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**HIKAYAT PRANG SABI:  
Acehnese Jawi as a Medium of Successful Da'wa****Syukri Rizki**

Goethe Universität Frankfurt am Main

[syukririzki@gmail.com](mailto:syukririzki@gmail.com)

**Abstract:** Besides serving as a means of entertainment, a hikayat in Aceh plays a salient role when it comes to inculcating the Islamic values to perform jihad. An epic *Hikayat Prang Sabi* – which is written in Acehnese Jawi – is evident to spur the Acehnese people to struggle against the Dutch invaders during the Aceh War. Numerous studies have been conducted on this hikayat to scrutinize the striking motivation it harbors. Noticeably, the hikayat is proof that Acehnese Jawi became an effective medium in successfully transmitting the *da'wa* to defend land and soul. However, the orthography, unlike Malay Jawi, now suffers from the lack of attention in terms of its writing system. Therefore, it is imperative to study how the orthography is employed so that it had such sheer readability in communicating the divine message. For this reason, this study attempts to unravel the Jawi writing system employed by the author in writing the hikayat. Content analysis is conducted on the script of the hikayat which is the subject of this study. It is found that the hikayat is written in various Acehnese dialects, which then affect the Jawi spelling. The Acehnese Jawi in the hikayat does share the same spelling in some words with Malay Jawi even though pronounced differently. A plethora of Arabic loanwords maintains their original spellings in Acehnese Jawi while some others are customized to suit the progressive change of local pronunciation and due to the attachment of prefixes and suffixes.

**Keywords:** Hikayat Prang Sabi, Acehnese Jawi, medium of da'wa.

**Abstrak:** Selain berfungsi sebagai sarana hiburan, seorang hikayat di Aceh memainkan peran penting ketika datang untuk menanamkan nilai-nilai Islam untuk melakukan jihad. Epik Hikayat Prang Sabi - yang ditulis dalam bahasa Jawi Aceh - terbukti memacu orang Aceh untuk berjuang melawan penjajah Belanda selama Perang Aceh. Sejumlah penelitian telah dilakukan pada hikayat ini untuk meneliti motivasi yang memukau yang dimilikinya. Terlihat bahwa hikayat adalah bukti bahwa Jawi Aceh menjadi media yang efektif dalam mentransmisikan dakwah untuk mempertahankan tanah dan jiwa. Namun, ortografi, tidak seperti Jawi Melayu, sekarang menderita dari kurangnya perhatian dalam hal sistem penulisan. Karena itu, sangat penting untuk mempelajari bagaimana ortografi digunakan sehingga memiliki keterbacaan belaka dalam mengkomunikasikan pesan ilahi. Untuk alasan ini, penelitian ini mencoba mengungkap sistem penulisan Jawi yang digunakan oleh penulis dalam menulis hikayat. Analisis konten dilakukan pada naskah hikayat yang merupakan subjek penelitian ini. Ditemukan bahwa hikayat ditulis dalam berbagai dialek Aceh, yang kemudian mempengaruhi ejaan Jawi. Jawi Aceh dalam hikayat memang memiliki ejaan yang sama dalam beberapa kata dengan Jawi Melayu meskipun diucapkan berbeda. Sebagian besar kata-kata pinjaman Arab

mempertahankan ejaan aslinya dalam bahasa Jawi Aceh, sementara yang lain disesuaikan untuk menyesuaikan dengan perubahan progresif pengucapan lokal dan karena lampiran awalan dan sufiks.

**Kata Kunci:** Hikayat Prang Sabi, Jawi Aceh, medium dakwah.

## A. Introduction

Hikayat is derived from the Arabic term meaning story. In the land of its origin, hikayat is perceived as a set of sequence of a story that reveals the real information of a fact or the artificial one. The term is also used in other languages like Persian, Urdu, Turkish, and India. Arguably, the term also arrives at the Malay World thanks to the Arab migrants who came with Islam, precisely with The Qur'an which written in Arabic script.

In the Malay world, hikayat denotes a set of history that can transmit values to the readers. It is often written in prose using Jawi. Jawi is a script rooted from Arabic yet, due to its limitation in representing non-Arabic phonemes, modified so it has some additional letters<sup>375</sup>. Surely, this also applies to Malay hikayats, as well as the Acehese ones. Therefore, in this paper, in order to have a clearer picture, we ought to determine that the term 'Malay Jawi' refers to the Malay language written using Jawi, while 'Acehese Jawi' to Aceh language written using Jawi.

In Aceh, hikayat receives a special position as it functions as entertainment, education means, and social critique. Understandable is that a writing is written in a certain language because it targets mainly the users of the language. However, it does not invariably function that way. A hikayat written in Malay Jawi, for instance, can also be rendered into other languages for the readers of other languages. Some Malay hikayats which have been available in English and French version are like *Sejarah Melayu*, *Hikayat Hang Tuah*, and *Hikayat Raja Pasai* (Haji Salleh, 2010)<sup>376</sup>.

