DODA IDI POEM AND TRANSMISSION OF ETHNO-NATIONALISM SPIRIT IN THE ACEH COMMUNITY

Muhaini & Mohd. Nasir*

Institut Agama Islam Negeri Langsa
Jl. Meurandeh, Langsa Lama, Kota Langsa, Aceh, 24411
e-mail: muhaini@iainlangsa.ac.id, mohd.nasir@iainlangsa.ac.id

Abstract: This paper discusses the transmission of ethnonationalism spirit in an Acehnese society based on the *doda idi* poem case study. The scholarship about Aceh contemporary shows the high commitment of ethnonationalism as the social identity of its people. But, the studies that discuss these themes have not given adequate attention to the use of poetry as a social mechanism in reproducing and transmitting the spirit of ethnonationalism. Based on qualitative data collected through in-depth interviews, observation, and documentation studies, this paper proposes the argument that the transmission of the spirit of ethnonationalism in Acehnese society across generations begins with social mechanisms that take place within the scope of the family. *Dodas* poems chanted by almost every mother in Aceh when they put their children to sleep as infants have a significant role in the process of forming collective identity and ethnonationalism in the future. Correspondingly, this article concludes that ethnonationalism awareness transmitted through poetry operates in two consciousnesses that are interconnected with each other, namely; discursive consciousness and practical consciousness.

Keywords: *doda idi* poetry, Aceh's collective identity, ethnonationalism

_____

* Corresponding author.

Introduction

This paper discusses the formation and transmission of ethnonationalism in an Acehnese society based on a case study of children's lullaby known as the poetry *doda idi*. Based on the literature review it is known that the tendency of studies on locality and ethnic nationalism focuses on socio-political movements,[1] the role of religion and culture in the process of their emergence,[2] their relationship with separatist movements,[3] as well as gender segregation that occurs in the internal community.[4] Studies on this theme pay less attention to the process of forming and transmitting cross-generational ethnic nationalism. Likewise, attention to the role of tradition and oral literature in the process of forming ethnic nationalism has not received adequate attention from scholars.

Idiom poetry is one of Aceh's oral-literary traditions that is sung by a mother while putting her child to sleep (*peurateb aneuk*) through a traditional swing. Generally, they are mothers who live in rural or semi-urban areas. Some of them are found in urban communities with a middle economic background or workers. *Doda idi* poetry is a genre of an oral literary tradition that contains religious moral messages and is syntactically arranged in the form of poetry in Acehnese. Even though the poetry is sung with relatively standard rhythms and intonation, the lyrics and moral messages conveyed are always dynamic, fluid, and change according to the needs and socio-political conditions.[5] As this article shows, the socio-political context of Aceh during the conflict period not only affected the formation of the lyrics of the *doda ido* poem but also became a means to express the political criticism and expectations of women towards their children so that when they grow up they can take part in overcoming the downturn experienced by their communities.

Teuku Ibrahim Alfian stated that the presence of Islam in Aceh had a significant effect on the Islamization process of elements of the traditions of his people as well as responses to his social situation.[6] Similarly, Jessie Hession Grayman said that literature has an important role in shaping the social identity of the Acehnese people in responding to the socio-political conditions of their people.[7] Snouck Hurgronje points out that poetry and saga for the Acehnese have a central position towards the formation of a collective identity of godliness, as well as in building a spirit of resistance based on religious values and doctrines.[8] Ibrahim Alfian, another study shows the role of poetry and saga in boosting the Acehnese resistance against colonialism in the name of religion.[9] The *doda idi* poem operates in a specific arena but has a relatively similar influence in the formation of Acehnese social identity.

This paper proposes the argument that the recitation of the poetry of *doda idi* against small children which are conveyed repeatedly influences their social practice and social identity. *Doda idi* in addition to acting as oral literature is also a pedagogical instrument in delivering moral messages, advice, and expectations of parents towards children. *Dodas* poems indicate that culture and education always have close relations and cannot be separated from one another. Education is part of cultural practice and culture develops through education. Educating is the process of transferring cultural values (transfer of culture) from one generation to the next.[10] These two things are intersectional with each other.

Although dynamic and always adapting to socio-political conditions, the lyrics of the *doda idi* poem have a distinctive trait: containing praise and prayers to God as a means of introducing religious education from an early age to children. Most of the contents of the *doda idi* song open with the mention of God's

name, such as "*Allah hai do doda idi.*" Except in chanting the name of God, the singer of the poetry of *doda idi* is free to design lyrical content such as stories that contain religious moral messages, awareness of religious identity, and so forth. Often the content of the *doda idi* poem also contains the story of patriotism of Acehnese fighters, the courage to drive out the invaders, as well as other stories that lead to the formation of collective identity and nationalism of monstrosity.

The existence of *doda idi* poetry still survives in Aceh society in the pressure of modernization. *Dodas* poetry as one of the hereditary traditions in Acehnese society faces significant challenges along with the times. The fact that there are still Acehnese artists who spend time to advance civilization and encourage cultural creativity; is the reason for the resilience of the *doda idi* poetry even though the threat of extinction is not denied.[11] The resilience of this idiot poem cannot be separated from the role of the mother as an actor in parenting.

The results of the researchers' initial interviews with a mother who sang the syllable *doda idi* at *Peureulak* informed that the activity of "*peurateub aneuk*" was very important. A mother chants it hopefully for the good of the child and hopefully, the child can understand the mother's intentions. The speech and behavior of parents greatly affect the character of their children, so that if the behavior of parents is not good, it is not uncommon for children to behave the same thing when in society. The Aceh proverb says, "*Kiban bruek mean boi*" or "children are a reflection of parents."[12] This paper discusses the mother's position as an actor who instills social identity and the ethnonationalism spirit in her child through the *doda idi* poetry.

Research on the *doda idi* poetry has begun to get the attention of scholars even though studies focusing on its role

in shaping and transmitting awareness of ethnonationalism in Aceh are still relatively limited. Humaira Anwar focuses his discussion on functions, changes in functions, and socio-cultural contexts that underlie the birth of the *doda idi* literature in society.[13] Hayatul Wardani discusses diction in *idiot* poetry.[14] Wardani identified the systematic, semantic, syntactic, stylistic, rhetorical, social cognition, and social context aspects of the song's lyrics. The results of the study show the lyrics of poetry reflect the views and ideological responses of the speaker to some of the events of his time.

The study around the topic of the *Dodas* poem above uses a literary approach that focuses on the discussion of its functions and changes, the social-cultural context, diction in poetry, systematic, thematic, semantic, syntactic, stylistic, rhetorical, and social cognition. In contrast to this research, this paper discusses the role of actors in the reproduction and transmission of Aceh's ethnonationalism spirit through the doda idi poetry, using the concept of agency relations and structure as stated by Anthony Gidden.[15] According to Gidden, agents are active subjects in the formation of social practices. Individual social practices are not only shaped but also affect the formation of structures.[16] Agents and structures have interregional relations or influence each other.[17] Through this perspective, the author explores the role of pedagogies of the *doda idi* poetry in shaping and shaped by Aceh's ethnonationalism awareness. Lyric lyrics are discussed in the context of their role in shaping the spirit of nationalism and vice versa: nationalism awareness is formed in the existing structure in Acehnese society.

Methodology

This research is a qualitative study using a structuralism

anthropological approach,[18] with an area of focus covering three small cities in Aceh namely, Peureulak, Idi and Sigli. The three cities are administratively located in two administrative cities, namely East Aceh District (Idi and Perlak), and Pidie District (Sigli). The selection of the three regions as research locations takes into account two reasons: first, the majority of the regional population in the three regions is the Acehnese ethnic group; secondly, the majority of mothers in the three regions still sing *doda* idioms when they put their children to sleep. In other words, the selection of research locations is based on the consideration that the tradition of the *Dodas* idioms in the three research locations is still widely found in the daily lives of the people.

The data collection method is carried out in 3 (three) ways, namely, observation of the daily practices of mothers when swinging their children, as well as the equipment used by mothers in doing so. Interviews were conducted using unstandardized interviews and unstructured interviews.[19] Nevertheless, the theme of the interview continued to focus on the subject matter (focused interview) of the actors who sang the *doda idi* verses with the snowball system that was looking for key informants.[20] This study also uses the method of documentation because educational institutions which are the objects of research are stored documentary material in the form of important letters, brochures, research results, and photographs that are related to this research.

