

Syair Gulong Ketapang West Kalimantan With The National Resistance Approach

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Abstract: The cultural research of Gulong Poetry in Ketapang, West Kalimantan has two objectives: 1) To know the development of Gulong Poetry as Malay literary art in the Kingdom of Tanjungpura in 1970-1990, 2) To find out the dynamics of Gulong Poetry art towards the West Kalimantan Malay community with the National Resilience approach. This study uses a historical method that begins with the heuristic stage, namely the collection of data from contemporary historical sources found at the National Archives of the Republic of Indonesia, National Library, Historical and Traditional Valuation Centers of Pontianak. And the next stage is to criticize the existence of culture with the National Resilience approach. The results of the study show that the Gulong Poem is an oral literary art that has been passed down from generation to generation since the time of the Kingdom of Tanjungpura to the contemporary era. This art had experienced stagnation during the Dutch colonial period and Japanese Occupation, then reappeared in the 70s to 90s and 2000s. In a social perspective, Gulong Poetry was released from the limitations which previously developed only in the royal environment into arts which lived in the middle of the people, becoming a medium for West Kalimantan Malay people to express their aspirations, inspiration, criticism, and entertainment. In the viewpoint of art, Gulong Poetry undergoes a change from the previous literary book and is preserved through the tradition of transferring books from hand to hand and narrated by word of mouth, into the art of oral literature whose text is written and the poem is read and sung in front of the public. Entering the era of globalization, the culture of the Gulong Poetry is feared unable to survive with the global flow of modern art, which is now very often heard by the public. Gulong poetry can only be heard by the public at certain events such as the sacred community of Malay people who are aware of culture such as marriage and circumcision.

Keywords: Gulong Poetry, Oral Literature Art, Contemporary, Era of Globalization

1. INTRODUCTION

People know about Islam since the arrival of the religion to the archipelago around the beginning of the 16th century. At that time, people liked the egalitarian pattern of Islam (Marwati Djoened, et al., 1994), or allowed anyone to explore Islam. This is the reason why people really accept Islam as something new and also a new religion. One that is accepted by society is Islamic culture. Islamic culture is a culture that develops on the basis of religion that refers to Allah SWT and His Messenger. The forms of Islamic culture also have the same characteristics as the religion, which is egalitarian. Automatically, the arrival of Islamic culture in the archipelago gained attention by the community and also experienced an acculturation process with Hindu-Buddhist culture that had lived in parts of the community in the archipelago. The process of Islamization in the archipelago came gradually and spread well. Some of them spread simultaneously in port or coastal cities, including the coast that is inhabited by the community. In the initial process of the coming of Islam it follows with its culture, some people in The archipelago underwent a stage of cultural acculturation because before Islam had arrived there is Hindu-Buddhist culture that lives in community life. But due to the different nature of Hinduism-Buddhism and Islam, the community eliminated the remnants of Hindu-Buddhist culture and accepted Islamic culture in full (V.I. Braginsky, 1999). However, some others accept Islam directly without having to experience the process of acculturation with previous Hindu-Buddhist cultures.

This is due to the existence of community groups in the archipelago that were not affected by previous Hindu-Buddhist influences. Kalimantan and Sumatra for example, there are several community groups in Kalimantan and Sumatra whose government structures are not affected by Indian or Indonesian-Hindu influences (Marwati Djoened, et al., 1984). People claim that the identity of their main personality is the customs, language and religion of Islam. Thus someone who claims to be a person must be cultured, linguistic, and Muslim. Of the three main characteristics of the person's personality which became the main foundation is the religion of Islam. Islam is a source of people's customs. In the language of various expressions, proverbs, parables, rhymes, verses and so on imply the norms of manners and social arrangements (M. Dardi D Has, 2008). From the customs of giving birth to literature. Literature is a tribal cultural and civilization identity. This legacy has lived since people became part of the history of the archipelago civilization and are sustainable until now. Literature is a horizon of priceless works. Such forms of grammar, ways of speaking, customs, forms of writing to the arts are all examples of the extent to which the form of literature was born along with the development of Nusantara civilization. One form of literature is poetry. Poetry is a collection of writings composed of stanzas and lines that contain the narrative of human life. Poetry is an art that always lives in the history of literature because poetry is a form of written work of society which also contributes to the culture of writing in the history of archipelago civilization. The types of poetry in literature are numerous. Of the many literature, there is a prominent type of poem in the form of a scroll and not only written and read aloud but also sung, This poem is called Syair Gulong. Gulong Poetry is a heritage of the Tanjungpura kingdom in the form of literary works. Uniquely, Gulong Poetry is not a literary work in general. Why this poem then changed from the original works of literature to traditional arts is located in the recitation of the poem in chanting songs, songs, nuances of Islam and This is why Gulong Poetry is a very unique and very valuable literature and art that belongs to the Ketapang culture and the people in West Kalimantan in particular.

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Initially the Gulong Poetry literature is just a form of essay or called kengkarangan or there are also those who call it a flying verse (layang Poetry) because of its shape which only contains a glance. Gradually it turns into layang because the poem is written on paper then rolled and stored in a bird's beak, hung on top of a wooden branch. Some other opinions say that the scroll of the poem was hung on a deer horn, or nailed to one of the pillars of the house. The problem of the container or place for storing Gulong Poetry texts will then be discussed in this study. Literature of Gulong Poetry was developed only among nobles and kingdoms. But along with the rapid development of this art, the people of Ketapang tried to develop similar arts also for the people so that the creation of Gulong Poetry art for the community outside the royal environment. There are differences between the Gulong Poems which were developed in these two different environments. This difference is very striking. Gulong Poetry among the small people is that they insert entertainment so that the Gulong Poetry art form is more attractive while Gulong Poetry in the royal environment is not at all. Here they actually only prioritize entertainment because the Gulong Poetry developed by the community is different from the kingdom's Gulong Poem, but the main context of their Gulong Poetry also remains a request to the enlarger for a matter or also criticism of a magnifying act that is not approved by the people. Ending the end of the 19th century and entering 1900, was the period in which the kingdom of Tanjungpura was visited by guests of Dutch colonialism. Although the Netherlands had entered West Kalimantan in the 1870s, the transfer of government including the formation of Dutch colonialism in West Kalimantan was begun at the beginning of the 19th century. The withdrawal of the kingdom of Tanjungpura caused the social environment of the kingdom to retreat and the residents of the Palace to leave the Kingdom. 1920 was a period in which the Dutch East Indies Colonialism had taken over the government in West Kalimantan and at the same time marked the end of the kingdoms in West Kalimantan and the beginning of colonization of the Dutch East Indies Government. The decline of Ketapang literature is marked by the disappearance of the spirit of working in the small arts that live in the Ketapang community including the art of Gulong Poetry. The kingdom had retreated, but the withdrawal of the kingdom actually opened the association of the people of Kalimantan to join the Javanese, Sumatran, Ambonese in developing nationalism. The people of West Kalimantan at the time of the national movement began to seek the truth of Indonesian national knowledge. Books or reading material such as newspapers, magazines, gradually began to talk a lot about the issue of independence, interpreting the importance of the national unity of the nation. Between 1920-1921 in Pontianak periodically "West Borneo Moves". Periodic content that is the organ of the party or organization is indeed not as the contents of an ordinary newspaper, because it contains more news on the activities of the organization and the writings concerned with ideology (Balai Preservation of History and Traditional Pontianak Values). In this case, popularizing the ideology of nationalism and Indonesia. In other words, the enthusiasm of the people that arose experienced a shift towards a more political and nationalist direction. Culture shifted, and this happened during Indonesian independence. The shift has little or no influence on the course of Malay arts and culture in West Kalimantan. Literary writings stagnate due to political tensions between the

