

# Jihad as a Communication Strategy in Syair Perang Menteng

Wan Roshazli Binti Wan Razali

School Distance of Education University Sains Malaysia Pulau Pinang

DOI: <https://dx.doi.org/10.47772/IJRISS.2025.906000489>

Received: 12 June 2025; Accepted: 17 June 2025; Published: 25 July 2025

## ABSTRACT

Jihad (in an Islamic context, it refers to the effort exerted to live a righteous life, uphold the teachings of Islam, and defend the faith when necessary), is a fundamental element in classical historiographical works, particularly within the war genre, which not only reflects the spirit of struggle but also serves as a communication mechanism among the Malay-Muslim community. In the context of traditional Malay literature, jihad encompasses not only military aspects but also moral, intellectual, and spiritual dimensions that reinforce societal values. This study examines Syair Perang Menteng by focusing on jihad as a symbol of communication formation, drawing upon the communication theory proposed by Hashim Fauzy Yaacob (2001). According to this theory, communication serves four primary functions: informing, educating, persuading, and entertaining. In Syair Perang Menteng, jihad transcends the depiction of physical warfare, functioning as a vehicle for conveying values and ideologies to society. The element of jihad in this syair (poem) is manifested across various aspects of communication. First, it functions as an informational channel, recording historical events, warfare strategies, and the heroism of the figures involved. Second, the educational function is evident through narratives that teach society about the importance of defending religion and homeland, loyalty, and leadership grounded in trust and justice. Third, the persuasive function is emphasized through the rhetorical and emotional language of the syair (poem), aimed at inspiring a spirit of struggle and unity within the community. Fourth, the entertainment function is observable in the poetic and dramatic delivery of the syair (poem), captivating listeners and readers with elements of heroism and sacrifice. Through this analysis, the study finds that Syair Perang Menteng is not merely a historical record but also an effective communication tool in shaping societal thought and fostering a spirit of struggle during its era. It illustrates how literature can be employed as a communication medium that strengthens identity, cultural values, and nationalism. The implications of this study suggest that the element of jihad in classical literature is not confined to the context of warfare alone but also plays a crucial role in building collective consciousness and transmitting civilizational values to subsequent generations. By understanding jihad as a symbol of communication within this syair (poem), this study offers a new perspective on how traditional literature can remain relevant in shaping the thoughts and identity of the Malay-Muslim community.

**Keyword:** Syair Perang Menteng, Jihad, Communication, Informing, Educating, Persuading, and Entertaining.

## INTRODUCTION

War poems are a valuable treasure of ancient Malay literature, serving as an essential reference for the present generation in understanding the wars that once occurred in the Malay Archipelago. War poems are not mere fictional works, legends, or the author's imagination; they also contain historical elements grounded. According to Zubir Idris (2013:31), war poems are no longer centred on the king and the palace as seen in traditional historiography. Instead, they focus more on the actual depiction of wars, including battle situations, the individuals involved, the locations of battles, the causes of conflicts, and aspects of victory and defeat. This view is supported by Mardiana Nordin (2012:21-22), who asserts that war poems not only depict the phenomenon of warfare but also provide evidence that the events documented genuinely occurred, with the figures mentioned being actual individuals who lived during that era.

The clash between Eastern and Western powers has left a deep impact on world history, often triggering various conflicts that were frequently resolved through warfare. Egoism, the pursuit of wealth, and religious differences were the main factors contributing to the outbreak of wars. In the Malay Archipelago, wars were

closely associated with religion, which was the primary foundation for ancient societies in defending their territories and beliefs. Jihad served as the main motivation for the ancient Malay community to engage in warfare, as narrated in Malay war poems. The arrival of Islam in the Malay Archipelago through traders brought significant changes to the belief systems of societies that previously adhered to Hindu-Buddhist and animist teachings. Islam was readily accepted and widely spread throughout the Malay states. One of the major changes that occurred was the replacement of the Devaraja concept with the Sultanate system, which was regarded as a divine mandate from Allah on earth. According to Islamic teachings, the king and his subjects share the responsibility of obeying Allah, including the obligation to defend Islam, with both parties entitled to receive rewards from Him (Auni, 2000:71). The advent of Islam not only transformed the political structure but also reinforced religious values as the cornerstone of Malay life.

The Portuguese were the first Western power to arrive in the Malay world, and their arrival was associated with the 3G concept—gold, gospel, and glory. The pursuit of wealth and religion were the main driving forces behind the foreign exploration of this region, as described by Andaya (1983:62-63). The Portuguese were not only motivated by the desire to control the spice trade but also influenced by the geopolitical developments of the Islamic world at that time. One significant factor that drove Portuguese exploration into the Malay world was the high demand for spices in the European market. Before their arrival, spices were obtained from Gujarati traders at exorbitant prices. However, the growing anti-Western sentiment in Mecca and several Islamic countries in the Middle East led to trade restrictions against European merchants. Consequently, the Portuguese sought new routes to obtain spices directly, without relying on Muslim traders. Besides economic factors, religion also played a role in the Portuguese exploration missions. They believed that a legendary Christian priest, Prester John, ruled a powerful kingdom in the Islamic world. This belief became a major motivation for the Portuguese to spread Christianity and weaken Islamic power in the region. The Portuguese also aimed to find gold wealth along the Guinea Coast (West Africa) before continuing their journey eastward.

The arrival of the Portuguese in the Malay world had a profound impact on local societies, especially when foreign powers began interfering with Malay administration, customs, and religion. This sparked resistance from local communities who perceived their presence as a threat to political sovereignty and the integrity of Islam. As noted by Bruinessen (2018:10-11), spices became a primary commodity in Europe, particularly during winter, and trade restrictions imposed by the Islamic world generated dissatisfaction among Western powers. This situation fuelled fierce competition between European powers and the Islamic world, with the Malay world becoming a major battleground in the clash between these two civilizations. Overall, the arrival of the Portuguese in the Malay world was not merely a trading expedition but a form of colonial expansion that brought about significant changes to the region's socio-political and economic landscape. Their desire to control spice trade routes, spread Christianity, and expand their empire led to tensions with the Malay community, which subsequently sparked resistance and the rise of struggles to defend Islamic sovereignty and local cultural heritage. Instances of warfare driven by the spirit of jihad within the Malay community can be clearly seen in the events that took place in Hulu Temong, Kuala Terengganu, led by Haji Abdul Rahman Limbong. This conflict emerged as a reaction to the land taxation policy introduced by the British, which was perceived as oppressive by the local population. Haji Abdul Rahman Limbong asserted that 'land belongs to Allah', and therefore, every individual had the right to utilize it without restriction. His call received widespread support among the Malays at that time, igniting a spirit of struggle against the injustices imposed by the colonialists.