Commonly recognized that, unlike the publications or masterpieces produced in the West which are obsessed so much on copyright, the majority of Malay hikayats deal with the uncertain status of the authorship. For example, the renowned *Hikayat Hang Tuah* has so far unclear status about who is the author. Intellectual property at that time did not seriously matter as the intent of the author is to disseminate the message not to boast with his intelligence.

This also applies to the case of Aceh. Although some hikayats have their writers for sure, a plethora of others enjoys a disputable status of authorship. *Hikayat Malem Diwa*, *Hikayat Malem Dagang*, *Hikayat Pocut Muhammad*, and *Hikayat Nun Parisi* are among those dealing with an unclear status of authorship. Because of this, different versions of a certain title of hikayat happen inevitably. Needless to add, *Hikayat Prang Sabi* also experience this phase. At the moment, in or outside Aceh, one can find various versions of the hikayat.

Having said that, despite all the disputes, one thing that is close to certainty is that *Hikayat Prang Sabi* is written by Teungku Chik Muhammad Panté Kulu<sup>377</sup>. There are myriads of studies which have been conducted on the hikayat scrutinizing its role in spurring the Acehese to remain firm in Aceh war.

To date, hardly can we find any single attempt which initiates to determine a standardized spelling of Acehese Jawi. To best of my knowledge, each writer still relies on his own method in writing Jawi. Aceh has to internalize Malaysia which is eager to develop Jawi to suit the demand of its people. This concern is very likely boosted by ethnic and religious difference. Meanwhile, in Aceh, Jawi use promotion is scarcely a problem because its Muslim majority, thus encountering

<sup>375</sup> Teuku Iskandar. "Aceh as Crucible as Malay-Muslim Literature". In *Mapping the Acehese Past*, edited by R. Michael Feener, Patrick Daly, & Anthony Reid, 41. (Leiden: KITLV, 2011), 41

<sup>376</sup> Siti Hawa Haji Salleh, *Malay Literature of the 19<sup>th</sup> Century*. (Kuala Lumpur: Institut Terjemahan Negara Malaysia, 2010), 76.

<sup>377</sup> A.Hasjmy. *Apa Sebab Rakyat Aceh Sanggup Berperang Puluhan Tahun Melawan Agressi Belanda*. (Jakarta: Penerbit Bulan Bintang, 1977), 19-20

no opponent reactions like in Malaysia. It is imperative for Acehese Jawi to clarify its status as a priceless intangible legacy of Aceh civilization

Accordingly, the objective of this study is to figure out the Acehese writing pattern used by the writer, or re-writer, of Hikayat Prang Sabi. As a disclaimer, this study refrains from proposing a new Acehese Jawi writing pattern, nor does it insist that Acehese Jawi requires a standardized form immediately. To do so, this study raises the question of how are the Jawi writing pattern in Hikayat Prang Sabi. To answer the question, the theory framework follows, then come methodology, results, discussion. A conclusion kindly closes the paper.

## B. Conceptual Framework

Regarding the attempt to unravel the pattern in Jawi script, there are some relevant previous researches. First, Abdul Hamid (2007) undertook a study on three works of Raja Ali Haji Kelana namely, *Gurindam Duabelas*, *Kitab Bustan Al-Katibin*, and *Kitab Pengetahuan Bahasa*, to figure out the difference in Jawi writing system. In the first work 'Gurindam Duabelas', Raja Ali Haji tends not to add a vocal letter in the last syllables of the words who's the first or second syllable is written with the vocal letter. Besides, the use of Arabic loanwords is also found. In the second work 'Kitab Bustan Al-Katibin', He uses diacritics in the last opened and closed syllable like the system of old Jawi writing. However, there are words who's the last opened and closed syllables written with the vocal letter. In the third work 'Kitab Pengetahuan Bahasa', he uses one dot for *ga* and three dots for *pa* instead of one dot like in his *Kitab Bustan Al-Katibin*. It is concluded that there is no significant difference in the three works of Raja Ali Haji. This is plausible because his works are repeatedly rewritten and published with some customizing while his original works are hard to locate.

Second, Sulaiman, Rashidi, and Seong (2015) performed a study that opens the discussion by elaborating the origin of languages in Malay World. The languages coming from Arab, India, and Persia are surmised to contribute to the Jawi writing system. The author also mentions some native languages in Sumatera and Java before the coming of Islam. In general, the author compares some records to trace the root of Jawi writing system. By doing this, the influence of Arab and Persia is identified to enrich to alphabets used in Jawi. Another influence is the lexicon on the Malay language which collects more than 2000 Arabic words and some words deriving from the Persian language.

Third, Abdul Latif (2014) conducted a research studying the development of Jawi writing system which has been proposed by Kang Kyoung Seok. His theory is based on his analysis on Batu Bersurat Terengganu or BBT (1303 M), Daftar Ejaan Melayu (1983), and Dian magazine. This study is a qualitative descriptive study. The author describes how Kang Kyoung Seok portrays the phases of Jawi development in a table. Regarding Batu Bersurat Terengganu, Seok assumed that the inscription on the stone was done after the 17th century considering the oddness of the writing system which hardly could be found in the 13th century-the time surmised to be the era of the BBT. Regarding Dian magazine, the usage of alif is emphasized in every syllable ending with consonants. Regarding Ejaan Melayu 1983, almost all consonants are written accompanied by vocals. Kang Kyoung Seok is reported to have divided the Jawi writing system development into three phases, namely 1) the elimination of Arabic attributes, 2) using vocals in opened word endings, and 3) the use almost all vocals for all letters.