government and elements of the movement. The loss of documentation about the spirit of culture made the colonial period more colored by politics and social movements in West Kalimantan. Post-independence, Japan came to West Kalimantan and began the period of Japanese occupation. Although in the period of their occupation they were fairly short, Japan simply left trauma to the community with many people missing, either kidnapped or secretly killed. The impact, is the cessation of artistic and cultural activities in almost all areas of West Kalimantan. Japan, which has caused serious trauma with the large number of people who have been kidnapped or killed by Nippon soldiers, has an effect not only psychologically but also a weakened cultural spirit. Customary activities and cultural and literary elements including Gulong Poetry arts finally stopped completely, but some survived in remote villages in Ketapang Regency. Live with small environmental groups and far from the city center. This condition raises little hope for the existence of the Gulong Poetry art. 20 years ago, around 1970 culture and art in West Kalimantan returned to life. At that time the art of speaking poetry and writing is an activity that is relatively many active supporters, in the sense, readers and connoisseurs (Chairil Effendy, 2006). Datuk Abdul Latif as Secretary of the Islamic World stated that the Gulong Poetry is a literature that is still left in Ketapang Regency amid conditions in other worlds that have been eroded by time and age. In line with the word, this fact was found in a fairly massive setback in the existence of culture and the traditional activities of the Ketapang community, West Kalimantan. This research on Gulong art is important by reason of preserving small regional arts, the actualization of the nation's regional culture, and the local wisdoms of the West Kalimantan Malay community. Gulong Poetry is a small part of West Kalimantan's arts and literature which needs to be preserved as a dedication to Indonesian culture. In addition, this type of art should be widely introduced as a manifestation of cultural preservation and the actualization of the arts nationally.

2. LITERATURE REVIEW

In the theme and context adopted in this study, this concern will focus on studies relating to literature and regional culture, against the background of the period of the Islamic Kingdoms in West Kalimantan until the time of the Dutch colonial government in the early 20th century. Regarding the art of Gulong Poetry as the main discussion in this study, the literature studied must relate to the local arts. With the aim of getting an explanation, understanding, and knowledge of Gulong Poetry as one of the local arts in West Kalimantan that has social values and art in people's lives. As one of the objects of cultural heritage, Gulong Poetry literary works were never recorded. They are only written in rolls of paper which are then stored in the bird's beak. Even so, but there are poems with old years which then survived and were rewritten. These writings are then stored in documents and archives belonging to the regional historical study institute. Therefore, one of the literature studies taken is reviewing the re-writing of the Gulong Poem as one of the main values discussed in this study. Yudo Sudarto (2008), one of the seminars presented was that Yudo Sudarto did not object to the cultural heritage which he tried to reappear in the form of Gulong Poetry art. In general This paper discusses the preservation of cultural heritage and the history of the Tanjungpura Kingdom heritage that is still largely unexplored and needs to be fully studied in

order to preserve the largest Islamic Kingdom heritage in Ketapang, West Kalimantan. Paper Collection by Baswedan Badjuri and friends from the Ketapang Cultural Adat Assembly who participated in the making of the paper which was then delivered at the West Kalimantan Cultural Arts Festival in 2007. Baswedan Badjuri is the secretary of the Customary Assembly Sports Culture and Science The Ketapang culture is concerned with the culture and customs of the people of West Kalimantan, especially in Ketapang Regency. M. Dardi D. Has, "Kebudayaan, Adat-Istiadat dan Hukum Adat Ketapang (Culture, Customs and Customary Law of Ketapang)" publication of the Ketapang Regency Culture and Tourism Information Office year 2008. This book contains the Civilization left behind by the past which is then reviewed as a cultural heritage that exists in the Ketapang community. M. Darbi is one of the cultural activists who pays attention to the preservation of culture in West Kalimantan in general and culture in particular. These Cultural Practitioners try to map cultural heritage or intangible inheritance owned by the people of West Kalimantan today. V.I.Braginsky, Yang Indah, Berfaedah dan Kamal Sejarah Sastra Dalam Abad 7-19 (Beautiful, Beneficial and Kamal History of Literature in the Ages 7-19). This book will be used to find out the history of the growth of classical literature in the archipelago, from the 7th century to the 19th century, which was able to lead the author to compose the background of literary polemics to the history of literary development in West Kalimantan. Ibrahim Badjuri, "Sejarah Singkat Kerajaan Tanjungpura dan Kerajaan- Kerajaan yang Asal-Usulnya dari Kerajaan Tanjungpura (A Brief History of the Kingdom of Tanjungpura and Its Origin Kingdoms from the Kingdom of Tanjungpura)" which was published by the same institution namely the Culture and Tourism Information Office of Ketapang Regency in 2006. This book is a general guide to the history of kingdoms that have ever existed in West Kalimantan. M. Salim bin H. Achmad Atik, "Serial Sejarah Sekuntum Mawar Tentang Sejarah & Hari Jadi Ketapang (Sekuntum Mawar History Series About History & Anniversary of Ketapang)". This journal is the research of Salim bin Achmad Atik who tries to rewrite the history of the anniversary of Ketapang District, one of the districts in West Kalimantan which is known as the center of the first Tanjungpura Kingdom government in West Kalimantan. This Junral is kept by the History and Culture Study Center, Pontianak. The researcher has obtained the original copy and will use the journal as a literature review in this study. Chairil Effendy, "Bercerite and Bedande"; Sambas Literary Tradition ". STAIN Pontianak Press, 2006. This book describes the art of telling the story of the Sambas people. The story-telling substance described in this book will help this study find changes in the art of telling people in West Kalimantan that it doesn't just stop at Syair Gulong Poetry. Syair Sultan Madi (1923). This poem is an ancient saga published in 1923 which contains verses that tell about a man named Sultan Madi. This ancient book is a conventional archive obtained from the Traditional History and Value Study Center, Pontianak. This classic literary book will be a research insight in explaining the historical development of literature in West Kalimantan, before then discussing Gulong Poetry. Syair Peresmian Madrasah Benua Kayung February 18, 2005. The document is a verse written by Uti Saban, a gulong poet from New Continent, Ketapang District, West Kalimantan who has been involved in this art since 1960 (Interview with Uti Saban, August 1, 2014) . This text is a