This conflict eventually developed into armed resistance involving the residents of Kuala Temong, Hulu Temong, and several other areas. Although the struggle did not achieve absolute victory, it clearly signalled to the colonizers that the Malay community would not remain passive when their rights and religion were challenged. As stated by Muhammad Yusoff Hashim (1993:204), this event demonstrated that the Malays were unafraid of sacrificing their lives when fighting to defend their religious principles and national dignity. More than just a local rebellion, this event reflected how jihad in the Malay context was not only about physical warfare but also about defending rights and justice based on Islamic principles. It illustrates how Islam became a central factor in shaping political and social consciousness among the Malays, particularly in confronting colonial powers that sought to undermine traditional systems and long-established Islamic values. This portrayal of jihad can be observed in nearly all Malay war poem manuscripts. Previous studies, such as those discussed by Abdul Rahman Haji Abdullah (2016) and Zubir Idris (2010), acknowledge that Malay war poems

have a close relationship with religious and jihadist themes. These two factors can be seen as interrelated elements that are inseparable within the narrative of Malay warfare.

### Problem Statement.

This study stems from several gaps identified in previous research related to *Syair Perang Menteng*. Although earlier studies have examined *Syair Perang Menteng* from the perspective of *jihad* and other aspects, a study that specifically focuses on *jihad* as a communication strategy within this *syair* (poem) has yet to be found. Among the scholars who have examined the concept of *jihad* is Abdul Rahman (2016) through his work *Gerakan Penjajahan dan Anti Penjajahan Tanah Melayu 1511–1957* (The Colonization and Anti-Colonization Movement in Malaya 1511–1957). Abdul Rahman concludes that *Syair Perang Menteng* reflects the spirit of *jihad* based on the involvement of *hajis* (pilgrims), the practice of *tarekat* (Sufi orders) among the Palembang soldiers, and the position of Sultan Mahmud as the patron of the Samaniyah tarekat which was thriving in Sumatra, particularly in Palembang.

Additionally, Zubir Idris (2016), in his book *Etnosentrisme dalam Syair-Syair Perang Melayu-Belanda* (Ethnocentrism in Malay-Dutch War Poems), also associates *jihad* as an important element in the war poems of the Malay world, including *Syair Perang Menteng*. Using the theoretical framework of ethnocentrism by William Graham Sumner, Zubir identifies five factors contributing to the existence of ethnocentrism within the Malay community: dignity, love of the homeland, royal oaths of allegiance, patriotism, and the spirit of *jihad fisisabilillah* (is an Arabic term that means in the path of Allah or for the sake of Allah). However, his study does not associate *jihad* with the formation of communication strategies.

Research that does not emphasize the aspect of *jihad* has also been conducted by Suidat, M.Pd.I. (2019) through his book *Sejarah Nasional Indonesia* (National History of Indonesia). This study highlights the heroism of Sultan Mahmud Badaruddin II as a national hero by detailing his contributions during the war, without paying particular attention to the element of *jihad* in *Syair Perang Menteng*. Wan Roshazli Binti Wan Razali (2023) has produced two articles related to *Syair Perang Menteng*. The first article, titled *Perang Sebagai Penyelesaian Konflik dalam Syair Perang Menteng* (War as Conflict Resolution in *Syair Perang Menteng*), emphasizes that only war could resolve the conflict between Palembang and the Dutch. The second article, titled *Sultan Mahmud Badaruddin II: Wira Masyarakat Palembang* (Sultan Mahmud Badaruddin II: Hero of the Palembang Community), examines the heroic traits of Sultan Mahmud Badaruddin II based on the hero theory put forward by Bowra C. This study demonstrates that Sultan Mahmud Badaruddin II deserves to be considered a hero of the Palembang community based on the heroic qualities highlighted by Bowra C. Nevertheless, based on the review of previous studies, it is evident that research focusing specifically on *jihad* as a symbol of communication strategy within *Syair Perang Menteng* has yet to be conducted. Therefore, this study is deemed significant to fill the existing gaps in previous research and to enrich the study of *Syair Perang Menteng* from the perspective of communication.

## METHODOLOGY

This paper uses the text of *Syair Perang Menteng* transliterated by Woelders (1975), as the primary source. The discussion of this text is carried out through content analysis, a method chosen for its suitability in analysed written sources such as documents, books, manuscripts, and texts. The focus of this study is on the intrinsic aspects of the text, aiming to examine how *jihad* is employed as a strategy for communication formation in *Syair Perang Menteng*. To understand *jihad* as a communication mechanism within this text, the study applies the communication theory presented by Hashim Fauzy Yaacob (2001) in his book *Komunikasi Antara Manusia* (Human Communication). This approach enables a thorough analysis of how the message of *jihad* is conveyed to the audience, whether through narrative, language style, symbolism, or rhetorical elements present in the text. Using communication theory, this study seeks to identify how the text functions not merely as a historical record of war but also as a tool for disseminating ideology and mobilizing society within the context of *jihad*.

Communication derives from the English term ‘communication’, rooted in the Latin word *communicare*, which means ‘to make common’ or ‘to establish commonality’ (Hashim Fauzy Yaacob, 2001:1). Abdullah Hassan and Ainon Mohd (2001:3), define communication as a process through which individuals create and

share meaning with one another. Over time, the definition of communication has continued to evolve, adapting to social, cultural, and technological contexts. It is not merely the transmission of information but also involves interaction, interpretation, and understanding between parties. In the context of this study, communication in *Syair Perang Menteng* functions not only as a medium for conveying information about war but also as a propaganda tool, a medium for mobilizing *jihad*, and a means of fostering unity among the community.