Data were analyzed qualitatively based on techniques offered by Matthew B. Miles and A. Michael Huberman. According to him, data analysis includes three activities, namely: data reduction, data display, and verification or conclusion.[21] In line with this recommendation, the authors undertake steps in analyzing data which include the reduction of data obtained from the field with various technicalities mentioned above, presenting data

and making information categorization, and presenting in a systematic and valuable knowledge presentation.

Results and Discussion
Agency in the Recitation of Poetry *Doda Idi*

It has been stated that the *doda idi* poetry is usually sung by mothers as a song for children to sleep. *Doda idi* comes from two words in the Acehnese language, namely *doda* and *idi*. The word *Doda* which is often called *peudoda* means to sway or sing. The word *idi* or *dodi* means swinging.[22] *Doda idi* in other words is the practice of singing that is done while swinging children as their lullaby. Similar cultural practices are also recognized in other ethnic groups in the archipelago. In the Malay community in eastern Sumatra, for example, similar cultural practices are also known even though they are identified using a different term: dodo *sidodoi*. *Dododo Sidodo* song which is well known in the Indonesian archipelago illustrates a cultural practice that is well known when a mother is singing a song or poem in the process of putting the child to sleep through a swing (cradle).

The lyrics of the *doda idi* poem are dynamic and include relatively broad themes such as the narration of people's life experiences, moral messages based on religious teachings, awareness of identity as part of a particular community, stories of heroism in upholding justice and truth, and so on. The stories are selected creatively by the speaker both the content and form of the delivery. Creative selection regarding the form and content according to M. Atar Semi was chosen to achieve aesthetic form so that the message to be conveyed becomes more easily received.[23]

Doda idi is a lullaby. Numerous studies show many ways

that people do to be able to sleep comfortably. Some ways are usually done for those who experience insomnia, including choosing light reading before going to sleep or listening to music in accordance with the choice of the heart whether jazz, classical or pop, or even *dangdut* music. An informant interviewed said that "to be able to put us to sleep, we are provoked with songs, like dangdut songs. There is a friend of mine because he is rather pious so it is not the dangdut song he listens to but the Qur'an is rung on his cellphone".[24]

Sleep patterns in children (toddlers) are even more important than adolescents or adults because seventy-five percent of growth hormones are produced during sleep and can optimize the growth process of children if disturbed sleep patterns then it results in decreased endurance of children so that it interferes with the growth and physical and mental development. Just as do teenagers and adults, toddlers also need special tips so they can sleep soundly by maintaining the peace of the surrounding environment, storytelling, or humming to accompany someone to sleep.

Humming is one of the activities that adorn the lives of Malay people. Humming is generally divided into two, namely humming to amuse you and humming to entertain others. Humming for oneself is usually done while releasing fatigue after a day of carrying out his routine while humming to entertain others is a hum we often encounter in ceremonial activities such as at marriage ceremonies. There are also many types of humming, including humming advice, young people with love as the main object, the narration that contains romance and legend, and the humming sleep introduction of children.

Children's bedtime singing is one of the cultural practices of ancestral heritage that is "still honed, maintained and used" until now. Humming poetry generally consists of rhymes that

contain advice, teachings, and values and principles of life so that later the child becomes a useful human being. It cannot be denied, humming activities to accompany a child's sleep among the archipelago community is the first form of social interaction between mother and child. Humming also aims to help develop the brain development of children since the cradle, including mother tongue, understanding of melody, rhythm, and scales, as well as introducing the order of values and culture that affect the development of subsequent child behavior. According to Djohan Salim, humming not only gives children social media interaction, risk-free space to explore social behavior but also allows the opposite effect in the form of potential actions and transactions.[25]

The first social interaction between mother and child through humming can be said to be a special form of communication that has significant implications for children. The uniqueness of communication lies in the language code system (verbal and non-verbal) which is used only to be understood between mother and child, this is certainly different from the general understanding of communication that language is a collaboration of several symbols with the rules used and understood by a community in express ideas, ideas, feelings of desire and so on. Even though the understanding of mother and child communication in the child sleep lulling process is contrary to the general understanding of communication, one thing is certain that the content of humming containing messages, ideas, and ideas contains elements of intent and motive for communication from the mother to child. Motive and intentional elements are the starting point for the birth of communication that has the potential for the first actions and transactions made by a mother to her child.

In the people of Aceh, the habit of mothers putting their children to sleep while humming with *doda idi* is known as

peulale euh aneuk (stretching out when the child sleeps). The uniqueness of the process of transmitting hum *doda idi* from one generation to the next lies in the content of humming poetry that always changes according to the needs and tastes of the times, the change is caused by the Acehnese to be considered stupid if only able to copy it and is considered as someone who does not understand literature. The beauty of the *doda idi* poetry basically cannot be separated from the nature of the Acehnese bigotry towards their "ancestors, namely the pride of the Acehnese (Acehnese) as descendants of legendary fighters who have become a wealth of meaning to their lives. The meaning and understanding of the values of the spirit of heroism that are so deep and difficult to separate from the Acehnese people have been given since the child in the cradle, namely poetry that contains statements of the complexity of the thoughts, experiences, hopes and desires of mothers in Aceh so that the child does not afraid to go to war to defend his homeland.

In addition to *doda idi*, there is another name for sleeping a child in Aceh, namely *peuayon aneuk*. When the mother performs *peuayon* I sing a poem that makes the child fall asleep while being swung. *Peuayon aneuk* poetry is a form of traditional literature (traditional literature or folk literature) consisting of words that circulate orally between certain collectives, traditional forms, and many variants. The traditional term shows that the poem was passed down through the oral tradition. James Danandjaja said that the doda idi poetry is classified into the folklore section because they are usually not only distributed verbally but also through print and record so that they experience polarization.[26] According to Fatimah's mother:

Kamo di sino lebeh kayem pegah peuayon aneuk dari pada doda idi. Istilah peuayon aneuk kah awak kamo dengo dari nek kamo awai. Nek kamo awai kayem peugah ke kamo "chi

neu ayon adek siat" kon ipeugah "ci neu doda idi adek siat",
maka jih awak kamoe di sino peugah ngon istilah "peuayon
aneuk" karena yang kamo pubut ya ayon aneuk. Menyo
doda idi awak kamo peugah nyan syair jih. Dalam syair jih
na kata-kata "doda idi". Tapi yang awak kamo peulaku ya
peuayon aneuk.[27] [We often say "*peuayon aneuk*" rather than
"*doda idi*" here. The term "*peuayon aneuk*" we've heard
since our parents. Our parents used to say to us "try swing
(*peuayon*) adek briefly" instead of saying "try" *doda idi*
"adek briefly", so we are here more often using the wife
"*peuayon aneuk*" because what we do is swinging children.
If "*doda idi*" we say it is the verse. In the poem there are the
words "*doda idi*". But what we do is swing the child].

Based on the data field it is known that besides *peuayon*,
there is another term that is developing in the community to
say the activity of putting a child to sleep, namely *peurateb*
aneuk. *Peurateb* is one of the local wisdoms of the people of
Aceh. With *peurateb* poems, the people of Aceh educate their
children starting from the swing. The contents of poetry concern
about religion, heroism, etiquette and so on. This tradition of
peurateb can be said as a concept of early education for children,
even for babies in swing. They are lulled with Islamic poetry,
poetry that concerns the values of monotheism, heroism, patriotism,
noble attitudes and behavior, and manners towards parents.

Mothers in Aceh swing their children under the house
especially during the daytime. Because the Acehnese houses are
on stilts and under the house can be used for sitting in the
afternoon. During the day, mothers usually sit under the house
while swinging their children, not only which, sometimes they
also mix vegetables to be served in the afternoon. When the
harvest season arrives, the activities of mothers in the Aceh
community are centered under the house. Sometimes the activity
of swinging a child is done in tandem with pounding rice. This

tool in Acehnese society is called "*jeungki*". Currently, advances in *jeungki* technology have been difficult to obtain.

