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Malay singing in Pahang villages: identity and practice

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Glossary

<i>asli</i>	‘original’ Malay song-dance genre in a slow tempo, usually accompanied by a biola, rebana and a gong that is struck on every eighth beat
<i>bait</i>	Malay couplet, in contrast to a quatrain or long poem
<i>baju Melayu</i>	traditional Malay costume for men, worn over trousers and usually complemented with a short sarong wrapped around the hips
<i>baju kurung</i>	long blouse worn by women
<i>bangsawan</i>	nobility, a type of Malay popular theatre or opera
<i>bangsi</i>	bamboo flute
<i>barzanji</i>	Islamic religious text performed vocally, sometimes with frame drumming
<i>berendoi</i>	Malay lullaby
<i>celempung</i>	zither-like <i>gamelan</i> instrument
<i>ceracap</i>	Malay castanet
<i>dana</i>	Arabic term that signifies singing
<i>dandi</i>	small Indian kettledrum
<i>dangdut</i>	pop music and dance genre and style first developed in the 1970s, usually with Hindi film and Arabic and Western pop elements
<i>dap</i>	tambourine
<i>dendang</i>	solo song performed with improvised lyrics
<i>dikir barat</i>	style of call-and-response singing led by a <i>tukang karut</i> , who composes the poems as he performs them
<i>dikir rebana</i>	type of sung poetry accompanied by a large frame drum and based upon the Islamic <i>Kitab Barzanji</i>
<i>dondang sayang</i>	musical genre which features vocal performances (sung poetry) to the accompaniment of an ensemble of instruments
<i>gambang</i>	small Indian kettledrum
<i>gambus</i>	six-stringed Arab musical instrument
<i>gamelan</i>	set of musical instruments making up a Javanese band
<i>gedombak</i>	single-membrane drum
<i>gelinang</i>	Javanese set of three gongs
<i>gendang</i>	generic term for a double-headed drum of any type or size
<i>gendang silat</i>	two-faced martial frame drum
<i>genderang</i>	big drum
<i>gendir</i>	Javanese instrument consisting of strips of metal resting on strings

<i>ghazal</i>	noble linguistic expressive art, performed by aristocrats who came to the Malay world from both Mughal India and Arabia and Persia between the end of the nineteenth and the beginning of the twentieth centuries
<i>gong/gung</i>	small to medium-sized bossed gong
<i>gurindam</i>	Malay poetry form that comprises a combination of two clauses: the relative clause forms one line and is linked to the second line or the main clause
<i>hikayat</i>	orally performed or written epic or literary work, often with a legendary, religious or moral character
<i>inang</i>	Malay song-dance genre in quick tempo that portrays the movements of ladies-in-waiting
<i>irama Malaysia</i>	modern pop music genre developed through the process of renouncing some of the purity of traditional Malay sounds to reflect a more modern sound
<i>jiwang</i>	melancholic song
<i>joget</i>	quick-tempo Malay song-dance, traditionally accompanied by a violin and a drum (and other optional instruments), with a professional female singer-dancer accepting paying male partners with whom she exchanges <i>pantun</i> verses and dances in a couple without touching
<i>kakawin</i>	old Javanese poetic story
<i>kampung</i>	village
<i>kecapi</i>	zither
<i>keris</i>	Malay dagger, symbolizing Malay royalty and dignitaries
<i>kidung</i>	vocal genre, often sung during Hindu rituals
<i>kompong</i>	single-headed hand-beaten drum with a shallow round frame
<i>kopok</i>	sounding-block beaten with a drumstick
<i>kroncong</i>	popular musical style with probable Portuguese or Malay roots, performed by a vocalist
<i>kugiran</i>	abbreviation for <i>kumpulan gitar rancak</i> (lively guitar band); the band consists of three guitarists and a drummer
<i>lagham/lagam</i>	exceptional chains of song
<i>lagu gendang nobat</i>	mark of the ruler's sovereignty. A <i>nobat</i> is an essential part of his official regalia
<i>lancang</i>	yacht
<i>madah</i>	polite saying
<i>makyong</i>	operatic play
<i>mandora</i>	Siamese traditional dance