Another research was conducted by Abdul Aziz, Wan Sulung, and Alian (2017) in which they approached the Jawi writing system in Jawi writing guideline issued by Dewan Bahasa dan Pustaka Malaysia since 1986 namely, *Pedoman Ejaan Jawi yang Disempurnakan (PEJYD)* and *Pedoman Umum Ejaan Jawi Bahasa Melayu (PUEJMB)*. By doing so, they classified the Jawi spelling into three categories viz. Arabic originated words, Malay originated words, and English originated words.

### Malay Originated Words

Rumi	Jawi	Explanation
Rasa	راس	<i>alif</i> is not placed on the last syllable
Rama-rama	راما <sup>۲</sup>	<i>alif</i> is used in the last syllable
Drama	دراما	<i>alif</i> is used in the last syllable

### Arabic Borrowed Words

Rumi	Jawi	Explanation
Wudhu'	وضوء	the original form is maintained
Sabun	سابون	spelling is modified
Memfardukan	ممفروضكن	in case of prefix and suffix, necessary vowel letter is added
Pikir	فيكير	vowel letter is used to avoid ambiguity
Musa	موسى	<i>alif maqshurah</i> is maintained in the original form
Memfatwakan	ممفتواكن	<i>alif maqsurah</i> is modified in case of prefix and suffix
Dahsyat	دهشت	sound <i>t</i> is represented with <i>ta mabshuthah</i>
Niat	نية	original form of <i>ta marbuthath</i> is maintained to represent sound 't'
Fathah	فتحة	original form of <i>ta marbuthath</i> is maintained to represent sound 'h'
Hidayat/hidayah	هدية	both sound 't' and 'h' can be represented with <i>ta marbuthah</i>

### English Borrowed Words

Rumi	Jawi	Explanation
Bank	بڬك	spelled as it is sounded
Zink	زينك	spelled as it is sounded

All the above-mentioned studies focused on exploring the Jawi writing pattern in Malay Jawi script. Alas, although we can find numerous studies on Acehnese hikayats, the focus was more on the substantial content not on the writing system. So far, to best of my knowledge, there is no study on any single Acehnese hikayat with the purpose to unravel the writing system of Jawi.

So far, hardly one find any guideline book specialized for Acehnese Jawi writing. Yet, indeed, we still can find a compact, yet so exhaustive, Arabic-Turkish-Malay-Acehnese dictionary. The dictionary is called *Nuzhah Al-Ikhwan* written by Abdullah bin Ismail Al-Asyi (1930). This dictionary is designed to juxtapose the words on the above-mentioned languages so that the readers may instantly fathom a word in several translations. Below is an instance of the list is as the following:

Arabic	Turkish	Malay	Acehnese
الْعِلْمُ	بَيْلَمَكْ	كَنْهوان	تَهْوْ
الْفَهْمُ	اَكْلَمَقْ	هَزَتِي	تَوْفِي
التَّغْلِيمُ	اوكرنمك	فَعَّاجِرْ	فُرُونِي
الْقِرَاءَةُ	اوقومق	بِجَانْ	بَجْ

Noticeably, from the very upper row to the bottom, we can see the Arabic nouns come first then are translated into Turkish, Malay, and Acehnese. The use of diacritics for Arabic words surely assist readers who possess no sufficient cognitive background to correctly read. It may not, however, apply very effectively to other language translation. In terms of the Acehnese translation in particular, the use of diacritics apparently exacerbates the actual Acehnese pronunciation due to the incommensurability of Acehnese lexicon with the existing limited Arabic letters and diacritics.

In the above-quoted example, one looks closer at the 'Acehnese' row, the inappropriateness of using diacritics is shown very clearly. The word تَهْ should be pronounced *thèe*, yet diacritics made it sound *tahau*; the word تُفَى should be pronounced *tupeue*, yet diacritics made it *tufai*; the word فُرُونِي should be pronounced *peureunöe*, yet diacritics made it *furunai*; and lastly, the word بَجْ should be pronounced *baca*, yet diacritics made it *bac*.

On the whole, the Acehnese language contains 17 vowels, 17 diphthongs, and 24 consonants (Wildan, 2010)<sup>378</sup>. Intriguing is that how the plenty of language elements could be represented through limited characters of Jawi alphabets. This suggests that before the coming of Rumi brought by European colonizers – either the British or the Dutch, people could manage to read Jawi with the condition of Acehnese Jawi which possess the great number of elements.