representation of the text of the contemporary era of gulong poetry where the art has undergone a dynamic both socially and artically and converged on the local wisdom of the Ketapang Malay community, West Kalimantan. Kayung Poetry Wedding Erlambang Ardiansyah and Lisa Amalia, December 2013. It is a Gulong Poetry text written by the gulong poet from Ketapang Mahmud Mursalin. The text of the poem will be used as authentic evidence of the changes that have taken place in the art of Gulong Poetry with both social and artistic perspectives. Pantoen Melajoe published by Balai Poestaka, 1920. This book tells about the old rhymes that have existed in people's lives in the year 1920 and recounts previous times. Pantun is one part of the old literary extended family that is very likely to represent the relationship between other literature as well as Gulong Poetry. The pantun texts in this book will show the fundamental differences in poetry and poetry which will be one introduction to the historical background of literature in this study. Chairil Effendy, Sastra sebagai Wadah Integrasi Budaya (Literature as a forum for cultural integration), STAIN Pontianak Press, 2006. In general this book maps and presents information about the centers of literary development in West Kalimantan. The term development centers refers to areas where the community is still relatively good at producing and developing various forms of literary works, both written and oral (Chairil Effendy, 2006). Poltak Johansen, et al., Journal of History and Culture of Kalimantan No.7 / 2005. This journal is the result of research by a research team chaired by Poltak Johansen, Junior Purba, et al., Which was published by the Historical and Traditional Valuation Center of Pontianak. In one journal, there was a study entitled "Traditional Art Presence in the community in the District of East Pontianak". Hadrah art is a Pontianak traditional art that has similarities to the art of gulong poetry. The difference in the concept of hadrah narrative is able to be used to detect the extent of the dynamics of the oral text of the Melayu community in West Kalimantan. The bi-weekly Western Borneo Moving Magazine in 1926. A magazine that had existed in the 1920s in West Kalimantan. In the media in the 1920s, newspapers and magazines gradually began with many of these bimonthly newsletters as a medium for organizations or parties which contained many activities of organizations or parties. Print media that lived at that time talked a lot about the purpose of a better life, and there were already ideas of nationalization that lived in the people of West Kalimantan. This contemporary archive will be used as an insight into living literary activities, as well as changes in writing that occur in a social and artistic cultural perspective.

3. RESEARCH METHODS

In understanding the events of the past as historical facts requires a stage or process so that methods and approaches are needed to form a complete historical building. Historical research in this study uses a critical historical view that is based on historical methods which include the activity of collecting resources, testing, critically analyzing the recordings and past dates, then reconstructing the data obtained to produce historical writing (historiography) (Louis Gottshalk , 1986). By using 1) Heuristics which includes: a) study of documents; b) literature study. 2) Source Criticism; 3) Interpretation; and 4) historiography.

4. RESULTS AND DISCUSSION

4.1 Development of Gulong Poetry in the Kingdom of Tanjungpura

In the palace environment, a Gulong Poetry art begins with the process of creating and singing verses of poetry. Poetry Gulong is about telling and singing a poem, whether it's a saga or a story. People who are considered clever in their belagu and have beautiful voices will easily be lined up to become Gulong poets. The narrative and the sound of this poem has a learning process that is quite unique in creating the traditional Tanjungpura Kingdom traditional art. In the palace environment, the Gulong Poetry or kengkarangan which is spoken begins with a story and saga. The story and story are written in small books. The books that were read variously started from the interpretation of the shah from the great books of jurisprudence and Sufism that entered the kingdom during the Islamization process took place, up to famous stories such as Siti Zubaidah or Dandan Setie (Interview with Mr. Mahmud Mursalin 1 August 2014). Poetry readings are performed after each magrib prayer at the palace mosque. After completing the prayer, the Imam of the mosque gathers young people and children who join in the congregational prayer at the mosque, then together read the Koran. After learning to recite, then the Imam taught the books of stories and stories written in Malay Arabic. Then, Imam teaches the following Arabic Malay writing by reading the story and the saga. Imam of the mosque who teaches poetry is a religious expert who is good at reading the Koran and has a beautiful voice in reading it. The chant is then used in reciting poetry. After the Imam taught how to write Arabic Malay and recounted the verses, the Imam then taught how to recite the verses with songs. It was later heard by the youth and children in reading the poems. The learning process continues to make poetry. Each Imam of the mosque will see and choose his students who have good sounds and songs in singing verses. Then, the Imam gives the verses or stories that he himself wrote to the students to tell them. Not infrequently, the Imam advised them to try to practice creating their own poems (Interview with Mr. Uti Saban, 3 August 2014). The narrative is the next stage after the learning process is created and reads the Song of Gulong. Said Gulong Poetry in the royal environment is divided into two types; formal and informal. In official royal events (royal escort), the king or prince or crown prince has the right to invite the best poet speakers of his people and give him the opportunity to tell the Gulong poet in front of the family or royal guests. In an informal type, Gulong Poetry is spoken for only privileged or family-friendly events. Such as waiting or cradling a baby in a central date activity, or studying the Koran, to even accompany the sleeping king, or prince, or son of the crown. Gulong Poetry, spoken to each of these types. The royal family will call the best Gulong Poetry speakers in the village, then are welcome to say their best poetry in each of these family activities. Some of the poems recorded in the course of the history of the kingdom of Tanjungpura will be explained as follows:

1. Types of Books, Hikayat, Stories, and Syair that are spoken

In the early days of the kingdom of Tanjungpura, the texts of the Gulong Poetry which were formerly referred to as Kengkarangan were excerpts from several verses of poetry

and saga which were then recited in front of the palace assemblies and performances. Here are some types of books, saga, stories which are then told:

a. Rough War Poems 1670

The first historical poem marked, and for the long term is also the only one, is "Syair Perang Mengkasar gubahan Enci Amin" (Interview with Mr. Uti Saban, August 3, 2014). Written between June 1669 and June 1670, this poem tells of wars between Makassar people and Dutch people.

b. Syair Siti Zubaidah (early 19th century)

Syair Siti Zubaidah is a Malay poet from the Sultanate of Brunei Darussalam. This poem was popular at the beginning of the 19th century. This poem is about a woman named Siti Zubaidah. This poem entered West Kalimantan through friendships built between the kingdom of Brunei and the cities of the kingdom of Tanjungpura in Sukadana, and Sambas. Starting from the arrival of the "Middle King" of the Sultan of Brunei Darussalam to Sukadana, his relationship with Panembahan Giri Kusuma went very well, even the King of Brunei was appointed vizier for the Kingdom of Tanjungpura who was then sent to Sambas Palace to become a Tanjungpura representative there (Traditional History and Value Study Center, 2000: 51).

c. Poetry Books

The poetry books are the initial phase of the history of the Malay community of Gulong Gulong in West Kalimantan. The poetry books are a long euphoria from the journey of the history of classical Malay literature. New period Malay poems with titles such as Syair Siti Zubaidah, Syair Dandan Setie, are part of the poetry book whose authorship has been written between the 18th and 19th centuries, except that the uncertainty of the author or the author is another matter for the spread of anonymity in work, especially the literary works of the Malay syair. Sporadic developments did not always guarantee the growth of literary authorship of the book and also the growth of Malay literature, especially in West Kalimantan. Poetry books grow both in the Tanjungpura Kingdom environment and in the external circle of the palace or the community in general. Some books are actually owned by ordinary people who live outside the kingdom. The process of ownership of books is also quite unique by giving books to people who are trusted to have them because they are considered knowledgeable and religious (Interview with Mahmud Mursalin 1 August 2014).

d. Book of Fiqh and Sufism (1900)

The Book of Fiqh and Sufism is one of the books of thousands of ancient Islamic books that lived in the 19th century until the 20th century. This book is a book that has become a medium for delivering Islam in the archipelago, including in West Kalimantan in general and the kingdom of Tanjungpura in particular. Although there are generally no affiliations that are so related to the art of Gulong Poetry, the books of jurisprudence substantially have the same ties to the art of poetry in terms of religious repertoire, namely Islam. During the poetry books, the concept of narrative poetry was always inserted religious advice or messages so that the emergence of wisdom for listeners to the repertoire of the Islamic religion.



