

MORAL VALUE OF DIKIR BARAT :  
CASE STUDY OF CIKGU NAIM LYRIC

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# MORAL VALUE OF DIKIR BARAT : CASE STUDY OF CIKGU NAIM LYRIC

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A thesis submitted to fulfillment the requirements for the degree of  
Heritage Studies with Honors.

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Faculty of Creative Technology and Heritage  
UNIVERSITY MALAYSIA KELANTAN

2021

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**NILAI MORAL DALAM DIKIR BARAT :  
KAJIAN KES LIRIK LAGU DIKIR BARAT CIKGU NAIM**

**ABSTRAK**

Kajian ini memfokuskan pada nilai-nilai moral yang terdapat dalam lirik lagu Dikir Barat oleh Cikgu Naim, seorang penyanyi dikir barat dari Kelantan yang telah menghasilkan banyak lagu yang menunjukkan nilai-nilai moral dan isu-isu semasa yang dihadapi oleh masyarakat. Berdasarkan kajian ini, pelbagai jenis nilai moral telah dikenalpasti. Kajian ini dapat membuktikan bahawa lagu dikir barat ini bukan hanya merupakan persembahan yang menghiburkan orang-orang Kelantan, tetapi juga memiliki pesan-pesan penting untuk disampaikan secara langsung dan tidak langsung sebagai sokongan motivasi kepada masyarakat. Berdasarkan penemuan tersebut, pengkaji menyarankan agar lagu dikir barat Cikgu Naim ini dapat diperkenalkan dan berfungsi sebagai media tradisional untuk menanamkan akhlak, kepada masyarakat, khususnya generasi muda. Dari ini, nilai lagu Dikir Barat akan dipersembahkan, ditekankan, dan diteruskan untuk generasi akan datang.

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**MORAL VALUE OF DIKIR BARAT :  
CASE STUDY OF CIKGU NAIM LYRIC.**

**ABSTRACT**

This study focuses on the moral values found in the lyrics of Dikir Barat song by Cikgu Naim, a Kelantanese dikir barat performer whom has produced many songs that denoting the moral values and current issues that society encountered. Based on this study, various types of moral values have been identified. This study can prove that this dikir barat song is not only an entertaining performance of the Kelantanese, but also has significant messages to convey in both directly and indirectly as the motivational support to community. Bases on the findings, researcher suggests that these Cikgu Naim's dikir barat songs can be introduced and functioned as a traditional media to instil the morality, to the community, especially the younger generation. From this, the value of Dikir Barat songs will be presented , emphasized, and carried on for the future generation.

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## CHAPTER I

### 1.0 INTRODUCTION

Kelantan is one of the cultural heritage rich in Islamic values and also luxury with their own culture. The state of Kelantan is knowing with its own history and legends like *Cik Siti Wan Kembang*, *Tanah rendah sekebun Bunga*, and *Kota serambi Mekah*. However, to the current day the state of Kelantan remains intact with its state identity. In step with, Nik Mohamad (1986) said the state of Kelantan is capable of testing with it's very strong socioeconomic shield based on their luxury with so many cultural and also can attract researchers from east to west to explore all the natural and cultural elements that have in Kelantan.

*Dikir Barat* is a traditional performance that's favoured by the Malay people in Kelantan. It exists among ordinary people in rural and suburban villages. About the origin of *Dikir Barat*, Haji Rahman (2000, p.2) and Ho & Stephanie (2015, p.1) pointed that it may come from southern Thailand, originated from Malay villages in southern Thailand. and the word of *Barat* means "west" in Malay. Some researchers argue that the word of *Barat* in Malay language means 'west'. *Barat*, therefore, refers to Thailand, which is situated to the west of Kelantan, Malaysia. Based on statement Cikgu Hisham wrote through his blog, argued that the musical art form first emerged in parts of southern Thailand has its own style. Since it had been spread to Kelantan and other part of Malaysia, this performance was invented and formed to suit with Kelantan and Malay culture until today. (Akmal Hakim, 2020)

This statement is undeniable because Kelantan was once ruled by the Siamese Government. At that point, people of both countries constantly travelled. From that, *Dikir Barat* was spread to Kelantan with the innovation of *Dikir* and poetry presentation with local dialect, and it became popular since then. From this point, *Dikir Barat* can also be categorized as a Malay traditional form that originated from the East Coast state of Kelantan (Mohd Ghazali Abdullah, 1995; Raja Iskandar, 2014).

Focusing on *Dikir Barat*, the performance of *Dikir Barat* leads by *Tukang Karut* and a *Tok Juara*, the vocal leaders who recite the Malay verse called ‘Pantun’, and a group of choruses called ‘*awok-awok*’ who repeat the verse follow *Tukang Karut* and a *Tok Juara*. Term of *awak-awak* was analysed in the article entitled “*Dikir Barat*”, by Kelab Pencinta Sejarah Kelantan (2012) that this term was taken from the name of a fisherman's group who went down the ocean by employing a ship under the care of a frontrunner called “*Jeragan*”. The action of fishing activity was identical to what they practice in *Dikir Barat's* performance. In general, group of *awak-awak* was formed by people who have their interest in this performance from different ages. The number of choruses can be from 15 to 30.

. In *Dikir Barat's* performance, the role of *Tukang Karut* is very crucial because he must recite poetry spontaneously based on their creativity and improvisation. *Tok Juara* or also called as *Tok Jogho* in Kelantan dialect is a second important person, his task was to sing a *Dikir* before the *Tukang Karut* takes his part. The *Dikir Barat* is played through musical instruments, singing and hand-clapping gestures that composed in various styles

*Dikir Barat* can be presented either entertainment or contest. This performance usually plays in front of the public during the rice harvesting season and also at weddings. Contests are usually held by local youth associations, government, or even individuals to explore youth passion or their ability in performing arts. Hosting the competition events on *Dikir Barat* can generate income for organizers but it gives both benefits and disadvantages to the performance itself. Organizers can easily increase the performance's cost by adding some elements to attract the audience, but the essence and value of the performance are slightly depreciated because it is constantly receiving changes from its presentation all over the time.

*Dikir Barat* often use choruses or regular melodies to accompany their songs. The mainstream songs, the Hindustani music and the traditional songs are usually rearranged and sung in Kelantan dialect. *Dikir Barat* also has its own version and this has changed the way the people of Kelantan enjoy the original version of *dikir barat* Kelantan. (Raja Iskandar Raja Halid, 2014). Even though, the *dikir barat* have many version but it still maintain the purpose of *dikir barat* performance which is as a entertaining, to spread a moral value and advice, to tell the current issues that happen in society. For example, the *Dikir Barat*, that have some moral value in songs and music to give advice to the listeners is such as the song titled "*Dikir Motivasi*" performed by Cikgu Naim.

*Kalu kito tok sey belajar*

*Bangso kito ore tindih*

*Kalu kito toksey maju*

*Bangso kito ore toreh*

*(Cikgu Naim, 2008 , Dikir Motivasi )*

*If we do not want to study*

*Our nation will be trampled on*

*if we don't want to move forward*

*Our nation will be scratched*

*(Translated by Anis Suhaila, 25<sup>th</sup> Sept 2020)*

Based on this lyric, it shows that the moral value and self-awareness is presented. However, due to technological developments, it can harm the song composition because compositions and adjustments made to the Dikir Barat are influenced by the western and modernity. About this, Azlina Musa (2020) pointed that, the use of many languages and dialect slowly distorted the origin of the Dikir Barat music. Besides, obscene elements had been utilized within the Dikir Barat. In addition, in the 1978, the glory to year of Dikir Barat era but the song itself was marred by obscene words that degrading women (Halim Yazid, Malaysia Kini, *Dari Unsur Lucah kepada Nasihat*, 2018). In 2012, Berita Harian headlined "*Unsur lucah cemar Dikir Barat*" which show the element of obscene makes Dikir Barat worst. Another examples are from the songs titled *Ore Baru menikoh* and *Rohaya Anak Baba*. At song *Ore Baru Menikoh* use so many inappropriate words that narrated about their first night as husband and wife while for *Dikir Rohaya Anak Baba* narrated about a female who does not want to married and make something by her own way.

