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MULTAM Khushairi: Thoughts in Songs Terrigas of the Sambas (Ngayatte 'lagu ge' mare')

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Introduction

This study was conducted on a prominent humanist from Sambas, Pontianak, West Kalimantan to demonstrate his skill and effort in maintaining the Sambas Malay culture, especially through his singing.

He is also an expert in playing the traditional Malay instruments, namely numian, drums, violin, harp, and others. Arising from the awareness on the importance of art conservation, especially Sambas Malay culture in particular, and regional Malay culture in general, he has established a working team to train and engage the young children in playing the drums. Based on his own collection, as well as his expertise in the field of Malay arts, he was appointed as a guest writer at the Academy of Malay Studies, University of Malaya. Therefore, this study will be focusing on his involvement in the field of art of music, throughout the Province of Sambas, West Kalimantan, Indonesia to the moment he successfully sustained the production of a compact disc entitled 'The Terrigas of Sambas' (Ngayatte'ge song' Mare') which load the songs as listed below:

ALO' GALING LASOUM LABBAN
ALON-ALON
TA'A LALLAW BINA
TIKANNANG URRANG TUE
CA' UNCGANG
TANDA' SAMBAS
KAPAL BELON
CIK-CIK PERICUIK
BATU BALLAH

Results and Discussion

The paper was approved by committee because of interestingly new topic to the circle of Malay studies in Thailand.

Keywords

Religious experience, Sufism
This study was on Mul’am Khushairi, a prominent cultural expert in Sambas, Pontianak, West Kalimantan to show a collection that is kept by his. The private treasures he owned makes proves that at one time the Sultanate of Malay Sambas government has strong influences. Also, a lot of collections of heritage items of Sambas Malay were kept by him.

Some of them were Keris obtained from all the Malay Sultanate of Sambas and West Kalimantan. Besides that, his collection also consists of swords, spears, traditional toys and so on.

He is also an expert in playing the traditional Malay instruments like rumian, drums, violin, harp, and others. Depart from the importance of conservation awareness Sambas Malay culture in particular, and regional Malay culture in general he has formed a team that works to train kompong amongst small children. Based on his own collection, as well as his expertise in the field of Malay arts, he was appointed as a guest writer at the Academy of Malay Studies, University of Malaya.

Therefore, this study will focus on his involvement in the musical field to successfully sustain the production of a compact disc entitled The Terrigas of Sambas (Ngayatte ‘ge song’ Mare ’). Below are songs of The Terrigas of Sambas (Ngayatte ‘ge song’ Mare ’);

ALO’ GALING LASSOUNG LABBAN
ALON-ALON
TA’ALLAW BINA
TIKANNANG URRANG TUE
CA’ UNCANG
TANDA’ SAMBAS
KAPAL BELON
CIK-CIK PERIOUK
BATU BALLAH
BACKGROUND OF SAMBAS

Historian used two scripture; Asal Raja-Raja and Salasilah Kerajaan Sambas (Pabali H. Musa, 2003: 50) as source to find about Sambas Sultanate in West Kalimantan. Sambas Sultanate are actually an inheritance from Ratu Sepudak Hindu governance or Sambas Tua Governance. The ‘Pamalayu Majapahit’ expedition at 14th century was very influence until Sambas Tua Governance found and lead by Raden Janur, centre on Paloh province (Ratih, tt: 1962). As a spreading of Islam in Nusantara on 1570 AD, Majapahit influence to Sambas Tua Governance has been slide down the influence of Islam spread from Brunei Sultanate lead by Sultan Abdul Majid Hassan 1402 – 1408 AD to Sambas Tua Governance. His heir Pangeran Raja Tengah a son of Sultan Muhammad Hassan was the one who responsible to bring down the authority of Sambas Islam Sultanate. His first son, Raden Sulaiman became a Sultan of Sambas and called as Sultan Muhammad Syafiuddin I in Muara Ulakan, an built Alwazikhoebillah castle. Sambas Sultanate were rich with gold and forest production.

