

“I'm Suspecting Eve, Apparently Adam!”: Gurindam Confusion in the 21st Century

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To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v14-i1/18746>

DOI:10.6007/IJARBSS/v14-i1/18746

Published Date: 29 January 2024

Abstract

This paper talks about the delirium of identification of the gurindam genre. The only tipainduk that is a reference in gurindam whether from the etymological point of view, definition, characteristics, philosophy or thought is modeled on the Gurindam Dua Belas. However the vast majority of scholars fail to address the issue of gurindam identity and most notably in terms of characterization of the gurindam itself. Unfortunately, it fails to be responded to by today's authors let alone the audience that reads it. The qibla guided by Za'ba (1954) was the trigger for the beginning of the confusion in identifying the gurindam and was continued with similar support by (Piah, 1987). According to these two comments, gurindam is defined as an autonomous poem with no attachment, despite the fact that it is a form of traditional Malay poetry. As the millennium approaches, there is a new generation of millennium poets mobilizing energies and attempts to re-establish gurindam, such as Raja Ali Haji's Gurindam Dua Belas. . However, the question is whether the gurindam essays match the characteristics outlined by Raja Ali Haji? Most of the gurindam of the new millennium can be considered to have an identity disorder when it is backed up by five main features such as the creation of the work of Gurindam Dua Belas. Two parallel lines, A/A rhyme, free inline words, advice and cause and effect are specific guides built by Riau's poet, Raja Ali Haji from the very beginning. Therefore, this paper will limit the discussion to the repertoire of gurindam between the 2000s and above. It was at once discovered that the gurindam of the new millennium almost resembled the guidelines of gurindam construction but his soul and body were not parallel. This is what it likened to "I Think Eve Apparently Adam!"

Keywords: Gurindam, Identity, Malay Traditional Poem, Gurindam Dua Belas, Criteria

Introduction

I thought Eve, apparently Adam!" This is the correct analogy for describing the octopus scenario. The confusion of identity that haunts the teacher is not a new matter as the problem has been ongoing since the Gurindam Dua Belas was introduced by Raja Ali Haji in 1846. Coupled with the political situation in Johor-Riau-Lingga-Pahang which was a bit chaotic during that time, it had a huge impact on the development of the octopus. It at the same time makes the octopus just plunge into the Pulau Penyengat, and even the audience in the land of Riau is not 'localized' to better accommodate the octopus. Moreover, with the introduction of the English-Dutch Treaty of 1814, the geopolitics of Malaya changed. The division of this region in addition to the rise of Singapore in 1819 further enhanced the development of Malayan octopus. This situation at the same time affects the world of Malay circumcision which has seen the emergence of modern literature and in the context of citation, is a poem.

In contrast to gurindam, free-form poems give the author freedom to create poetry. The Gurindam, which Raja Ali Haji shared through the *Gurindam Dua Belas*, is often misinterpreted as an independent poem that lacks the characteristics of attachment. In general, gurindam has been around for a long time but only in terms. This work, authored in 1846, is the only reference to the gurindam creation war. Various advice can be injected into the two-line octopus build containing elements of cause and effect. However, understanding of functionality and features to date remains an ongoing problem for both authors and readers. This is what makes the teacher like Adam in the air of Eve.

Objective Study

This paper is intended to identify the collection of octopus in the 21st century and subsequently interpret and analyze the collection of the octopus collection. The results of the data discussion will be compared in terms of the shape and features of the octopus by relying on the Gurindam Characterization Model built on the *Gurindam Dua Belas* text.

Methodology of Study

The writing and discussion of this paper is using a library source that made Raja Ali Haji's *Gurindam Dua Belas* texts a source of discussion in addition to the collections of teachers created as early as the 2000s. Through this method, the above objectives will be more focused on finding the best approach in solving the problem of identity of the teacher.

Gurindam Melayu

Don't know then it's not love. This word temple is so familiar with the teacher that he once lacked the attention and touch of contemporary authors, let alone his reading environment. Gurindam is just a meaningful whistle on the island of Bengkan Island, Riau. The territorial disintegration of the English-Dutch Treaty of 1824 slowly submerged Riau's hustle and bustle as a busy trading center. As a result of this agreement, Singapore dominated trade activities in the 19th century and indirectly the center of the intersection began to focus here.