Figure 1. The front page of the *Book of Jinn and Humans*, one type *Book of Fiqh and Sufism*

One book of Fiqh and Sufism in mid-1900s was a book written by David bin Abdullah bin Idris (1321 Hijri or equivalent to 1900 AD). The book is a book of Islamic jurisprudence and Sufism written in Arabic-Malay and Arabic. The author of the book, Daud bin Abdullah, was a knowledge seeker from West Kalimantan who studied the science of jurisprudence and Sufism in Medina Al-Munawwarah.

e. Syair Dandan Setie 1900

There is no definite periodization of the writing of this poem. Research shows that Syair Dandan Setie is one of the literary works written after a long event that took place in literary and Sufi communities in Aceh. This poem was read to Gusti Muhammad Saunan, the 16th King and the last king of the Kingdom of Mulia Kerta, the last Tanjungpura ancestral kingdom. This poem was said when he went to his bed and rest (Interview with Mr. Mahmud Mursalin August 1, 2014). Poet speakers will sit in the courtyard of the King's room and tell the story of the poem until the King falls asleep.

f. Syair Bulan Terbit 1922 (Rising Moon Verse 1922)

The poem titled The Rising Month was published in 1922 AD or around 1343 Hijri. This poem is a copy that reads the books of jurisprudence and Sufism with regard to the laws of Islam (Interview with Mr. Hermansyah 3 August 2014). This poem is used for learning the laws of jurisprudence and Sufism both internally in the palace and in mosques. The following is the initial fragment of a poem entitled Syair Bulan Terbit (Syair Bulan Terbit. 1922: 4). One of the articles in the Rising Moon poem is Article Gratitude to God, Allah Azza Wa Jalla. In the verses of the thanksgiving chapter, it describes how incessant God's gifts are to humans, such as inner enjoyment of believing in Allah, favoring Islam, and other religious matters which are the pillars of foundation in the Islamic religion.

g. Syair Abdul Muluk 1938

Syair Abdul Muluk is a poetic book dated 1334 Hijri or equivalent to 1938 AD. This poem is a poem published by the "Middle" Kingdom of Brunei Darussalam. Syair Abdul Muluk is a well-known poem. This poem was first published in the Indie magazine *Tydschrift van Nederlansch* in 1847 and was given a translation in Dutch by Roorda van Eysinga. According to Eysinga, this work was condemned to the Johor Malay Language that was used at that time by Sri Paduka Yang Muda Tuan Raja Ali Haji ibn Raja Ahmad. But according to

A.F. Von de Wall, Raja Ali just fixed it. His introduction was his sister named Salihah. The Library of Literature in 1934 once published an edition based on three manuscripts, namely the Eysinga publication, Von de Wall, and another new print script in Singapore which was attempted by Akbar Saidina and Haji Muhammad Yahya. Abdul Muluk's poem footage tells the story of the son of Sultan Abdul Hamid Syah, Abdul Muluk, who had just turned young. In general, the verses of the poem tell morality, kindness, intelligence from the nobleman's sons and things of kindness that he did while becoming the crown prince to be appointed to replace his father to become a Sultan.

h. The emergence of the concept of personal authorship

The events that took place in Aceh's Sufis led to the promotion of sporadic growth of Malay literature in several regions and tended to be uneven and experienced an evolutionary process that stretched from the period of the spread of Islam in the archipelago to the present. The emergence of anonymous poetic texts began with a classic Malay literary journey that took place on the Malacca Peninsula, and Aceh. In the classical period of the evolution of Malay literature, literary 'self-awareness' was not only formed and based on that was born the system of 'genre forms' and its own genres. But it was also at this time when the transition from nameless authorship to names began to occur. In West Kalimantan Malay Society they have a tradition of literature, which is relatively good. Pantun is found throughout the Malay culture area of West Kalimantan. Especially in the area of Pontianak Malay culture there are invitations, an art that combines rhymes and invitations, as well as hadrah arts at several points in the city of Pontianak; while in the area of Sanggau Malay culture there are joda and jolai. They also hummed old poems such as Syair Siti Zubaidah, Syair Nabi Bercir, Syair Dandan Setie, Syair Tuan Madi, and others as found in the Sambas Malay culture, Pontianak Malay and Kapuas Upper Malay. The West Kalimantan Malay Community also has a large stock of oral traditions. In the Sambas cultural area, most of the stories live in the Bercerite Bedande tradition.

2. Other Malay Poetry Texts spoken

Not all poetry books that appeared in the 18th and 19th centuries represented the Gulong poem because there were also non-recorded, or book-shaped Malay poetic texts. Or even the books actually represent the existence of Classical Malay Literature that has lived from the 7th century when reviewed in the title of the poetry works. Because in general the Gulong Poetry literary activity is in the form of an oral form and the preservation of this tradition is spoken from generation to generation. Which is one of the reasons why the material of the Gulong Poetry is very vulnerable because the poetry written is contextual, actually represents the soul of the era, but is weak in the storage of poetic writings. The following are poetry text titles that were saved, inside Chairil Effendy, Literature as a Cultural Integration Container, is as follows:

"... the Ketapang Malay Society is also still actively speaking pantun and oral texts in the form of stories. Through the "Identity project, Ethnicity, and Unity in Western Borneo: The Oral Traditions of Contemporary West Kalimantan and Sarawak "Phase II (2001-2002), which emphasized the

collection of language data, was successfully collected a number of story texts in two villages located on the banks of Sungai Laur. The texts in question are Anjing Sakti, Biak Kumang, Bunga Lima Warna Sekuntum Pancawarna, Malay Dayak, Gunong Palong, Jodoh with Malaikalmaut, Kuda Ragam, Mak Miskin Nanggok, Mak Sogeh, Malin Kundang, Manjang with Rimo, Orang Ulu, Pak Aluy Mansang Penjerat, Pelandok & Nek Gergasi, Pelandok and Buaya, Pelandok with Singe, Pelandok Menaci Laok, Putri Kepala 'Asu', Seragak with Si Gantang, Si Miskin with Raja, and Tuan Putri Empunai. "(Chairil Effendy, 2006: 92).