<i>mathnawī</i>	spiritual couplets
<i>masri</i>	music associated with the dance of the same name
<i>mawlid/maulud</i>	celebration of the Prophet's birthday in third month of the Muslim year
<i>Melayu</i>	a major ethnic and musico-lingual group living in Malaysia, all provinces of Sumatra and other parts of Indonesia, and comprising of many subgroups; a person of Malay descent
<i>mulamma</i>	typical form of poetic composition
<i>muri</i>	completed metal flute
<i>nafiri</i>	long silver-coloured trumpet
<i>nagara</i>	metal kettledrum
<i>nasab</i>	ancestry
<i>nasyid</i>	Islamic devotional song, from the Arabic which means song, hymn or anthem
<i>nazam</i>	poetry song
<i>pantun</i>	Malay poetic quatrain comprising an a-b-a-b rhyming couplet structure, normally with a poetic allusion in the first couplet and the poet's main message or intent in the second. It is a verse form that is sung
<i>pilang</i>	ancient ship
<i>pop yeh yeh</i>	style of music whose name is derived from the lyrics of song 'She Loves You, Yeah Yeah Yeah' by the British group The Beatles; Malaysian rock and roll music
<i>rapa'i</i>	frame drum
<i>ratib</i>	the constant repetition of the name of Allah
<i>rebab/herbab</i>	bowed string instrument with a half-coconut-shell body
<i>rebana</i>	typical form of Islamic frame drum found in South-East Asia
<i>rebana besar</i>	big frame drum
<i>redap</i>	small hand-drum
<i>rong ngeng</i>	term dating to fourteenth-century Java for a type of music ensemble featuring a female singer-dancer
<i>ruba'i</i>	<i>syair</i> with religious theme
<i>salawat</i>	vocal genre that uses religious and secular texts accompanied by frame drums
<i>seloka</i>	satirical poetry
<i>serunai</i>	a wooden clarinet with a fluted bell
<i>serdam</i>	end-blown bamboo ring flute
<i>silat</i>	martial art/art of self-defence, usually including a display of skill and a fight between two performers
<i>sirih</i>	betel leaf and nut

<i>suling</i>	flute
<i>syair</i>	a stanza with a-a-a-a rhyming scheme and is adapted from Urdu and early Indo-Persian literary works
<i>tambu</i>	cylindrical drum
<i>tandak</i>	Malay dance
<i>tasydid</i>	the smallest letter, <i>sin</i> , as an indicator of the emphasis in certain words in the Qur'an
<i>topeng</i>	mask
<i>qasida</i>	laudatory, elegiacal or satirical poem
<i>qit'ah</i>	short rhythmic song used in the recitation of the Qur'an
<i>wayang</i>	shadow play
<i>zapin</i>	traditional dance of Arabic origin, but without religious significance. It demands a practised accuracy of step and dignified movements to a fairly quick tempo
<i>zikir/dikir</i>	'remembrance' (of Allah), religious chants often performed at commemorative feasts, such as on the Prophet's birthday

Appendix I

(Aripin Said)

(A) Title of album: *Nyanyian Rakyat Aripin Said*; Year: 2002; Producer: Ministry of Culture, Arts and Tourism Malaysia

List of songs:

- | | |
|-------------------------------|--------------------------------------|
| 1. <i>Angin</i> | 6. <i>Indung-Indung</i> |
| 2. <i>Burung Kenek-kenek</i> | 7. <i>Tebang Tebu</i> |
| 3. <i>Ya Habibun</i> | 8. <i>Galah Mudik</i> |
| 4. <i>Tu Bulan Tu Bintang</i> | 9. <i>Anak Kambing Cantik-Cantik</i> |
| 5. <i>Nazam Ya Tuan</i> | 10. <i>Alamat Hari Nak Siang</i> |