As a result, the soul of the savory lives with the evil of the *Gurindam Dua Belas* on the walls of the tomb of Princess Hamidah. The *Gurindam Dua Belas* manuscripts were published around 1854 in Tijdschrift van het Bataviaasch Genootschap (No.2) using Arabic prints in Batavia and translated into Dutch by Elisa Netscher. In line with its title, the teacher was

authored by Raja Ali Haji in twelve clauses, all of which focus on the function of the teacher as a poem to convey advice and guidance. The background of Raja Ali Haji, a writer, historian and even scholar, made the smash of Sufism in his name this time. This can be seen in the first excerpt of Gurindam Clause below:

Gurindam Fasal Pertama

Barang siapa tiada memegang agama,
Sekali-kali tiada boleh dibilangkan nama.

Barang siapa mengenal yang empat,
Maka ia itulah orang yang ma'rifat.

Barang siapa mengenal Allah,
Suruh dan tegahnya tiada ia menyalah.

Barang siapa mengenal diri,
Maka telah mengenal akan Tuhan yang bahri.

Barang siapa mengenal dunia,
Tahulah ia barang yang terpedaya.

Barang siapa mengenal akhirat,
Tahulah ia dunia akhirat.

The example of the above is built on six pieces that lead to the meaning of knowing and God. Religion, is a principle that holds for every individual. Islam, Buddhism, Hinduism and Christianity and other religions of the world despite their differing opinions still witness to one God. Through religion also an individual can better recognize and recognize himself. According to Dahlan et al (2013, 76) through classical interpretation, "...[a]jaran makrifat dipahami sebagai terbukanya rahsia-rahsia ketuhanan dan tersingkapnya hukum-hukum Tuhan yang meliputi segala yang ada)".

Therefore, in the context of Islam, the people of the United States intend to know Allah Almighty fully as a defendant. To reach this point, one needs to know, study, apply, and practice all the instructions and leave all the restrictions behind. The four things mentioned in the second chapter are about sharia, fact, taric and macrophage. If all four of these things are well understood and balanced, then rest on his life for putting the Creator at the forefront.

Therefore, the individual who puts his Lord at the top and believes that his existence is to submit and obey the Creator, will certainly carry out the amar of the martial arts according to the word of Allah SWT in the passage of Al-Imran, 104) that is

"Dan hendaklah di antara kamu kelompok yang menyeru manusia kepada kebajikan dan yang menyuruh manusia berbuat segala perkara baik dan melarang manusia daripada segala perkara buruk. Dan manusia yang bersifat demikian ialah orang yang berjaya."

“And there shall be among you a group that call upon men to good and that shall make men good and forbid men from all evil. And people of that nature are successful people.”

What this means is that one of the ways to gain a difference in living a happy and successful life is to fulfill a servant's responsibility by doing good to the detriment of all evil must be avoided in order not to cause bad for yourself and society. Therefore, Azhar and Badaruzaman (2018, 61) comment that there are three criteria in the concept of amar macruf nahi default:

“Kriteria yang pertama ialah tugas amar makruf dan nahi mungkar itu hukumnya fardu kifayah. Kriteria yang kedua ialah fungsi amar makruf dan nahi mungkar adalah tonggak kepada keunggulan umat Islam sejagat (umat terbaik yang pernah dilahirkan di kalangan manusia). Kriteria ketiga ialah tugas amar makruf dan nahi mungkar berkait rapat dengan proses ta'dib (mendidik).”

The first criterion is the task of amar makruf and the default is the law of fardu kifayah. The second criterion is that the function of amar macruf and nahi is the pillar of universal superiority (the best of human birth ever). The third criterion is that the task of the macruf amar and the default is closely related to the ta'dib process (educating).”

In this regard, Raja Ali Haji authored the third clause in the First Clause Gurindam as advice to his audience to interpret and understand the purpose of the incident and Allah SWT. This is what then relates to the fourth act of man who knows himself will know his new God. Educating yourself as an artist is not an easy task and throughout the process it will be faced with various assumptions that will bring you closer to Allah SWT.