### C. Methodology

This study employs an etymological approach, which is the branch of linguistic knowledge studying the origin and development of words. Every language has a certain system that differs from other languages. Etymology, as put by Malkiev (1962), is perceived as a sub-discipline of lexicology; thus, since viewed as applied science, it is a theoretical and pre-eminently historical study of the lexicon<sup>379</sup>. Acehnese Jawi is now noticed to maintain language features derived from foreign languages with little adjustments to Malay language system, especially in terms of spelling system, sound system, and form of speech. Based on this etymological approach, the Aceh Jawi spelling system can be categorized into three spellings groups, namely, the Arabic originated words, Malay originated words and Acehnese words.

The subject of the study is the script of Hikayat Prang Sabi attached by Aly Hasjmy (1977) in his book '*Apa Sebab Rakyat Aceh Sanggup Berperang Puluhan Tahun Melawan Agressi Belanda*', 'Why the Acehnese People were able to fight the Dutch Aggression for Decades'. In the book, the attachment began from page 230 until 351, meaning that the hikayat script has 122 pages.

### D. Hikayat Prang Sabi and Teungku Chik Panté Kulu

The Dutch colonizers enjoyed severe time in Aceh waging war with Acehnese troops spurred by the provocation of Hikayat Prang Sabi. Prang Sabi itself originally from Arabic Islamic term *fi sabilillah*, in the way of Allah. Subroto (2015) noted that there was in 1 April 1919 an Acehnese processed in the Dutch hearing due to allegation of killing a Dutch military. The accused stated that in Aceh one would crave a death in a war against the infidels in case he feels bored of the present life.

In this regard, the teachings harbored in Hikayat Prang Sabi did inspire the Acehnese during the colonization to prefer martyrdom. It served as the center of gravity, as termed by (Subroto, 2015, p. 5), which is the crux of all power and movement; the source of moral and physical force; and the source of liberty to do an action.

In essence, the call for Jihad has come from The Qur'an and the Sunnah. Yet, the author of the hikayat noticed that the most effective means to perform the *da'wa* is through the way already familiar to and recognized by society. Teungku Chik Panté Kulu selected the hikayat form of delivering a message as the finest way by virtue of its uniqueness.

<sup>378</sup> See appendix

<sup>379</sup> Yakov Malkiev, "Etymology and General Linguistics", *Word* 18, (1962): 198.



Usually, what is understood as hikayat in Aceh is poetic writing arranged in stanzas (Subroto, 2015, p. 8); other writings which adapt stanzas are *pantun*, *nasihat*, and *kisah*<sup>380</sup>. There are two common genres of hikayat known in Aceh, *tambeh* and epic hikayats. The former collect hikayats that call for a jihad, while the later collects hikayats which contain a description of the various wars occurring in Aceh, depicting the valor and bravery of the heroes. HPS belongs to the former genre.

In terms of authorship or copyright, rarely can one find, even notice, the authorship of a hikayat. This also happens on Hikayat Prang Sabi where copies owned by some Acehnese concerned over it bear no name of an author too. This implies that authorship did not seriously matter at that time but the substantial content did. Even so, Hasjmy (1977, p. 42) contends that the plausibility which is close to certainty that the author Hikayat Prang Sabi is Teungku Chik Muhammad Panté Kulu.

His complete name is Teungku Chik Haji Muhammad Panté Kulu, born in Panté Kulu village, Titeue, Kemalawati, Pidie regency, Aceh, in 1836. He is reported to ever learn Islam through Jawi-written books; hence, no wonder, his literacy capacity to produce the masterpiece. Such capacity was more deepened as he was educated in Mecca during which he was exposed to a broader spectrum of Arabic poetic literary works (Hasjmy, 1977, p. 50). At that time, Aceh was waging a severe war against the Dutch colonizers. At the very time, Tgk Chik in Mecca was exposed to the movement of Wahabi founder, Muhammad bin Abdul Wahhab, and to the Islamic reformation initiated by Jamaluddin Al-Afghany; this apparently did inculcate some impression in Teungku Chik's soul.

When the Aceh war broke, Teungku Chik heard that Teungku Chik Ditiro, his companion, was mandated an order to lead the war. To respond, he left for Aceh in around 1881. On his way from Jeddah to Penang – the entrepot for Acehnese pilgrims at that time – he wrote the Hikayat Prang Sabi as a present to the Acehnese fighters. Reportedly, his motivation to burn the zest through hikayat was because of the fact that Hassan bin Tsabit did the same when encouraging the Muslims during the epoch of the prophet.