Sambas sultanate was slide down on October 1st 1696 AD after Dutch delegate, Samuel Bloemaert made up a trade agreement with Sambas Sultanate which is gave advantages to the Dutch. The Dutch has a right to bring home gold and forest production using huge ships to Batavia as a Centre for Dutch Governance. This is caused most of the people in Sambas live in poor. At last, People in Sambas disobey to colonialist lead by Pangeran Anom called Sultan Muhammad Syafiudin I (1815 - 1828).

MUL'AM HUSAIRI WALID BIODATA

Mu’lam Husairi Walid was born in Paloh Sambas on January 1st 1972. He grows with his father, Haji Walid bin Abdul Jali. His father so coherent while taught him. But it brings him to likes Malay Music and Islam which is usually does not likes by the adolescent that time. When he is child, his obligation are to recite the Koran, salawat, and play gambus and kompang became his activity every day. And finally, this obligation to learn became his enthusiasm to play indigenous instruments, collects antics, and doing ‘otodidak’ (informal learning and practical process). His aims in music and antics make him understood what is ‘Perjuangan Melayu’ obligation. And then, this finally brings him to be a curator in Kalimantan Barat Museum State.

He is very active in Malay community services activities, and became a leader of forum in Komunikasi Pemuda Melayu Kalimantan Barat, member of Majelis Adat Budaya Melayu Kalimantan, Member of Dewan Kesenian dan Kebudayaan Sambas, and Member of Lembaga adat Melayu Serantau. He also became a founder to Yayasan Pesisir Kalimantan Barat. This foundation became his place to do activities in Sambas to make up the Malay Culture. He made up a house for budaya zikir, a house of tari
Melayu, and a house of Malay traditional music. He tried to bring back Malays artistic skill with teaching and displayed the Malay Sambas engraving in most of the shows. He is also made traditional instruments such as kompong, gambus, rebana, and bedug to delivered to school and houses of cultures group. He made his own Sambas patterns such as daun kesum, daun galli, and bulan bintang. Also, he will be participant in activity such as exhibition, culture, tradition, and Malay artifact in kabupaten or international level.

His enthusiasm to Malay music since his youngster encourage him to form a kompong group; which is a lot of members are kids. His also wrote a lyrics for his Malay traditional music album called The Teriggas of Sambas (Ngayatte’ lagu ge’ mare’). This album has been rearranged to be a contemporary music. It has been accepted by the local. Mu’lam became a vocalist, composer, and music player, he also one of the singer on the album. And, on 2011 Academy of Malay studies, University of Malaya invited him to be a ‘Karyawan Tamu’.

THE TERIGGAS OF SAMBAS

The Teriggas of Sambas means enjoying the intelligently of indigenous songs. According to the songs in the Sambas Malay Civilization the contribution of the indigenous songs seems to archeology, books, culture, technology, and history research in field. The evolution of the songs shows the Malays entity are created from the various of race, language and culture which is reunite by Islam (Malay is Islam and Islam is Malay) in a huge community in Nusantara especially in Kabupaten Sambas and the world.

There are various of songs in the CD of ‘Ngayatte’ Lagu ge’ Marek, and one of the song is ‘Kapal Belon’ which is have a lot of Malay thoughts. the prove of this could be seen in a letter of Sultan Kassim Al Qadri to Sir Stamford Raffles on February 14th 1811 (refer to Attachment A), March 12th 1811 (refer to attachment B), and March 22nd 1811 (refer to attachment C).

SONGS OF ‘KAPAL BELON’

Ya kapal ya Kapal Belon, kapal belon nujju ke Saboung.
Ya kapal ya Kapal Belon, kapal belon nujju ke Saboung.
Ape lah muattan jeluttioung gattah jeluttioung.
Ape lah muattan jeluttioung gattah jeluttioung.
Ya baju ya baju ya baju merah, baju merah silendang gadoung.
Sodah na’ sukke mbirrah, tahhan nafsu di gantoung.
Sodah na’ sukke mbirrah, tahhan nafsu di gantoung.

