

<b>Research Title</b>	Development of Dikir Bano and Modern Dikir Music: Preserving Identity of Thai-Muslim in Modern Context of Thailand and Northern State of Malaysia
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### **Abstract**

The study on “Development of Dikir Bano and modern Dikir music: Preserving identity of Thai-Muslim in modern Context of Thailand and Northern State of Malaysia” aims at reviewing history of “Dikir bano” and “Modern dikir music”, investigating the reflection of Malayu Muslim cultural identity in these songs, and exploring on how to maintain Muslim identity in the context of modern Thailand and Northern Malaysia.

On the history of “modern dikir music”, the study found that stake holders in “modern dikir music” attempted to relate themselves to Dikir Hulu / Dikir Bano songs in the early 1980s. Its development originated by concerted effort between Thai Buddhist businessmen and local Muslim musicians. They attempted to convince the audience that this mode of entertainment was the cultural root of their communities. However, “modern dikir music” also imitate lyrics, melodies, and costume styles from both Anaziz bands in Kelantan and Loog Thoong (modern Thai bands) in Thailand in order to assimilate into Thai and Malayu-Kelantan cultural contexts. The cultural identity of Southern Thailand communities reflected in these “modern dikir music” was at the crossroads between turning to modern middle class society and keeping traditional community traits. Moreover, on the textual songs analysis regarding gender status and moral teaching, “Modern Dikir Music” focus on socialization and behavior control. The identity found in these songs was the superiority of men over women both inside and outside household. The inequality between men and women status was emphasized in these songs. In this regard, female singers strongly criticize men status which they could not do so in their real lives as much as in the name of arts and entertainment.