In the past, almost every house in Aceh has *jeuingki*. This traditional equipment is indeed very simple in shape, so making it look easy. At first glance, it looks like a hammer. Also, be aware, *jeuingki* is made of large, heavy, and strong wooden sticks. So that it can provide strong mashing power and can destroy hard grains. How to use it that it is not too difficult. Only two people are needed. One person behind to press the base of the *jingki*, and the other stirred and flattened the seeds in the furnace. But along with the times and technological developments, the practice of pounding rice using *jeungki* has rarely been found. Rohana, a research informant, said that this traditional pounding tool is left with a story, even if there are people who still preserve only a few people from the old generation. The majority of generations now, according to him, are already unfamiliar with the traditional means of inheritance. Grind rice before using *jeungki* now using a machine mill.[28]

Although currently, *jeungki* has been difficult to find because it has been eroded by the sophistication of machine technology, the culture of swinging children is still encountered in Acehnese society and various other regions in Indonesia. The practice of putting a child to sleep with a swing is still commonly found in rural communities in Aceh, although its users are starting to decrease compared to the conditions a few decades ago. An informant we interviewed recalled the situation of his childhood when his sister was swung by his mother before bedtime. Putri, a junior high school student in *Bireun* told me that the swing was very simple: it consisted of an iron spring hanging from the top of the house's gap, and a glove cloth was used as a place to sleep the child. Putri said:

At that time I was in grade 1 junior high and my younger brother was around 3 years old. Mother swung my sister while singing the song *doda idi* diantara bait lagu yang saya ingat *"lâ ilâha illallâh, salsabila beu meutuah beu udep beu panyang umur salsabila beu meubah gia allah di pujo nabi di ikot ba meunorot ba meubah gia lâ ilâha illallâh" "lâ ilâha illallâh, salasabila semoga mulia terus hidup anak ku sayang dan semoga panjang umur Salsabila semoga bahagia Allah dipuji dan nabi diikut. Semoga menjadi penurut agar bahagia."* [When my little brother had fallen asleep and my mother stopped the melodious song, I was told to continue swinging the sister so that she wouldn't wake up. And I try to play like a mother but not as soft as my mother. While swinging I also asked the mother "did I also swung like a sister …?, Mother answered" this house has been there since grandma so let alone you mother also swung at grandma like this.]"[29]

Transmission of Ethnonationalism Spirit through the Poetry of *Doda Idi*

Actors have a major role in the process of forming and transmitting awareness of Aceh's collective identity through *doda idi* poetry. The message transmitted through the idiot poem is very dependent on the presence of the messenger, in this case, a mother. The mother plays an important role in transmitting moral messages through these cultural processes. Such is the role of the *doda idi* poetry in the process of forming a collective identity in the races. The transmission of the ethnonationalism spirit of rhetoric is carried out through the formation of incursive awareness, and practical awareness. In line with this, the concept of agency relations and structure as proposed by Anthony Giddens is a useful framework for discussing social practices and the transmission of values through the process.

According to Giddens, there are at least three consciousnesses, namely; incursive awareness, and practical awareness, and unconscious motives/cognition.[30] Giddens gives great power to agents in the formation of social practices.[31] Agents can create opposition in social life, and even some scholars are even more convinced that agents mean nothing without power.[32] Actors stop being agents if they lose the ability to create conflict.[33] Giddens does not dismiss any coercion or limitation on actors, but this does not mean that actors have no choice and do not have the opportunity to create opposition. According to him, power logically precedes subjectivity because actions involve power or the ability to change situations. Thus, Giddens's structuration theory gives power to actors and actions, and this theory contradicts theories that do not accept such an orientation and instead recognize the magnitude of the role of the actor's goals (phenomenological theory) or theories that recognize the large role of external structures in determining action actor (structural functionalism theory).[34]

Reproduction of social structures takes place through repetition of social practices that we rarely question anymore, routine lectures using collared and shoes and on-time clothes, in turn forming schemes to respect the campus as an intellectual place, this structuration process occurs at the level of practical awareness and at this level the structure is also built and perpetuated in routine and reproduced. As Pierre Boudieu said, something like this can take place because of repeated social actions rooted in an ontological sense of security.[35] But that does not mean the reproduction of existing social structures without change. Change becomes a thing that always follows social reproduction no matter how small the change. The idea of introspection and self-monitoring (reflexive monitoring of conduct) from Giddens stated that the actor can monitor his actions where the reflexive

power is formed within the actor to look for the meaning/ value of the action then the agent takes distance from the structure and eventually extends to take place 'de-routinization'.[36] Derutinisasi is a symptom where the schemata which have been the rule and resource of social actions and practices is considered no longer able to be used as a principle of meaning and organizing social practices so that actions that deviate from routine occur. Finally, structural obsolescence arises because more and more agents are adopting discursive awareness and distance from the structure, so structural changes are needed to better suit new social practices.

Discursive Consciousness

Discursive consciousness (discursive consciousness), that is, what can say or given a verbal expression by the actors, about social conditions, especially about the conditions of their actions. Discursive awareness is the awareness that has a discursive form. At this level of awareness the actor can monitor and reflect on every action he will take to explain the conditions of their actions.[37] Discursive awareness refers to one's capacity to reflect and provides detailed and explicit explanations for the actions taken. For example, why employees try to arrive late to arrive at the office, this is because the employee avoids the boss's warning. Social practice to arrive on time is discursive awareness as an articulation of individual agencies for their social practice.[38]

The agent's social practice is influenced by internal factors within himself in the form of discursive awareness that determines the consistency of the actions taken in trying to make their children sleep comfortably and soundly. With the child soundly swayed, the mother can do other things such as preparing raw materials for vegetables in the afternoon or completing the

delayed household routine when the child is not asleep. In line with Job Sheik's view, women can articulate the agency through folklore art creations in traditional societies to achieve their desired goals.[39] As expressed by Mrs. Fatimah:

Aneuk ngon ma hanjeut meupisah, pat na ma pasti na aneuk. Beda ngo ayah, dalam hal aneuk .... ayah lebeh mangat bila dibandingkan ngon ma, karena aneuk hana that rap ngon ayah. Menyo ayah ... ibuka mata wate .... jeb ie kupi berangkat kerja... wo wate ka sepot. Merumpok ngon aneuk siat sagai, abeh nyan ayah i eh atau duek bak warong kupi beretoh dari aceh ampek u amerika...dari kupi suum ampek lepi kupi...han leh-leh beretoh. Kamo di sino ayon anek di yup rumoh karena romoh kamo mantong panteu jadi mangat duek di iyup rumoh. Peu lom wate di cot uro di iyup rumoh hana su um karena kana atap melapek lom ngon panteu kaye rumoh panggong jadi hana su um. Peu lom ngon angen ipot brat that mangat duek di iyup romoh. Menyo aneu ka i eh baro kamo jeut pubut yang laen miseu persiapkan peu yang nak di tagun kuah ke temon bu malam. Ibu-ibu di sino, wate peu ayon aneuk kayem melagu ngon doda idi dan seulaweut. Karena lagu doda idi di peunoh ngon ajaran agama dengon yan jeut ta peuturi agama ngon aneuk dari ubit khon. Peulom teungku ipegah ... agama harus ta ajarkan keu aneuk dari ayunan sampai akhir hayat. Kerena peu yang di peugah le teungku yan harus ta ikot, teungku yang peutunyok jalan yang betoi menurut agama. Jadi ngon ta ayon aneuk ta peudengo ajaran-ajaran agama bak aneuk sejak awai kon.[40] [Children with mothers cannot be separated, where there are mothers there must be children. Differences with father in terms of children.... father is better when compared to mother because children are not so close to father. If dad ... open your eyes ... drink coffee ... go to work ... go home in the afternoon. Meet a child for a short time, after that father sleeps or sits in a coffee shop chatting from Aceh to America ... from hot coffee to cold coffee. We are here to swing the children

under the house because our house is still in the form of a stage so it is comfortable to sit under the house. What's more time during the day under the house does not feel hot because there is a roof added to it plus a wooden floor so it is not hot. What more coupled with the wind so it is comfortable sitting under the house? If our child is sleeping, we can only do something like to prepare vegetables for dinner at night. The Mothers is here when the child swing often chant *doda idi* song and *selawat*. Because the *doda idi* song is full of religious teachings, with that song we can teach religion from an early age. Furthermore, scholars say ... religion must be taught to children from swing to the end of life. Because what is said by the scholars we must follow, scholars who lead us to the right path in religion. So with us swing our children have listened to religious teachings to children from an early age].

Discursive awareness gives rise to reasons embedded in the agent's understanding of the ideal environmental and community conditions as he wishes. These reasons encourage agents to involve themselves in realizing the expected ideality.[41] If you observe what is said by the informant that the reason the agent swings his child under the house is that their home is comfortable to swing the child. Comfort is seen with no heat and wind that adds to the coolness sitting under the house. In taking care of children and to make small children sleep soundly a comfortable and not hot place is something to be considered. Children who are toddlers are very sensitive to the place. A hot room makes the child uncomfortable to sleep and if it's hot, the mother usually fins the child. In comfortable conditions, the mother is also comfortable sitting under the house. A comfortable place is chosen by the mothers gathering together and swinging their children together and usually chosen the most comfortable home to gather. Usually, at least they gather that is mother,

child, and father-in-law (master). When they gather this is the transmission because the song is heard by the people who are in the place they are gathering. With a comfortable place and make many mothers may gather, the greater the transmission occurs.