a. Bercerite and Bedande

Gulong Poetry is not the only art that speaks verses that develop in all Malay elements in West Kalimantan. There are several other similar arts that have their own characters. Bercerite and Bedande are one of them. Storytelling or storytelling is the activity of telling oral texts normally by storytellers. In general, Bercerite is carried out by elderly people, both men and women. The number of Bercerite and Bedande texts is many. In 1992 there were approximately 100 story texts recorded in villages in the Sejangkung sub-district and Sekura sub-district (Chairil Effendy, 2006: 87). The description of the number of Bercerite and Bedande texts is as written in Chairil Effendy. Furthermore, through The Homeland of the Malay Language (1998) project, the collaboration of the Malay Culture Research Center (Tanjungpura University) and the Alam Tamadun Melayu Institute Universiti Kebangsaan Malaysia, successfully recorded 112 story texts in the Sambas Subdistrict area, 85 of which were obtained from Daup Village. The intended texts are Abu Nawas, Anak Ne'Miskin Pergi Pangka', Asal Sambas, Bangau dan Katak, Baru Ballah, Batu Ballah, Batu Betarup, Bujang Nadi, Burong Burak, Burong Ceriak, Burong Ceriak, Burong Kallak, Burong Klukuk, Burong Pirik Ajaib, Campring Dandung, Cerite Babi, Cerite Burung Uncik, Cerite Lanun, Cerite Membubu, Cerite Ne'Longan, Cerite Ne'Rusa, Cerite Nujum, Cerite Urrang Berburu, Cerite Urrang Bekabbon, Cerite Urrang Dolo' Mencare' Ikan, Cerite Urrang Mbare' Sedakkah, Cerite Pelandok dan Rusa', Cerite Saudagar Kaye, Cerite Selamat Berkat, Ciwi-Ciwi dan Pak Salui, Dato' Kecil, Dato' Leong dan Dato' Rambai, Dato' Tele, Dongeng Binatang, Antu Kambe', Antu Sungai Labbai, Juragan Bujang dan Kiyai, Kapal Lanun, Karra' dan Kurra', Kesah Gunong Sinujuh, Kesah Urang Ncare' Rotan, Kesah Putri Tujoh Saudare, Lanun, Ma' Miskin Ma' Sariande dan Si Bungkok, Ne' Gergasi dengan Putri Kalling, Nek Gergasi, Nek Kuntan, Nek Kuntan, Urrang Bukit Panglima Ittam, Urrang Mao' Bemenantu Urrang Alem, Urrang Melanggian, Urrang Paggi Mencare' Rotan, Pa' Dolah, Pa' Mahlem Mencare' Rusa, Pa' Sait, Unten dan Jang Katuk, Pa' Salui dan Ma' Salui, Pa' Salui dan Pa' Kiding, Pa' Salui Makan Pisang, Pa' Salui Membubu, Pa' Si Gadde, Pa' Salui Merimba', Pa' Sengkadang Paggi Berburu, Pa' Si Gadde, Pa' Su Pelanduk Belumba' Lari, Pa' Su Pelanduk Paggi Nannau, Pa' Ukur Paggi Menjale, Pelanduk Belumba' Lari dengan Tengkuayung, Pelanduk dan Marang, Pelanduk Ngitong Buaya', Pelanduk Paggi Nanau (1), Pelanduk Paggi Nanau (2), Pelanduk Parang Sukung, Parampuan Kerajje Umme, Paggi Mbuat Jalor, Putri Kijang, Putri Menangguk, Raje Buaya, Raje Bujang, Raje dan Ma'Sawa', Raje dan Si Nujum, Raje

Majapahit dan Haji Budiman, Raje Tunggal Belayar, Rusa' Njelme Biawak, Saudagar Kaye, Cerite Antu, Selamat Berkat, Semangat Padi, Si Bagu', Si Bengal dan Si Buta', Si Biduman, Si Bungsu Jadi Burong Ruwai, Si Guru, Si Jung, Si Karra' dan Si Kura', Si Morong, Si Pira' dan Si Bujang, Si Pira' dan Si Jenah, Si Putri jadi Ruwai, Si Tunjuk, Sultan Sambas dan Dayak Sukung, Tam Tuyul, Tan Unggal, Tangga' Ammas, Tuan Putri Menanggok, Tuan Putri Nannun, Tuan Putri Paggi Menanggok, Tukang Lassong, Zainal Abidin Beparrang. The amount above is expected to be greater if recording is carried out in other regions (Chairil Effendy, 2006: 89). In the meantime, Bedande, which literally means 'telling stories' as well, is nothing but a form of "oral text performing arts". It is said so because the performance combines various elements of art, namely sound art, music, dance, and his own pedande as an actor. The existence of this tradition is limited to the Teluk Keramat sub-district, Sejangkung sub-district and Sambas sub-district. In Teluk Keramat Subdistrict, Bedande lives in the village of Tebing Jaya; in Sejangkung District live in Setale village'; and in Sambas Sub-district live in Kampung Satai.

b. Hadrah Arts, Kadriah Pontianak Sultanate

Hadrah is one form of change in the literature of Gulong Poetry living in the Kadriah Sultanate of Pontianak. This art originated from the arrival of Al Habib Husin Alkadri, an Islamic missionary who married King Tanjungpura's son who later brought his entire family to move to Mempawah. After he died, his eldest son left Mempawah and founded the kingdom of Pontianak (Poltak, et al., 2005: 30). With the establishment of the Kadriah Pontianak Sultanate by the Islamic missionary from Tanjungpura, then live the art and culture of the heritage of the Kingdom of Tanjungpura in the new kingdom. Hadrah, though it is not a Gulong Poem, but it is a change in form from the arts, also the poetry of the oral tradition of the Tanjungpura Kingdom. The difference between Hadrah and Gulong Poetry lies in the inclusion of musical elements as an introduction when the poem is spoken. The music played in Hadrah art also consists of drums and tambourines, each of which has a distinctive beat or punch in beating it. Gulong Poetry does not have music or a procession of songs as an introduction when the poem is spoken. If you look at the substance, the poetry of Hadrah and Gulong Poetry is clearly different, but both have the same red thread when viewed with a long history of Malay literary art in West Kalimantan. Yudo Sudarto, in an effort to explore and preserve the historical heritage of the kingdom of Tanjungpura in Ketapang Regency. The poetic texts in Hadrah art are very thick with Arabic nuances because almost all of the poetic texts use Arabic vocabulary. Only a few parts, such as the one in Khairuman and Bisyarin, use little Indonesian.