For the fifth chapter, the author says ‘No one knows the world, it is the only thing that is ’, literally means that the world is full of deception. The world is just a stop, which remains the hereafter. Waima of any religion and belief though, this is the principle held. The world is full of challenges and testing of humanity and the benefits of human creation are common sense. Reason is bestowed on humans to think and make the best choices that each of their actions has a good or bad effect. In the event of a misjudgment, that's what the world says is deceiving.

In this regard, every good act and vice versa has been promised a fair response. Fair calculations will be judged in the hereafter as contained in the following Qur'anic verse excerpts

“Dan (tiap-tiap) makhluk yang bernyawa tidak akan mati melainkan dengan izin Allah, iaitu ketetapan (ajal) yang tertentu masanya (yang telah ditetapkan oleh Allah). Dan (dengan yang demikian) sesiapa yang menghendaki balasan dunia, kami berikan bahagiannya dari balasan dunia itu, dan sesiapa yang menghendaki balasan akhirat, kami berikan bahagiannya dari balasan akhirat itu; dan Kami pula akan beri balasan pahala kepada orang-orang yang bersyukur.”

(Al-Imraan 3, 145)

“And (every one) living beings will not die except by the permission of God, which is the specific (ajal) resolution (set by Allah). And (with that) anyone who wants

a world reply, we give it a share of the world's response, and whoever wishes the final reply, we give it a part of it; and We will also reward those who are grateful.”

Every human being does not miss the balance sheet of judgment in the hereafter, even in the Pillar of Faith itself is clearly embodied in the belief of the hereafter. The justice of the SWT God is incomparable and He promises all the rewards of waima as big as particles. Every evil that is done will surely be rewarded, and every virtue will be rewarded with kindness, even with His grace. Thus, the First Clause Gurindam became the opening point in the presentation of the Sufism element through a series of clauses in the text of the *Gurindam Dua Belas*. Gurindam, is the last genre in the treasury of Malay poetry. The only original teacher with the look, shape and left is the *Gurindam Dua Belas*. The function of the teacher is to teach as Piah says (2005, 18) as follows

“[i]si dan fungsi gurindam, secara keseluruhan ialah pengajaran, iaitu menunjukkan jalan ke arah kehidupan yang sempurna, atau insan yang sempurna atau insanul kami; antaranya beragama, menjaga anggota dan hati, berbudi bahasa, merendahkan diri, bertimbang rasa, menghormati ibu bapa dan orang tua, berbuat jasa dan bertanggungjawab sebagai warga negara yang baik.”

“[i]si and function of the teacher, as a whole is teaching, that is, showing the way to a perfect life, or our perfect human or human being; including religion, caring for members and hearts, be polite, humble, considerate, respectful of parents and parents, do good service and be responsible as good citizens.”

Therefore, the phrase for ‘ Perfect life, or perfect human ’ refers to the science of Sufism blended in the creation of the *Gurindam Dua Belas* in particular. Practicing the religious knowledge of the author of the *Gurindam Dua Belas* was revealed at the same time as the only tip of the genres in the traditional Malay poetry treasury.

Raja Ali Haji, a name so respected not only because of his knowledge and even his family's great influence in the Johor-Riau-Lingga-Pahang kingdom. Raja Ali Haji's death lived between 1809-1870 and was the grandson of King Hajj, Young Master IV and of the descent of the Five Bugis Brothers, Daeng Celak. The King's family loves science.

His deep interest in the study of science can be seen through the production of his works covering a wide range of languages, literature, history and religion. According to Hashim Musa and Rozita Che Rodi (2017, 14), Raja Ali Haji's credibility as a neighbor is beyond dispute because he says

“Beliau boleh dianggap sebagai pewaris kepada barisan ilmuwan-ulama Melayu tradisional misalnya Ahmad Muhammad Zain al-Fatani (1856-1908), Daud al-Fatani (1740-1847), Arshad alBanjari (1704-1789), Yusuf al-Makassari (1627-1699), Abdul Rauf al-Singkeli (1615-1673), Nuruddin al-Raniri (meninggal sekitar 1658) dan Hamzah al-Fansuri (meninggal sekitar 1600).”