If in the beginning the agent only intended to make his child sleep soundly with the idiot song sung by his mother and the comfort of sitting under the stage house with the breeze blowing in the afternoon. But with the conditions of prolonged conflict in Aceh, agents made the song *doda idi* and swung their children into a medium to wage war on their children. So their children have a love of the land of Aceh and have a desire to defend Aceh from the enemies that come and destroy Aceh.[42] Elizabeth F. Dlexler even showed the involvement of women in the resistance when the conflict between the Indonesian government and GAM took place.[43] *Dodas idi* song has long been a medium to arouse morale, this happened from the Dutch colonial era until the GAM period. The process of forming Aceh's nationalism is based on the daily experiences of mothers transmitted to their children. A child from an early age receives insight into the identity of selfhood implanted by the mother and then develops it in her social environment during the process of growth.

The socio-political context that surrounds women shapes the everyday social practices of women. As Jacquiline Aquino Siapno said, the conflict situation and the impact it experienced built militancy to contribute all abilities by engaging directly or indirectly.[44] An agent has a purpose other than just singing and putting children to sleep, we can understand what Halimah's mother said. Mrs. Halimah is a Sigli resident whose husband died during the conflict in Aceh in 1997. To the researchers, Halimah shared her experience as follows:

Wate nyan, sigli got that mencekam le that ureung gampong yang meninggai, uro nyo ta peugah haba singoh ta dengo gopnya ka meninggai, ta teubid dari romoh yo karena hana tatepue sapeu tanyo ka celaka. Ta minta peng susah karena tajak minta peng yo nyawong gadoh, bek kan ta jak jioh tajak ublang mantong takot. Su bede ka lage musik di sino, hana uro malam pih jadeh …. siat-at tum bah deh….enteuk tum blah no….jan-jan siat ta dengo di uro yang laen panyang ta dengo su bede awaknya meuprang. Karena yo dan hana peng aneuk kamo sakit mantong hana mupat meubat puleh dengon ubat-ubat gampong dan ubat ala kadar jih. Sedeh ta nging aneuk di masanyan, udep lam keadaan yang mencekam, dan yang kamo nging hanya kekerasan...pembataian...masyarakat yang dipukul...mayet...pokok jih hana mangat udep lam keadaan karu. Kamo sedeh nging Aceh kamo lage nyo maka kamo kawom ibu-ibu melagu doda idi kepeusemangat diri kamo kero dan kamo bri pendidikan ke aneuk kamo sejak diayunan ke bela nanggro. Menyo kon aneuk nanggro yang bela nanggro hana mungken aneuk nangro laen jak yak bedoh bela nanggroe tanyo.[45] [At that time, Sigli was very tense because many people died, during the day we were still talking to him the next day he had died; we did not know anything when we came out of the house something had happened to us. Looking for money is difficult because to find life sustenance is at stake, let alone traveling far to go to the fields, we are afraid. Here, the sound of weapons is like music, do not recognize day or night … briefly, the sound of weapons has been heard here … and not wait long has heard again there not far from the first sound … sometimes we hear it for a while and sometimes there was a long gunshot because they were at war (GAM-officers). Because there is no money, even sick children do not know where to go for treatment and get well with village medicines and perfunctory medicine. It is sad if we see children in those days, living intense conditions, and what we see is violence … massacre … people who are beaten … corpses … are just not comfortable living in a state of

76

conflict. We are sad to see our children like this, so we mothers sang the *doda idi* song to encourage us and we gave our children an education since they were swung to defend the country. If it is not a child of a country that defends the country, the children of other countries can't come to defend our country].

Portrait of the conflicting atmosphere as told by Halimah in Sigli, Pidie district, is also no different from the description of different informants in Peureulak, East Aceh. Ms. Aminah related that:

Tense conditions and many people who were told to lie down ... taken to the office and go home in a state of battered ... when I was small happened before the eyes of a woman carrying her child and the army forced her.... and guns pointed at her child and I did not hear what they said because I was with them far away and while I was watching the incident I was invited by my parents to enter the house for fear of happening to us. And the most gripping areas are remote and inland areas that are difficult to access and mobilize communities that are difficult to reach from urban areas and ask local authorities for assistance to the authorities. And at that time I do not remember what day and the exact date occurred at night all the stalls were ordered to be closed and I was very surprised because there was a stall glass shot. The next day I heard that the shot that took place at the stall was a bullet that targeted so that it hit the stall glass that night.[46]

Based on the interview passage, it can be understood that singing *doda idi* songs apart from being a lullaby, also contains another element, which is to instill patriotism education for children to defend their country and society. The socio-political context of Aceh which is characterized by prolonged conflict has a significant role in influencing the content of moral messages delivered as a form of education for children. We can see the

spirit of national defense in one of Dod's temple, including:

Allah hai dododaidang

Seulayang blang ka putoh talo

Beurijang rayeuk muda sedang

Tajak bantu prang ta bela Nanggroe

In this stanza, the mother recommends that children grow up quickly and after growing up the child can help the community to fight. The word "aids" in the stanza reflects that the condition of Aceh is in a state of war, so that young children are expected to grow up quickly to continue the struggle that is to fight to free the people from the clutches of their enemies. In this stanza, it was revealed that war was fought to defend Aceh. Each of these in Aceh has a significant role in the process of forming Aceh's nationalism. At first, the war was intended to drive out the Dutch invaders. But the awakening of the spirit of patriotism and nationalism continues to be preserved in the culture of the people of Aceh so that the people of Aceh have a spirit of war and an extraordinary awareness of nationalism.[47] Aceh is recognized as having a strong resilience in surviving decades of war with different war opponents. At first, the people of Aceh fought a war with the Dutch, then Japan. To inflame the spirit of war the Acehnese people label them with the "*kaphee*" label. After the war with colonialism was over the people of Aceh experienced DI/TII conflict with the spirit that Indonesia had betrayed the struggle of the people of Aceh. The DI/TII war continued with the GAM rebellion which voiced the rights of the people of Aceh that had been taken by Indonesia. Aceh cross-nationalism Aceh was formed, among others, through a transmission that took place since the education process in the family.

Practical Consciousness

Practical consciousness (practical consciousness), that is, what agents know (belief) about social conditions, especially the conditions of their actions. But that cannot be expressed discursively by the actor. The difference with the case of unconsciousness (unconscious) is, there is no veil of repression that covers practical awareness.[48] At this level of consciousness, individual agents rationalize their actions so they can know implicitly the conditions of their actions even though they may not be able to formulate them.[49]

Practical awareness refers to a group of practical knowledge that cannot always be decomposed. For example, when students take classes, they are obliged to wear shoes without question, with which we carry out daily life without having to constantly ask what to do. Personal and social life routines are formed through the performance of practical awareness groups. This practical awareness is the key to understanding the process of our social actions and practices gradually becoming a structure and how that structure restrains and enables the actions of our social practices. In carrying out its role which is realized through social practice, the agent has a rationalization of his actions. Rationalization of the activities carried out by the agent when there are parties who question or even oppose the social practices carried out by the agent in realizing his initial desire to change the environmental conditions and the surrounding community.

The rationality of the actions taken by the agent is more on the ability and knowledge possessed by the agent to be able to explain in detail the action if someone asks. Agency rationality is owned by agents through the knowledge they have. Such knowledge becomes a provision that is owned by the agent if at any time finds parties who question their efforts and those who have the potential to interfere with the agent's efforts. In

79

essence, the knowledge possessed by an agent will be useful for rationalizing his actions to others.

Especially with the achievement of awards from the efforts initiated, the agent knows that there is more potential that can be utilized by agents to influence and invite other communities. That way, if there are parties from the community who oppose the agency's efforts, then with his knowledge, the agent of change will explain the purpose of his actions and try to convince the parties of his efforts. Explanation by the agent is intended so that the public can accept the thoughts and actions that are exemplified by the agent based on the wishes of the agent.

The rationality of the agent in transmitting the ethnonationalism spirit by reciting the *doda idi* poetry comes in two factors: knowledge of religion, and knowledge of the importance of children's education at an early age. First, the agent is knowledgeable of religion. There is a fundamental question of why the *doda idi* song survives in the lives of the people of Aceh. This is because *doda idi* songs use religious language as poetry in the song. The language of religion in the *doda idi* song can be seen as the song of the *doda idi* song begins with the word Allah which is the All-Sundry substance and God for Muslims. In the poem *doda idi* words of Allah, there is 4 times the mention; this has the meaning that the religion of Islam gives a very big influence. The role of the *ulama* is very influential in giving the nuances of religion in *doda idi* songs.