4.2. CHANGES IN GULONG POETRY FUNCTION IN THE YEARS OF SOCIAL AND ART

4.2.1 Changes in the Content Structure and Gulong Poetry Inheritance

One of the changes in Gulong Poetry is seen in his inheritance as one of the local arts of the West Kalimantan Malay people of the Tanjungpura Kingdom heritage. The loss of environmental boundaries in inheritance and the preservation of the Gulong Poetry art is one of the main points of view of the dynamics of Gulong Poetry. From several oral

interviews, there was a kind of belief in the subconscious that the source of the Gulong Poetry had only developed in the environment of kingdoms such as the Kingdom of Tanjungpura. Of the four interviews, it was stated that Gulong Poetry art had existed since the days of Tanjungpura (Interview with Harun Das Putra. July 28, 2014), which is quite biased because of the periodization of the Tanjungpura kingdom which they meant, no instructions or verbal statements concrete like the mention of the year or age of whose government. But the facts on the ground, in the kingdoms before Dutch Colonialism and Japanese occupation, the palace had a clerk or teacher who recorded all activities related to the kingdom. In an informal type, Gulong Poetry is spoken for only privileged or family events such as waiting or cradling a baby in a central date activity, or studying the Koran, to even accompany the sleep of the king, or prince, or son of the crown. Gulong Poetry, spoken to each of these types. The royal family will call the best Gulong Poetry speakers in the village, then are welcome to say their best poetry in each of these family activities. Some of the poems recorded in the course of the history of the kingdom of Tanjungpura are the poet Awang Leman, syair Siti Zubaidah, syair Dandan Setie, and syair Abdul Muluk (Interview with Mahmud Mursalin, August 1, 2014).

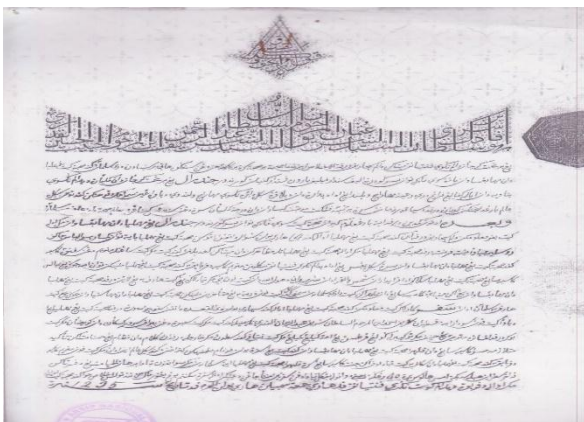


Figure 2. A copy of the text of the Waraqat of the Kadriah Sultanate of Pontianak. (Source: National Archives Collection of the Republic of Indonesia).

The picture is a copy of the original text warqat of the Sultanate of Kadriah Pontianak to Thomas Stamford Raffles, labeled in 1819. The contents of the parchment were more or less the manifestation of the court's gratitude to the government of Raffles during the Dutch East Indies, and some complaints about lanun attacks or hijackers were enough to disrupt trading activities experienced by Pontianak at that time (Hasanuddin, et al, 2000: 100). From the documents in the late 19th century, the possibility arose that all knowledge and humanities until documentation in the form of photographs or writings for Malay people in the majority of West Kalimantan still relied heavily on movements occurring in the kingdom. This includes art and culture. So it is not surprising that some of the classical poetry books such as the Rising Moon Verse, were found in the internal environment of the palace, which was saved by the Center for Preservation of Traditional History and Value, Pontianak. If again referring to the literature, the poetry book is not attributed to the name of an author, but still includes affixing the trace as in the last part

of the poem of Mr. Madhi. The section is on the last page and reads:

"Has finished publishing this poem in the month of Dhul'qadah in 1321 Hijri (Syair Tuan Madhi, 1923).

There is still no place where this Rising Moon poem was written, so it could be that the classic book belongs to various kingdoms that exist in West Kalimantan, not only the Tanjungpura kingdom and its derivatives in particular or the Malay kingdom in general, but also neighboring kingdoms such as the Brunei Darussalam Sultanate. The final part of the Syair Tuan Madhi manuscript shows that the writer of the poem has recorded the periodization where the text of the poem is finished in a book. Unfortunately, there is no clarity about the date or month when the poem of Tuan Madhi was completed, but the written fact that the year 1321 Hijri can be translated as 1923 in the Christian calendar.



Figure 3. The front page of the Rising Moon Syair (Source: Archives of Pontianak History and Traditional Value Conservation Archives)

The problem that arises is when begins the development of Gulong Poetry art outside the circle or external environment of the kingdom. Outside the Tanjungpura royal environment, the art of Gulong Poetry precisely formed its own character until later the emergence of dynamics in the mention of this art from Kengkarangan to Gulong Poetry. The following are excerpts of research explaining this art outside the royal environment:

"In every ceremony carried out by the King or Prince or other royal officials and the lowest heads of regions there are always poets who sing the scrolls. Furthermore, the residents of the country also follow along to recite scrolls for marriage ceremonies, circumcision, etc." (Hermansyah Ismail)

In the early part of the study, the context of changing functions was seen in an environment where Gulong Poetry art was read. Because, as stated in the paper, the Gulong Poetry was only read out in the internal palace but later also read outside the royal environment. Some studies or documents that write about Gulong Poetry, describe the understanding of art with the characteristics of art in contemporary times. While substantially, Gulong Poetry is one of the faces of art with poetry which, in fact, is an art that has almost developed throughout West Kalimantan. Because in essence, the Malay community of West Kalimantan has a relatively good tradition of literature (Chairil Effendy, 2006: 99). From this understanding, the Gulong Poetry art has a broad meaning in context and substance. The breadth of the

distribution of meaning for Gulong Poetry causes the extent of the dynamics of functions that change with the times. The narrative and the sound of this poem has a learning process that is quite unique in creating the traditional Tanjungpura Kingdom traditional art. In the palace environment, the Gulong Poetry or Kengkarangan which is spoken begins with a story and saga. The story and story are written in small books. The books are read variously starting from the interpretation of the shah from the great books of jurisprudence and Sufism that entered the kingdom during the Islamization process took place, to famous stories like Siti Zubaidah or Dandan Setie.

4.2.2 Changes in the Function of the Gulong Poem in the Social Context

One form of expanding the dynamics of Gulong Poetry is its dynamics in a social context. Social is something that is understood as a difference, but is still inherent and integrated. He is interpreted as a difference that exists in a community. A substance where people with different backgrounds do the same activities. In essence, social refers to the nature of humans who cannot live alone. Gulong Poetry in its function as a social value is a media for the community to communicate and develop local Malay culture and art. Gulong poetry as a medium of communication is parts of poetry that contain criticism or sentimentality that describe the criticism and public opinion in addressing something that is happening in the environment both in the kingdom and outside the kingdom.