“He may be considered the heir to traditional Malay scholars such as Ahmad Muhammad Zain al-Fatani (1856-1908), David al-Fatani (1740-1847), Arshad

alBanjari (1704-G1, Yusuf al-Makassari (1627-1699), Abdul Rauf al-Singkeli (1615-1673), Nuruddin al-Raniri (died around 1658) and Hamzah al-Fansuri (died around 1600).”

Thus, with this fact it can also be concluded that this line of scholars is one of the contributing factors to the work of Raja Ali Haji who is an Islamic scholar. This feature of the dress is clearly worked on one of his great works in the genome and arguably this manuscript is the only tip in understanding and recognizing the gurindam but more emphasizing the taste Sufism. As a result of this essay, various views and debates are spoken by scholars whether local and Western such as Za’ba, Harun Mat Piah, Shafie Abu Bakr and others. In this regard, the result of a Model of Characterization is as shown in Figure 1 below to answer and draw a boundary line about the teacher so that no more confusion arises until the occurrence of the genre another poem. This Gurindam Characterization Model can be viewed as follows:

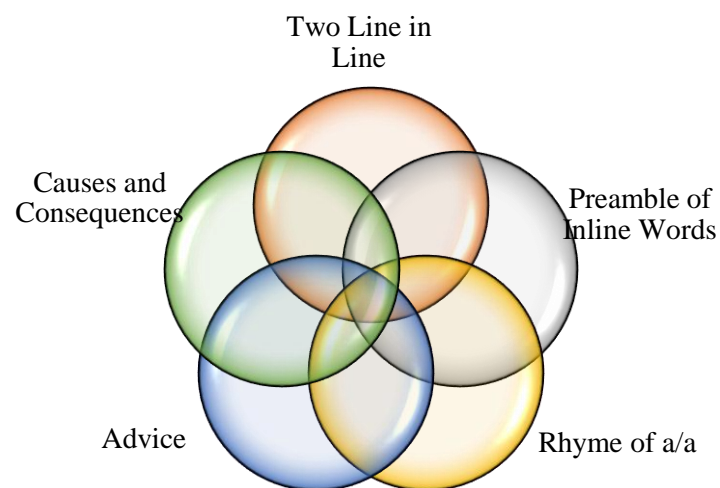


Figure 1 Gurindam Characterization Model

From Figure 1, the model can be observed that there are five segmentations that complement each other to build an octopus. Although there are many views and opinions especially in terms of the definition of gurindam, the fact is that to know the gurindam is certainly not to be overlooked in reference to Raja Ali Haji with his text, the *Gurindam Dua Belas*. In this regard, the Gurindam Characterization Model was built as a result of a statement by Raja Ali Haji himself

“[A]dapun gurindam itu iaitu perkataan yang bersajak juga pada akhir pasangannya tetapi sempurna perkataannya dengan syarat dan sajak yang kedua itu seperti jawab.”

In the above quotation, it is clear that the word pirate means that the teacher has a paired duplicate and the phrase ‘ the end of the partner ’ refers to the meaning of the couple, which is two. The phrase ‘ perfect word ’ is a perfect selection of word words as a sentence clause that has meaning between the two lines. In addition, the phrase ‘ the terms and the second poem as answer ’ means that there are elements of cause and effect, and the last

rhyme is a compulsory principle that must be present in a poem because society used to rely on the technique of memorization through soundtracks and in the final rim of a/a is an element that complements the construction of this model while serving as a tool of advice.

Thus, two lines of line, word inline, rima a/a, advice and cause and effect are key features that the creator of the teacher must adhere to, especially the 21st century and well-known audience. The function of the teacher remains as a tool for the delivery of various advice and does not necessarily follow the concept of Sufism brought by Raja Ali Haji.