*Ore baru menikoh (2 rx)*  
*Lepas habis demo bekwoh*  
*Tak jenero sapa ceroh (2x)*  
*Tino jate duk gelisoh*  
*Aduh (2x) bakponyo duk raso gini*  
*Sedak sungguh belaki bini*  
*Oh Panas sungguh weh*  
*Keno pase kipas*  
*Saloh picit butir*

*(Pok Teh, 2008, Ore Baru Menikoh)*

People who early married  
After finish the ceremony  
Can't sleep until the sunset  
Lady and man feel restless  
Why feel like this  
So great to married  
Oh, feel so hot  
Must switch on the fan  
But wrong pinch button

*(Translated by Anis Suhaila, 25<sup>th</sup> Sept 2020)*

Ai male tumah duk dale jamban

Plek, plek tu ayah bunyi

Begapo namo nyo duk main

Napok duk getel woh timun bate

(Seman Wau Bulan, 2008, Rohaya Anak Baba)

*So long at the toilet*

*A father heard the strange sound*

*What she makes into the toilet*

*Saw bring a cucumber*

*(Translated by Anis Suhaila, 25<sup>th</sup> Sept 2020)*

However, certain issues have caused people outside of the Kelantan state dislike the art of Dikir Barat because of the inappropriate diction and lyric. Dikir Barat has been underestimated and banned from performing to the community for several years. Therefore, it is very important for all lyricists to use a good and polite words not to tarnish the image of dikir barat itself. It is crucial to maintain the standard of the song in ensuring the harmony and dignity of Dikir Barat art.

Dikir Barat has been a preferred type of Kelantan tradition since the 1940s and debut to several caliber *pendikir* or dikir barat performers to safeguard the dignity of this Dikir Barat. *Pendikir* is means someone who sing a dikir barat song it also known for other name for *Tok Jogho*. The songs that delivered previously are associated with society, family and country. However, not all *pendikir* is knowing to society because of the overwhelming number or many of the *pendikir* who have begun to venture into the Kelantan art industry. A *pendikir Dikir Barat* Kelantan named Cikgu Naim is one of

well-known *Pendikir* who present his Dikir Barat songs through Dikir Barat RTM 2006 at RTM Television Programme. His demise in 2008 causing his songs to sink and be forgotten. Through this study, the researcher can introduce his songs to society by studying on the lyrics of his songs that have an ethical significance.

As stated above, researcher is willing to study about the lyrics of a Dikir Barat song that performed by Cikgu Naim a Kelantanese Dikir Barat activist by aiming to decode the moral values in his lyrics in both direct or indirect meaning.

### 1.1 RESEARCH QUESTION

Dikir Barat is one kind of presentation that's synonymous with the Kelantanese community. Because of the utilization of the Kelantan dialect, it completely symbolizes the identity of Kelantan. Cikgu Naim, was a dikir barat singer from 2000 until 2008. He had performed several songs with various elements like figuratively which means the songs that not tell directly but more use a figurative word and moral values. Before being a Dikir Barat performer, Cikgu Naim, was a school teacher, who choose dikir Barat art as one of his carrier due to his love for Kelantan traditional art therefore, based on this study, researcher intend to study about moral value in Dikir Barat of Cikgu Naim lyric. To scope this study, researcher set I these questions in order to achieve many information about the moral value of Cikgu Naim songs.

1. How many types of *Dikir Barat* song performed by Cikgu Naim?
2. Do the *Dikir Barat* songs by Cikgu Naim present the moral value?
3. Which types of moral values are presented in Cikgu Naim lyric?



## **1.2 RESEARCH OBJECTIVE**

1. To classify the type of Dikir Barat song performed by Cikgu Naim.
2. To identify the moral value of Cikgu Naim songs.
3. To elaborate the moral value found in Cikgu Naim songs.

## **1.3 RESEARCH SCOPE**

Six songs titled *Dikir Motivasi*, *Rokok*, *boyo*, *Terima Kasih Cikgu*, *Salam Untuk Sahabat* and *Sesal Tok Ngaji* are selected as research scope. By analysing these songs, researcher will obtain the knowledge and achieve the objectives that set.

## **1.4 THE IMPORTANCE OF THE STUDY**

The importance of this study is to spot the value of Dikir Barat songs that had been performed by Cikgu Naim during his glory day from 2000 to 2008. Dikir Barat is one of the art form that may be employed the moral values and the awareness to the community. By conducting this study, the values of this art will begin to unfold.

Furthermore, with this study it can help a forgotten Dikir Barat to be known by society. This study may guide other researchers to explore about Kelantan's Dikir Barat in another aspects.

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## CHAPTER II

### LITERATURE REVIEW

This chapter will identify previous studies done by researcher about the Dikir Barat of Kelantan and also include some theories that are applicable based on the topic of this study. Reviews are based on references through the books and other sources. Researcher has selected some literature that provide some crucial points that able to synthesize and utilize in this study.

#### 2.1 HISTORY OF DIKIR BARAT

The meaning of Dikir is get from the Arabic word that known as *zikir*. *Zikir* is a act that Muslims praise and gratitude to Allah SWT. Regarding this term Ghulam Sarwar Yousof (1994, p.72) pointed that *dikir* or *zikir* is as a non-secular activity that being practiced elsewhere, wherever there are Muslim communities in Thailand in most instances in a very pure form, without dances. This *dikir* has various names like *dikay*, *yikey* and *jikey*, which is called in Thailand, Cambodia, and Malaysia. Based on Kamus Dewan (2014), *Dikir* is a variety of verse-debate involving teams of male participants which possibly evolved from Islamic religious chanting. Opinion from Harun Mat Piah (1989) also stated that the term *dikir* related to the word *zikir*, which related with Islamic chanting to praise the messenger of Allah. In addition, Harun Jaafar (2009) explained that the word *Dikir* comes from the Arabic word that calls as *zikh* which is to remembering Allah SWT. From the statements above show that a word of *dikir* is originally from the Arabic word *Zikh*, and it has a relation with the Islamic elements.

Dikir Barat or better known as the Dikir Karut was brought from the state of Thailand to the state of Kelantan. According to the Kelantanese, the word '*barat*' means 'west', which refers to the direction of Southern Thailand. When it was brought to Kelantan, it was in the form of *Dikir*, the combination of poems and dialect with local environment and atmosphere.

Dikir Barat is often seen as a performing arts tradition based in Kelantan. But many people do not realize that Dikir Barat is a branch of literature because it contains traditional poetry. Based on Sharimi (2008) it already known in the community that the style of the dikir barat is unique in that it is spontaneous. About this point, Harun Mat Piah (1989) had classified the Dikir Barat verse as a poem which not bound by certain forms. The choice of words in each line and its syllables is also independant and is not limited to any word

When people talking about Dikir Barat Kelantan, the name of Pak Leh Tapang is unforgettable. Mat Salleh Bin Haji Ahmad or known as Pak Leh Tapang was born in 1927 at Tapang village, Panji Kota Bharu, Kelantan. He is the founder and a group leader of Dikir Barat. He was the pioneer who perform Dikir Laba which was later shaped into new pattern called Dikir Barat by adding the poetry rhyme. He was interested in the arts and was active in the Tapang village. He began to create Malay poetry and later being known as "*pendikir*" when he was 40.