1. Media Political Campaign

Gulong Poetry has become one of the political campaign media in the contemporary era. Some values of breathe campaign or agenda of democracy become one of the themes which are then raised in writing poetry texts. There is a pattern of necessity to mention the political elements crammed into several verses of poetry such as the poetry of the inauguration of the Continent Kayung Madrasah 18 February 2005. The contemporary era gives freedom to the community to develop Gulong Poetry arts, including giving voices or aspirations to the conditions of democracy on the ground water. Speaking of the social conditions of the West Kalimantan Malay community in the contemporary era, one of the regions namely Ketapang District was troubled by the increasingly widespread oil palm industry. The figure of the figure behind the outbreak of oil palm is Morkes Effendi. He is the Ketapang District Regent who was lined up during the period 2000-2005 (mongabay.co.id/tag/tata-guna-lahan/). In 2005 the temperature of pilitik in Ketapang began to heat up. The five-year democracy party held on June 20, 2005 is a historic moment where people are given the opportunity to choose leaders directly. Various political activities and victory campaigns began to develop in the early semester of 2005. Dan Morkes was one of those who nominated himself again to maintain his position as Regent of Ketapang for the next period, 2005-2010. One form of campaign he undertook was the inauguration of the madrasa in Benua Kayong Subdistrict, Ketapang, as the Gulong Poetry text was written. The fragments of the Gulong Poetry verse contain very prominent messages. Words or sentences such as "We as a society / not to be anxious / Facing regional head elections / What's important is safe / Pa 'Haji Morkes wins / doesn't lose or Digests people remain loyal / To win Pa' Haji Morkes in PILKADA" increasingly it shows clearly that there is a very

strong political influence in writing the script. And indirectly, it eliminates the rules of the art of the gulong poem. Violations such as forced words, or the entry of a character's name and campaign persuasions. There is a kind of culture of respecting community leaders which is then implemented in writing poetry, and read out when the character comes to the event, and recites poems in order to give a warm welcome to him.

2. Celebration

Celebration in general is an activity that is carried out based on something that is promised or intended. In Islamic culture, intent or nadzar can be implemented as a promise that requires someone who does it to do what was intended before. Take for example a nadzar father to fast Monday and Thursday if his wife gives birth to his second child. The case of poetry texts at Erlambang and Lisa's marriage for example, there is a verse "composing poetry writing treatises / simply conveying the purpose of the host". The difference between celebration and marriage lies in the element of determination or promise. In marriage, there is no bond that requires the married party to have a wedding party, if there are other obstacles such as financial difficulties and so on. Whereas hajjat, is a necessity to realize the promises agreed upon by the organizers of the event to carry out the event. Even marriage can be categorized as celebration if the married family promises to do a wedding party if the child is married. In order to enliven the event in a celebration, Gulong Poetry was staged to entertain and enliven the community members who were involved or invited to the event.

3. Marriage

Marriage has become a traditional activity of the Malay people of West Kalimantan which includes the art of narrating Gulong Poetry. Marriage is also a traditional Malay activity that first introduced Gulong Poetry as an art and an introduction when the event took place. excerpts of poetic texts used in traditional Malay marriages such as Idwantoro and Halifah Marriage Poems, without years. Contemporary era Gulong poetry with a marriage theme. Uti Saban, the gulong poet who wrote the manuscript did not specify the exact date of Idwantoro and Halifah's marriage so that it was an example of the weakness of the gulong poet in documenting the time or when the event took place. Text patterns of marriage poems formed after 1999 are always included verses of poetry that tell about the origins of the bride, both male and female. There was a kind of adjustment that made the gulong poet put several names of family members from men or women as a form of respect he had given him the opportunity to read Gulong Poetry at the wedding.

5. Inauguration



Figure 4. Documentation of the narrative of gulong poetry in a traditional performance program. (Source: Cultural Heritage Notes (Cultural Heritage) in the Kingdom of Tanjungpura, 2010, p. 127)

In the late 1990s, the customary ceremony of Malay experienced a change by presenting performances of Malay arts and culture. All dances, unrequited by poetry, Malay songs, summarized in the chapters which serve as a welcome to something new, will live in a circle of Malay people in the area. Gulong Poetry, in this case read as a sign of gratitude for the blessings of God the Almighty and able to become a good epilogue combining humor that invites the laughter of the audience and solemn bowing over the gift of God has brought a new circle of community, new village, new school, anything new appears in people's lives as a sign of His generosity to His servants. The concept of the inauguration of adat adat was decimated by taking the traditional village as a sample, but the definition of this inauguration extended to every development that had been carried out in an area, district, sub-district to rural area. The completion of construction such as a mosque or school in one of the remote areas will be a venue for staging Malay cultural arts. The results of document research and oral interviews conclude the expansion of the meaning of the inauguration in elaboration or the point of view seen from the art of gulong poetry. Inauguration is not just about formalizing a village just now. But it has discussed elements that touch the social environment such as education, politics, culture, etc. (Interview with Rijal, 3 August 2014). For example, the following are excerpts of the Gulong Poetry text about the inauguration of schools in Benua Kayong Subdistrict, Ketapang, June 26, 2005 and the Inauguration of the Continent of Kayung Madrasah February 18, 2005). In 2005, Development in the District of Benua Kayong Ketapang was diverted to the issue of the palm oil industry which was increasingly prevalent in that year. The development sector of Ketapang Regency is dominated by land clearing by the oil palm industries because of the ease of licensing land clearing by the regional administration. Education is one aspect that has been ingested by the booming oil palm industry in Ketapang. Including in Benua Kayong Subdistrict, Ketapang Regency, from the sub-district statistics in 2008, there were at least 35 madrasa buildings or schools from all levels of education (Benua-kayong.blogspot.co.id). With the increasing issue of oil palm, and the close proximity of the Regional Election Commission in 2005, the forms of political campaigns increasingly converging on adjustments made by advanced figures as candidates for regents, one of which touched small

elements such as education and health. Morkes Effendi, who was the District Head of Ketapang District for the period 2000-2005, again nominated himself in the 2005 Regional Headquarters. As discussed in the previous subbah, the verse of the inauguration of the 2005 madrasa in Benua Kayong Subdistrict, Ketapang was very thick with political nuances. And from the fragment of the poem, there is a message that is increasingly converging on the importance of the Continent Kayong community to unite. There was an implied invitation behind the inauguration of the madrasa to again win Morkes as the Regent of Ketapang in the following period.

4.2.3. Changes in Gulong Poetry in the Art Context

1. Entertainment

The Gulong poems that have changed shape also function as a means of entertaining the villagers when they visit or gather in a traditional event or activity. Long before that, poetry books such as the *Syair Bulan Terbit* wrote;

*Karna hiburkan hati yang susah
Makanya hamba menjadi bias
(Syair Bulan Terbit 1922)*

Its mean:

*Because exhilarate difficult heart
So servants become biased
(Sunrise Moon 1922)*

The fragment of the poem in the poetry book mentions entertainment in the sense of solace. And become a platform or characteristic of art in describing entertainment in written form. The contextual changes in entertainment in gulong poetry in an artistic way are conceptions of entertainment that invite the laughter of the audience or those who witness it (Interview with Mahmud Mursalin. Ketapang 1 August 2014). Here are examples of contemporary gulong poetry entertainment:

*Sunnah rasul perintah agame
Jadi pegangan kite bersama
Tuntutan dan sunnah jadikan yang utame
Wahai pengantin jangan lupa do'e di malam pertame
(Syair Kayung Pernikahan Erlambang Ardiansyah dan Lisa Amalia, 8 Desember 2013).*

Its Mean:

*Sunnah of the Apostle Command religious So it's our
handle together
Demand and sunnah are the main ones
O bride, don't forget the prayer on the first night
(Poetry of Kayung Marriage Erlambang Ardiansyah and Lisa Amalia, 8 December 2013).*

On several occasions, matters relating to household bonds are entertainment that is acceptable to Malay people. Especially during the wedding, and in this poem fragment, Mahmud Mursalin packs the entertainment concept. The fragment of the verse of the poem shows that Syi'ar Islam did not have a significant change from those who lived during the period of the Classical Malay or the books of poetry in the 1920s. It seems that contextualism is an element that continues to experience improvement as the Gulong Poetry artistry finally survived until the 2000s to the present. And in the last line, it appears how the gulong poet wants to convey

the beauty and pleasure of marriage to the small things like reading a prayer before the first night. Again, these small elements become local wisdom that intrigues the Malay community and for the poetry art continues to adjust the soul of its era.