Communication can be defined as the process of conveying information through messages containing various or limited meanings, using symbols transmitted from one individual to another or from one group to another. Communication cannot occur with only one individual; it requires at least two parties to interact. It is also a dynamic process involving the transmission and reception of messages, accompanied by effects and feedback that can occur immediately or over a period. Mohd Yusoff Hussain (1990:5), asserts that communication from an Islamic perspective is not fundamentally different from the concept of communication understood in modern theories. However, in Islam, communication is based on methods and principles found in the *Quran* and *Hadith*. Islam emphasizes moral and ethical aspects of communication, where every conversation and information transmission is assessed based on the concepts of sin and reward, with implications for the afterlife. In Islam, good communication should be based on etiquette, noble character, gentleness, truthfulness, and the use of language that brings about goodness. In the context of *Syair Perang Menteng*, communication is not merely the transmission of information about war but also serves as a medium for spreading Islamic values, the spirit of *jihad*, and societal unity in facing colonial threats.

Effective communication has five main characteristics: understanding, pleasure, influence on attitudes, improved relationships, and action. Understanding means that the message conveyed is received and clearly understood by the receiver. Pleasure refers to the ability of communication to create enjoyable experiences or arouse interest. Meanwhile, communication also functions to influence attitudes and thoughts, as well as improve social relations. Finally, effective communication will prompt actions consistent with the conveyed message (Abdullah Hassan and Ainon Mohd, 2001:4-5). The primary functions of communication are extensive in human life. One of its functions is to facilitate socialization, form social institutions, and influence culture and social structures. In this context, communication can be divided into four main functions: providing information, education, persuasion, and entertainment (Hashim Fauzy, 2001:3-5).

Communication also encompasses various models introduced by scholars in the field. Among the most well-known are Laswell's Model, which emphasizes the primary elements of communication: who says what, through which channel, to whom, and with what effect. Shannon and Weaver's Model describes communication as a linear process involving a sender, message, channel, receiver, and noise. Charles Osgood's Model explains communication as a two-way process emphasizing interpretation and feedback. Newcomb's Model emphasizes the role of communication in maintaining social equilibrium. Wilbur Schramm's Model highlights the concept of 'field of experience', where message comprehension depends on the experiences of both the sender and receiver. Berlo's SMCR Model describes four main components in communication: source, message, channel, and receiver. McCroskey's Model illustrates communication competence and individual psychological factors, while McAuley's Model outlines three types of communication models: linear, interactive, and transactional.

Based on the three types of models in McAuley's Model, transactional communication is considered more appropriate for explaining human communication comprehensively. The transactional model depicts communication as a dynamic and continuous process, where sender and receiver act simultaneously, rather than passively or unidirectionally (Hashim Fauzy Yaacob, 2001:7-15). In the context of *Syair Perang Menteng*, the transactional model is highly relevant because communication in this text is not merely unidirectional but involves active message exchange between the author and the community. The text does not only convey information about war but also shapes the spirit of *jihad* and mobilizes societal action. The use of storytelling, appeals, and emotional elements in the text makes it a form of communication that is vibrant and effective in strengthening the fighting spirit of the Palembang community. The transactional model of communication emphasizes that the communication process is dynamic and continuous. It is not linear or unidirectional but involves interaction among various elements that influence each other. This model is suitable for understanding how communication occurs in everyday life, including in literary works like *Syair Perang Menteng*.



## DISCUSSION

*Jihad* is derived from the root word *jahada*, which means to strive earnestly or to exert oneself with determination to achieve a goal. In Islamic law, *jihad* refers to efforts made to uphold the truth and to oppose falsehood and wrongdoing. It also signifies placing Allah's commandments in the highest position and establishing Islamic principles as the fundamental basis for societal development (Amat Juhari Moain, 1987:7). In essence, *jihad* encompasses efforts to combat evil within oneself and to resist temptations, whether they are physical, spiritual, or psychological, in accordance with Islamic teachings. There are three primary forms of *jihad* in Islam: first *jihad* against external enemies, which involves defending religion and homeland from external threats; second *jihad* against the self (*nafs*), which entails controlling oneself from worldly desires that contradict Islamic teachings and against evil, which involves rejecting whispers and temptations that lead to wrongdoing. Therefore, efforts to oppose, prevent, and avoid actions prohibited by Allah are also considered *jihad* (*Jabatan Mufti Wilayah Persekutuan*, (The Federal Territory Mufti Department) n.d.:3).

In the context of *Syair Perang Menteng*, these three forms of *jihad* can be observed in the struggle of the Palembang society under the leadership of Sultan Mahmud Badaruddin II. He was not only a ruler but also a religious leader and military commander responsible for defending his faith and homeland. In Malay war poems throughout the Nusantara, *jihad* often serves as a central theme. It functions as a motivator and persuasive tool to inspire the spirit of resistance. Elements of *jihad* are employed as a communication strategy to influence the people of Palembang to rise against their enemies. The poet utilizes religious symbols to persuade and awaken the people's awareness of the importance of *jihad*. This act of persuasion is crucial because effective leadership relies on the loyalty of the people. If the method of persuasion fails, warfare will not occur. The loyalty of the Palembang people to Sultan Mahmud Badaruddin II is clearly depicted in this *syair* (poem), demonstrating how *jihad* is not only a physical struggle but also an emotional and spiritual endeavour.

*Jika dititahkan* sekarang iniparib langgarlah rakyat Kompenidengan kurnia Allah Subhani laskar Menteng habislah fani. Titah Paduka Duli Yang Maha Muliakumpulkan rakyat suruhla sediadengan kurnia Tuhan Yang KayaKapal Menteng kita perdaya Berkumpulah haji tua dan mudamengadap duli tunduk tengadahbermohon kepada Duli Baginda hendak mengamuk rakyat Holanda. (*Syair Perang Menteng*, 1975:194).

If commanded now at this very time, I shall attack the Company's people, with the grace of Allah, the Most Sublime, the Menteng forces shall be utterly crippled.

The decree of His Majesty the King, gather the people and prepare them all, by the grace of God, the Most Rich and Supreme, we shall deceive the Menteng ships and make them fall.

Old and young pilgrims gathered in ranks, bowing and raising their heads before the throne, pleading before His Majesty's glance, to launch an attack upon the Dutch alone. (*Syair Perang Menteng*, 1975:194).

The above stanza demonstrates that Sultan Mahmud Badaruddin II successfully persuaded his people to prepare for war. Several religious terms, such as "Allah" and "The Most Rich God," are employed in this poem with the intention of evoking the spirit of *jihad*. The use of religious symbols further reinforces the notion that the war was sanctioned by Allah, as it aimed to defend Islam. In Islam, warfare is permitted when safety, life, and religion are under threat (Rahman Afzalur, 1980:22-23). Power is a fundamental element of communication as it has the potential to influence others. Individuals who possess power typically wield significant influence over those around them. Sultan Mahmud Badaruddin II not only held political power but also possessed authority as a leader.