Religion also has an important role in the daily social practice of agents. In line with this right, when the agent chants the *doda idi* song, he is not worried about saying bad words and violating religious rules. On the contrary, by chanting the *doda idi* agent song feels worship by remembering God in his life. The agent's perception of worship in singing the *Dodas* song so that in singing the *Dodas* song is also called "*peurateb*

aneuk". *Peurateb* in Acehnese society is the same as remembering God. So *peurateb* is the same as "*meuzike*" (*dzikr*). As expressed by Ms. Salmiah:

> The poem in the *doda idi* song is very religious because the cleric commands us to say something good when we put our children to sleep and that good speech is found in the *doda idi* song. If we chant *doda idi* songs like we are making *zikr* because the words contained in the song always begin with the word Allah. Unlike the song now like the song "rocking *dombret*" a song that does not have the nuances of his religion, what do we want our children to be when since childhood we have listened to him songs that are not true. Acehnese people are very educating to uphold religion so that in songs to put their children to sleep, songs are created that are full of religious nuances and remember God.[50]

In line with Mrs. Scientifically, a resident who the met writer, Mrs. Hafsah, said the positive value of the singing of the *idiod* poetry as a process of education and character building of children from an early age. According to him:

> "Very good. Yes ... because that is where at bedtime children record the words that we say. Praise to God..... *Doda idi* is one of the characteristics of the people of Aceh in shaping the character of children from infancy in poetic form. The forming character here because the content of *doda idi* is positive and Islamic advice or the *salawat* of the prophet. Children are formed/given moral and character education since they are still in swing. The values of character education and mental coaching are conveyed through poetry. Such as someone is obeying Allah and the Apostle, respecting parents and teachers, defending the country, and so on". Herein lays the strength of an Acehnese woman, a mother who is good at literature. The messages summarized in this poem are inseparable from the values of Islamic character. It's just that, now along with the times, the storytellers are already

rare in Aceh. The singer of idiot poetry, the mothers who are good at bringing idiot poetry are now hard to find. Even there are only a few in remote villages there. Now the idiot poem has been replaced with dangdut music on cellphone/television. My mother and I were still loyal to the traditional swing."[51]

Based on the explanation above, it was revealed that *doda idi* is a traditional practice that is still found in Acehnese society today. In the past Mother lulled children with affection while singing poetry. The contents are full of requests to the Creator and also the expectations of parents towards their children if they grow up to be a successful child, obedient to parents, and useful for religion and country. In other words, *doda idi* songs other than to put children to sleep, there are other moral messages contained therein. The *doda idi* poetry has become ingrained so that children in Aceh since they were young have often heard the advice of their parents through song media.

This is because children's education starts early from the mother. Children are born from the womb of a mother, so that is the mother who colors and influences the personal development, behavior, and behavior of children. To form good behavior of children is not only through verbal but also with bills, namely educating children through behavior. Since the child is born he will always see and observe the movements or behavior of his mother. From the behavior of the mother, the child will always see and imitate what is then taken, owned, and applied in his life.

In the development of children, the identification process has begun to arise when aged 3-5 years. At this time children tend to make mothers who are people who can meet all their needs and those closest to themselves, as a "model" or an example for their attitudes and behavior. Children will take, and then

have the values, attitudes, and behavior of the mother. From this, it is clear that the personality development of children starts from the family, by the way, children take the values that are instilled by parents both consciously and unconsciously. In this case, parents should be able to be a positive example for their children. Children will take the values, attitudes, and behaviors of parents, not only what is consciously given to their children for example through advice, but also from parents' unconscious behavior. Often we see many parents who advise their children but they do not. This will result in the child not fully taking the values, norms that are instilled. So, to perform a role as a model, the mother herself must already have those values as her personal property which is reflected in her attitude and behavior. This is important for the learning process of children to absorb what is implanted.[52]

As stated by Ms. Fatimah, a resident of Peureulak, East Aceh, recitation is part of the process of instilling the values and character education of children. According to him, "*doda idi* poetry is full of meaning, therefore it is very sung to lull the baby in a swing as a form of hearing exercise in infants to identify the mother's voice so that the baby feels comfortable with the poem." Furthermore, Mrs. Fatimah said that "until now, whether intentionally or not, we still sing certain songs. For example blessings, *doda idi*, and so on in the process of lulling our baby because it can make the baby feel comfortable by listening to the sound of his mother, let alone the poetry idiot as if it has been set in such a way that is suitable for the needs of babies.[53]

In line with Mrs. Fatimah, Ms. Cut Aisya, said that the *doda idi* poem in addition to being loaded with educational values is also a means to bring closer relations between parents and children. Furthermore, Ms. Cut Aisya said that the diversity

of lyric lyrics both conventionally circulated from generation to generation, and those modified by the speakers were part of how Acehnese care for and preserve their collective identity across generations.[54] These social practices eventually shaped the collective identity of Aceh and the spirit of Aceh's nationalism that has persisted for centuries. Aceh's collective identity and nationalism became inherent in its society, moving from one generation to the next despite the process of modification and adjustment.

The narrative of preserving the *Dodas idi* tradition as explained above confirms that Acehnese women are active subjects in shaping the social identity of their communities. This finding is in line with the views of some scholars such as Jacqueline Aquino Siapno,[55] Eka Srimulyani,[56] David Kloos,[57] and Muhammad Ansor[58] who stated that Acehnese women were active subjects in shaping their identities as desired. Through the study of poetry *doda idi* revealed that the nationalism of Aceh's ethnicity cannot be separated from the militancy of women in educating their children from an early age. It is not surprising if the spirit and vitality of Aceh in maintaining collective identity and nationalism of races always persists across generations.

Conclusion

The explanation above shows that a mother as an agent plays an important role in transmitting the spirit of ethnonationalism through the *doda idi* poems and "*peu ayun aneuk*". The ethnonationalism spirit in the *doda idi* poetry is transmitted through two consciousnesses, namely; discursive consciousness and practical consciousness. The social practice of swinging a child forms a discursive awareness that determines the consistency of the actions taken so that the child being swung can sleep soundly. Meanwhile, the process

of transmission with practical awareness (practical consciousness) occurs through a process of rationality and the inculcation of the value of religious knowledge and cultural knowledge of children from an early age.

To end the writing, this section lets the writer suggest to the local government to preserve and culture this *doda idi* song. Aside from being part of an effort to counteract the insistence of external values that are not in line with the culture of the Acehnese people, the recitation of the *doda idi* poetry is part of a way to preserve the spirit of love for the homeland based on religion. The author also suggests to the people of Aceh, especially mothers to educate their children from an early age with tenderness and affection. Education-based on religion and love of local culture as contained in the *doda idi* poetry.

References

Abu-Rabia-Queder, *et al.* "Between Local and Foreign Structures: Exploring the Agency of Palestinian Women in Israel," in *Social Politics*, Vol. 20, No. 1, 2013.

Adams, Matthey. "Hybridizing Habitus and Reflexivity: Towards an Understanding of Contemporary Identity?," in *Sociology*, Vol. 40, No. 3, 2006.

Alfian, Ibrahim. *Sastra Perang: Sebuah Pembicaraan Mengenai Hikayat Perang Sabil*. Jakarta: Balai Pustaka, 1992.

Alfian, Teuku Ibrahim. *Wajah Aceh dalam Lintasan Sejarah*. Yogyakarta: Gadjah Mada University Press, 2005.

Ansor, Muhammad. "Being Woman in the Land of Shari'a: Politics of the Female Body, Piety and Resistance in Langsa, Aceh," in *Al-Jami'ah*, Vol. 52, No. 1, 2014.

Ansor, Muhammad. "'Menjadi Seperti Beragama Lain': Jilbab dan Identitas Hibrid Mahasiswi Kristen Aceh," in *Penamas*, Vol. 29, No. 1, 2016.

Ansor, Muhammad. "Relasi Gender dalam Ritual Kenduri Blang Pada Masyarakat Petani di Gampong Sukarejo, Langsa," in *At-Tafkir*, Vol. 7, No. 1, 2014.

Ansor, Muhammad and Yaser Amri. "Beyond Pious Critical Agency: Women Interfaith Marriage and Religious Conversion in Aceh," in *Analisa*, Vol. 1, No. 2, 2016.