Title of album: *Nyanyian Rakyat (I): Untung-Untungan Aripin Said*; Year: 2008; Producer: Pahang Public Library Corporation (*Perbadanan Perpustakaan Awam Pahang*)

List of songs:

- | | |
|---------------------------------|-------------------------------------|
| 1. <i>Untung-untungan</i> | 6. <i>Tarian Gajah</i> |
| 2. <i>Bangau Oh Bangau</i> | 7. <i>Awang Pantas Negeri</i> |
| 3. <i>Ayam Denak Dani</i> | 8. <i>Nazam Nasihat</i> |
| 4. <i>Seloka Negeri</i> | 9. <i>Si Pemikat</i> |
| 5. <i>Alamat Hari Nak Siang</i> | 10. <i>Sorong Papan Tarik Papan</i> |

Title of album: *Nyanyian Rakyat (II): Puteri Kayang Aripin Said*; Year: 2008; Producer: Pahang Public Library Corporation (*Perbadanan Perpustakaan Awam Pahang*)

List of songs:

- | | |
|-----------------------------------|--------------------------|
| 1. <i>Anak Ayam Turun Sepuluh</i> | 6. <i>Jang Jang Jala</i> |
| 2. <i>Puteri Kayang</i> | 7. <i>Tampian Nyiru</i> |
| 3. <i>Racik Raja Putera</i> | 8. <i>Pak Sang Bagak</i> |
| 4. <i>Tidurlah Mata</i> | 9. <i>Gong Gong Nai</i> |
| 5. <i>Ayun Buai</i> | 10. <i>Amboi-amboi</i> |

Title of album: *Taptibau: Lagu-lagu Rakyat Negeri Pahang Aripin Said*;
Year: 2012; Producer: Pahang Public Library Corporation (*Perbadanan Perpustakaan Awam Pahang*)

List of songs:

- | | |
|----------------------------|-----------------------------------|
| 1. <i>Taptibau</i> | 7. <i>Menjunjung Duli</i> |
| 2. <i>Perantau</i> | 8. <i>Budi</i> |
| 3. <i>Tak Terlupakan</i> | 9. <i>Pedoman Hidup</i> |
| 4. <i>Peredaran Zaman</i> | 10. <i>Buaian Tunggal</i> |
| 5. <i>Unggak-unggik</i> | 11. <i>Syair Rakesy Dua Belas</i> |
| 6. <i>Pelabuhan Dagang</i> | 12. <i>Puteri Kayang*</i> |

**Puteri Kayang* was rerecorded in 2012; its first appearance for listeners was on the second album published in 2008.

(B) A list of musical events attended by Aripin Said to disseminate Pahang traditional folk music:

- a) 10 October 2013: a night of traditional sung poetry held in the hall of *Sekolah Menengah Abu Bakar* (Abu Bakar Secondary School), Temerloh, Pahang;
- b) 23 October 2013: a night of *Semantan Berbunga II*, held at the Patin Hall, Temerloh, Pahang;
- c) 26-28 November 2014: an incubator workshop for writing of *gurindam* and *syair*, held at the University of Malaya, Kuala Lumpur;
- d) 29 November 2014: singing performance at a Malay wedding in Cheras, Selangor;
- e) 30 May 2016: a discussion of the Malay cultures of Pahang, held at the *Dewan Bahasa dan Pustaka* (Institute of Language and Literature) in Kuala Lumpur.

