continued to face resistance in regions like Aceh and Bali, which were not completely subjugated until the early 20th century.

In Aceh, before going to battle, people often read the war literature of HPS. Parents would even recite stories in the form of *dodaidi* poetry to their children at bedtime, imparting moral messages of struggle and perseverance (Idris & Syahril, 2019). According to the Malay History, the custom of reading *hikayat* before engaging in combat has long been a part of Malay cultural traditions (Alfian, 2003).

In his book "*Why the Acehnese People Were Able to Fight for Decades Against Dutch Aggression*", Ali Hasjmy states that the declaration of war on March 26, 1873, not only led to the deaths of tens of thousands of Dutch soldiers and mercenaries but also resulted in the loss of many Acehnese warriors. The world learned from the Aceh War that Aceh produced numerous 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 others. According to Hasjmy, the 50-year-long Aceh War would never have unfolded if the war proclamation on March 26, 1873, had not been issued. Likewise, Tengku Chik Pante Kulu might not have gained recognition as a “war” poet with his famous literary work *Hikayat Prang Sabi*, if not for Acehnese resistance against the Netherlands (Hasjmy, 1977).

The half-century-long Aceh War was the most protracted and costly conflict the Dutch faced in the 19th and 20th centuries. The Dutch declaration of war against the sovereign kingdom of Aceh on March 26, 1873, marked the beginning of this protracted conflict, which became known as the “Aceh War”. At the time, the Dutch had little understanding of the situation in Aceh, and despite their efforts, the war brought no positive outcomes but instead resulted in numerous negative consequences (Tando, CE; Sudarmo, S; Haryanti, 2021). According to reports from the Dutch side, Aceh’s defenses were limited, with only five cannons remaining from the era of Sultan Iskandar Muda, and only three of them were functional (Said, 1981).

The war was sparked by the Dutch colonial government’s actions, which the Acehnese people viewed as a grave insult. The Dutch government in Batavia sent Deputy Chairman Nieuwenhuijzen of the Dutch East Indies Council to meet with Sultan Alauddin Mahmud Syah, demanding that the Sultan recognize Dutch sovereignty over Aceh. The Sultan firmly rejected this demand, and the Dutch used his refusal as a pretext to declare war on the Acehnese people.

Furthermore, without delay, the Dutch launched an assault on 10 *Muharram* (April 5, 1873) led by Major General Kohler with a force consisting of 168 officers and 3,800 Dutch and hired soldiers. In a fierce 18-day battle, the courageous Acehnese forces decisively defeated the Dutch troops, forcing them to retreat to their ships and leaving many dead bodies on the battlefield. Among the casualties was Major General Kohler, who was killed along with his soldiers on April 15, 1873. Commissioner



Nieuwenhujzen, who had dispatched the troops to Aceh, fled to Penang on the warship “Citadel van Antwerpen” on April 1, 1873, after delivering a war edict to the Sultan of Aceh (Hasjmy, 1977).

Following the occupation of the capital, the Sultan and other royal leaders began moving strategically to reorganize their forces in an effort to reclaim Aceh. In one such meeting, approximately 500 prominent leaders declared and called for total resistance, issuing a *Jihad fi Sabilillah* or *Prang Sabi* (holy war) to all Acehnese people to rise and expel the Dutch invaders. As part of the consolidation efforts 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 period of consolidation, in 1881, Tengku Chik Pante Kulu presented a literary work titled *Hikayat Prang Sabi* (HPS) to Teungku Chik di Tiro.