Anwar, Khumaira. "Konteks Sosial Budaya dan Fungsi Doda Idi 'Lagu Buaian Anak Aceh': Analisis Sastra Lisan Finnegan." Yogyakarta: Fakultas Ilmu Budaya Universitas Gajah Mada, 2015.

Archer, Margaret S. *Being Human: The Problem of Agency*. Cambridge: Cambridge University Press, 2004.

Archer, Margaret S. "Can Reflexivity and Habitus Work in Tandem?," in *Conversations About Reflexivity*. London and New York: Routledge, 2010.

Archer, Margaret S. *Structure, Culture and Agency Selected Papers of Margaret Archer*. Edited by Tom Brock, Mark Carrigan, and Graham Scambler. London and New York: Routledge, 2017.

Ashe, Fidelma. "Gendering Ethno-Nationalist Conflict in Northern Ireland: A Comparative Analysis of Nationalist Women's Political Protests," in *Ethnic and Racial Studies*, Vol. 30, No. 5, 2007.

Bernard, H Russell. *Research Method in Anthropology: Qualitative and Quantitative Approaches*. New York: Altamira Press, 2006.

Bourdieu, Pierre. *Outline of A Theory of Practice*. Cambridge: Cambridge University Press, 1977.

Bourdieu, Pierre. *Practical Reason: On the Theory of Action*. Stanford, California: Stanford University Press, 1998.

Bourdieu, Pierre. *The Logic of Practice*. Stanford, California: Stanford University Press, 1990.

Bram, Chen, and Moshe Gammer. "Radical Islamism, Traditional Islam and Ethno-Nationalism in the Northern Caucasus," in *Middle Eastern Studies*, Vol. 49, No. 2, 2013.

Cardozo, Mieke T. A. Lopes and Eka Srimulyani. "Analysing the Spectrum of Female Education Leaders' Agency in Islamic Boarding Schools in Post-Conflict Aceh, Indonesia," in *Gender and Education*, 2018.

Cirakman, Asli. "Flags and Traitors: The Advance of Ethno-Nationalism in the Turkish Self-Image," in *Ethnic and Racial Studies*, Vol. 34, No. 1, 2011.

Drexler, Elizabeth F. "Victim-Warriors and Iconic Heroines: Photographs of Female Combatants in Aceh, Indonesia," in *Critical Asian Studies*, Vol. 50, No. 3, 2018.

Duncan, Simon. "Women's Agency in Living Apart Together: Constraint, Strategy and Vulnerability," in *The Sociological Review*, Vol. 63, 2015.

Giddens, Anthony. *A Contemporary Critique of Historical Materialism: Vol. 1 Power, Property and the State*. Berkeley and Los Angeles: University of California Press, 1981.

Giddens, Anthony. *Central Problems in Social Theory: Action, Structure and Contradiction in Social Analysis*. London: Palgrave Macmillan, 1979.

Giddens, Anthony. *The Constitution of Society: Outline of the Theory of Structuration*. Cambridge: Polity Press, 1984.

Grayman, Jesse Hession. "'We Build Our Own Stories': The 19-th-Century Figure and 21st-Century Myth of the Acehnese Poet Dokarim," in *Indonesia*, Vol. 99, 2015.

Hadi, Amirul. "Aceh and the Portuguese: A Study of the Struggle of Islam in Southeasth Asia, 1500-1579." McGill University, 1992.

Hakli, Jouni, and Kirsi Pauliina Kallio. "Subject, Action and Polis: Theorizing Political Agency," in *Progress in Human Geography*, Vol. 38, No. 2, 2014.

Hays, Sharon. "Structure and Agency and the Sticky Problem of Culture," in *Sociological Theory*, Vol. 12, No. 1, 1994.

Heyl, Barbara Sherman. "Ethnographic Interviewing," in *Handbook of Ethnography*, ed. Paul Atkinson, Coffey. Amanda, Sara Delamont, John Lofland, and Lyn Lofland, 369–383. Los Angeles, London, New Delhi and Singapore: Sage Publications, 2001.

Hobson, Barbara, *et al.* "Agency and Capabilities to Achieve a Work–Life Balance: A Comparison of Sweden and Hungary," in *Social Politics*, Vol. 18, No. 2, 2011.

Hollway, Wendy and Tony Jefferson. *Doing Qualitatif Research Differently: Free Association, Narrative and the Interview Method.* London: Sage Publications, 2000.

Huberman, A. Michael, and Mattew B. Milles. "Manajemen Data dan Metode Analisis," in *Handbook of Qualitative Research*, ed. Noman K. Denzim. Yogyakarta: Lincoln, Yvonna S., 2009.

Hurgronje, C. Snouck. *The Achehnese.* Leiden: Brill, 1906.

Kloos, David. "The Salience of Gender: Female Islamic Authority in Aceh, Indonesia," in *Asian Studies Review*, Vol. 40, No. 4, 2016.

Langgulung, Hasan. *Beberapa Pemikiran Tentang Pendidikan Islam.* Bandung: al-Ma'arif, 1980.

Liu, Jinyu. "Habitus of Translators as Socialized Individuals: Bourdieu's Account," in *Theory and Practice in Language Studies*, Vol. 2, No. 6, 2012.

Mellor, Philip A., and Chris Shilling. "Re-Conceptualising the Religious Habitus: Reflexivity and Embodied Subjectivity in Global Modernity," in *Culture and Religion: An Interdisciplinary Journal*, Vol. 15, No. 3, 2014.

Miles, Matthew B., and A. Michael Huberman. *An Expanded Sorcebook Qualitative Data Analysis*. Thousand Oaks, London New Delhi: Sage Publications, 1994.

Morris, Eric. "Aceh: Social Revolution and Islamic Vision," in *Regional Dynamics of the Indonesian Revolution: Unity from Diversity*, ed. Audrey R. Kahin, 83–110. Honolulu: University of Hawai'i Press, 1985.

Plutchik, Robert. *The Psycology and Biology of Emotion*. New York: Harper Collins Cllegee Publication, 1994.

Reid, Anthony. *The Blood of the People: Revolution and the End of Traditional Rule in Northern Sumatra*. Oxford: Oxford University Press, 1979.

Rey, Terry. *Bourdieu on Religion: Imposing Faith and Legitimacy*. London and New Delhi: Oxford University Press, 2014.

Rinaldo, Rachel. "Pious and Critical: Muslim Women Activists and the Question of Agency," in *Gender & Society*, Vol. 20, No. 10, 2014.

Salim, Djohan. *Psikologi Musik*. Yogyakarta: Buku Baik, 2005.

Sarigil, Zeki, and Omer Fazlioglu. "Exploring the Roots and Dynamics of Kurdish Ethno-Nationalism in Turkey," in *Nations and Nationalism*, Vol. 20, No. 3, 2014.

Sarigil, Zeki, and Omer Fazlioglu. "Religion and Ethno-Nationalism: Turkey's Kurdish Issue," in *Nations and Nationalism*, Vol. 19, No. 31551–571, 2013.

Semi, M. Atar. *Anatomi Sastra*. Padang: Angkasa Raya Padang, 1988.

Sewell Jr, William H. "A Theory of Structure: Duality, Agency, and Transformation," in *American Journal of Sociology*, Vol. 98, No. 1, 1992.

Sheik, Ayub. "The More than Beautiful Woman–African Folktales of Female Agency and Emancipation," in *Agenda: Empowering Women for Gender Equity*, Vol. 32, No. 4, 2018.

Siapno, Jacqueline Aquino. "Gender, Nationalism, and the Ambiguity of Female Agency in Aceh, Indonesia, and East Timor," in *Frontline Feminisms. Women, War, and Resistance*, 275–295. London: Routledge, 2000.

Siapno, Jacqueline Aquino. "The Politics of Gender, Islam and Nation-State in Aceh, Indonesia: A Historical Analysis of Power, Co-Optation and Resistance." University of California, Berkeley, 1997.

Spradley, James P. *The Ethnographic Interview*. Fort Worth, Philadelphia, San Diego: Harcourt Brace Jovanovich College Publishers, 1979.

Srimulyani, Eka. "Gender in Contemporary Acehnese Dayah: Moving beyond Docile Agency?" In *Gender and Power in Indonesian Islam: Leaders, Feminists, Sufis and Pesantren Selves*, ed. Bianca J. Smith and Mark Woodward. London and New York: Routledge, 2014.

Srimulyani, Eka. "Teungku Inong Dayah: Female Religious Leaders in Contemporary Aceh," in *Islam and the Limits of the State: Reconfigurations of Practice, Community and Authority in Contemporary Aceh*, ed. R. Michael Feener, David Kloos, and Annemarie Samuels. Leiden and Boston: Brill, 2016.