Appendix II

(Roslan Madun)

Research work on *syair* in the Malay Archipelago

- a) 9-14 September 2014: *Kembara syair: menjejaki syair Melayu Nusantara* in Pekanbaru, Indonesia;
- b) 2013 to present: Roslan has travelled to several regions in Sumatran Indonesia (Riau, Jambi, Palembang, Medan, Aceh and Penyengat Island)

Singing workshop/competition/festival/theatre performances

- a) 10 October 2013: a lecture on traditional sung poetry held at *Sekolah Menengah Kebangsaan Temerloh* (Temerloh Secondary School), Temerloh, Pahang;
- b) 2-3 November 2013: a lecture on traditional sung poetry held at *Sekolah Berasrama Penuh Integrasi Kuantan* (the Kuantan Integration School), Kuantan, Pahang;
- c) 26 June 2014: a festival of *pantun* and *gurindam* held at the Institute of Teacher Training, Kuala Lumpur;
- d) 17 August 2014: a workshop on traditional sung poetry held at *Sekolah Kebangsaan Paya Tawar* (Paya Tawar Primary School), Temerloh, Pahang;
- e) 21 November 2014: '*Sembang Santai*' session held in the conference hall of *Pusat Pengajian Ilmu Kemanusiaan* at Malaysia Science University, Penang;
- f) 15-16 December 2014: theatre performance of *Menjejak Bahaman* at Mara Technology University in Jengka, Pahang;
- g) 26 April 2016: Maran district-level *syair* competition, held at *Sekolah Menengah Kebangsaan Jengka 12* (Jengka 12 Secondary School) in Jengka, Pahang;
- h) 25 May 2016: an edutainment (*didik hiburan*) workshop for schoolteachers held at *Sekolah Kebangsaan Lanchang* (Lanchang Primary School), Lanchang, Pahang;
- i) 23 September 2016: a Nusantara *syair* concert held in the auditorium of the *Dewan Bahasa dan Pustaka* (Institute of Language and Literature) in Kuala Lumpur.

Singing events

- a) 23 October 2013: *Malam Semantan Berbunga II*, which was held at *Dataran Patin Temerloh* (Patin Square in Temerloh), Temerloh, Pahang;
- b) 31 October 2013: Singing performance (*syair*, *nazam*, *gurindam* and *seloka*) at the Darul Ta'zim Literary Presentation Awards Night in Johor;
- c) 15 August 2014: Poetry reading held at Pena House in Kuala Lumpur;
- d) 21 November 2014: A Night of Appreciation held in the *Dewan Budaya* Hall, Malaysia Science University.

Appendix III

(Anok Semantan)

Title of VCD: **Karaoke Anok Semantan Lagu-lagu Loghat Pahang**; Year: 2009; Producer: Afzainizam Ismail

No.	Song Title	Main vocalist
1.	<i>Makwe Koi</i>	Putra
2.	<i>Meling-meling</i>	Putra and Pyan
3.	<i>Baju Kurung Pahang</i>	Fadlina
4.	<i>Ngape Bio Semok</i>	Hariz and Pyan
5.	<i>Inang Pantun Rindu</i>	Putra and Zarin
6.	<i>Gone Gamoknye</i>	Hariz and Fadlina
7.	<i>Ayam Denok Deni</i>	Zurin
8.	<i>Moh La Weh</i>	Zurin and Fadlina
9.	<i>Kole Semantan</i>	Hariz and Pyan
10.	<i>Anok Ayam Didik</i>	Putra
11.	<i>Mudik Meminang</i>	Zurin
12.	<i>Sri Peterane</i>	Fadlina

Appendix IV

The section *Aljannatu wa nai'muhâ* in the *Kitab Barzanji*

Source: Thobiby Qolby (<https://pecintahabibana.wordpress.com/2014/02/21/al-jannatu-wa-naimuha-sadun-یالبرزنج-مولد-ی-ف/>)

Verse 1: *Aljannatu wa na'imuhâ sa'dun liman yushollî wa yusallim wa yubârik 'alaih* (Heaven and all the pleasures in it are happiness for those who pray for greetings and beg for blessings to the Prophet Muhammad)