Searching for the life of the development of the teacher, the issue of confusion and misunderstanding has long arisen. It has been doubted that the term octopus existed in line with Hindu-Budha culture and religion before the Christian era (Collins 1998, 6-7). However, the effects of the British-Dutch Treaty of 1824 separating between the two administrations, the British and the Dutch, the Johor-Riau-Lingga-Pahang Government were subsequently plagued by internal political problems. In addition, the opening of Singapore as a center of trade and administration has submerged the Island of Sting as a major center in Malaya. In this regard, the teacher first authored by Raja Ali Haji remained desolate and did not expand from the bonda land because in one corner, Singapore also built a modern fortress by bringing a more realistic genre and Abdullah Munsyi was appointed of *Bapa Persuratan Moden*. Therefore, it can be seen that the points of introduction of the teacher are only understood in terms of terms when the first poem is composed of Omar Mustafa's (1913) as follows:

'Angan-Angan Dengan Gurindam'

Bangkitlah bangkit!
Mengapakah tidur lama sangat?
Di mana dapat mencari negeri sekaya negeri kita!
Bangkitlah bangkit!
Timah dimasak sudahlah hangat.
Mengapa dibiarkan bangsa lain mengambil bijih kita!
Bangkitlah bangkit!
Tidakkah ingin menjadi kaya dengan sangat?
Mengapa dibiarkan bangsa lain bertanam getah di tanah kita?
Bijih dan getah! Bijih dan getah!
Inilah jalan kekayaan yang tentu
Hasil negeri kita yang besar dapat di situ
Bijih dan getah! Bijih dan getah!
Dari sebab itu bangkitlah bangkit!
Jangan asyik dengan berjoget.
Lihatlah kekayaan Loke Yew Chow Kit!
Hartanya beribu bermiliun ringgit
Segeralah tuan jangan lengah
Segera berbudi dengan tanah
Kerana tanah baik budinya
Lambat laun usaha dan penat kita dibalasnya.

The poem published in this *Utusan Melayu* clearly uses the term 'gurindam' but in its form, it appears that this poem does not meet the requirements to be classified as an octopus. A total

of 21 pieces of fruit are built with unobtrusive features and no element of cause and effect of the rhyme that builds it. Thus, it can be said that although the term gurindam has been known and traces to the land of Singapore, its shape and spirit are still left behind on the Pulau Penyengat. This confusion is especially evident when the octopus began to be introduced in the 21st century through such crafters as Mas Adeki, Pena Mutiaras, Nazim Mohd Subari, and even Pengiran Samsu from Brunei Darussalam. Abdullah Sidek or more affectionately known as Mas Adeki is very consistent in composing and publishing his teacher collection as an attempt to popularize and embellish teachers for the new generation. However, Mas Adeki seems to have little understanding of some of the angles of the teacher. This can be seen as in some of his jurindam quotes below:

‘Skuad 69 PDRM Tetap Unggul’

Tinggalkan kampung ibu dan bapa, [MA1, R3]
Peristiwa 13 Mei 1969 sukar dilupa.

‘Mangkuk hayun’ sering bergema, [MA1, R8]
Satu salah tanggunglah bersama.

Ketika menyertai Perbarisan Merdeka, [MA1, R26]
Kenangan silam suka dan duka. (Mas Adeki 2005, 101-105)

‘Skuad 69 PDRM Tetap Unggul;’ was authored by Mas Adeki in 2005 with 30 pieces detailing the author's experience (Mas Adeki) when he was a member of the Royal Malaysian Police (PDRM). Based on this essay, it is evident from the authors that the PDRM is a very powerful and powerful unit as the main defense line of the country. However, in addressing this misunderstanding of the identity of the teacher it can be seen that the author literally meets the two-line characteristic elements as well as the final rim a/a other than a perfect word filling the two-line space

However, this poem does not meet the characteristic elements of the Gurindam Character Model in terms of advice and conditions of cause and effect. For example, [MA1, R3], [MA1, R8] and [MA, R26] is one of the duplicate that the author is found to have no connection between the two lines that should lead to the element of cause and effect not to mention that this whole poem does not support the function of counsel even more recall the experience and tell of the power of the PDRM itself. It is also noteworthy that in 2012, Mas Adeki had a collection of new teachers and one of them could be cited as follows:

‘Tok Janggut Pahlawan Kelantan’

Haji Mat Hassan Panglima Munas, [MA2, R3]
Nama sebenar fikirannya bernas.