In this context, *Prang Sabi* is an ideology expressed by the author in HPS to inspire and mobilize the people of Aceh in their resistance against the Dutch military aggression. This ideology proved influential, motivating readers to confront the Dutch colonial forces. For the predominantly Muslim Acehnese, the Dutch were viewed as infidels and religious enemies, further strengthening their resolve. As a result, the people of Aceh united in their struggle against the Dutch, with the HPS serving as a key ideological reference for *Prang Sabi* in their fight for freedom.

c. the influence of texts on society

A literary work is structured with systemic arrangements, where each element is interconnected with others. These creations are not isolated; they require the surrounding environment to exist. From an ecological perspective, literature must focus on how humans, technology, policies, and other activities can minimize environmental damage (Muhamad et al., 2021). In this sense, literary works are shaped by historical events and the social conditions of the society in which the author lives. There is a deep connection between the author, the text, and society. Every literary work serves a purpose for its readers (Faruk, 2010).



According to Damono (2009), literary works should be interpreted as meaningful wholes. As a member of a particular social class, the author perceives the world as a whole and expresses their ideas, aspirations, and emotions through the work. The author's awareness of the world they inhabit is reflected in the theoretical expression embedded within their creations. Therefore, literary works must be understood in relation to the author's environment, the structure of the work, and its broader societal context. Consequently, the literary work can profoundly impact its readers (Zulhelmi & Rizkia, 2022).

The Dutch government viewed the Acehese people as a force that needed to be controlled, prompting the Dutch East Indies government to send a spy, Snouck Hurgronje, to investigate the source of the Acehese resistance. The Dutch identified the spirit of *Prang Sabi*, rooted in Islamic fervor, as their greatest threat. According to Dutch observations, the movement largely stemmed from the *Dayah* community, with the ulema serving as the backbone of the Acehese resistance in their unrelenting *jihad* efforts (Benda, 1985).

The colonial authorities were particularly concerned about the HPS, a work authored by an ulema that promoted the values of *jihad*. Recognizing the subversive nature of the text, the Dutch deemed HPS dangerous and banned its possession and reading. In their efforts to eliminate its influence, the Dutch authorities confiscated and burned most of manuscripts. By 1924, HPS was largely transmitted orally, as the written copies had been destroyed. During the subsequent period, the Dutch worked to weaken the connection between the Acehese resistance and the ulema, favoring the military while limiting the religious leaders' roles. This strategy contrasted with the Japanese approach, which supported the ulema in their efforts (Sjamsuddin, 1990).

Zentgraaff, a Dutch war journalist assigned to cover the war in Aceh, described the fierce resistance of the Acehese, stating that they "fought like raging lions and would never submit to the Dutch government". He wrote, "The Acehese fought like lions; some would



rather be buried alive in a blazing fire than surrender; a bitter hand-to-hand-fighting" (Zentgraaff, 1983).

The persistence resistance of the Acehnese, particularly the ulema, exemplified the belief in martyrdom, life after death, and the spirit of *jihad*—all of which had strong theological dimensions. The ulema played a crucial role in shaping societal changes (Saby, 2001). According to Zentgraaff and other Dutch observers, *Prang Sabi*, including the HPS, was continuously propagated by the ulema. Zentgraaff notably referenced one story from HPS in his book *Atjeh* (Aceh), particularly highlighting the tale of Abdul Wahid, a young man who longed for martyrdom.

Zentgraaff (1983) describes the story in HPS of a man named "Abdo Wahed" as portraying an emotional Acehnese individual who longs for peace and tranquility in the afterlife. In pursuit of this, he willingly sacrifices his life in this world of hardship and squalor". Zentgraaff further 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". These comments emphasize Zentgraaff's evaluation of HPS as a profound literary work with significant influence. The ideology of *Prang Sabi*, as depicted by the author in the text, successfully conveys a religious doctrine that resonates deeply with its readers.