Verse 2: *Bismillâhir-rahmânir-rahîm* (In the name of Allah, the Most Gracious, Most Merciful)

Verse 3: *Abtadi-ul imlâ-a bismidz-dzâtil 'aliyyati mustadirron faidlol barokâti 'alâ mâ anâ lahû wa awlâhu* (I begin to read in the name of the Most High, by pleading an overflow of blessings on what Allah has granted to the Prophet Muhammad)

Verse 4: *Wa utsannî bihamdin mawâriduhû sâ-ighotun haniyyatun* (I praise that the source will always make me happy)

Verse 5: *Mumtathiyân minasy-syukril jamîli mathôyâhu* (With wonderful gratitude)

Verse 6: *Wa ushollî wa usallim 'alân-nûril mawshûfi bittaqqoddumi wal awwaliyyati* (I pray for blessings upon the light that is dissolved by the foremost (of their beings) and forbid (for all beings))

Verse 7: *Almuntaqili fîl ghuroril karîmati wal jibâhi* (Moving on noble people)

Verse 8: *Wastamnihullâha ta'âlâ ridlwânan yakhushshul 'itrotath-thôhirotan-nabawiyyah* (I pray to Allah for special gift for the Prophet Muhammad's holy family)

Verse 9: *Wa ya 'ummush-shohâbata wal atbâ'a wa man wâlâhu* (And generally for the Prophet's friends, followers and loved ones)

Verse 10: *Wa astajdîhi hidâwatan lisulûkis-subulil wâdlihatin jaliyyati* (And I ask Allah to give me directions for a clear path)

Verse 11: *Wa hifdlon minal ghowâyati fî khithotil khotho-I wa khuthôhu* (And preserve me from losing direction)

Verse 12: *Wa ansyuru min qishshotil mawlidin-nabawiyyi burûdan hisânan ‘abqoriyyatan* (I spread good and beautiful cloth on the story of the birth of the Prophet)

Verse 13: *Nâdhiman minan-nasabisy-syarîfi ‘iqdan tuhallâl masâmi’u bihulâhu* (By assembling a poem about noble descent as a necklace that decorates the ear)

Verse 14: *Wa asta’înu bi hawlillâhi ta’âlâ wa quwwatihil qowiyyati* (And I ask for help from Allah The Almighty)

Verse 15: *Fa innahû Lâ hawla wa lâ quwwata illâ billâhi* (Indeed, because there is no strength except with the help of Allah)

Verse 16: *‘Aththirillâhumma qobrohul karîmi bi’arfin syadziyyin min sholâtin wa taslîm* (O Allah, purify the grave of the noble Prophet with blessings and peace)

Verse 17: *Wa ba’du fa aqûlu huwa sayyidunâ Muhammadu-bnu ‘Abdillâhi-bni ‘Abdil Muththolib wasmuhû syaibatul hamdi humidat khishôluhûs-saniyyah* (After that I said, He is our Prophet Muhammad bin Abdullah bin Abdil Muthalib. His name [Muthalib’s name] is Syaibatul Hamdi and his noble behaviours are commendable)

Verse 18: *Ibni Hâsyimin wasmuhû ‘Amrû-bnu ‘Abdi Manâfin wasmuhul Mughîrotulladzî yuntamâl irtiqô-u li’ulyâh* (He was the son of Hashim, whose real name was Amr, son of Abdi Manaf, whose real name was Mughiral, whose nobility was shown to him because of his greatness)

Verse 19: *Ibni Qushoyyin wasmuhû Mujammi’un summiya biQushoyyin litaqôshîhi fî bilâdi qudlô’atal qoshiyyati* (He is the son of Qushay, whose real name Mujammi’. He was called Qushay because he went to the remote state of Qudha’ah)

Verse 20: *Ilâ an a’âdahullâhu ta’âlâ ilâl haromil muhtaromi fahamâ himâhu* (Until Allah returns it to a sacred and honourable land, He maintains it with preservation)