The term of *Tukang Karut* is additionally his idea. (Addy Saufi, *Pendikir*, 2010). The first person to imitate the poems brough by Pak Leh Tapang was Encik Dollah from Belimbing village of Tebu Island, Nilam Puri, Kota Bharu. Later, this role was performed by Encik Wahid, Zakaria, Na'amat Dunia, Awang Ikan Duyung, Seman Wau Bulan, Husin Keling and has continued until today's generations. However, before Pak Leh Tapang introduced the Dikir Barat, the term of Dikir Barat had already popularised

within the community like other performances such as Dikir Rebana, Dikir Yadah, and Rebana Kercing.

## 2.2 MORAL VALUE

Moral values are the teachings related to the appropriate and inappropriate of one's actions or the utilization of other behaviors of duty. Morality also involves the aim or manner of conduct that's supported or measured within the sense of something. It refers to the ethical customs that personally defines and distinguishes right and wrong intentions, actions of individual.

Opinion from Ashmore (1987) said the word of morals comes from the word mos (mores) which is synonymous with morality, moral conduct is that the teaching of excellent and bad, which involves human behavior and actions. Based on, Anisha Ani (2015), morality is a knowledge that is inherently civilized and is an act of positive value and this term is does not to define boundaries in terms of will or opinion. This moral value is one that's able to determine one's good behavior within the individual's standard of living.

Kamus Pelajar Edisi Kedua said morals are the teaching about right or wrong things. It's related to morality in religion. Moral ways of using know-how respect for people and if not immoral don't require morality and disrespect for people. Without social (moral) rules, there will be a state of endless conflict and strife during which human life becomes evil, wild, and arrogant. (Mohd. Janib Johari, 1994).

Based on Oxford Advanced school dictionary (6<sup>th</sup> edition), moral is the awareness of wrong behavior, in contrary, what has to be obeyed and abandoned and practical. In the book titled Cultural Anthropology (2014) the worth of moral is to share ideas of what's true, right, and exquisite. (2014, 63)

## 2.3 MALAY MORAL VALUE

Malay Moral value is the value that is often practiced by the Malay community. The value of that heritage has identified in their daily act, for instance, gentleness, humility and respect of women, while for men are concerned about the strength, braveness and politeness to their family and community.

Dikir Barat is a kind of entertainment that presents the cultural value, and moral value. According to Seri Shinta Mohd Noor (2002), she highlighted that Dikir Barat has an appropriate element and way of teaching the public to understand the cultural values of the state. Because the dialect that they use already show their own identity and a group of *awok-awok* also show the co-operation spirit between them.

Rahmah Haji Bujang (2000), pointed Dikir Barat is part of the concept of Malay unity within the group. This art activity is one of the great platform to cultivate teamwork spirit. They were using it to entertain the community. they also join each other within the pursuit of closer relations

## 2.4 ISLAMIC VALUE

Kelantan formulated the Kelantan Arts Policy in line with the law. To manage the cultural, entertainment, and to avoid the arts from breaking the boundaries of Islam and therefore the local customs, the Kelantan government formulated the Kelantan State Art Policy in 1998. The policy was established to prevent the Kelantanese community from becoming complacent with entertainment. In addition, it also plays a role in controlling traditional performances, especially not to have elements of superstition or syirik elements which praying to God other than Allah SWT that can damage the Islamic faith. Art in Islam aims to create an entertainment message that is not just focused on entertainment that neglects the listeners because that may eliminate memory to God or

neglect to shake the human soul (Strategic Studies Center, 2005), this means that art also can make people forget about to carry out responsibilities to religion such as performing prayers and others because it is too busy with entertainment. Through this policy, Kelantan government really take this art as a serious things because they worried that their people will default to perform acts of worship.

Two years after PAS is taken over the Kelantan government in 1990. It began to “restructure” cultural, and entertainment activities, including traditional performances, like Mak Yong, Menora, Wayang Kulit, and Dikir Barat, to not against Islamic principles. (Berita Harian,2020). it’s because all these traditional performing arts have some superstitious characteristics that which contradict the teachings of Islam. For example, Mak Yong and Menora performances have some mantra or mystical spell, the wayang kulit performed the Hindu epic story of Ramayana and Mahabrata where the story are not suitable with Islamic practice. Therefore, the performance is forbidden to be presented to the public because it deviates from the true teachings of Islam. Among the Islamic values applied to perform any performance is the value of halal and haram where if the performance is able to distort the faith then it is forbidden at all. If the performance should be mixed between men and women should also maintain the limits of their association. Presentation clothing must also cover the aurat to prevent it from becoming illegal. Every performance will be able to be done if it does not have the haram elements that have been set in Islam.

Among the Islamic elements found in the performing arts can be identified from various parts, among them is in terms of the structure of a performance. Where the performance structure must comply with the halal and haram concepts that have been set. While every story found in a performance must not be related to other religions because they are worried about the emergence of superstitious elements as well as

distorting one's religion and must also respect the sensitivity of the surrounding community, if in a performance do not have the elements are allowed to staged because it is considered not in conflict with religion.

## 2.5 ENSEMBLE

Ensemble means group of various musical instruments that play to produce the interesting musical sound. Dikir barat performance also knows as an ensemble, because it uses many instruments such as *Gong*, *gendang* and *serunai* that play together. Besides, it also has *awok-awok* whom make the performance more harmonize.

Dikir Barat is a variety of performance that performs publicly. Its members incorporate two main singers, the *Tukang Karut* and *Tok Juara*, and chorus known as *awok-awok* (Nor Hafidah Ibrahim, 2017). *Awok-awok* acts as the backup of singers. In every performance, they will sing and make some movements simultaneously. The movements are similar to *Endang* movements except that actions of hand-clapping are further incorporated to supply the lively rhythm. (Stacey Rakey, 2017).

Hishamudin Isam & Diyana Saupi, (2012), stated Dikir Barat is presented during a group consisting of a *Tukang Karut* who is the most significant person and also the leader of a group of Dikir Barat, *Tok Juara*, and *awok-awok*. *Tukang Karut* and *Tok Juara* will dialogue the poetry” within the variety of interaction between them and *awok-awok* will act as background with louder voices. Dikir Barat show has become a significant source of entertainment among the people of Kelantan.

Based on Ghulam Sarwar Yousof addressed Dikir Barat is an ensemble because when their leaders sing, the other member will repeat their verses while clapping rhythmically



## 2.6 LYRIC

Lyrics means words that make up a song, and it is usually consisting of verses. The meaning of lyrics can either be explicit or implicit and some lyrics are more abstract.

Dikir Barat lyric songs are free-form. It can use a wide variety of word choices. The free choice of words makes every dikir barat songwriter able to compose one song in one day. This allows the lyricist to be more creative and not just limited to certain situations. People will look i the dikir barat song is difficult to understand because the lyrics are in Kelantan dialect. However, each of the song has an interesting rhythm and the rhyme that is neat and orderly. it can attract people to be more interested in this dikir barat performance.

Each of those lyric feeds into a suitable message which will guide the whole community in shaping their positive behavior and morals. Dikir Barat is additionally a medium for the general public to influence and effectively convey the message to the general public (Mohd Sulhie Yusuf, 2012). Mohd Fahim Ismail (2013) furthered, the lyrics of the Dikir Barat also rich in content and teaching conveyed through the ideas of thought and insight.

In past, the lyrics of the dikir barat are different because they function in the very compilation as a medium of profane and insulting women, but they need to be turned to the delivery of messages and mandates towards enriching people's lives, (HalimYazid, 2014). Amir Husairi Sharif (2006) added, most of the lyrics of the song are produced by a good performers with lyrics that serve to convey some message.

## CHAPTER III

### METHODOLOGY METHOD

This chapter covers the research methods employed in conducting this study. In this section, the researcher outline the research approach and also the method used. To get information, researcher have used a qualitative approach. The primary data obtained through the document analysis, the secondary data obtained from libraries and also through newspapers, books, journal and internet.