Anthony Reid believed that this hikayat is the most famous epic-poetry among other poetic writings which are read aloud as evening entertainment in *meunasahs* (communal hall) where people usually assemble<sup>381</sup>. Its popularity even sparked the Dutch attention to banning any acts of reciting, recopying, and distributing the script of the hikayat. The Dutch took forcefully the script of the hikayat from anyone saving it. The enormous influence of this hikayat which inculcated fear among the Dutch is briefly described by an Acehnese artist, Anzib Lamnyong, as he said<sup>382</sup>:

<i>Kendati beracun rencong dan pedang, Hikayat prang sabi lebih berbisa, Belanda takut lutut bergoyang, Kisah dilarang menyimpan membaca,</i>	Despite the poisonousness of rencong and sword, Hikayat Prang Sabi is more venomous, The Dutch fears with trembling knees, The hikayat is banned from keeping and reading
<i>Di zaman Belanda hikayat dilarang, siapa menyimpan hukuman berganda, Karena kandungan merangsang perang, mengobar semangat melawan Belanda</i>	During the Dutch time, the hikayat is forbidden, Whoever keeps it receives multiple punishments, For its contents can trigger a war, Burning the spirit to fight the Dutch

Seen in such a way, we can understand why keeping the script may cost a severe punishment. Besides, that is why most people at that time tended to memorize the hikayat, resulting in the various version of its copies we see now.

<sup>380</sup> Subroto. K. *Hikayat Perang Sabil: Center of Gravity Jihad Aceh Melawan Kafir Belanda*. Syamina, 2015.

<sup>381</sup> A.Hasjmy. *Apa Sebab Rakyat Aceh*, 55

<sup>382</sup> A.Hasjmy. *Apa Sebab Rakyat Aceh*, 57

The hikayat consists of four stories namely, (1) *Kisah Ainul Mardhiyah*, a story about a man meeting a nymph in the paradise as a reward of his martyrdom; (2) *Kisah Pasukan Gajah*, elephant army story, a story about Abrahah and his troop who made for Mecca targeting the Ka'bah to be demolished; (3) *Sa'id Salmy* story, a story about an ugly-faced man requesting Prophet Muhammad to get him a wife, then he got involved in a battle against the Jews and died; and (4) *Muhammad Amin* story, a story a fighter who had to leave his pregnant wife due to the call to Sabil war. As he returned from the war, his spouse with the baby in her womb died. Owing to his strong prayer, God conjured his baby which is a daughter<sup>383</sup>.

A question may come across our mind why actually Hikayat Prang Sabi was successful. Ali Hajmy pointed out three major aspects which made the hikayat 'work' during the desperate time of Aceh war namely linguistic, educational, and *da'wa islamiyah* aspects. Let us look first at the second and the third.

In terms of education, a hikayat is intended to wake the intelligence up, inculcate good manners, to embed affection towards good deed, and to arouse love towards aesthetics. Suffice it to say that Hikayat Prang Sabi is quite exhaustive to have those values. With regard to *da'wa islamiyah*, besides instilling the religious Quranic messages e.g. An-Nahl verse 125, Hikayat Prang Sabi served as a successful medium used by the author to conjure the imagination about the rewards that will be given to the martyrs, the readers' internationalization of their shared religious duty to fight.

More stunning is that the linguistic aspect of the hikayat. A literary work is essentially a gift handed by an artist to the audience. Teungku Chik Panté Kulu is noticeably able to articulate his thought through his marvelous words which harbor a fairly high quality of aesthetics. Hikayat Prang Sabi is written in Acehnese language by using Jawi script. Wildan (2010) noted that essentially Acehnese language harbors five functions, namely, as an emblem of Aceh, the symbol of Acehnese identity, a medium of relationship in family, as a means supporting the Acehnese local culture, and as a supporting medium for Acehnese and Indonesian literature<sup>384</sup>. In the main, the language has four major dialects viz. Greater Aceh (spoken in Aceh Besar district), Pidie (spoken in Pidie and Pidie Jaya districts), North Aceh (spoken in North Aceh, East Aceh, and Bireuen districts), and West Aceh (West Aceh, Aceh Jaya, Nagan Raya, and South Aceh districts)<sup>385</sup>. Intriguing is that how Acehnese Jawi, by employing very limited characters, can represent a wide range of Acehnese phonetics viz. seven oral vowels and ten nasal vowels, ten diphthongs, and twenty-four single consonants and twenty-three double consonants (see appendix)<sup>386</sup>.

Based on this, it can be inferred that Teungku Chik Panté Kulu could not avoid the influence of one or more of the Acehnese dialects in writing the hikayat. Born in Pidie, spent last days of his life in Greater Aceh, having two spouses, one from Pidie and the other from Greater Aceh, Teungku Chik might adopt mainly a combination of Acehnese dialects of the two regencies when writing Acehnese Jawi. However, the limitedness of Jawi letters enables Acehnese people of various dialects' speakers to pronounce the verses of the hikayat based on their own dialects.

In this respect, although I come from Lhokseumawe, whereby North Aceh dialect is spoken, my five-year staying in the capital, Banda Aceh, for study and work has broadened my knowledge regarding the variance of other Acehnese dialects, since the capital is the targeted town by Acehnese people coming from almost every nook and corner of Aceh for various purposes. And thus, this experience is quite helpful in assisting me to identify the Acehnese Jawi spellings as intended by the author.