Stern, David. "The Return of the Subject? Power, Reflexivity and Agency," in *Philosophy and Social Criticism*, Vol. 26, No. 5, 2000.

Syahnan, Mhd., *et al.* "Reconsidering Gender Roles in Modern Islam: A Comparison of the Images of Muslim Women Found in the Works of Sayyid Qutb and 'Â'ishah 'Abd Rahmân," in *International Journal of Humanities and Social Science Invention*, Vol. 6, No. 10, 2017.

Teeuw, Andries. *Khasanah Sastra Indonesia Beberapa Masalah Penelitian dan Penyebarannya*. Jakarta: Balai Pustaka, 1982.

Ukeje, Charles, and Wale Adebanwi. "Ethno-Nationalist Claims in Southern Nigeria: Insights from Yoruba and Ijaw Nationalisms

since the 1990s," in *Ethnic and Racial Studies*, Vol. 31, No. 3, 2008.

Uppalury, Suma, and Kumar Bhaskar Racherla. "Social Production in a Collectivist Culture: Exploring Structure and Agency in the Work-Life Balance of Indian Women Executives," in *Gender in Management: An International Journal*, Vol. 29, No. 6, 2014.

Valcic, Zala and Karmen Erjavec. "Watching Pink Reality TV: Gendered Commercial Ethno-Nationalism in Bosnia and Herzegovina," in *Feminist Media Studies*, Vol. 15, No. 1, 2015.

Wardani, Hayatul. "Analisis Diksi Syarir Doda Idi." Universitas Syiah Kuala, 2013.

Yusur, Yusri, and Nova Nurmayani. *Syair Dodaidi dan Pendidikan Karakter Keacehan*. Aceh: Majelis Adat Aceh, 2013.

Zainal, Suadi. "Transformasi Konflik Aceh dan Relasi Sosial-Politik di Era Desentralisasi," in *Masyarakat*, Vol. 21, No. 1, 2016.

Endnotes:

[1] Asli Cirakman, "Flags and Traitors: The Advance of Ethno-Nationalism in the Turkish Self-Image," in *Ethnic and Racial Studies*, Vol. 34, No. 1, 2011, pp. 1894–1912.

[2] Zeki Sarigil and Omer Fazlioglu, "Religion and Ethno-Nationalism: Turkey's Kurdish Issue," in *Nations and Nationalism*, Vol. 19, No. 31551–571, 2013; Chen Bram and Moshe Gammer, "Radical Islamism, Traditional Islam and Ethno-Nationalism in the Northern Caucasus," in *Middle Eastern Studies*, Vol. 49, No. 2, 2013, pp. 296–337.

[3] Zeki Sarigil and Omer Fazlioglu, "Exploring the Roots and Dynamics of Kurdish Ethno-Nationalism in Turkey," in *Nations and Nationalism*, Vol. 20, No. 3, 2014, pp. 436–458; Charles Ukeje and Wale Adebanwi, "Ethno-Nationalist Claims in Southern Nigeria: Insights from Yoruba and Ijaw Nationalisms since the 1990s," in *Ethnic and Racial Studies*, Vol. 31, No. 3, 2008, pp. 563–591.

[4] Zala Valcic and Karmen Erjavec, "Watching Pink Reality TV: Gendered Commercial Ethno-Nationalism in Bosnia and Herzegovina," in *Feminist Media Studies*, Vol. 15, No. 1, 2015, pp. 74–91; Fidelma Ashe, "Gendering Ethno-Nationalist Conflict in Northern Ireland: A Comparative Analysis of Nationalist Women's Political Protests," in *Ethnic and Racial Studies*, Vol. 30, No. 5, 2007, pp. 766–786.

[5] Andries Teeuw, *Khasanah Sastra Indonesia Beberapa Masalah Penelitian dan Penyebarannya* (Jakarta: Balai Pustaka, 1982).

[6] Teuku Ibrahim Alfian, *Wajah Aceh dalam Lintasan Sejarah* (Yogyakarta: Gadjah Mada University Press, 2005), p. 2.

[7] Jesse Hession Grayman, "'We Build Our Own Stories': The 19th Century Figure and 21st-Century Myth of the Acehnese Poet Dokarim," in *Indonesia*, Vol. 99, 2015, pp. 51–65.

[8] C. Snouck Hurgronje, *The Achehnese* (Leiden: Brill, 1906).

[9] Ibrahim Alfian, *Sastra Perang: Sebuah Pembicaraan Mengenai Hikayat Perang Sabil* (Jakarta: Balai Pustaka, 1992).

[10] Hasan Langgulung, *Beberapa Pemikiran Tentang Pendidikan Islam* (Bandung: al-Ma'arif, 1980), p. 94.

[11] Grayman, "'We Build Our Own Stories'."

[12] Hasanah, interview in Peureulak, September 20, 2018.

[13] Khumaira Anwar, "Konteks Sosial Budaya dan Fungsi Dodaidi 'Lagu Buaian Anak Aceh': Analisis Sastra Lisan Finnegan" (Yogyakarta: Fakultas Ilmu Budaya Universitas Gajah Mada, 2015).

[14] Hayatul Wardani, "Analisis Diksi Syarir Doda Idi" (Universitas Syiah Kuala, 2013).

[15] Anthony Giddens, *The Constitution of Society: Outline of the Theory of Structuration* (Cambridge: Polity Press, 1984); Anthony Giddens, *Central Problems*

in Social Theory: Action, Structure and Contradiction in Social Analysis (London: Palgrave Macmillan, 1979).

[16] Anthony Giddens, *A Contemporary Critique of Historical Materialism: Vol. 1 Power, Property and the State* (Berkeley and Los Angeles: University of California Press, 1981).

[17] Sharon Hays, "Structure and Agency and the Sticky Problem of Culture," in *Sociological Theory*, Vol. 12, No. 1, 1994, pp. 57–72; Margaret S. Archer, *Structure, Culture and Agency Selected Papers of Margaret Archer*, ed. Tom Brock, Mark Carrigan, and Graham Scambler (London and New York: Routledge, 2017); William H. Sewell Jr, "A Theory of Structure: Duality, Agency, and Transformation," in *American Journal of Sociology*, Vol. 98, No. 1, 1992, pp. 1–29.

[18] H. Russell Bernard, *Research Method in Anthropology: Qualitative and Quantitative Approaches* (New York: Altamira Press, 2006); Matthew B. Miles and A. Michael Huberman, *An Expanded Sorcebook Qualitative Data Analysis* (Thousand Oaks, London New Delhi: Sage Publications, 1994); Wendy Hollway and Tony Jefferson, *Doing Qualitatif Research Differently: Free Association, Narrative and the Interview Method* (London: Sage Publications, 2000).

[19] James P. Spradley, *The Ethnographic Interview* (Fort Worth, Philadelphia, San Diego: Harcourt Brace Jovanovich College Publishers, 1979); Barbara Sherman Heyl, "Ethnographic Interviewing," in *Handbook of Ethnography*, ed. Paul Atkinson *et al.* (Los Angeles, London, New Delhi and Singapore: Sage Publications, 2001), pp. 369–383.

[20] Spradley, *The Ethnographic Interview*.

[21] A. Michael Huberman and Mattew B. Milles, "Manajemen Data dan Metode Analisis," in *Handbook of Qualitative Research*, ed. Noman K. Denzim (Yogyakarta: Lincoln, Yvonna S., 2009); Miles and Huberman, *An Expanded Sorcebook Qualitative Data Analysis*.

[22] Yusri Yusur and Nova Nurmayani, *Syair Dodaidi dan Pendidikan Karakter Keacehan* (Aceh: Majelis Adat Aceh, 2013), p. 2.

[23] M. Atar Semi, *Anatomi Sastra* (Padang: Angkasa Raya Padang, 1988), p. 8.

[24] Faisal, interview in Langsa, May 16 2019.

[25] Djohan Salim, *Psikologi Musik* (Yogyakarta: Buku Baik, 2005), p. 31.

[26] Yusur and Nurmayani, *Syair Dodaidi dan Pendidikan Karakter Keacehan*, p. 13.

[27] Fatimah, interview in Peureulak, May 26, 2019.

[28] Rohana, interview in Sigli, July 11, 2019.

[29] Putri, interview in Bireun, July 11, 2019.

[30] Giddens, *Central Problems in Social Theory: Action, Structure and Contradiction in Social Analysis*.