2. Praise to God Almighty

There is a kind of belief in poets writing their poems that every verse they write must begin with a thanksgiving to Allah SWT. Almost all the poetic texts begin with Bismillah, an Arabic vocabulary that means "in the name of Allah". The Case of the Rising Moon Poetry provides a basic foundation for the opening of contemporary poetry texts in the late 90s and 2000s. With Islam and its religiosity, there is an elaboration that occurs in Malay literary arts which requires opening everything with the words bismillah, and giving thanks, praise to Allah SWT. The Gulong Poetry texts are very rich in knowledge, let alone the levels and limits for telling stories and singing poetry do not have a standard fence because the composition of poetry is dependent on the poet's own knowledge. One of the dynamics of Gulong Poetry in the context of knowledge is that the verses of the poem are capable of telling historical stories or events or myths and legends that have passed down through generations. Here is a list of Gulong Poetry songs in the 2013 Synopsis of West Kalimantan Cultural Festival: 1) Song Siti Zubaidah; 2) Sleepy Eagle; 3) Awang Leman song; 4) Lembang Melayu Kayong Song; 5) Custom Photographic Songs; 6) Bee Song Begantong; 7) Seluang Beranyut song; 8) Song Siqah (adopted from barzanji songs); 9) Simpang Songs; 10) The song "Selendang Delima" originating from the neighboring country of Malaysia (Mahmud Mursalim, 2013). The ten songs are Gulong Poetry songs which developed in the contemporary era. In the era of classical poetry books. Social criticism in a poetic text is based on the threat or criticism that comes from God Almighty, in this case Allah Azza Wa Jalla to His servants if they do something evil or deviate from what is taught in Islam. This can be seen from a number of examples, such as the published moon poem (1922: 4). In the poem text there are hidden connotations in words such as fighting, don't make it like copper (melaga-laga, jangan dibikin seperti tembaga). If it refers to the level of discussion, the classical poetry books clearly display a universal level of intellect and describe the wisdom of life will not cultivate arrogance and greed. These Malay wisdoms lived in Malay poetry in the 1900s. In the next era, namely the contemporary era, criticism experienced a change in form from a substantial to a contextual one. The verses of contemporary poetry are more courageous in showing languages that are straightforward to correct or judge something according to the point of view of the gulong poet. Changes in the context of criticism are very prominent in contemporary Gulong Poetry texts. Poetry verses in the 2000s containing the context of the criticism of the Youth Poetry and Land of Kayong 3, October 2013. There are also in some books that tell the story of magical adventures in the book version, the element of criticism is more packed with displays in the form of karma, a dogma that believes that someone will accept what he has done, good or bad, will return to him. In the fragments of the poem Youth and History of the Land of Kayung delivered at the Equator Earth Culture Festival, Thursday, October 3, 2013, the composition of the critics seems to be increasingly showing its meaning. The words "kekurangan ilmu kite semue

jatoh/karene banyak yang masih bodoh (lack of knowledge we all fall / because many are still stupid)" is a real form of personification that speakers of gulong poetry use to reflect people who do not know anything about science will only plunge themselves into ignorance. If element by element of the verse is compared with the previous month's poem fragments, then the changes that occur are in the vocabulary and language taken by the poet to describe the criticism or view of what they see from what lives in the community at that time.

6. CONCLUSION

The West Kalimantan Malay Community essentially has the spirit of art and good culture. Its activities range from written literary literature to oral literature, even the dynamics between the two occur, showing the dynamic of art and culture in the local community. Gulong Poetry is an art form of Malay society in West Kalimantan which is a portrait of the long history of Malay literary travel in West Kalimantan. The inheritance of this art arose from the arrival of nameless poetry books which were the faces of Malay literature in the 17th century until the late 19th century, to get to Kengkarangan where Malay writers tend to create compiled poems spontaneously, written on makeshift paper then rolled. Some people who live lead to Ketapang Regency then call it Gulong Poetry. But in substance, this art portrays the spirit of art with poetry that later lived in various regions in West Kalimantan with the dynamics and artistic characteristics of each. In the course of history and its inheritance, the Gulong Poem art was passed down by oral tradition, from generation to generation. On several occasions, artist Syair Gulong acknowledged that this art was a cultural heritage of the Kingdom of Tanjungpura, the largest traditional kingdom in West Kalimantan. During the royal period, the arrival of Tanjung Putra from the Sultanate of Brunei Darussalam, and his arrival became the beginning of the influence of Malay arts developed in the palace environment. There is no definite evidence that the gulong poetry developed at that time, but in the next generation found poetry books bearing the kingdom of Brunei Darussalam, indicating that literary Malay poetry of the classical period developed in this kingdom. The universality of the art of Gulong Poetry is essentially as an art which evolved from written literatures which are written down, which is more interpreted in the spirit of speaking poetry because in reality not all regions in West Kalimantan developed the same Gulong Poetry artistry. There are arts that say poetry that arises and then alleviates itself as a new art, such as Bercerite and Bedande in the Sambas Malay community, joda and jolai in the Sanggau Malay community, tundang, hadrah, and narrates in Pontianak Malay society, and so on. Although seen from the substance, the arts are very similar in definition to have similarities in the context of the poetry's narrative, which is also owned by Gulong Poetry. The spread of Malay culture and literature is the fruit of the growth of the war as the beginning of poetry and literary activities which eventually grew in color according to the area or region of the kingdom and each Malay community in West Kalimantan. Preservation is the main problem of the art of Gulong Poetry because the dynamic of poetic texts which every one text with the other is never the same. Only the texts of classical Malay verses such as Siti Zubaidah, Dandan Setie, and a number of others are from literary books, and these books are still included in the art of Gulong Poetry, who

apparently developed doubts for some phenomenal poems such as Siti Zubaidah. The Storage, writing, and culture provide poetic texts that have been read to people who want to want them, or which are older by the status quo in society to be a problem why this poetic text is difficult to obtain. Not to mention the gulong poet, who wrote, composed, and read songs after songs for the poetry he wrote rarely saved the manuscript or the copy for reasons of preservation of this art. Not surprisingly, the poetic texts that should have been able to be saved in the periodization of the history of this study were not sufficiently helpful because there was no authentic evidence of contemporary writings. However, it was only the local wisdom of the gulong poets who ultimately helped this research by giving poetry texts in the late 90s and early contemporary eras, which were believed by speakers and oral sources during the research, to represent Gulong Poetry manuscript, Gulong Poetry art, and the spirit of Malay culture and art that lived in West Kalimantan in 1970-1990.

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