#### 3.1 QUALITATIVE METHOD

Qualitative method is a study that uses information or data that is qualitative in nature. Qualitative data is obtained through observation, interviews, document analysis or any other way. The qualitative research is one that provides insights and understanding of problem solving. Qualitative research is used to gain an in-depth understanding of human behavior, experiences, attitudes, intentions and motivations, based on observations and interpretations, to find out how people think and feel. This is a form of research where researcher give more weight to the views of the participants. Case studies, basic theory, ethnography, history and phenomenology are types of qualitative research. In terms of data collection and theory generation, qualitative studies use many methods of face-to-face interaction with study subjects and inductive approaches to generate theory.

Opinion from Bryman (2008) said that research strategies that typically emphasize words instead of computational data collected and analyzed. Qualitative research has its own type of data that differs from quantitative research. Qualitative data is within the



kind of interviews, observations, and document analysis. Field notes and researcher diaries are key supporters of validating fieldwork in qualitative studies. This chapter attempts to delve means to known deeper into the shape of information, the strength, and weaknesses of the methodology for every data collected, additionally because of the process of information collection in qualitative research. The gathering of qualitative data is additionally descriptive, either verbal or written about observable human behavior (Taylor and Bogdan, 1984). Qualitative data is generated from the primary three kinds of data as follows first observation, field work and interview (Patton, 1990) through the results of observers, which could be a detailed description of the situations, events, interactions, and behaviors observed within the field. The second is the results of a conversation that's an instantaneous quotation of people's statements about their experiences, attitudes, beliefs, and thoughts in an in-depth interview. (Kamarul Azmi Jasmi,2012) The qualitative data collection method for this study involves two primary data sources, primary and secondary sources.

Researcher choose the qualitative because this research are really suitable to collect data. Besides, researcher will use secondary sources to get information that related with this study.

### **3.1.1 SECONDARY DATA**

Secondary data is additionally important in conducting an exploratory study that will help the researcher obtain information about the full description of the study to be conducted. Secondary data is often obtained through reading materials like magazines, papers, journals, newspaper, books, internet sources and data from library research. This method is one among the foremost important methods within the process of research aside from information obtained from primary data.

### **3.1.1.1 Interview**

An interview is generally a qualitative research technique which involves asking open-ended questions to converse with respondents and collect data about a subject. The interviewer in most cases is the subject matter expert who intends to understand respondent opinions in a well-planned and executed series of questions and answers.

Personal interviews are one of the most used types of interviews, where the questions are asked personally directly to the respondent. For this, a researcher can have a guide through online meeting to take note of the answers.

For the interview researcher will interview a person who are active in Dikir Barat and also a person who known Cikgu Naim, the person that researcher choose to study. Key respondents of this study are Mr.Wan Mohd Ibrahim bin Wan Mohd Ismail. This interview really helps researcher to conduct this study successfully.

### **3.1.1.2 Document Analysis**

Document analysis is one of the ways to get information by studying a document. In addition, this method is suitable for those who do research related to the study of novels, dramas or lyrics.

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Generally, document analysis can be a fraction of the content analysis method to support analysis data that get it from objective description of printed, published, or illustrated communications. Document analysis is simply as its name is written or visual content analysis of documents. Textbooks, essays, newspapers, novels, magazine articles, cookbooks, political speeches, advertisements, pictures after all, the content of just about any quite written or communication will be analyzed in some ways.

Based on this method, researcher will use lyric analysis to study about the moral value that contained in the dikir barat song. There are six lyrics that choose to study. The lyrics that researcher choose are *Sesal tok ngaji*, *Dikir Motivasi*, *Salam Untuk Sahabat*, *Terima Kasih Cikgu*, *Rokok* and *Boyo*.

## CHAPTER IV

### 4.0 INTRODUCTION

Dikir Barat is one of the famous performing arts in Kelantan apart from the performances of Wayang Kulit, Main Putri and Mak Yong. Dikir Barat is a performance that uses a beating instrument and requires the synchronized vocal voice of the performers. This performance is usually played after the rice harvest as well as in some ceremonies such as weddings, circumcisions and so on. In the 1960s, this Dikir Barat performance was also performed as a ticketed performance on an open stage such as in a field or open ground. It usually performed from 10 PM to 4AM in the next morning.

In this chapter 4, the researcher will analyze the data to answer all the research questions set in chapter 1 which are related to the moral values found in the song dikir barat by Cikgu Naim. In addition, all the objectives of the study that have been stated in chapter 1 will be fully elaborate.

### 4.1 Data Analysis

To analyze the qualitative data, the researcher has used the interview and library method. This interview method helps researcher to obtain data from respondent related to the study that conducted. The respondent who has been selected is an individual who is active in the field of Dikir Barat and know an information about Cikgu Naim.

Researcher has interviewed a rising Dikir Barat in Kelantan to get information related to Cikgu Naim. The first key respondent is Encik Himrintingmas or his real name is Wan Mohd Ibrahim bin Wan Ismail. He is 30 years old. He has been active in the field of Dikir Barat since 2014 and he is a protege or a person that always follow Cikgu Naim to study about Dikir Barat. By conducting the interview, the conversation was recorded digitally on 20 Decemeber 2020 through online meeting. In addition,

researcher uses the library method as secondary data. In this method, the researcher will analyze the Cikgu Naim lyrics and other relevant information through the sources of books, internet and articles. From the document analysis, researcher found that Cikgu Naim, produced many Dikir songs that have elements of advice and teaching to the community. His songs encourage people to do good. Furthermore, some songs relate with the current issues that occurred in Kelantan and the Kelantanese community.



## 4.2 Type of Cikgu Naim songs

On this first objective researcher will categorize the Dikir Barat songs performed by Cikgu Naim based on the theme presented. From the findings, there are three types of Cikgu Naim songs including moral value, entertaining and current issues.

About the moral value songs, there are have six songs that researcher choose to study in this category. The first song entitled *Dikir Motivasi* brave. This song conveys to the younger generation to learn and adapt their lives to technology. This is because various races are now starting to compete to increase their self-esteem through advances in technology. That is why we must also dare to compete in the advancement of this field of technology to increase our self-esteem. The second song entitled *Sesal Tok ngaji* presents the moral value with the concept of responsibility by giving motivation support to person who is student or learner to be more responsibility to study and seek knowledge.

The third song entitled *Salam Untuk Sahabat* presents the moral value with the concept of affections. This song tells about the friendship. He highlighted the value of this relation that we should appreciate the person whom is being called as friend.

The fourth song entitled *Terima Kasih Cikgu* presents the moral value with the concept of responsibility, gratitude, respect and patriotism. In this song he praises the devotion of teachers whom educate their students wholeheartedly.

The Fifth song entitled *rokok*, or “cigarettes” in English term, presents the moral value with the concept of responsibility. This song addresses about the bad effects of smoking as well as the diseases that smokers will suffer. Besides, this song also also tell that various initiative plan are being actively undertaken by the government to raise awareness among the community.

Lastly, the song entitled *boyo*, or “crocodile” in English term, presents the guidance for woman to be careful, especially when choosing man. Cikgu Naim purposely address the advice for women, because men nowadays are unpredictable.

Next, about the point of current issues, Cikgu Naim also had produced songs that also related with the current issues, especially the social topics. Songs in this category are “*Rokok*”, addressing the smoking habit, “*Burung Ngecap Madi*” addressing the man-woman relationship whom unfollowing the teaching of religion, “*Cerita Orang Kampung*” addressing the life of rural community whom struggle for their economy whereas the urban community does not understand, And also “*Mat Rempit*” reprimanding the behaviour of racing teenagers whom disrespect other road users and also causes the risk of accidents.