Authority refers to legitimate power that is accepted and adhered to by individuals under a leader's governance within a nation or institution. Through such authority, a leader can effectively influence others (Abdullah Hasan & Ainon Mohd, 2001:197-198). In *Syair Perang Menteng*, Sultan Mahmud Badaruddin II employs *jihad* as a persuasive strategy, while simultaneously utilizing his authority as a sultan to secure the loyalty of his people in waging war against the Dutch. This concept aligns with the words of Allah in *Surah Al-Baqarah* (verses 190-191), which emphasize the obligation to engage in combat to defend religion and uphold truth.

*“Dan perangilah kerana (menegakkan dan mempertahankan) agama Allah akan orang-orang yang memerangi kamu, dan janganlah kamu menceroboh (dengan memulakan peperangan); kerana sesungguhnya Allah tidak suka kepada orang-orang yang menceroboh. dan bunuhlah mereka (musuh yang memerangikamu) di mana sahaja kamu dapati mereka, dan usirlah mereka dari tempat yang mereka telah mengusir kamu; dan fitnah (kerusakan terhadap agama dan keamanan) itu lebih besar bahayanya daripada pembunuhan”.*

“And fight in the cause of Allah against those who fight you, but do not transgress limits; for Allah does not love transgressors. And kill them wherever you find them and drive them out from where they have driven you out, for persecution (fitnah) is worse than killing.” (Surah Al-Baqarah, 2:190-191).

This verse outlines the principle of engaging in combat for the purpose of defending the religion and ensuring justice. It emphasizes that warfare must be conducted within ethical boundaries and only as a response to aggression. The prohibition against initiating hostility reflects the Islamic principle of defensive jihad, which is permitted only when believers are under threat or unjustly expelled from their land. Additionally, the verse underscores that oppression or persecution (*fitnah*)—particularly when it endangers faith or peace—is considered a greater evil than physical harm. The *Qur'an* serves as a medium of communication between Allah and His servants. Through its sacred verses, Allah provides answers and solutions to every question and problem faced by humanity. The verse mentioned above clearly states Allah’s permission concerning the obligation of warfare. Islam permits warfare when the lives and safety of its followers are threatened, when they are oppressed or persecuted, and to assist fellow Muslims who are also experiencing injustice.

This aligns with the concept of *ukhuwah Islamiah* (Islamic brotherhood), wherein all Muslims are regarded as brethren. In this regard, Sultan Mahmud Badaruddin II’s declaration of war against the Dutch is consistent with Allah’s command as stated in the *Qur'an*. The involvement of the hajjis (pilgrims) in this war also serves as a communication strategy rooted in influence and persuasion. The hajjis were employed as a solid foundation to convince the people that this war was based on religious struggle (*jihad*) rather than merely a political or territorial conflict. These verses describe the scene where all the hajjis (pilgrims) speak in unison, expressing their loyalty and submission to the ruler by bowing humbly.

*Semuanya haji mengeluarkan cakap Menyembah baginda tunduk merangkap Dengan senjata semuanya sikap Ada yang sembah duduk sendakap.*

*Diikutlah segala haji yang garang haji Zain kepalanya sekarang itulah mula jadi berperang di kota lama sampai diserang* (Syair Perang Menteng, 1975:194-195).

All the hajjis began to speak, bowing to the ruler with utmost humility, armed and ready, their weapons in hand, some bowed while seated, hands folded respectfully.

The fierce hajjis followed thereafter, with Haji Zain now appointed as their leader, thus began the battle, until the old fort was attacked. (Syair Perang Menteng, 1975:194-195).

The role of the hajjis as a source of political legitimacy is clear in the history of the Indonesian people’s struggle (Abdul Rahman Haji Abdullah, 2016:25). From the outset, the people of Indonesia began seeking knowledge in Mecca and regarded it as a sacred place. There, the hajjis acquired information about the developments in the Islamic world, particularly concerning foreign interference in other Muslim nations. This development had a profound impact on the pilgrims from the Malay Archipelago, especially in fostering their political and religious awareness. After the Dutch strengthened their grip on the Java Archipelago, the hajjis began to play a new role. They were not only respected as religious teachers but also emerged as leaders in the movement against foreign powers. The hajjis had their own followers and played a crucial role in spreading the ideas of Islamic struggle. Islam was seen as a source of internal strength, while Mecca was regarded as a spiritual training centre that provided vital additional strength in the face of colonialism. Therefore, the involvement of the hajjis in this struggle was not just to uplift the fighting spirit but also functioned as a strategy of persuasion and influence to mobilize the local community in the spirit of jihad against the colonizers.

Belief systems, culture, and religion also serve as forms of communication within society. In ancient times, symbols, paintings, and performances were used as mediums of communication between humans and the spiritual powers they believed could bless their lives. In the context of religion and belief, communication plays a crucial role in linking religious teachings with the beliefs of the community (Hashim Fauzy Yaacob, 2001:3). Religion and belief systems hold their own power and authority, as everyone tends to act based on the principles and values of the religion they adhere to. In *Syair Perang Menteng*, the author utilizes Islam as a tool of reinforcement and communication to mobilize the community. The use of religious symbols such as paradise, virgins, and martyrdom in the poem serves as a strategy of persuasion, aiming to convince the people of Palembang to fight in defence of their homeland.

*Haji berteriak sambil memandanghai kafir marilah tandangsyrurga bernaung di mata pedangbidadari hadir dengan selendangSyahidallah haji dua dan tigaakan pengisi di dalam syurgabidadari pun banyak tiada berhinggadatang menyambut haji berida Darahnya mengalir bagai kesturi bidadari pun banyak datang menghampiri suka dan ramai tepuk dan tari merebut mayat haji Jauhari (Syair Perang Menteng, 1975:196).*

The hajjis shouted as they gazed, "Hey infidels, come forward!" Paradise is sheltered beneath the sword, The virgins arrive with their veils.

Martyrdom for two or three hajjis, Will fill the ranks in paradise. The virgins are many, endless they be, Coming to greet the blessed hajjis.

His blood flows like musk, The virgins approach, coming near. Joyful and loud, with claps and dances, Fighting over the body of Haji Jauhari.