<sup>383</sup> A.Hasjmy. *Apa Sebab Rakyat Aceh*, 51

<sup>384</sup> Wildan. *Kaedah Bahasa Aceh*. (Banda Aceh: Geuci, 2010), 3 – 4

<sup>385</sup> Abdul Gani Asyik. *A Contextual Grammar of Acehnese Sentence*. (Ann Arbor: University of Michigan, 1987), 3

<sup>386</sup> Wildan. *Kaedah Bahasa Aceh*, 7 – 24

## E. (Tentative) Results

It is found that based on the etymological approach, the Acehnesse Jawi employed in Hikayat Prang Sabi can be classified into three categories as the following:

### 1. Arabic Borrowed Words

#### a. Special Term

Special terms, words, or phrases that commonly known to have certain spellings in Arabic will not be changed when written in Acehnesse Jawi. The instances of this groups are as follows:

Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
نبي	Nabi	Nabi	Prophet
الله	Allah	Allah	Allah
كتاب	kitab	kitab	book

#### b. Original spelling and difference pronunciation

Basically, Arabic borrowed words will receive their original spellings even though they are pronounced differently in Acehnesse language. For example, the sound 'l' normally turns to be eliminated and the sound 'ts' will sound as 'h' in the Acehnesse language.

Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
سبيل	Sabi	Jalan	Way
حديث	Hadih	Hadits	Prophetic tradition

#### c. Arabic spelling modified

Although most Arabic borrowed words are usually spelled with their original form in Acehnesse Jawi, there are still some words which receive necessary modification to suit Acehnesse pronunciation.

Arabic	Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
وارث	واريه	Waréh	Waris	heir
جن	جين	Jen	Jin	jin
علماء	علما	Ulama	Ulama	Scholar

#### d. Vowel letters added to Arabic borrowed words

Since Acehnesse Jawi use no diacritics, mostly, some Arabic borrowed words may receive modification in terms by adding certain vowel letters in one or more of the syllables of the words.

Arabic	Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
كافر	كافير	kafée	kafir	infidel

#### e. Letter Alif Maqshurah (ى) Modified

*Alif maqshurah* which represent the sound 'a' is written with a usual alif so as to ease the Acehnesse readers to identify the intended vowel.



Arabic	Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
معنى	معنا	makna	makna	meaning

In the main, most Arabic borrowed words maintain original spelling when written in Acehnese Jawi, be they are pronounced exactly as they are written or pronounced differently the way in Acehnese language.

However, the customization on the spelling of the words originated from Arabic may sometimes occur owing to the need for fitting the sound of Acehnese language or the happen unintentionally during the manual re-writing process in the past, resulting in inconsistency in writing the same words.

## 2. Malay Borrowed Words

### a. Malay Borrowed Words in Original Spelling

In most times, Malay borrowed words normally maintain their original spelling when written in Acehnese Jawi, despite the different pronunciation.

Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
دڠر	deungöe	dengar	to listen
بلی	blöe	beli	to buy
کریس	kréh	keris	keris

### b. Rule of Letter س (sin) and ث (tsa)

These two letters represent the sound 's' and 'ts' respectively. Both sounds are pronounced as 'h' in Acehnese. In Acehnese Jawi, however, these two letters remain without changing, either the letters attached to Arabic borrowed words or Malay borrowed words.

Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
کریس	kréh	keris	keris
لافس	lapéh	lapis	layer
هابیس	habéh	habis	finished

Notwithstanding, in some occasions, the two letters are changed with letter ه (ha) to fit the Acehnese language sound.

Arabic /Malay Jawi	Acehnese Jawi	Acehnese Rumi	Indonesian	English
وارث	واریه	waréh	waris	heir
هالوس	هالوه	halôh	Halus	soft

### c. Rule of letter ر (ra')

This letter represents the sound 'r' in Acehnese and Malay Jawi. When it is placed in the last syllable, it is not pronounced, yet its writing remains, either in case of Arabic or Malay borrowed words.

Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
دڠر	deungöe	dengar	to listen
عمر	umu	umur	age

#### d. Rule of *ta' marbutah*

Letter *ta' marbutah* of Arabic borrowed words when it comes to Acehese Jawi spelling and its pronunciation can be categorized into three classes.

- 1) The original spelling with *ta' marbutah* is maintained yet it is pronounced as the letter 't'

Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
حكاية	hikayat	hikayat	story
صحابه	sahabat	sahabat	friend
آية	ayat	ayat	sentence/verse

- 2) *Ta' marbutah* in some Arabic borrowed words are changed with *ta' mabshuthah* to represent the phoneme 't'.

Arabic	Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
عبرة	عبارت	ibarat	ibarat	analogy
صحابه	صحب	sahabat	sahabat	friend

- 3) In some occasions, to represent the sound 'h', Arabic borrowed words which carry *ta' marbutah* maintain their original spelling in Acehese Jawi.

Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
عين المرضية	Ainul Mardhiyah	Ainul Mardhiyah	Ainul Mardhiyah
سيد الامة	saidul ummah	penghulu umat	people leader

- 4) In non-Arabic loanwords or real Acehese words, *ta' marbutah* is also used, mostly to represent the phoneme 't'.

Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
چوة	cut	cilik	little

Although *ta' marbutah* is quite relevant to be classified under Arabic loanword explanation, but in this case, it is elaborated separately since it works or is used not only for words derived from Arabic but also Acehese.