Overall, it can be stated that the song Dikir Barat Cikgu Naim can be categorized into three parts, namely songs that have teaching value, songs that are used as entertainment as well as songs related to current issues. It is clear that Cikgu. Naim cares about humanity and is sensitive to the things surrounding him.

### 4.3 Analysis of moral values found in the Cikgu Naim song

It is clearly seen that, the lyrics of Cikgu Naim songs denote the moral values and humanity. In this section, researcher will elaborate the concept of moral values that found in the six songs above. Details are as follow

#### 4.3.1 Brave

The term of brave refers to the effort or energy. It is a feature that can be seen in the execution of certain actions. People that are brave feel that what they done with is right which is they feel like they are not wrong. The brave concepts presented in the song titled *Dikir Motivasi* are to be brave to defend your own dignity and to be brave to compete. Lyric is as follow.

*Ni bukan zaman keris lembing senjata kayu tongkat buluh  
Kapal terbang takdok stering peluru berpandu kawalan jauh  
Bom nuklear hok boleh neking kuasa letupan nyalokey guruh  
Bakpo kita tokse bersaing tunjuk retek kita ni jaguh*

*Malaysia depan hari adik-adik kena bina  
Untuk bela maruah sendiri dengan ilmu hak adik terima  
Ilmu Sains teknologi zaman lani sangat berguna  
Jadi bangsa dihormati aman makmur selama-lama*

*(Cikgu Naim, 2008, Dikir Motivasi)*



This is not the age of the spear and the bamboo stick  
Aircraft without steering and missile without remote control  
Nuclear bombs can explode with the sound of thunder  
Why we don't want to compete to show our power

Malaysia next day is created by yours  
To defend one's own dignity with the knowledge of the right to receive one's rights  
The science of technology is very useful  
So the nation is respected, safe and prosperous forever

*(Translated by Anis Suhaila, 23th December 2020 )*

In this paragraph he uses a metaphor to make a comparison between the traditional weapon of the Malay community while other countries using nuclear bombs that can hold the blast of thunder. So why don't we show them that we also dare to be like them.

In making our country move forward like other countries, we must have the courage to compete. Not just only observe the developing countries but also make our country a great country.

Technology today is also very important because it is a benchmark for the progress of a country. Due to that, the next generation of young people need to be more courageous to move forward to defend their dignity and the country by using all the knowledge they have. That will make our country being respected.

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### 4.3.2 Affection

The meaning of love refers to the feeling of affection and self-inclination. In terms of terminology, it means the tendency towards something good. In Islam aspects, love is allowed, however regulated by the religious practice. This affection concepts showed in the song titled *Salam Untuk Sahabat* are sincere and a long-last relation. Lyric is as follow.

*Salam untuk sahabat yang ikhlas dariku*

*Semoga menjadi ubat, penawar hati yang rindu*

*Aku nok tulis surat alamat mu ku tok tahu*

*Telipon pong mu tok jawab ko tukar no hok baru*

*Aku tok tahu*

*Sejak sekolah lagi kito duo saing rapat*

*Kaley roba kito kosi, baco buku duduk dekat*

*Nok masuk kantin skali, nok masuk jambe pong pakak*

*Duk main pegi maghi, tengoh pade samo melompat*

*Ikhlas hati putih dale persahabatan*

*(Cikgu Naim, 2000, Salam Untuk Sahabat)*

Greetings to my sincere friends

May it be a medicine, a cure for longing

I want to write a letter for you but I don't know your address

You don't answer your telephone, did you change your phone number

I don't know

Since school we being a close friend  
We share pencil and eraser, read a book sitting close  
Enter the canteen together, go to toilet also together  
While playing go everywhere, at the field we jump together  
Sincerely white heart in friendship

*(Translated by Anis Suhaila, 23th December 2020)*

This feeling of love is possessed by all human beings in the world. Whether it is love for fellow human beings, love for animals, property or the nature it is a normal feeling and becomes a normal part of human life. Affections also one of a moral value that every people can follow.

Based on the lyrics above, it can classify that this song shows love and affection for his schoolmates who have been separated for a long time even though trying to find, to write a letter, or to make a call, but he couldn't reach his friend. In this lyric, he also recounted old memories with his friends since school to show their intimacy during being called school students

### 4.3.3 Responsibility

Responsibility contains by their own meaning. First, a person who is said to be responsible is evaluated in terms of his relationship with the job which is to someone do some work with full of responsibility. Responsibility is the preparation that each individual already has, which means that each individual must ensure that he or she is ready to perform the assigned duties or responsibilities. When a person has such a sense of responsibility then he has the ability to do something by using the effort and energy that is on himself without having to depend on others or do lazy work. This concept presents in the songs titled “*Terima Kasih Cikgu*” , “*Rokok*” and “*Sesal Tok Ngaji*” as follow.

*Berkat tekun cikgu ajar  
Pelajaran cikgu bui  
Garis lurus panjang sejekal  
Sapa caro perintah negeri*

*(Cikgu Naim, 2000, Terima Kasih Cikgu)*

Thanks to the diligent teacher  
Who gives a lesson  
A straight line is an inch long

Until how to rule the country teacher also teach at school

*(Translated by Anis Suhaila, 23th December 2020)*

Responsibility is a trust given by someone to us in doing something. The song entitled “*Terima Kasih Cikgu*”, *literally means Thank You Teacher* has many moral values that defining the devotion of teachers. In this verse it explains how a teacher is so diligent in carrying out his responsibilities as an educator.

*Kempen anti rokok loni tengoh duk jale*

*Label ore pacok genap lorong tepi jale*

*Radio, tv jugok oyak sie male*

*Rakyat segenap cerut patut bui perhatian*

*(Cikgu Naim, 2008, Rokok)*

The anti-smoking campaign is still going strong

Many labels people put at the roadside

In radio, television also said about the cigarettes

People around the world must pay attention about this

*(Translated by Anis Suhaila, 23th December 2020)*

This song, also conveys the bad effects of cigarettes toIn this selected verse has shown the value of responsibility, where all parties have played a role to prevent society from continuing to smoke cigarettes. Various campaigns have been done as well as advertisements on tv and radio stations.

*Tulong belaja lah panda-panda*

*Anok-anok dok tengoh mengaji*

*Lo ni baru ku kaba*

*Kano dulu aku tok ngaji*

*Mace bare tak dok nila*

*Ore hino ore keji*

*Adik-beradik pun tok hira*

*Ore lain apo lagi*

*(Cikgu Naim, 2002, Sesal Tok Ngaji)*

Please study smart  
To children that still studying  
Now I realize  
Because before I did not study  
Like things without value  
As a vile person  
The siblings also don't care  
Other people also don't want to care

*(Translated by Anis Suhaila, 23th December 2020)*

The song *Sesal Tok Ngaji* also has an element of responsibility that more focuses on students who are still studying. This song shows the regretting for not seeking knowledge diligently. In this selected verse it encourages students to responsible on their study because those who do not have knowledge are like the items that have no value.

According to the hadith of Muslim Narration in Islam this concept has emphasized. From Abu Hurairah RA that the Prophet SAW said :

*"Whoever takes a path to seek knowledge, then Allah makes it easy for him a path to Heaven".*

*(Laman Web Pejabat Mufti Wilayah Persekutuan)*

From the religious view, knowledgeable people have the advantages because it can give guidance to the good and can distinguish the right from the wrong. People who seek knowledge will be able to provide benefits to themselves, society and the country.

#### 4.3.4 Be Careful

Paying attention, in other words, be careful, and alert is an acquired action that human should have especially when doing something to prevent any mistakes. This concept is presented in the song entitled *boyo*. Lyric is as follow.