*(Syair Perang Menteng, 1975:196).*

The verse above explains the reward promised by Allah to those who die as martyrs. This reward is repeated several times to instil confidence in the hearts of the warriors, while simultaneously dispelling their fear when facing the enemy. Additionally, this reward serves as a persuasive tool to motivate and influence the people of Palembang to courageously engage in battle. The phrase "his blood flows like musk" in this verse demonstrates that the author of *Syair Perang Menteng* possessed a deep understanding of Islamic teachings. In Islam, the blood of martyrs is said to have a fragrant scent, like musk, as a sign of the honor bestowed by Allah upon those who fight and sacrifice their lives in defense of truth. This statement aligns with a hadith narrated by Abu Hurairah R.A, where the Prophet Muhammad (PBUH) said:

*"Setiap luka yang diderita oleh seseorang muslim di jalan Allah akan kelihatan pada Hari Kiamat nanti sepertimana ketika dia ditikam. Darahnya memancar keluar, warnanya warna darah tetapi baunya ialah bau kasturi"* Riwayat al-Bukhari (237) dan Muslim (1876).

"Every wound suffered by a Muslim in the cause of Allah will appear on the Day of Judgment, just as when he is struck. His blood will flow out, its color being that of blood, but its scent will be the fragrance of musk". Narrated by al-Bukhari (237) and Muslim (1876).

This demonstrates that the author of *Syair Perang Menteng* was not just a poet, but also an intellectual, journalist, and scribe who recorded events with great beauty. At the same time, the author did not neglect their responsibility as a preacher, delivering religious messages and the spirit of struggle through their poetry. The utilization of the concept of jihad in *Syair Perang Menteng* becomes more apparent through the firm and emotional language used by the author. The phrase '*masakan takut kepada iblis*' (how could one be afraid of the devil) aligns with one of the forms of *jihad* discussed earlier, namely *jihad* against the devil. In the context of this poem, the devil refers to the Dutch, who are considered enemies of the faith for opposing Islamic teachings and threatening the safety of the people of Palembang. As Muslims, the obligation to fight the devil can be carried out through actions, speech, and the heart. The use of insults such as "*kafir celaka*" (damned infidels) and "*babi*" (pigs) serves as symbols of communication that strengthen the spirit of resistance. The

readers understand that these insults are directed at the enemies of Allah, further reinforcing the narrative of *jihad* in the *syair* (poem) as a call to defend religion and the homeland.

Communication also serves as a source of entertainment for humans, in line with their innate desire for comfort, peace, and happiness (Hashim Fauzy, 2001:3-5). In *Syair Perang Menteng*, the promises of rewards for those who wage *jihad* in the cause of Allah not only function as a source of motivation but also as a form of entertainment that soothes the souls of the fighters on the battlefield. Amid the tension of war, the guarantee from Allah regarding the rewards that will be received provides peace and confidence to them. These rewards serve not only as motivation but also as a source of spiritual strength that ignites their spirits to continue fighting against the enemies of Allah.

*Jikalau perang sabil di daratsekalian dosa habis makirathati di dalam sangat gairahhanya hak al-Adam masih tersirat. Jika perang sabil di laut tidak lagi sangkut dan pautroh di ambil malak al-maut lantas ke syurga bidadari maut. Inilah pahala orang sabil Allah segala dosa diampuni Allah tidak berpayah tidak berlelahma 'al-kausar dirasailah* (Syair Perang Menteng, 1975:207).

If the war of righteousness is on land, all sins are wiped away, the heart is filled with fervor, only the essence of humanity remains hidden.

If the war of righteousness is at sea, no ties or connections remain, the soul is taken by the angel of death, then to paradise, with the virgins of death.

This is the reward for those who fight in the path of Allah, all sins are forgiven by Allah, without fatigue, without exhaustion, the rewards of the river of Kausar are felt. (Syair Perang Menteng, 1975:207).

The use of the word '*sabil*' in the verses of *Syair Perang Menteng* is an effective communication method that plays a significant role in building a strong fighting spirit among the Palembang soldiers. This term serves as a shortcut to clearly and deeply convey the concept of *jihad* to them. The word '*sabil*' is closely associated with Islamic teachings. It originates from the Arabic root word '*sabala*', which means 'to let fall, to drop, to let hang, to close the eyes, or to shed tears'. Originally, '*sabil*' means 'path' (Amat Juhari Moain, 1987:22), but in the context of Islam, it refers to the struggle in the path of Allah. According to the *Kamus Dewan*, the word '*sabil*' is closely connected with '*sabilillah*', which refers to fighting to defend the religion of Allah and the willingness to die as a martyr in His cause. Therefore, in *Syair Perang Menteng*, the use of this term serves not only as a rhetorical element but also as a persuasive tool that strengthens the spirit of *jihad* among the people of Palembang.

The poet's skill in linking the word '*sabil*' within each stanza successfully instils a double layer of confidence in the hearts of the Palembang soldiers to fight. This implies that if they win, they achieve worldly success, but if they fall in battle, they do not lose because Allah has promised the reward of paradise for those who struggle in His path. Through these stanzas, the poet demonstrates that their commitment to the concept of '*sabil*' is not just for personal benefit but for the entire Palembang community. Consequently, stanzas such as 'all sins are forgiven', 'then to paradise, with the virgins of death', 'all sins are forgiven by Allah', and 'the rewards of the river of Kausar will be felt' show how the promise of paradise is used as the main motivation for the war effort. The rewards depicted by the poet serve not only as encouragement but also as a form of entertainment communication. It becomes a psychological boost that alleviates the mental burden of the Palembang soldiers, providing them with relief to continue fighting. To strengthen his argument, the poet also links this struggle with verses from the Qur'an, further emphasizing that their *jihad* is grounded in religious principles.

"Indeed! If you are killed in the cause of Allah (in the battle of Sabil), or die (a natural death while performing acts of general charity), then certainly, the forgiveness from Allah and His mercy are far better for you than what they (the disbelievers and hypocrites) accumulate (which includes all kinds of worldly pleasures)" (*Surah Ali Imran*: 3:157)



The verse from Surah Ali Imran, emphasizes the superior rewards that await those who die in the cause of Allah or through acts of righteousness. It reinforces the message that the forgiveness and mercy of Allah are far better than the fleeting worldly pleasures sought by those who oppose the faith. The verse highlights the elevated status of those who sacrifice their lives for the sake of Allah, either in battle (jihad in the path of Allah) or through other righteous deeds, illustrating the eternal value of spiritual reward over temporary material gains. This message aligns with the themes of sacrifice and the promise of divine reward found throughout *Syair Perang Menteng*.