For Arabic loanwords, *ta' marbutah* works in a certain way. In Arabic itself, *ta' marbutah* is employed to represent two phonemes, 't' and 'h', depending on what condition it is read. In Acehese Jawi, *ta' marbutah* also functions the same way. As examples sketched above, it is pronounced either as 't' or 'h' even if it maintained its original spelling. Even so, on some occasions, the *ta' marbutah* in Arabic loanwords which is intended to be pronounced as 't' are changed with *ta' mabsuthah* so that there is no ambiguity and confusion for the readers.

Besides, *ta' marbutah*'s being pronounced as 't' is also found in some non-Arabic loanwords as the above-mentioned example.

### e. Rule of vowels and diphthongs

#### 1) Rule of letter و (waw)

This letter is used quite often since it represents several vowels and diphthongs.

vowel/diphthong	Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
ô	تروہ	trôh	sampai	to arrive
u	مودہ	mudah	mudah	easy
ö	غون	ngön	dengan	with
e	او	e	hai	hi
ue	يوم	yuem	harga	price
o	فو	po	pemilik	lord

#### 2) Rule of letter ي/ای (ya)

These letters are used interchangeably to represent several vowels and diphthongs.

vowel/diphthong	Acehnese Jawi	Acehnese Rumi	Indonesian/Malay	English
i	فاری	pari	jin	spirit
öe	نغتری	nanggröe	negeri	country
eue	بيت	beuet	baca	to read
è	فريه	prèh	tunggu	to wait
é	بی	bé	sudut	corner
èe	اولی بالغ	ulèe balang	hulubalang	regional chief
ai	هي	hai	hai	hi

### f. Determining pronunciation through rhyme

Acehnese Jawi	Acehnese Rumi
کروغ کل کوثر انده ساغت	Krueng Kalkautsar indah sangat
بولوغ محمد کرونياربي	Bulueng Muhamm <sup>ad</sup> karonya Rabbi
دفعهولوی نبری کاؤمة	Dipangulèe neubri ke umat
پغنا خدمت بک فرغ سبیل	Nyang na khidmat <sup>at</sup> bak prang sabi
Indonesian/Malay	English
Sungai kalkautsar indah sangat	Kalkautsar river is very gorgeous
Bagian Muhammad karunia Rabbi	A portion for Muhammad as a gift from God
Sang penghulu memberinya ke ummat	The master gives it to his people
Yang berkhidmat dalam perang sabil	Who are involved in the Sabil war

Acehnese poetic writings normally subscribe to the common rules of forming stanzas. Each stanza consists of four verses. A type of stanza is named after the number of syllables each verse of it contains. For example, a stanza is called *harah siplôh* type if it consists of ten syllables and is called *harah lapan* if it consists of eight syllables. Hikayat Prang Sabi seems to combine both types since the integration of *haraf lapan* and *harah siplôh* types is frequently found throughout the stanzas.

Having said that, despite some inconsistencies in the number of syllables when composing stanzas, Hikayat Prang Sabi complies with the common rule of rhyme use. In the instance quoted above, I use color code to emphasize the existence of rhyme. The common rule is that the last syllable of the first verse and the middle syllable of the second verse should rhyme; this is so for the last syllable of the third verse and the middle syllable of the fourth verse. Similarly, the last syllable of the second verse and the last syllable of the fourth verse should also rhyme.

In the above-quoted verse, the syllable **غَت** (ngat) of the first verse and the syllable **مَد** (mad) rhyme. In the same vein, the syllable **مَة** (mat) of the third verse and the syllable **مَت** (mat) also rhyme; this is the example of the earlier mentioned explanation about how the phoneme 't' can be represented both by *ta' marbuthah* and *ta' mabsuthah*. Lastly, the last syllable of the second verse **بِي** (bi) and the last syllable of the fourth verse **بِيل** (bi) are also put into the same rhyme.

## F. Conclusion and Suggestion

The act of delivering a message during Aceh war took mainly the oral form. Hikayat Prang Sabi was recited in *meunasahs* where people usually assembled to encourage them to get involved in the holy war against the Dutch. After knowing that there have numerous publications commenting on how the content of the hikayat in inspiring the Acehnese people, the current paper attempts to investigate how Acehnese Jawi is used to communicate the message successfully.

Considering the ban by the Dutch to copy and distribute the hikayat script, Acehnese people during the Aceh war were more eager to memorize the hikayat or listen to the chanter of it. This apparently resulted in various versions of the copies of the hikayat we can find nowadays. Besides, owing to the manual re-writings of the hikayat's script at that time, inconsistency in Acehnese Jawi spellings is surely inevitable.

It is noticed that each re-writer of hikayat plausibly used his own style when spelling Acehnese words in Acehnese Jawi. Notwithstanding, the script of the hikayat used in this study show some systematic pattern which can be formulated as the further guideline for Acehnese Jawi spellings.