*Aya Cik Siti anak tino mudo  
Keno hati-hati  
Sekare banyok boyo  
Duduk kacik gigi  
Ngibah bate ekor  
Napok duk gi maghi  
Sibuk dk cri mangsa*

*(Cikgu Naim, 2002, Boyo)*

Aya Cik Siti young girl  
Must be careful  
Because now have many crocodile  
Sit on your teeth  
Shake the tail  
Go everywhere  
Busy to find their victim

*(Translated by Anis Suhaila, 23th December 2020)*

Human is one of the creatures created by Allah SWT. In this case, women have a very great position in Islam. Muslim women must maintain their dignity as pious Muslims. Based on the the Surah An-Nisa verse 34 has shown if man must protect a woman and not play with them or made them such an irreplaceable items. But they must be cared for and protected as best they can.

In QS. An-Nisa verse 34:

*"The man is a protector for women, because Allah has preferred some of them (men) over others (women), and because they (men) has made a living from his property.*

(Quran.com)

However, in modern world, women need to be careful in doing everything. Especially, when it comes to the relationships between men and women. Most men nowadays are not taking serious about having long term relationships. Men just want to make women as their temporary game

Cikgu Naim, has used the word “*boyo*” or “*crocodile*” as a metaphor for men who like to play with women and also gave orders to women to be more careful with men.



#### 4.3.5 Gratitude

Gratitude is a sign of grateful for all the favors and facilities that have been given to us. In Islam, anyone who expresses gratitude in a situation where he actually suffers, he will be overflowing with various good deeds by Allah. This promise is revealed by Allah through his words in surah al-Baqarah verse 156 to verse 157:

*"Those who, when afflicted by a hardship, they say:" Surely we belong to Allah and to Allah we shall return".*

This concept is found in the song entitled "*Terima Kasih Cikgu*". Lyric is as follow.

*Mintak halal segala ilmu  
Cikgu bui slamo maso  
Berkat doa dengan restu  
Saya boleh berjaya*

*(Cikgu Naim, 2000, Terima Kasih Cikgu)*

Ask for all halal knowledge  
That teacher gives all this while  
Thanks for the prayers and blessings  
I can succeed

*(Translated by Anis Suhaila, 23th December 2020)*

Gratitude is a sign of appreciation what has been given to us. As with seeking knowledge, we must always be grateful for all the knowledge that has been poured out patiently by the teacher to us, so that we can be successful students. The prayers and blessings from teachers are also important obtain the knowledge. In the word of Rasulullah SAW means:

*"It is not among my ummah that they do no glorify the elderly, those who do not love small children and those who do not give rights to our teacher."*

(Hadith Narrated by Imam Ahmad)

The words of al-Imam al-Ghazali mean:

*"Indeed, parents are the reason for the existence of a child on this earth, but this life will perish. While the teacher is the reason for one's eternal success in the hereafter that lasts forever."*

(al-Ghazali, Ihya Ulum al-Din)

Based on the two statements taken from the authentic hadith explains that these teachers have a high degree in religion and they are also glorified because they have sacrificed many things to become a successful educator while wanting to produce more educated and knowledgeable human capital. Teachers also have the right to reprimand and educate their students apart from parents who reprimand and educate at home only.

#### 4.3.6 Patriotism

This patriotism means love for or devotion to one's nation or country. Patriotism includes attitudes such as pride in the achievements and culture of a nation, the desire to preserve the characteristics of a nation and its cultural policies, and identification with other members of the nation. Patriotism is closely linked to nationalism, and these terms are used as synonyms.

This patriotism concept is presented in the song entitled “*Terima Kasih Cikgu*” Lyric is as follow.

*Boleh kito gini maju  
Cikgu bui lakoh mulo  
Berkat gamak pesanan cikgu hinggo kito boleh berjaya  
Berkat nikmat manis madu  
Negara kaya raya  
Jasa baik pihak cikgu  
Tak dok sapo boleh lupo*

*(Cikgu Naim, 2000, Terima Kasih Cikgu)*

We can move forward  
Teacher give a first step  
Thanks to the teacher's order, we can succeed  
Thanks to the sweet taste of honey  
A rich country  
Good service to the teacher  
I don't want anyone to forget

*(Translated by Anis Suhaila, 23th December 2020)*

Love for the country can not only be proven by participating in war or other but it can also be proven by doing something that can give a benefit to the country. Like by using the knowledge gained as best as possible. It can help the country to move forward and at the same time can raise the name of the country itself.

Patriotism is a very important thing for the people of every country. It is not just an expression of feelings, but demands appreciation by citizen. Patriotism is also not just a spirit, but also something denotes to confidence, loyalty, citizenship, courage, independence, identity and sovereignty.



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### 4.3.7 Respect

Respect defines as an act that shows a sense of service or reverence to a person. Respect is very important to ensure that society lives in peace and harmony. This concept is highlighted in song entitled “*Terima Kasih Cikgu*”. Lyric is as follow.

*Terima kasih cikgu  
Karno sudi ajar sayo  
Hinggo kena meroh biru  
Tahu nilai budi bahasa*

*(Cikgu Naim, 2000, Terima Kasih Cikgu)*

Thank you teacher  
Because willing to teach you  
Until know red and blue  
Know the value of courtesy

*(Translated by Anis Suhaila, 23th December 2020)*

This lyric means to person that we have to respect. That person is teacher who educate us. From them we learn to read, write and count until we become educated person. The position of a noble teacher was seen in the sight of Allah SWT because the job of a teacher is very pure, leading people from ignorance to wisdom and knowledge in various fields.

From Abu Hurairah, Rasulullah SAW said, learn knowledge, decency and humble yourself towards the person you take the knowledge.

(HR. Ath-Thabrani)

Therefore, respect is something that is important to practice in daily life, especially with people who are older than us and people who give us knowledge. This has also been stated in the hadith narrated by Ath-Thabrani as written above

In conclusion, all the moral values that researcher found bring a good for the society because it can practice in our daily life. For example, respect, we must respect other if we want other respect us back. The moral value like brave, responsibility, affections, gratitude, patriotism and be careful is such a common sense that all people must have. From this findings, researcher is able to achieve the objectives that set.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **5.1 INTRODUCTION**

In this study, the researcher will make conclusions and suggestions that include the overall findings of the study during the field study and also conclusions from chapters 1 to chapter 4. In addition, the researcher also gave an opinion to ensure if Cikgu Naim song will survive and also known to many society especially for young generations.

##### **5.1.1 CONCLUSION**

In conclusion, the study selected by the researcher is a study on moral value of dikir barat: Case study of Cikgu Naim lyric was done to identify the dikir barat songs belonging to Cikgu Naim that have moral values and identify the type of moral values used in his song . In addition, in this study only focuses on the dikir barat songs that belonging to Cikgu Naim only.

Through this study also shows if this dikir barat performance is a good presentation to convey a message either in the form of advice or satire to the community and just not the entertaining performance to society. Apart from that, this dikir barat can also be used as one of the platforms to tell about current issues that occur in the community.

Next, in this study can also find out about the moral values contained in dikir barat songs. Among the moral values that can be identified are affection, brave, responsibility, respect, gratitude and patriotism. This, shows if Cikgu Naim does not focus on one theme only but is independent and diverse.

In addition, all the objectives that the researcher listed have been fully answered with the help of many helpful respondent. At the same time giving so much exposure

related to Cikgu Naim in the field of dikir barat and can find out more related to the work of songs that he has produced before he passed away and it will be a memory of all time by other dikir barat activists.

Overall, it can be seen if Cikgu Naim is a dikir barat singer who has his own objective in producing his songs with the aim of conveying messages and also to motivates the society to make more good things in their life.

## **5.2 SUGGESTION**

Researcher have some suggestions in further dignifying this Dikir Barat performance. Among them are suggestions to individuals, communities and countries.