[31] Giddens, *The Constitution of Society: Outline of the Theory of Structuration*.

[32] Margaret S. Archer, *Being Human: The Problem of Agency* (Cambridge: Cambridge University Press, 2004); David Stern, "The Return of the Subject? Power,

Reflexivity and Agency," in *Philosophy and Social Criticism*, Vol. 26, No. 5, 2000, pp. 109–122; Jouni Hakli and Kirsi Pauliina Kallio, "Subject, Action and Polis: Theorizing Political Agency," in *Progress in Human Geography*, Vol. 38, No. 2, 2014, pp. 181–200.

[33] Giddens, *Central Problems in Social Theory: Action, Structure and Contradiction in Social Analysis*.

[34] Giddens, *The Constitution of Society: Outline of the Theory of Structuration*.

[35] Jinyu Liu, "Habitus of Translators as Socialized Individuals: Bourdieu's Account," in *Theory and Practice in Language Studies*, Vol. 2, No. 6, 2012, pp. 1168–1173; Terry Rey, *Bourdieu on Religion: Imposing Faith and Legitimacy* (London and New Delhi: Oxford University Press, 2014); Pierre Bourdieu, *The Logic of Practice* (Stanford, California: Stanford University Press, 1990); Pierre Bourdieu, *Practical Reason: On the Theory of Action* (Stanford, California: Stanford University Press, 1998); Pierre Bourdieu, *Outline of A Theory of Practice* (Cambridge: Cambridge University Press, 1977).

[36] Giddens, *Central Problems in Social Theory: Action, Structure and Contradiction in Social Analysis*.

[37] Giddens, *The Constitution of Society: Outline of the Theory of Structuration*, p. 6.

[38] Barbara Hobson, *et al.*, "Agency and Capabilities to Achieve a Work–Life Balance: A Comparison of Sweden and Hungary," in *Social Politics*, Vol. 18, No. 2, 2011, pp. 168–198; Simon Duncan, "Women's Agency in Living Apart Together: Constraint, Strategy and Vulnerability," in *The Sociological Review*, Vol. 63, 2015, pp. 589–607; Suma Uppalury and Kumar Bhaskar Racherla, "Social Production in a Collectivist Culture: Exploring Structure and Agency in the Work-Life Balance of Indian Women Executives," in *Gender in Management: An International Journal*, Vol. 29, No. 6, 2014, pp. 352–374; Sarab Abu-Rabia-Queder and Naomi Weiner-Levy, "Between Local and Foreign Structures: Exploring the Agency of Palestinian Women in Israel," in *Social Politics,* Vol. 20, No. 1, 2013, pp. 88–108; Rachel Rinaldo, "Pious and Critical: Muslim Women Activists and the Question of Agency," in *Gender & Society*, Vol. 20, No. 10, 2014, pp. 1–23.

[39] Ayub Sheik, "The More than Beautiful Woman–African Folktales of Female Agency and Emancipation," in *Agenda: Empowering Women for Gender Equity*, Vol. 32, No. 4, 2018, pp. 45–53.

[40] Fatimah, interview in Peurelak, May 26, 2019.

[41] Muhammad Ansor, "Relasi Gender Dalam Ritual Kenduri Blang Pada Masyarakat Petani di Gampong Sukarejo, Langsa," in *At-Tafkir*, Vol. 7, No. 1, 2014, pp. 48-66.

[42] Eric Morris, "Aceh: Social Revolution and Islamic Vision," in *Regional Dynamics of the Indonesian Revolution: Unity from Diversity*, ed. Audrey R. Kahin (Honolulu: University of Hawai'i Press, 1985), 83–110; Amirul Hadi, "Aceh and the Portuguese: A Study of the Struggle of Islam in Southeasth Asia, 1500-1579" (McGill University, 1992); Suadi Zainal, "Transformasi Konflik Aceh dan Relasi Sosial-Politik

di Era Desentralisasi," in *Masyarakat*, Vol. 21, No. 1, 2016, pp. 81–108.

[43] Elizabeth F. Drexler, "Victim-Warriors and Iconic Heroines: Photographs of Female Combatants in Aceh, Indonesia," in *Critical Asian Studies*, Vol. 50, No. 3, 2018, pp. 395–421.

[44] Jacqueline Aquino Siapno, "The Politics of Gender, Islam and Nation-State in Aceh, Indonesia: A Historical Analysis of Power, Co-Optation and Resistance" (University of California, Berkeley, 1997); For a more general discussion see Mhd. Syahnan, *et al.*, "Reconsidering Gender Roles in Modern Islam: A Comparison of the Images of Muslim Women Found in the Works of Sayyid Qutb and 'Â'ishah 'Abd Rahmân," in *International Journal of Humanities and Social Science Invention*, Vol. 6, No. 10, 2017, pp. 37-42.

[45] Interview with Halimah in Sigli, July 13, 2019.

[46] Interview with Aminah in Peureulak, May 26, 2019.

[47] Anthony Reid, *The Blood of the People: Revolution and the End of Traditional Rule in Northern Sumatra* (Oxford: Oxford University Press, 1979).

[48] Stern, "The Return of the Subject? Power, Reflexivity and Agency"; Philip A. Mellor and Chris Shilling, "Re-Conceptualising the Religious Habitus: Reflexivity and Embodied Subjectivity in Global Modernity," in *Culture and Religion: An Interdisciplinary Journal*, Vol. 15, No. 3, 2014, pp. 275–297; Matthey Adams, "Hybridizing Habitus and Reflexivity: Towards an Understanding of Contemporary Identity?," in *Sociology*, Vol. 40, No. 3, 2006, pp. 511–528; Margaret S. Archer, "Can Reflexivity and Habitus Work in Tandem?," in *Conversations About Reflexivity*, ed. Margaret S. Archer (London and New York: Routledge, 2010), pp. 123–143.

[49] Giddens, *The Constitution of Society: Outline of the Theory of Structuration*, p. 6.

[50] Interview with Salmiah in Peureulak July 8, 2019.

[51] Interview with Hafsah in Sigli, July 13, 2019.

[52] Robert Plutchik, *The Psycology and Biology of Emotion* (New York: Harper Collins Cllegee publication, 1994), 5.

[53] Interview with Fatimah in Peureulak, May 26, 2019.

[54] Interview with Cut Aisyah in Peureulak, July 9, 2019.

[55] Siapno, "The Politics of Gender, Islam and Nation-State in Aceh, Indonesia: A Historical Analysis of Power, Co-Optation and Resistance"; Jacqueline Aquino Siapno, "Gender, Nationalism, and the Ambiguity of Female Agency in Aceh, Indonesia, and East Timor," in *Frontline Feminisms. Women, War, and Resistance* (London: Routledge, 2000), pp. 275–295.

[56] Eka Srimulyani, "Teungku Inong Dayah: Female Religious Leaders in Contemporary Aceh," in *Islam and the Limits of the State: Reconfigurations of Practice, Community and Authority in Contemporary Aceh*, ed. R. Michael Feener, David Kloos, and Annemarie Samuels (Leiden and Boston: Brill, 2016), pp. 141–165; Mieke T. A. Lopes Cardozo and Eka Srimulyani, "Analysing the Spectrum of Female Education Leaders' Agency in Islamic Boarding Schools in Post-Conflict Aceh, Indonesia," in *Gender*

and *Education*, 2018, pp. 1–17; Eka Srimulyani, "Gender in Contemporary Acehnese Dayah: Moving beyond Docile Agency?," in *Gender and Power in Indonesian Islam: Leaders, Feminists, Sufis and Pesantren Selves*, ed. Bianca J. Smith and Mark Woodward (London and New York: Routledge, 2014), pp. 66–80.

[57] David Kloos, "The Salience of Gender: Female Islamic Authority in Aceh, Indonesia," in *Asian Studies Review*, Vol. 40, No. 4, 2016, pp. 527–544.

[58] Muhammad Ansor, "Being Woman in the Land of Shari'a: Politics of the Female Body, Piety and Resistance in Langsa, Aceh," in *Al-Jami'ah*, Vol. 52, No. 1, 2014, pp. 59–83; Muhammad Ansor, "'Menjadi Seperti Beragama Lain': Jilbab dan Identitas Hibrid Mahasiswi Kristen Aceh," in *Penamas*, Vol. 29, No. 1, 2016, pp. 11–30; Muhammad Ansor and Yaser Amri, "Beyond Pious Critical Agency: Women Interfaith Marriage and Religious Conversion in Aceh," in *Analisa*, Vol. 1, No. 2, 2016, pp. 217–238.