The author demonstrates a deep sense of love for the homeland and religion in their soul. In *Syair Perang Menteng*, the colonizers are insulted, cursed, and reviled with harsh words, reflecting anger, hatred, and vengeance that not only belong to the author personally but also represent the sentiments of the entire Palembang community. This approach gives a clear depiction of the author's strong disdain for the Dutch and their allies, including the Ambonese, Javanese, and local traitors. The author does not merely recount historical events but pours their emotions directly into the poetry, making it more effective in arousing the spirit of resistance. Therefore, the stanzas of the *syair* (poem), composed with a harsh and abrasive tone, aim to condemn Palembang's enemies. The curses, insults, and denigrations used are not merely emotional expressions but also strategic communication tools, serving as persuasive instruments and propaganda to ignite the people's spirit to fight against the colonizers.

According to Jelani Harun (2002: 83-106), the events of war became a medium for authors to express their disappointment and anger towards the colonizers who had tarnished the homeland. Thus, war not only became a source of inspiration in literature but also a reaction by the authors to the arrival of foreigners who had "wounded the hearts" of the Malay people. The recording of war events in literary works reflects the Malay perception of foreign powers, often depicted as vicious, greedy, deceitful, and arrogant. However, in many stories, the colonizers are eventually subdued by the local people. In this context, the use of harsh language and insults against the enemy is not only permissible but also accepted in Malay society at the time as part of a communication strategy aimed at inspiring the spirit of resistance.

Ajaib sungguh didalam hatiorang Siak punya pekerti Raja Akil arif mengertimengikut Menteng suka sama mati Membuang diri ke dalam nerakakepada Islam tiada sukameninggalkan sekalian adik dan kakamengikutkan Menteng membuat celaka Iman terbang didalamnya dadamengikut iblis jadi tentaranya perintah syariat dibuangkannya di dalam neraka tempat diamnya (*Syair Perang Menteng*, 1975:217).

The wonders within the heart of the people of Siak, their noble art King Akil, wise and keen, follows Menteng, ready to meet death unseen.

Casting himself into hell's embrace, he has no love for Islam's grace, leaving behind his siblings all, following Menteng, he brings disaster's call.

Faith flies within his chest, following Iblis, becoming his guest, shunning the commands of Shariah's way, in hell, he will forever stay. (*Syair Perang Menteng*, 1975:217).

The author of *Syair Perang Menteng* not only condemns the Dutch but also harshly criticizes the actions of the people of Siak who colluded with the enemies of Islam, aiding them in attacking their own Muslim brethren. The phrase "*Iman terbang di dalam dadanya, mengikut iblis jadi tentara*" (Faith flies within his chest, following Iblis to become his soldier) symbolizes how the people of Siak have lost their faith, willing to follow the will of Iblis (the Dutch) and turn their backs on religious teachings. Defying Allah's commands leads to His wrath, and the punishment for such acts is Hell. The use of terms like "Hell" and "disaster" is not merely an insult but a communication strategy in the form of threats and didactic tools. These terms are not only aimed at the enemies of Islam but also serve as a warning to the warriors of Palembang, urging them not to stray from the path like the people of Siak who sold their faith for personal gain. The consequences and punishments mentioned by the author are not fictitious, but are based on the teachings of the Qur'an, as exemplified in the following passage regarding those who assist the enemies of Islam in fighting their own brethren:

“*Sesungguhnya Allah melarang kamu daripada menjadikan teman rapat orang-orang yang memerangi kamu kerana ugama (kamu), dan mengeluarkan kamu dari kampung halaman kamu, serta membantu (orang lain) untuk mengusir kamu. dan (ingatlah), sesiapa yang menjadikan mereka teman rapat, maka mereka itulah orang-orang yang zalim*”  
(Surah Al Mumtahanah ayat 9).

“Indeed, Allah forbids you from taking as allies those who fight you because of your religion, and who have expelled you from your homes, and who assist others in driving you out. And whoever makes them allies, it is they who are the wrongdoers” (Surah Al-Mumtahanah, 60:9).

This excerpt demonstrates that the concept of communication in Islam involves the process of conveying or exchanging information with the Qur'an as the primary medium. In the Qur'an, it is explained that there are certain principles that must be avoided because they are related to sin and reward, which Allah will account for on the Day of Resurrection (Mohd Yusof Hussain, 1990: 22). Warfare in Islam differs from the concept of war in Western societies. Islam does not wage war for domination or conquest, but rather for self-defence, safety, protection of life, and the defence of faith. During the time of the Prophet Muhammad, wars were fought to protect the Islamic territories, establish justice, and most importantly, spread the message of monotheism (*Tawhid*) to humanity. Furthermore, warfare in Islam aims to defend the homeland, secure peace, protect places of worship such as mosques, and assist fellow Muslims who are oppressed, whether by other Muslims or non-Muslims, because in Islam, every Muslim is considered a brother (Rahman Afzalur, 1980: 22-23). The concept of *jihad fisisabilillah* (in the way of Allah) is strongly evident in *Syair Perang Menteng*, as the excerpts in the poem clearly reflect a firm acceptance of the promises of Allah in the Qur'an. This not only leaves a deep emotional impact but also instils determination, spirit, and high commitment among the Palembang warriors to fight valiantly to defend their homeland and religion. The profound influence of religious commitment is evident in the following verses, which are not only beautiful in language but also rich with deep meaning:

*Dibalas surat tidak berlelahkita dibawah perintah Allahjika dengan direlai Allahpergi ke Mentok kita suruhkanlahDi Tambakbaya perang besarlahtiada undur tiada kalahorang benteng hendak sabil Allahmenantikan tolong kodrat Allah* (Syair Perang Menteng, 1975:210).

The letter was replied without fatigueWe are under the command of AllahIf with Allah's approvalWe shall go to Mentok, let us proceedIn Tambakbaya, a great war occurredNo retreat, no defeatThe people of the fortress seek the path of AllahAwaiting Allah's divine assistance (Syair Perang Menteng, 1975:210).