Verse 21: *Ibni Kilâbin wasmuhû Hakîmu-bni Murrota-bni Ka’bi-bni Lu-ayyi-bni Ghôlibi-bni Fihrin wasmuhû Quroisyun wa ilaihi tunsabul buthûnul qurosiyyatu* (He is the son of Kilab, the real name of Judge, the son of Murrah, the son of Ka’ab, the son of Luayy, the son of Gholib, the son of Fihri, whose real name is Quraish. And to him all the tribe of Quraish were reckoned)

Verse 22: *Wa mâ fawqohû Kinâniyyun kamâ janaha ilaihil katsîru wartadlôhu* (The person on it is from Kabain Kinanah, as many people would think)

Verse 23: *Ibni Mâliki-bnin-Nadlri-bni Kinânata-bni Khuzaymata-bni Mudrikata-bni Ilyâsa wa huwa awwalu man ahdâl budna ilâr-rihâbil haromiyyati* (He [Fihri] was the son of Malik, the son of Nadhr, the son of Kinanah, the son of Khuzaimah, the son of Mudrikah, the son of Ilyas. And Ilyas was the first to sacrifice a camel to Baitul Haram)

Verse 24: *Wa sumi'a fî shulbihin-Nabiyyu shollâllâhu 'alaihi wasallama dzakarollâha ta'âlâ walabbâhu* (And in his backbone, the Prophet heard and fulfilled the call of Allah)

Verse 25: *Ibni Mudloro-bni Nizâri-bni Ma'addi-bni 'Adnâna wa hâdzâ silkun nadhdhomat farô-idahû banânus-sunnatis-saniyyah* (He [Ilyas] was the son of Mudhar bin Nizar bin Ma'ad bin Adnan. Here is a necklace whose pearls are covered by a high Sunnah)

Verse 26: *Wa rof'ahû ilâl kholîli Ibrôhîma amsaka 'anhusy-syâri'u wa abâhu* (To mention the people on it (above Adnan) to al-Khalil, Prophet Ibrahim, Shari'ah (the Prophet) restrained and refused to mention it)

Verse 27: *Wa 'Adnânu bilâ roybin 'inda dzawîl 'ulûmin-nasabiyyati ilâdz-dzabîhi Ismâ'îla nisbatuhu wa muntamâhu* (And no doubt, according to those who have knowledge of *nasab* (ancestry), *nasab* of Adnan to Dzabih (the person to be slaughtered), namely Ismail)

Verse 28: *Fa a'dhim bihî min 'iqdin ta-allaqot kawâkibuhud-durriyyatu* (It is great that the *nasab* is from the jewel of the star that is glittering)

Verse 29: *Wa kaifa lâ wassayyidul akromu shollâllâhu 'alaihi wasallama wâsithotuhul muntaqôhu* (Why not, while the most noble Prophet Muhammad is his chosen centre)

Verse 30: *Nasabun tahsibul 'ulâ bihulâhu* (That is the *nasab* which is believed to be high because of its cleanliness)

Verse 31: *Qolladat-hâ nujûmahâl jawzâ-u* (The star of Jauza' (Aries) has assembled its stars)

Verse 32: *Habbadzâ 'iqdu sûdadin wa fakhôrin anta fîhil yatîmatul 'ashmâ-u* (How beautiful are the strands of perfections and splendour, where you are to him a gem that is preserved)

Verse 33: *Wa akrim bihî min nasabin thohharohullâhu ta'âlâ min sifâhil jâhiliyyah* (What a glorious race to be purified by Allah from the Jahiliyyah)

Verse 34: *Awrodaz-Zainul 'Irôqiyyu wâridahû fî mawridihîl haniyyi warowâhu* (Zain al-Iraqi said and narrated it in his good essay)