Sari Borneo namenye kapal, masouk Sambas selalu sakkal.
Nakhodenye inda’ berakal.
Taukan batu maseh di baddal.
Sultan Sambas sulohlah nagri.
Ge’mare’: Jamman udah be passan.
Sultan Sambas sulohlah nagri.
Ge’mare’: Jamman udah be passan.
Jagelah anak binni, mun da’djage dimakan jaman.
Jagelah anak binni kalla’ dimakan jaman.

SYNOPSIS OF ‘KAPAL BELON’ SONGS

Perhaps the Kapal Belon / Blee (unusual) means a very huge shape sail from Sambas to other country and brings a lot of things to export. This is because at that moments the Sambas Sultanate were magnificent and became a centre for trading. Perhaps on that time the goods they carried out to sold are ket (Getah Jeluttong), and gold, in the history of Sambas Sultanate or Sambas Government shows it retain a lot of gold and ‘tambang’.

Analysis of thoughts in ‘Kapal Belon’ songs

‘Kapal Belon’ songs tales about a huge ship to sail and brings so much of export goods trade in. The story aims are about the importance of transportation of water system on that time especially for international trading. It could be seen in the letter from Sultan Kasim Alqadri on February 14th, March 12th, and March 22nd 1811. Sultan Kasim Alqadri are sultan (majesty) concerned the Pontianak Sultanate on the year of 1808-1819. He was a second majesty after his father, Sultan Syarif Abdurrahman Alqadri which is founder of Pontianak Sultanate on October 23rd 1771 AD, 12 Rejab 1185 and concerned at the year 1778-1808. The research findings prove it. He notified Raffles on February 14th 1811 and asked for help because Pontianak was threaten by pirates which is concerned by Sultan and Pangiran Anom from Sambas. The Sultan of Sambas was collaborate to pirates to attacking merchants trading in Pontianak,
Mempawah, and Banjar. He has warned Raffles to took an action and if he does not the English party would got troubled. He was said:

“... Jika boleh dengan sebolehnya sahabat kita tolong seboleh-bolehnya kerja habis itu perompak2 dan llanun segala yang kerja jahat2 sama orang dagang itu, kerana kepada ketika ini semuanya ada berkumpul dalam negeri Sambas dan berkumpul di laut kuala negeri Mempawah dan Pontianak demikianlah adanya. Dan kepada kita punya fikiran jika Kompeni Inggeris tiada mahu tolong kerja habis itu perompak2 itu pastilah di belakang ia kerja kembali kerja rosak sama orang putih kerana yang kita tahu ini telah tiga kali sudah Pengiran Anom beserta Sultan Sambas ini kerja jahat sama Inggeris ...

“... dan kepada kita punya fikiran, jika kompeni Inggeris tiada mahu tolong kerja habis itu perampok2 itu, pastilah di belakang ia kerja kembali kerja rosak sama orang putih, kerana yang kita tahu ini telah tiga kali sudah Pengiran Anom beserta Sultan Sambas ini kerja jahat sama Inggeris; pertama2, bunuh Kapitan Rasd'il; keduanya, bunuh mualim kapal commerce itu; ketiganya, ambil harta Kapitan Ross bersama2 Abang Abdul Rasyid itu...”