Meanwhile, Anthony Reid (2012) states that HPS is an uplifting text outlining the rights and obligations of martyred warriors. He notes that the HPS contains a remarkable epic that draws upon stories from the Quran and Arabic literature to encourage participation in war. The narrative emphasizes the insignificance of worldly life compared to the rewards awaiting those who fight for God's cause, with some chapters highlighting the evils 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, Abdullah (2008) describes Teungku Chik Pante Kulu as "a poet who cleverly utilizes this harsh and rigid social reality to encourage the spirit of youth to advance to the *Prang Sabi*". Abdullah notes that, given the educational background of the Acehese people, rooted in *dayah* (Islamic boarding school) education, the community embraced the fervor of *Prang Sabi* with religious ideology. For them, the ulema was considered a teacher akin to an "honored father", so their calls and invitations, such as HPS, were perceived as having a specific power, as they were written with a sacred hand.

Abdullah further emphasizes the use of erotic imagery and descriptions of paradise's pleasures as a strategic invitation to war. He states, "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 narrates four main stories. The first is the tale of Ainul Mardhiah, a beautiful angel from heaven reserved for those martyred in war. The second story recounts Abrahah's army attacking the Ka'bah with an army of elephants. The third centers around Sa'id Salmi, a pitch-black enslaved person who lived during the time of the Prophet Muhammad (PBUH). It is said that no woman wanted to marry the young man, but ultimately, with Allah's permission, he was able to marry the beautiful daughter of Umar bin Khattab. The final story is about an enslaved person who died and returned to life (Kulu & Anzib, 1980).



These four stories have significantly impacted the reading public, as noted by HM. Zainuddin (Kulu & Anzib, 1980). The author's narrative has resonated with the readers, particularly in the way it intertwines religious teachings and moral lessons. According to Zainuddin, the influence of these stories is evident in how the public has embraced the content of HPS.

*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 Acehese 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 & 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 & Anzib, 1980).*

It was not just men who participated in the tragedy. In another instance, an inspector named De Boer was preparing to board a first-class train from Medan to Sigli and Kuta Raja (Banda Aceh) when he was assassinated by a woman. De Boer was killed and gravely injured upon arriving at the Idi station, and the woman also perished in the incident. As she lay dying, witnesses asked why she had killed the Dutchman. "To seek heaven", she replied (Kulu & Anzib, 1980).



## **2. Discussion**

Literary works originate in and are intended for communities. The Acehese people regard scriptures written in Arabic as literary works comparable to sacred religious texts. This reflects the deep connection Acehese people have with the HPS, making it an essential part of their daily life.

The influence of HPS in the religious sphere significantly weakened the Dutch position, driving them to despair. Despite the Dutch's numerous inhumane actions against the Acehese, they found it difficult to defeat the Acehese fighters. As the Dutch writer Zentgraaf acknowledged, HPS was indeed a dangerous literary work (Sodiq & Alfian, 1977; Muliawati & Yusnida, 2022; Amir et al., 2023).

Therefore, it can be concluded that HPS has had a profound impact on its readers. In particular, Tengku Chik di Pante Kulu, the author of HPS, significantly influenced the way of life of the Acehese people during a time when they were facing Dutch military aggression. The Acehese fighters and ulema adopted the HPS as their guiding philosophy for *Prang Sabi*. Even after Indonesia's independence, the Acehese continued to refer to HPS.

The tradition of reading HPS at recitation centers and at home remains strong among the Acehese. These readings has instilled a sense of courage in the Acehese, encouraging them to fight against anything that contradicts religious teachings. It can be argued that the recitation of HPS has played a pivotal role in shaping the patriotism of the Acehese people. This spirit fosters an attitude that may seem impolite to outsiders but reinforces a deeper commitment to practicing religious teachings.

In the study of literary sociology, HPS stands as a significant example of literature that not only mirrors the socio-political conditions of its time but also acts as a catalyst for social transformation. Recent research highlights how works like HPS possess the unique capacity to convert historical narratives into tools for mass mobilization. Abdullah (2022) underscores that HPS is more than just a literary text; it serves as an



ideological manifesto that provides moral justification for acts of resistance in Aceh. The narrative within HPS functions as a rhetorical device that bolsters the collective spirit of the Acehnese people in the face of colonialism, forging deep emotional and ideological connections between the text and its readers.