Verse 35: *Hafidhol ilâhu karômatan li Muhammadin âbâ-ahul amjâda shownân lismihî* (Allah nourished his noble ancestors for honouring the Prophet Muhammad that is to keep his name)

Verse 36: *Tarokûs-sifâha falam yushibhum ‘âruhû min Âdamin wa ilâ abihi wa ummihî* (They abandoned the adultery, so disability did not overtake them, from Adam to his fathers)

Verse 37: *Sarôtun sarô nûrun-nubuwwati fî asârîri ghurorihimul bahiyyah* (They are leaders of the prophetic light walking on their brilliant brow lines)

Verse 38: *Wa badaro badruhû fî jabîni jaddihî ‘Abdil Muththolibi wabnihî ‘Abdillâh* (And it is clear that the light [Prophet Muhammad] on the forehead of his grandfather, Abdul Muttalib and his son, Abdullah)

Appendix V

Al-Fatihah (the opening chapter of the Qur’an)

Source: <https://quran.com/1>

Verse 1: *Bismillâhir-rahmânir-rahîm* (In the name of Allah, the Entirely Merciful, the Especially Merciful)

Verse 2: *Al-hamdu lillâhi rabbil-âlamîn* (All praise is due to Allah, Lord of the worlds)

Verse 3: *Ar-rahmânir-rahîm* (The Entirely Merciful, the Especially Merciful)

Verse 4: *Mâliki yawmid-dîn* (Sovereign of the Day of Recompense)

Verse 5: *Iyyâka na‘budu wa ‘iyyâka nasta‘în* (It is You we worship and You we ask for help)

Verse 6: *Ihdinas-sirâtal-mustaqîm* (Guide us to the straight path)

Verse 7: *Sirâtallazîna an‘amta ‘alayhim ghayril-maghdhûbi ‘alayhim waladh-dhâlliîn* (The path of those upon whom You have bestowed favor, not of those who have evoked [Your] anger or of those who are astray)

Appendix VI

Nazam berendoi with translation

Source: Makcik Ani from Kuantan, Pahang

*(1) Nazam dimulakan dengan Bismillah,
disudahi pula Alhamdulillah,
janganlah anak berhati gundah,
dikau diayun nazam ditambah,
Lailahaillah Muhammad Rasulullah.*

This song begins with the name of Allah,
will end with gratitude to Allah
please don't, my dear, feel lonely,
you're in a swing, the song continues,
There is no God but God (Allah), Muhammad is the messenger to Allah

*(2) Kuat semangat putera/puterimu tuan,
jangan terkejut dalam buaian,
dijemput kami hadir sekalian,
ibubapamu minta endoikan,
Lailahaillah Muhammad Rasulullah.*

Your daughter/son is full of courage,
don't be surprised in a swing
of our attendance,
your parents have asked us to lullaby,
There is no God but God (Allah), Muhammad is the messenger to Allah

*(3) Selamat datang tuan dan puan,
ibubapa adik kakak sekalian,
sama-sama kita semua meraikan,
majlis buaian serta dodoikan,
Lailahaillah Muhammad Rasulullah.*

Welcome sir and madam,
parents, brothers, sisters,
together we celebrate,
this event of a swinging cradle and a lullaby,
There is no God but God (Allah), Muhammad is the messenger to Allah

*(4) Dikandung ibu sembilan bulan,
air dan nasi tiada tertelan,
melahirkan dikau betapa kesakitan,
serasa bercerai nyawa di badan,
Lailahaillah Muhammad Rasulullah.*

The mother was nine months pregnant,
she cannot taste what she eats,
gives birth to a baby with pain,
as life is forced from the body,
There is no God but God (Allah), Muhammad is the messenger to Allah.

*(5) Sebelum dikau jatuh ke lantai,
dengan segera bidan mencapai,
sudah dimandikan baju dipakai,
tinggallah ibu lemah dan longlai,
Lailahaillah Muhammad Rasulullah.*

Before the baby (you) touches the floor,
the midwife immediately takes you,
the baby (you) is bathed and dressed,
mother is relaxed because of the effort of giving birth to you,
There is no God but God (Allah), Muhammad is the messenger to Allah.