### **5.2.1 Individual**

Based on the study researcher did, it can be benefit in individuals who want to get involved in the Dikir Barat should make this Cikgu Naim as an example in producing song because good songs will not cause any issues or opposition from other communities. To be a Dikir Barat singer is also not easy because it requires a long-term training. A good Dikir Barat singer will always be a role model for the public. Therefore, he should take responsible to deliver the message positively by using *Dikir Barat* as a medium of communication.

### **5.2.2 Society**

Every member of the community should support the art of Dikir Barat, because it has become a heritage of the Kelantan community and it must be cared for and preserved as best as possible. This Dikir Barat performance should also be introduced among school and university students to ensure that this millennial generation does not set aside this cultural heritage. In addition, it can attract individuals who are not from Kelantan to venture into the field of Dikir Barat and from there the art of performing Dikir Barat will not be easily extinct.



### 5.2.3 Country

The third suggestion is for the country. The government bodies that function in Kelantan such as Jabatan Kebudayaan dan Kesenian Negeri Kelantan (JKKN Kelantan) and Ministry of Tourism and Culture Negeri Kelantan (Motac) must play a role in ensuring this Dikir Barat performance by promoting the performance to the community outside Kelantan or even abroad. The Seni @ Kelantan program organized by the Kelantan JKKN needs to be continued because it gives a big impact to Kelantan performing arts activists to maintain and introduce the performing arts to the public, especially to those who have never seen the diversity of Kelantan performing arts.

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## APPENDIX 1

Lyric : Dikir Motivasi  
Music composer: Cikgu Naim  
Album (Year) : 2008

Ambo nyanyi lagu berdikir sebagai ceramah motivasi  
Adik-adik kena fikir terutama hok dok tengah ngaji  
Loni zaman dunia moden zaman sains teknologi  
Semua bangsa pakat bertanding nak mengangkat harga diri

Keperluan alaf baru semakin hari semakin canggih  
Bukan setakat perlu tahu baca Quran baca Hadis  
Bidang lain juga perlu Matematik dan Inggeris  
Semua bidang kita maju jadi orang serba boleh

Kehidupan sudah bertukar gaya hidup banyak beralih  
Sakit demam watgi spital orang tak bomo dah dengan sirih  
Telefon nampak gambar boleh bekecek hantar mesej  
Kalau kita tokse belajar bangsa kita orang tindih

Teknologi zaman moden mengubah hidup manusia  
Cuma picit suis dinding kipas musing lampu nyala  
Puyok menanak kualiti goreng loni pakai letrik belaka  
Sikit lagi tak mustahil kereta api atas udara

Teknologi alaf baru koho sari koho molek  
Kereta deras macam peluru ada robot boleh bekecek  
Satelit di langit biru orang berlumba duk lancar roket  
Kalau kita tokse maju bangsa kita orang golek

Ni bukan zaman keris lembing senjata kayu tongkat buluh  
Kapal terbang takdok stering peluru berpandu kawalan jauh  
Bom nuklear hok boleh neking kuasa letupan nyalokey guruh  
Bakpo kita tokse bersaing tunjuk retek kita ni jaguh

Malaysia depan hari adik-adik kena bina  
Untuk bela maruah sendiri dengan ilmu hak adik terima  
Ilmu Sains teknologi zaman loni sangat berguna  
Jadi bangsa dihormati aman makmur selama-lama

Ambo nyanyi lagu berdikir sebagai ceramah motivasi  
Adik-adik kena fikir terutama hok duk tengah ngaji  
Loni zaman dunia moden zaman sains teknologi  
Semua bangsa pakat bertanding nak mengangkat harga diri

Lyric : Sesal Tak Ngaji  
Music Composer : Cikgu Naim  
Album (Year) : 2008

Lo ni hati ku sesal  
Kano dulu tok ngaji  
Dok turut saing naka  
Royat molek tok reti  
Ore dok jadi pegawai  
Ku dok kapung jadi koli  
Pagi cerut rupert kuba  
Pete-pete ngasuh biri

Lo ni hati ku sesa  
Kano dulu tok ngaji

Ayoh aku suruh skoloh  
Sapa sekerat aku poteng  
Ko dok main dale rok getoh  
Rama-rama dengan kawe saing  
Ku dok main pelago burok  
Main nusuk pekong tin  
Lo ni aku doh susoh  
Baru aku nok mikir

Kain baju aku paka  
Sekeng hend bare kodi  
Jual tambo dale keda  
Ore lelong aku beli  
Kade basuh tok tangga  
Atah tekok penuh daki  
Bokali tue asa, wak kain sapuh kaki

Saing-saing beli keto  
Aku kilek basikal burok  
Buleh bini tok payoh belanjo  
Krano aku jadi pok sanggup  
Tak dok aroh nok susuk muko  
Bawok peta gendong berok  
Cari pitih samah duo  
Kalu tidok tok berasap puyuk  
Ore ajok gi kolupo  
Naik keto ore bile train  
Sapa stesen ore suruh turong  
Tok Jupio pitu nok tubik  
Puah jerit puah melaung  
Puah nyanyi puah nasib  
Budok kecik jah maghi tulong  
Tunjuk jale pintu tubik

Try jugok aku kijo  
Isi bore jawatan kosong  
Tak dok sije gapo-gapo  
Derak cakak air lior  
Ore putih temudugo  
Kecek sepatoh aku telopong  
Suroh picit komputer  
Aku kesat air idung

Tulong belaja lah panda-panda  
Anok-anok dok tengoh mengaji  
Lo ni baru ku kaba  
Kano dulu aku tok ngaji  
Mace bare tak dok nila  
Ore hino ore keji  
Adik-beradik pun tok hira  
Ore lain apo lagi

Lyric : Rokok (Ciggarates)  
Music Composer : Cikgu Naim  
Album (Year) : 2002

Heii rokok rokok...tak hisap rasa nak hisap  
Hisap bawak penyakit  
Patutlah kerajaan duk jalan kempen merokok loni pon  
Haii rokok rokok

Kempen anti rokok loni tengoh duk jale  
Label ore pacok genap lorong tepi jale  
Radio, tv jugok oyak sie male  
Rakyat segenap cerut patut bui perhatian

Amalan hisap rokok bahaya kesihatan  
Kalu hisap jugok tentu penyakit mudoh datang  
Kimia banyak telajok asid pong tok kure  
Kito jah tok napok krano racun duduk dale

Keburukan rokok hisap jadi ketagih  
Sekso putus rokok lebih pado putus kasih  
Maso pith takdok nok hisap nok beli tokleh  
Gian tokleh nok oyak supo kambing lapar sirih

Tabiat isap rokok langsung takdok hasil  
Pedih anak tekok kade netup bibir-bibir  
Daging jadi takdok kuruh mace cicok kubing  
Mulut ore hisap rokok bau supomulut kambing

Kajian doktor akibat hisap rokok  
Penyebab lemah jantung paru-paru boleh rosak  
Barah batang halkum, barah hati barah otak  
Tahu takdok untung bakpo kita hisap jugok

Rokok takdok untung ekonomi parok  
Harga naik melambung berapa rial lo ni sekotok  
Umo 10 tahun lo ni jadi tuo bongkok  
Duit kalu pripung boleh beli dah keto sodok



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Lyric : Boyo (Crocodile)  
Music Composer : Cikgu Naim  
Album (Year) : 2008

Aya Cik Siti anak tino mudo  
Keno hati-hati  
Sekare banyok boyo  
Duduk kacik gigi  
Ngibah bate ekor  
Napok duk gi maghi  
Sibuk dk cri mangsa

Boyo tak dok muncung  
Nok ajok kito jale  
Gendong denge mutu  
Wak gi kat tak dok oghe

Ulik suruh tido  
Nyo japi jare-jare  
Suruh duduk belunjur  
Nok tengok kakah dale

Boyo zaman moden  
Nok make daging metoh  
Kering dio tokse  
Nok make daging basoh