Moreover, Fadhi (2016) found that HPS's role in social mobilization extended beyond the period of conflict and left a lasting impact in shaping on shaping the cultural and political identity of the Acehnese. This illustrates that HPS operates on two levels: as both a historical document and a living text that continues to shape the worldview of subsequent generations. Thus, HPS transcends its aesthetic role as a piece of literature, becoming a powerful symbol of resistance that remains alive in the collective memory of the Acehnese people.

Setiawan (2021) further highlighted that HPS has a significant intertextual influence on modern Acehnese literary works. Through intertextual analysis, it is evident that HPS not only impacts the themes and narratives of subsequent works, but also serves as a moral and ideological benchmark for writers inspired by the spirit of struggle immortalized in the text. This suggests that HPS is more than just a traditional literary work; it is a foundational piece within the Acehnese literary canon, continuing to resonate with contemporary issues.

When combining these perspectives, it becomes evident that HPS played a pivotal role in shaping and preserving Aceh's collective identity. Its influence extends beyond the colonial era and continues to shape social and cultural dynamics today. Therefore, studying HPS and similar works offers valuable insights into how literature can function both as an effective tool of resistance and as a medium for upholding cultural values in the face of globalization's challenges.

HPS is not merely a literary work; it also serves as a potent social instrument with a profound influence on Acehnese society, particularly in their resistance against Dutch colonialism. This impact is most evident in how HPS succeeded in instilling a spirit of *jihād* and heroism among its



readers, predominantly Acehnese who were confronting the oppression of the Dutch colonial government. Written by Tgk. Chik Pante Kulu, the text exemplifies how literature can function as a medium for articulating political and social ideologies, while simultaneously mobilizing society in the context of resistance.

Through the lens of literary sociology, HPS is seen not only as a literary document but also as an ideological doctrine that inspired the Acehnese people to continue their struggle to defend their homeland from invaders. By intertwining religious elements with moral and political messages, the work significantly influenced the attitudes and actions of the Acehnese, even though the time of independence. The power of the HPS narrative lies in its ability to bridge religious values with the spirit of nationalism, ultimately fostering a strong culture of resistance among the people of Aceh.

As noted by several literary historians and sociologists, the power of HPS in fostering this spirit of resistance cannot be separated from the historical and social context in which it was written. During a time when Aceh faced the threat of colonialism, HPS became a significant source of inspiration for both fighters and ulama. The stories within HPS, often recited orally in *surau* and homes, played a critical role in shaping the collective identity and consciousness of the Acehnese people.

In a broader sense, HPS demonstrates how literary works can serve as agents of social change. It not only reflects the social conditions of its era but also actively contributes to shaping and influencing these changes. In this case, HPS stands as a clear example of how literature not only mirrors reality but also possesses the power to transform it.

#### **D. Conclusion**

This article concludes 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 it while traveling from 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, heavily influenced by Islamic values and the religious lessons he learned in his homeland and during his travels to Arabia to study religion, shaped the substance of the HPS text. This became the author's primary inspiration for narrative, which aims to inspire readers to resist the Dutch colonial forces, who were viewed as enemies of Islam during the Dutch war for Aceh.

Furthermore, the recitation of HPS in *surau* or other places of worship and at home fosters a fighting spirit in the people of Aceh. This fighting spirit begins in infancy, as mothers chant HPS to their babies. The recitation of HPS in places of worship is considered an act of worship by the community, as it deeply intertwines with religious teachings and influences their beliefs.

HPS is more than just a historical document; it is a living text that continues to shape Aceh's identity. Through a sociological approach to literature, we can understand how this text functions as a tool for social mobilization and a symbol of ongoing resistance. The influence of HPS is not confined to the colonial era but extends into contemporary Acehnese social and cultural dynamics. Therefore, further studies on HPS and similar works are crucial to understanding the role of literature in shaping identity and cultural resistance in a changing global context.

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