The wisdom of the author of *Syair Perang Menteng* is evident in their use of various communication techniques that not only involve clear words such as "paradise" and "martyrdom," but also the symbolism of colours and attire. The author skilfully utilizes these elements to convey a deeper and more impactful message of jihad to the reader. The author not only pays attention to the portrayal of ordinary people but also presents the royal figures with great authority. The depiction of Sultan Mahmud Badaruddin II, who also participates in the struggle against the Dutch, shows that this fight involves all layers of society, from the aristocracy to the common folk. The attire of Sultan Mahmud Badaruddin II is also crafted as a symbol of jihad. The clothing worn by the Sultan is not merely decoration or a symbol of power, but a reflection of the spirit of struggle and sacrifice for religion and homeland. This symbolism of attire serves as a subtle yet powerful tool of communication, motivating the people of Palembang to join in the jihad against the enemy.

Berbaju hijau emas cemerlangberkancing dada intan berselangeloknya bukan alang-kepalangdisinar syamsu gilang-gemilang (Syair Perang Menteng, 1975:211).

Dressed in brilliant green and gold,with diamond buttons gleaming bold,his beauty beyond compare,shining brightly in the sun's glare. (Syair Perang Menteng, 1975:211).

According to Braginsky (1994:185), in Islamic tradition, green is worn by the inhabitants of paradise. Similarly, when Malay kings or nobles wear green, it signifies their readiness to die as martyrs. Yellow, on the other hand, symbolizes royalty, indicating that a king or noble, unwilling to easily relinquish their throne, would fight to the death to uphold Islam. Meanwhile, diamonds represent the steadfastness of Islam, which

remains engraved in their hearts forever. The colour green is considered a symbol of paradise in Islamic belief. This colour is often associated with purity, tranquillity, and the glory promised by Allah to His faithful servants who strive in His path. In the Quran, descriptions of paradise are frequently linked with greenery, as in Allah's words in Surah *Al-Insan*, verse 21:

“They will wear fine green silk and thick silk; they will be adorned with bracelets of silver, and their Lord will give them a pure drink.”

The author of *Syair Perang Menteng* skilfully employs the symbolism of the colour green as a subtle yet powerful communication tool, linking the people's struggle in Palembang with the rewards promised by Allah in paradise. The use of green not only symbolizes tranquillity and peace but also represents the purity of jihad and the sacred struggle driven by religious belief. This serves as a strong motivator for the fighters to continue their battle with determination and confidence.

The author also thoroughly uses the concept of rewards, such as paradise and the river of *Ma'al Kautsar*, as the ultimate reward for those who fight to uphold the religion of Allah. These symbols are not only meant to ignite the spirit of the fighters but also serve as effective communication strategies to convey the message. By using religious symbols that offer hope and motivation for achieving good rewards in the afterlife, the author strengthens the resolve of the warriors and encourages them to continue their struggle. At the same time, the author incorporates elements of threat as a form of communication, emphasizing the dire consequences for those who betray their faith and homeland. These threats are delivered through symbols, codes, and fearsome imagery. However, verbal or oral communication proves to be more easily understood and accepted by the audience. In this way, the author reinforces the message, ensuring it deeply resonates within the hearts of the fighters.

For instance, in *Syair Perang Menteng*, the author warns the soldiers of Palembang and the public about the consequences they will face if they betray their religion and country. This threat is not only a reminder but also an effort to maintain the fighters' spirit and strengthen their loyalty to their faith and homeland.

*Yang turut Holanda kenalah gusardosanya itu terlalu besardidalam syariat Sayyid al-basyar patut dipancung ditengah pasar.*

*Orang Mentok demikian pulamengikut Menteng kafir yang celatak tahu dosa dengan pahalamasuk Palembang membuat gila (Syair Perang Menteng, 1975:221).*

Those who follow the Dutch must be worried for their sins are too great, according to the law of Sayyid al-basyar, they deserve to be beheaded in the market square.

The people of Mentok are the same following Menteng, cursed infidels they do not know the difference between sin and reward entering Palembang and causing chaos. (*Syair Perang Menteng*, 1975:221).

The author emphatically conveys the consequences of betrayal through the verses of the *syair* (poem), clearly emphasizing the repercussions awaiting those who betray their religion and homeland. This firmness is reflected in phrases such as ‘his sin is too great’, which shows that such an offense is unacceptable and warrants severe punishment. Furthermore, the author asserts that those who betray should be sentenced to death, an action deemed necessary to safeguard the purity of religion and the security of the nation. In the context of Islamic society, committing sins is considered something very serious and shameful. The sensitivity of Muslims towards sin causes them to avoid committing obvious wrongdoings because it can have long-lasting negative effects on a person's life, both in this world and the hereafter. This makes the author's warning more effective because it touches on religious beliefs and the faith of the community. Additionally, the prohibition of aligning with the enemies of Islam is clearly stated in the Quran. Allah's words in *Surah Al-Mumtahanah*, verse 3, mean:

who have believed, do not take as intimate allies those who have incurred the wrath of Allah. They have despaired of [attaining] any good in the Hereafter, just as the disbelievers have despaired of [attaining] anything in the grave.”

This verse emphasizes that colluding with the enemies of Islam is a prohibited act that can incur Allah's wrath. By referencing this verse from the Quran, the author of *Syair Perang Menteng* not only strengthens their argument but also reinforces the moral and religious message they wish to convey to their readers and listeners. The author demonstrates intelligence and sharp insight by linking the forbidden act to the words of Allah. This action not only enhances the author's argument but also highlights their deep understanding of Islamic teachings. Using the Quran as a reference is a highly effective strategy because it is the primary source in the lives of Muslims. The author is aware that anything contained in the Quran cannot be disputed by any Muslim because it is considered the perfect and absolute word of Allah.

Expressions like “the people who have incurred the wrath of Allah” are used cleverly by the author to raise awareness among the listeners or readers about the severe consequences awaiting those who defy Allah's commands. Those who incur Allah's wrath are not only those who openly oppose His teachings but also those who conspire with the enemies of Islam. Allah's wrath is the greatest threat for every Muslim, as it leads to being deprived of Allah's mercy and an end of life wasted in Hell. Therefore, the author firmly issues a warning for the soldiers of Palembang not to turn traitor or conspire with the enemy. By such threats, the author not only stirs the spirit of struggle but also strengthens the moral resilience and faith of the fighters. Thus, communication in *Syair Perang Menteng* is not just a tool for conveying information or spreading propaganda but also serves as a medium for reminders, warnings, admonitions, and comprehensive teachings. The author skilfully combines these elements to ensure that the message conveyed is not only understood but also fully internalized by the reader or listener.