(Sumber: Gallop 1991)

In less than a month, on march 12th 1811 he wrote to Raffles and told him that Pangiran Anom from Sambas and Rasyid Mentok has impound the ‘Mister Hare Melaka’ ship and Wangkang ship (Chinese ship) from China while both of it trading in Pontianak and Mempawah. They spoiled the trading activities and troublesome traders whose trading there. He asked for helps to Raffles to sent ‘kapal perang’ immediately to Pontianak to arrests those burglar which is in Kuala Pontianak sea. He said:

“... Maka inilah jika boleh dengan bolehnya kita minta tolong sahabat kita menolong menyuruhkan sebuah kapal perang ke Puntianak menangkap si pencuri itu, dan kita pun boleh pergi bersama2 kapal perang itu menangkap si pencuri itu. Jika tiada sahabat kita segera menyuruhkan lekas2 kapal perang datang pasti ada terlalu banyak susah segala orang2 dagang yang masuk keluar berniaga di negeri Pontianak itu adanya ...

“... dipermaklumkan oleh Sultan Syarif Kasim Alqadrie kepada sahabat kita Tuan Raffles maka adalah kita memberi khabar kepada sahabat kita akan hal Pengiran Anom Sambas beserta Abdul Rasyid Ment'o' itu datang ke Kuala Pontianak merampok2 bersama2 ilanun mengambil sebuah wangkang Cina,..”

“... maka telah sangatlah harap kita dengan amat besar pengharapan kepada sahabat kita Tuan Raffles Esquire akan menyuruhkan sebuah kapal perang datang ke Pontianak dengan segeranya, kerana Pengiran Anom beserta Abdul Rasyid itu ada sedia di laut Kuala Pontianak merompak2 dengan dua buah kapal kecil jua adanya...

(Sumber: Gallop 1991)
In his letter on March 22nd, 1811, he always reminds Raffles about Pengiran Anom, Sambas and Abdul Rasyid Mentok whose murder Ross Captain in Mentok sea. Once again, he reported about the problems they faced because of pirate activities in Pontianak. In only less than two months, he has wrote three letters to Raffles to report about the dangerous happened in Pontianak Province. He said:

“...jika tiada sahabat kita segera menyuruh lekas2 kapal perang datang, pasti ada terlalu banyak susah segala orang2 dagang yang masuk keluar berniaga di negeri Pontianak itu adanya...”

“... maka inilah jika boleh dengan bolehnya kita minta’ tolong kepada sahabat kita menolong menyuruhkan sebuah kapal perang ke Pontianak menangkap si pencuri itu, dan kita pun boleh pergi bersama2 kapal perang itu menangkap si pencuri itu. Jika tiada sahabat kita segera menyuruhkan lekas2 kapal perang datang, pasti ada terlalu banyak susah segala orang2 dagang yang masuk keluar berniaga di negeri Pontianak itu adanya. Maka telah sangatlah harap kita dengan amat besar pengharapan kepada sahabat kita Tuan Thomas Raffles Esquire akan menangkap si pencuri itu di Pontianak dengan segeranya, kerana Pengiran Anom beserta Abdul Rasyid itu ada sedia di laut Kuala Pontianak merompak2 dengan dua buah kapal kecil jua adanya.”

(Sumber: Mu’jizah 2001)

Three years later, on February 6th, 1814 he once again wrote a letter. In his letter, which is referring to previous three letters he declared about the peace in the state of Pontianak, Mempawah, Matan, and Sambas after all. However, he wrote that Pengiran Anom got to Sambas again. The thoughts behind of Mu’lam Husairi Walid song is to rebuilt the Malay strength and superiority. Malay strength will reunite in a huge horizon, and cut off the barrier of political geography which is a cause for them to lose vitality to make it up.

**CONCLUSION**

1. Mu’lam Husairi Walid born with the high insight to bring back Malays superiority in the world.
2. He also born as a writer to expressed Malay insight behind the artistry perspective.
3. His thought would bring back the efforts to make up Malays dignity.
4. The thoughts in Kapal Belon songs shows Malay identity and wishes the Malays would back to the Malay roots and live in Islamic way of life.
5. Hopefully the efforts has been doing would be consistent and got supports from the other.
BIBLIOGRAPHY


Appendix B
Appendix C