1850 dilahirkan di Kg. Saring Jeram, [MA2, R9]
Menentang penjajah tanpa seram.

Kenangan Tok Janggut 1850-1915, [MA2, R35]
Catatan sejarah rakyat berasa belas. (Mas Adeki 2012, 162-167)

Tok Janggut or real name Haji Hassan Mat Munas is a Malay fighter who was killed in the face of British taxation in Kelantan. After the English-Siam Treaty of 1909, the British took over the Kelantan government from Siam and began to make changes in particular in terms of administration. The changes introduced touched on the position and privileges of the Kelantan people and this created a great deal of uneasiness among the locals. In terms of using gurindam, the efforts presented by Mas Adeki through the poem 'Tok Janggut Pahlawan Kelantan' which has a total of 35 pieces should be commended for giving a narrative account of the history of the country's heroes, but the form of the poem used does not meet the features of the non-biographical advice. Mas Adeki should use the form of a poet because the poet's room works to tell the story in the form of a poem. Examples of duplicate [MA2, R3], [MA2, R9] and [MA2, R35] are among the tricks that appear to be in violation of the law of advice as both of these records tell of the name, the year and place of birth of Tok Janggut in addition to informing the audience of his life history date.

The difficulty of understanding the use of gurindam as an autobiographical storytelling medium is not just in Mas Adeki, but another author of the new algae gurindam, the Pena Mutiara or the real name of Ahmad Sabki Haji Tahir who published the gurindam collection in 2013 also authored the history of P.Ramlee as quoted below:

'P.Ramlee'

Lahir di Pulau Mutiara, Negeri terkenal buah pala.	[PM1, R1]
P. Ramlee penyanyi pujaan, Gaya suaranya jadi ikutan.	[PM1, R2]
Selain berlakon boleh menyanyi, Lagu-lagunya segar sehingga kini.	[PM1, R3]
Pertama kali jadi hero filem <i>Bakti</i> , Digandingkan dengan Kasma Booty.	[PM1, R6]
Manusia pentingkan harta dan pangkat, Saksikan filem <i>Antara Dua Darjat</i> .	[PM1, R9] (Pena Mutiara, 2013: 15-16)

P. Ramlee or the real name of Teuku Zakaria Nyak Puteh was born on March 22, 1929 in Penang. Success P. Ramlee in the field of homeland art was depicted in 27 films between 1948 and 1955. P. Ramlee is a major name in the history of the arts and culture of the nation especially in the fields of music, song, acting and film. As an art man, P. Ramlee has succeeded in shaping her own way, style, discipline so that her talent is unmatched and widely praised. In this regard, the Pena Mutiara took the initiative to record the achievement of P. Ramlee in the form of poetry, gurindam.

However the Pena Mutiara is seen as not in compliance with the gurindam characterization requirements such as the Gurindam Characterization Model, which is an octopus essay should feature non-fiction advice of a character. This can be seen in the examples of [PM1, R1], [PM1, R2], and [PM1, R3] introducing P.Ramlee in terms of his homeland and the power of his talent other than singing, acting and also leading. In fact, the

author also does not adhere to the law of cause and effect as an example in the [PM1, R6] which says he first acted with Kasma Booty as the hero character for the Bakti movie. Both lines in this duplicate do not directly show the connection between the causes and consequences that need to be present in the teacher. Similarly in the example of [PM1, R9], the author suggests that the audience watch the story of between two degrees that highlights the theme of human importance of degrees and property.

The power of P.Ramlee is undeniable in the homeland art industry. Her talent award made her the best film icon and that's why Mas Adeki didn't miss out on composing a poem about P.Ramlee. Poetry entitled 'Tan Sri P. Ramlee Artist ' has 53 pieces and is partially observable as follows:

'Tan Sri P. Ramlee Seniman Agung'

22 Mac 1929 lahir bayi putera, [MA3, R1]
Teuku Zakaria nama tertera.

P. Ramlee nama panggilan beliau, [MA2, R2]
Bintang bersinar namanya berkilau.

Pengarah, pelawak, pencipta lagu, [MA2, R10]
Kehebatan P. Ramlee tanpa diragu.