## CONCLUSION

Overall, the concept of jihad in *Syair Perang Menteng* plays a crucial role as an effective communication strategy in igniting the spirit of struggle among the Palembang community against the Dutch colonialism. The author not only elevates *jihad* as a religious obligation but also connects it to the rewards of paradise, martyrdom, and the good recompense promised by Allah to those who fight in His cause. Elements of threat, such as the wrath of Allah and the punishment of hell, are also used to emphasize the importance of adhering to Islamic teachings and opposing the enemy, who is portrayed as an opponent of religion. The author successfully ties Islamic symbols like green, attire, and the use of the term *sabil* in crafting a comprehensive communication strategy. This approach not only strengthens the Islamic values within the Palembang community but also serves as a powerful tool to unite them in the face of enemy threats. By using strong and widely accepted religious elements, the author conveys the message of jihad subtly yet profoundly, making it easier for the fighters to accept and internalize. Through *Syair Perang Menteng*, the author not only acts as a poet but also as a preacher, thinker, and leader who guides society in the face of war. The communication approach, which combines advice, threats, encouragement, and entertainment, proves that *jihad* is not merely a religious concept but also a powerful communication strategy that unites society and drives them in the struggle to uphold religion and defend their homeland.

## ACKNOWLEDGEMENTS

The author expresses deepest gratitude to University Sains Malaysia for the institutional support provided throughout the course of this research. Sincere thanks are also extended to the Centre for Distance Education, University Sains Malaysia, for the facilities and cooperation rendered. Heartfelt appreciation is further conveyed to the University Short-Term Grant for the financial assistance that made it possible to successfully complete the writing of this paper.

## REFERENCES

1. Amat Juhairi Moain. (1987). *Jihad dan Pengertiannya*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
2. Abdullah Hassan & Ainon Mohd. (2001). *Komunikasi untuk Pemimpin Bentong*. Pahang : PTS Publications & Distributors.
3. Abdul Rahman Hj. Abdullah. (2016). *Gerakan Penjajahan dan Anti Penjajahan Tanah Melayu 1511-1957. Jihad Menghadapi Konspirasi Penjajah dan Manipulasi Sejarah*. Selangor: Ultimate Print Sdn Bhd.



4. Auni Abdullah. (2000). Kerajaan Melayu: Sendi Islam dalam Pemerintahan Tradisi. Dalam Mohd Taib Osman & A. Aziz Deraman (Peny.). Tamadun Islam di Malaysia. Kuala Lumpur: Dewan Bahasa dan Pustaka.
5. Barbara Watson Leonard Andaya. (1983). Sejarah Malaysia. Petaling Jaya: Kuala Lumpur.
6. Braginsky. V.I. (1994). Erti Keindahan dan Keindahan Erti dalam Kesusasteraan Melayu Klasik. Kuala Lumpur: Dewan Bahasa dan Pustaka.
7. Bruinessen Van Martin. (2018). Islam Di Nusantara Kitab Kuning Pesantren dan Tarekat. ten.
8. Al-Mustaqeem M. Radhi. Selangor: Vinlin Press Sdn. Bhd.
9. Hashim Fauzy. (2001). Komunikasi Antara Manusia. Skudai Johor Darul Tazim: University Technology Malaysia.
10. Jabatan Mufti Wilayah Persekutuan. <https://muftiwp.gov.my/ms/artikel/tashih-al-mafahim/2547-tashih-al-mafahim-1-jihad-bukan-perang-semata-mata>. Dilayari 1 Januari 2025.
11. Jelani Harun. (2002). “Peringgi dalam Kesusasteraan Melayu: Imej Luka Yang Berkekalan”.
12. Dalam Lalinta Sinha (peny). Tradisi dan Modeniti Kesusasteraan Melintas Zaman dan Wilayah. Pulau Pinang: University Sains Malaysia.
13. Mardiana Nordin. (2012). ‘Sejarah dan sumber: Episode Perang Melayu’. Dalam Suffian Mansor, Azharudin Mohamed Dali dan Mardiana Nordin, (2012). Eds. Tema Baru Penulisan Sejarah. Kuala Lumpur: University Malaya.
14. Mohd Yusoff Hussain (1990). Dua Puluh Lima Soal Jawab Mengenai Komunikasi Islam.
15. Serdang: Penerbitan Berkala, Pusat Pengembangan dan Pendidikan Lanjutan University Pertanian Malaysia, Muhammad Yusoff Hashim. (1993). “Peperangan Melayu dalam TradisiPensejarahan Malaysia” dalam Ismail Hussein (et.all). Tamadun Melayu Jilid I. Kuala Lumpur: Dewan Bahasa dan Pustaka.
16. Pusat Rujukan Persuratan Melayu DBP. (n.d.). Sabil. Pusat Rujukan Persuratan Melayu DBP. <https://prpm.dbp.gov.my/cari1?keyword=sabil>. Dilayari pada 1 Disember 2024.
17. Rahman Afzalur. (1980). Encyclopaedia Sirah. (Jilid 1). Kuala Lumpur: Dewan Bahasa dan Pustaka.
18. Suidat, M.Pd.I. (2019). Sejarah Nasional Indonesia. Depok Jawa Barat: Yayasan Pendidikan At-Taqwa Depok.
19. Wan Roshazli Binti Wan Razali. (2023). “Perang Sebagai Penyelesaian Konflik dalam Syair Perang Menteng” Melayu Journal Antarabangsa Dunia Melayu 16(1):57-78. [https://www.researchgate.net/publication/368221753\\_Perang\\_sebagai\\_Penyelesaian\\_Konflik\\_dalam\\_Syair\\_Perang\\_Menteng](https://www.researchgate.net/publication/368221753_Perang_sebagai_Penyelesaian_Konflik_dalam_Syair_Perang_Menteng). Dilayari 22 Disember 2024.
20. Wan Roshazli Binti Wan Razali. (2023). Sultan Mahmud Badaruddin II, Wira Masyarakat Palembang. Rumpun Journal Persuratan Melayu, 11(1), 32 - 45. <https://rumpunjurnal.com/jurnal/index.php/rumpun/article/view/165>. Dilayari 22 Disember 2024.
21. Woelders, M.O. (1975). Het Sultanat Palembang 1811-1825. S. Gravenhage: B.V. Neerlandsche Boek.
22. Zubir Idris. (2013). Etnosentrisme dalam Syair-syair Perang Melayu Belanda. Bangi: University Kebangsaan Malaysia.