The first and the most noticeable feature of Acehnese Jawi in the hikayat's script is that it employs a plethora of Arabic loanwords. Maintaining the original spelling, some of them are pronounced as they are in Arabic whereas some others are pronounced differently as demanded by Acehnese tongue. Besides, some of their spellings are also modified by changing or adding some letters.

Similarly, in terms of the spelling of Malay loanwords, Acehnese also maintains some and modifies some others.

In general, despite the origin of the words, pronouncing the Acehnese Jawi subscribe to several common rules. Words ending with **س** and **ث** normally should be pronounced as 'h'. Words ending with **ر** may eliminate their 'r' sound. Words ending with **ت** can be pronounced with 't' sound in some occasions and 'h' in other occasions. However, sometimes the words basically carry **ت** may substitute it with **ث** when the 't' sound is intended.

Regarding the vowels and diphthongs, a single Arabic vowel can represent some vowels when used in Acehnese Jawi. For example, vowel **و** can represent ô, u, ö, e, ue, and o; and vowel **ي** or **ى** can represent i, öe, eue, è, and é. Further, the certain rhyme used in the hikayat's stanzas does determine how words should be pronounced.

One for sure, Acehnese Jawi was a successful medium to call people for the jihad since its readability transmitted the message of the author to his readers, thereby escalating their bravery to fight a battle defending their land and religion.

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## Appendix

Vowel			
1	a	aduen, adak bak	abang, sekiranya, pohon
2	i	iku, ija, bit	ekor, kain, benar
3	e	let, bet, tahe	cabut, angkat, termenung
4	eu	eu, aneuk, keudè	lihat, anak, kedai
5	é	ék, éh, aléh	sanggup, tidur, alif
6	è	bèk, salèh, mugè	jangan, salih, tengkulah
7	o	lop, po, pujo	membalikkan halaman buku, empunya, puji
8	ô	ôk, ôn, lôn	rambut, daun, saya
9	ö	böh, teuöh, gadöh	buang, sebut, hilang
10	u	uram, u, bu	pangkal, kelapa, nasi
11	'a	'ap, 'am, s'ah	suap, awam, bisik
12	'i	'idah, t'ing, sa'i	idah, bunyi, mengurung diri
13	'è	'èt, la'èh, pa'è	pendek, lemah, tokek
14	'eu	'eu, ta'eun,	ya, wabah
15	'o	'oh, sy'o, kh'op	ketika, sengau, bau busuk
16	'ö	is'öt, ph'öt	bergeser, bunyi padam api
17	'u	ôn 'u, meu'u	belarak, membajak
Diphtong			
1	ie	ie, iem, lieh	air, diam, jilat
2	èe	èelia, batèe, bajèe	aulian, batu, baju
3	eue	pageue, ureueng, leuek	pagar, orang, balam
4	oe	adoe, toe, taloe	adik, dekat, tali
5	öe	lagöe	ekspresi untuk hal-hal mengejutkan



6	ue	ue, bue, alue	tersumbat, kera, alur
7	'ie	p'iep	hisap
8	'èe	'èerat	aurat
9	'eue	'eue	merangkak
10	'ue	'uet, c'uet, s'uep	telan, ketatkan, paru
11	ai	gatai, sai, kai	gatal, sisip, muk
12	'ai	meuh'ai	mahal
13	ei	hei	panggil
14	oi	boinah	harta benda
15	ôi	bhôi, cangkôi, do-dôi	kue bolu, cangkul, dodol
16	öi	lagöina	sangat
17	ui	bui, phui, ui	babi, ringan, tiri
Consonant			
1	p	pajôh, papeuen, kap	
2	t	tangké, takue, bateue	tangkai, leher, batal
3	c	cah, cabeueng, pucôk	tebas, cabang, pucuk
4	k	ka, lakoe, likôt	sudah, suami, belakang
5	b	baroe, bunoe, cabeueng	keamrin, tadi, cabang
6	d	deuh, duroe, gadôh	tampak, duri, lalai
7	j	jeumôt, jén, bajèe	rajin, jin, baju
8	g	gabuek, gidöng, lagèe	sibuk, injak, seperti
9	f	faké	fakir
10	s	su, sipak, asoe	suara, sepak, isi
11	sy	syaé, dèsya, kasy'ak	syair, dosa, becek
12	h	h'iem, hôm, jeuheut	teka-teki, entah, jahat
13	m	mat, mantöng, tamöng	pegang, masih, masuk
14	n	na, niet, mantöng	ada, niat, masih
15	ny	nyan, nyoe, siny'ok	itu, ini, hempas
16	ng	ngeut, ngui, bang'ai	bodoh, pakai, bodoh
17	mb	mbôn, mbông,	embun, sombong
18	nd	kandét, ganda	lipatan, ganda
19	nj	panjo, meunjéng, anjông	kapuk, cincin sumur, teras rumah Aceh
20	ngg	nggang, panggang, panggé	bangau, panggang, panggil
21	l	leumah, langai, geulunyueng	tampak, bajak, telinga
22	r	rôt, baroe	jalan, kemarin
23	w	wa, wie, weueh	peluk, kiri, sedih
24	y	yôh, yô	ketika, takut