*(6) Sesudah itu lalu di qamat,
minta doa supaya selamat,
ingatlah pesan Nabi Muhammad,
atas mengerjakan amal syariat,
Lailahaillah Muhammad Rasulullah.*

Then, sacred words are recited,
ask for the baby to be safe,
remember the message from the Prophet Muhammad,
to do good deeds,
there is no God but God (Allah), Muhammad is the messenger to Allah.

*(7) Bilalah anak meningkat dewasa,
ajarliah ilmu agama kita,
jikalau kita tiada masa,
serahkan pada alim ulama,
Lailahaillah Muhammad Rasulullah.*

When this child grows up,
teach him religious knowledge,
if we do not have time,
Hand over the role to a pious person,
There is no God but God (Allah), Muhammad is the messenger to Allah

*(8) Jikalau anak sudahlah baligh,
lima perkara sudahlah wajib,
dirikan sembahyang mengangkat takbir,
sehari semalam jangan dimungkir,*

Lailahaillah Muhammad Rasulullah.

When this child is *baligh* (has reached maturity),
he is bound to five Islamic pillars,
perform prayer,
five times a day,
There is no God but God (Allah), Muhammad is the messenger to Allah.

*(9) Ya Allah Malikul Izzati,
anak ini berilah rezeki,
Minta dikurniakan pangkat yang tinggi
dunia akhirat biar terpuji,
Lailahaillah Muhammad Rasulullah.*

Dear Allah,
please give this child sustenance,
a higher rank,
a noble character in the world and the hereafter,
There is no God but God (Allah), Muhammad is the messenger to Allah.

*(10) Ya Allah Malikul Manan,
doalah kami minta perkenan,
siang dan malam sepanjang zaman,
bala dan fitnah minta dijauhkan,
Lailahaillah Muhammad Rasulullah.*

Dear Allah,
please accept our request,
day and night, for all the time,
keep us from slander and crime,
There is no God but God (Allah), Muhammad is the messenger to Allah.

*(11) Tamatlah sudah anak diayunkan,
beramai-ramai kawan dendangkan,
salah dan silap harap dimaafkan,
makan dan minum minta halalkan,
Lailahaillah Muhammad Rasulullah.*

That is the end for this event,
we sing in the crowd,
please forgive us if we make mistakes,
thank you for the dishes and drinks,
There is no God but God (Allah), Muhammad is the messenger to Allah

Appendix VII

Quatrains (*pantun*) in *dikir rebana* with translation

(Source: Wan Saodah from Jerantut, Pahang)

*(1) Betik diperam di waktu pagi,
kain langsir di atas para,
wahai encik yang baik hati,
mintalah air mengubat suara.*

A papaya is fermented in the morning,
(there is) a curtain on the shelf,
dear sir with a kind heart,
I need water to heal sore throat.

*(2) Encik Junus berjual lembing,
sayang dijual kepada datuk,
perut lapar amboi kepala pening,
bertambahlah pula mata mengantuk.*

Mr Junus sells spears,
it is sold to the old man,
hungry stomach and dizzy head,
plus drowsiness.

*(3) Kacang goreng digoreng kacang,
mi goreng dalam tudung periuk,
tekaknya kering kepala pening,
bertambah pula mata mengantuk.*

Fried nuts, fried nuts,
fried noodle in the pot,
throat is dry and headaches,
plus drowsiness.

*(4) Burung serindit terbang malam,
singgah sebentar di pohon sena,
gulai paku si gulai pegaga,
nasi meruap dalam belanga.*

Lovebirds flew in the night,
dropped by on a magnificent shade-tree,
curries of fern and creeping herb,
warmed rice in the clay.

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