Dalam filem 'Sarjan Hassan', [MA2, R22]
Zaman Jepun meninggalkan kesan. (Mas Adeki 2009: 66-74)

Mas Adeki's poetic essay on P.Ramlee looks more than Pena Mutiara. However, some of his rapes are not computed to follow the terms of the form of the anesthesia in terms of the consequences and function of his advice. Obviously, the function of this poem has not been as good as the gurindam claim. From the point of view and effect, this can be observed in examples including [MA3, R1], [MA3, R2], [MA3, R10], [MA3, R22] which has no causal thread in the first row and the consequences in the second row. In this regard, the confusion about the bound features that need to be in the construction of an octopus is seen to be less favorable to both authors of the new millennium. Not only is one of their essays on autobiography and there are several other collections that can be seen in the table below

Table 1

Biographical Collection of Gurindam by Mas Adeki and Pena Mutiara

Authors	Anthology	Years	Number of Gurindam Collection	Number of Biographical Gurindam	Tittle Gurindam
Mas Adeki	<i>Seuntai Kasih Secebis Harapan</i>	2005	40	5	1) Aminuddin Baki 2) Pengetua Bestari 3) Panglima Salleh Selempang Merah 4) Nur Amalina 17A1 5) Siti Nurhaliza
	<i>Lautan Kasih Berpantai Sayang</i>	2009	37	4	1) Tan Sri P. Ramlee Seniman Agung 2) Mat Kilau Wira Pahang 3) Leftenan Adnan Saidi 4) Dato' Dr Syed Ahmad-Pakar Pidato
	<i>Gurindam Jiwa Mengusik Hati</i>	2012	41	7	1) Aminuddin Baki 2) Dato' Ramly Burger 3) Mat Jenin 4) Azali Azlan Putera Cemerlang 5) Tok Janggut Pahlawan Kelantan 6) Nik Nur Madihah Ikon Puteri Nelayan 7) Raja Ali Haji
Pena Mutiara	<i>Hati Secantik Wajah</i>	2013	19	4	1) Pak Sako 2) Keris Mas 3) Usman Awang 4) P. Ramlee
Overall Amount			137	20	

Table 1 above is a collection of octopus containing biographical elements of Mas Adeki and Pena Mutiara. In Mas Adeki's first anthology, the *Seuntai Lover of Hope* containing 40 gurindam, there are five gurindam that tell of one's biography, while in the *Lautan Kasih Berpantai Sayang*, a total of 37 gurindam and only four gurindam members talk about greed, . There are seven biographical gurindam out of a total of 41 gurindam essays. Based on some examples of poetry collections authored by these two authors, it is clear that the teacher is still in a phase of confusion especially in terms of its nature despite the clear message that Raja Ali Haji said that the function of the teacher was advice and that both authors were successful adheres to features such as two lines of alignment, the final rim of a/a and the perfect word inline but the main feature is that the cause and effect are still misunderstood and do not clearly feature the feature.

Conclusion

Unique and unique. It is the identity that is different not only from the individual but also to be seen in the Malay poetry genre. In this trajectory of the 21st century, gurindam has been increasingly authored by new and old writers. Its popularity is also almost comparable to that of the *pantun*. However, literally this modified octopus looks perfect in comparison to the *Gurindam Dua Belas* but in the inner sense, there is a misunderstanding and violation of the law of the features that must be completed to be named as a teacher. The various definitions from various points of view are a pure attempt but in the end to recognize and understand it is necessary to refer to Raja Ali Haji and his gurindam model, the *Gurindam Dua Belas*. Due to this discussion, scholars and enthusiasts can contribute to the preservation and appreciation of gurindam for future generations. In other perspectives, collaborating from various disciplines, such as antropology, folklore studies, linguistics and literature can lead to more comprehensive understanding of gurindam and its place in broader cultural contexts.

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