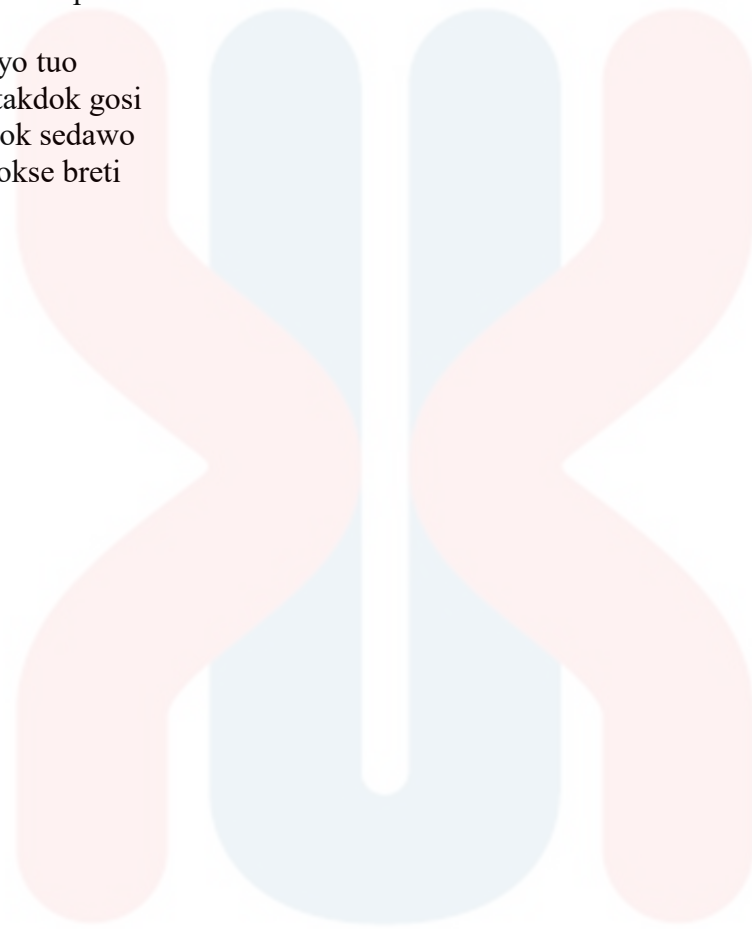
Bulih daging musir  
Daging jenih orat mero  
Walau bele tungging  
Dio make sapa sudoh

Bekah kekoh boyo  
Tu daging jadi glebek  
Bodi jadi kendur  
Supo mutu punoh spoket

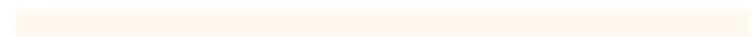
Kulit jadi malo  
Pah isi jadi lembek  
Belum jatuh rego  
Tolong dengar oghe ngepek

Kalu boyo mudo  
Tu make ganah lagi  
Soyok daging poho  
Mamuh lumak rapat sendi

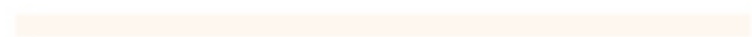
Peranga boyo tuo  
Walau dio takdok gosi  
Selagi dio tok sedawo  
Dio make tokse breti



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Lyric : Salam Untuk Sahabat  
Music Composer : Cikgu Naim  
Album(Year) : 2000

Salam untuk sahabat yang ikhlas dariku  
Semoga menjadi ubat, penawar hati yang rindu  
Aku nok tulis surat alamat mu ku tok tahu  
Telipon pong mu tok jawab ko tukar no hok baru  
Aku tok tahu

Hoooo....3x Lalalalala

Sejak sekolah lagi kito duo saing rapat  
Kaley roba kito kosi, baco buku duduk dekat  
Nok masuk kantin skali, nok masuk jambe pong pakak  
Duk main pegi maghi, tengoh pade samo melompat  
Ikhlas hati putih dale persahabatan  
Lebih pado sore worih, samo tupe menupe  
Maso susoh maso seney, kito samo-samo bice  
Maso maroh maso murih, tok taruh dihati dale  
Kerano saye...

Hoooo.....3x Lalalalala

Hari akhir sekolah, masihku ingat lagi  
Sedihnya maso nok pisoh, Sayunya rasa hati  
Demo bui ku hadioh, Ku sambut sepuluh jari  
Walaupun harganyo muroh, loni ku taruh lagi  
Maso sudoh beruboh, tok srupo dulu lagi  
Masing-masing dah menikoh, anak ramai susun jari  
Maklum umur dah bertambah, ado kedut dipipi  
Maso ku ingat segalo, raso sayu dale hati  
Sedihnya hati

Sahabat yang tercinta ku mintak ikhlas hati  
Kirim-kirimlah berita tanyo kaba pegi maghi  
Bertemu kea anak kito  
Suami serto isteri  
Buke niat apo-apo  
Nok saeng dengan mu lagi

Lyric : Terima Kasih Cikgu

Music Composer : Cikgu Naim  
Album (Year) : 2002

Terima kasih cikgu  
Karno sudi ajar sayo  
Hinggo kena meroh biru  
Tahu nilai budi bhasa  
Mintak halal segala ilmu  
Cikgu bui slamo maso  
Berkat doa dengan restu  
Saya boleh berjaya

Berkat tekun cikgu ajar  
Pelajaran cikgu bui  
Garis lurus panjang sejekal  
Sapa caro perintah negeri  
Tapi karno terlebih panda  
Rosok iman punoh budi  
Jaso cikgu demo toknila  
Supo kayu hangus api

Wahai ahli masyarakat Hargailah jasa cikgu  
Walau hanya senyum sorat  
Walau jasa sebesar debu  
Didik asuh tegur royak  
Hinggo kito boleh maju  
Tido jenero make sedak  
Rumah tangga anak cucu

Boleh kito gini maju  
Cikgu bui lakoh mulo  
Berkat gamak pesanan cikgu  
hinggo kito boleh berjaya  
Berkat nikmat manis madu  
Negara kaya raya  
Jasa baik pihak cikgu  
Tak dok sapo boleh lupo  
Berguru pade data  
Dapat rusa belang di kaki  
Berguru palik ajar  
Bagai bunga kembang tok jadi

Umpama kain sela  
putih hitam Kotor cuci  
Jasa cikgu bubuh kala  
Untuk bina generasi  
Bersabarlah wahai cikgu  
Saya kasih saya saye  
Susah payah cikgu lalu

Ore lain tok pehe  
Penat lelah sedih pilu  
Rukah bukit Litah pade  
Karno menyampai ilmu  
Laut luas sanggup sebere  
Untungla bo daun sela  
Tidok cikgu kiro pikir  
Bajo umbi buah segar  
Ore lain kutip hasil  
Karno cikgu jiwo sobar  
Relo jadi mace lilin  
Relo diri hangus terbakar  
Bui cahaya kokre lain

Oh yakinlah wahai cikgu  
Jasamu yang tulus suci  
Kukuh teguh jadi tugu  
Tumbuh bakar buah brisi  
Jasa baik sudah tentu cukup masa genap hari  
Niat baik tuhan tahu jd bekal sebelum mati

Taburkan lah bukti  
Teruskn berjuang  
Membina pertiwi  
Jayakan wawasan  
Susoh leloh atas diri  
Tok harap balasan  
Negara duk nati  
Sinar bulan terang

Terima kasih cikgu  
Karno sudi ajar sayo  
Hinggo kena meroh biru  
Tahu nilai budi bhasa  
Mintak halal segala ilmu  
Cikgu bui slamo maso  
Berkat doa dengan restu  
Saya boleh berjaya.

## APPENDIX 2



Figure 1 : Interview session with the respondent, Encik Wan Ibrahim Bin Wan Ismail  
via google meet  
(20 December 2020)

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