



Al-Dajjal: Characteristics in the Dikia of Muslim Koh Yao Noi

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Abstract. This article provides a comprehensive survey of the representation of "Dajjal" in the Dikia songs of Muslims on Koh Yao Noi. Divided into three main parts, it begins by discussing the Dajjal as described in Islamic texts, moves on to explore the nature and cultural significance of Dikia songs among Koh Yao Noi Muslims, and finally, analyzes how the Dajjal is depicted within these songs. The study finds an interesting adaptation: the name "Da Jai" is used in the Dikia songs to refer to Dajjal, but with distinct characteristics. While the Dajjal in Islamic texts is described as a human with no unusual physical form, albeit possessing immense powers of deception, the Dikia songs portray Da Jai with more mythical or supernatural qualities. Specifically, he is depicted as a "Yak" or giant-like figure, symbolizing a destructive force that threatens humanity. This depiction seems to serve as a powerful warning of the challenges and crises preceding the Day of Resurrection—emphasizing divine trials, famine, drought, and hardship. Through this portrayal, the Dikia songs aim to caution Muslims against the Dajjal's influence, stressing the importance of remaining steadfast in faith despite tribulations. The article thus highlights the unique cultural interpretation and symbolism within Koh Yao Noi's Dikia songs, blending traditional Islamic beliefs with local storytelling and imagery.

Keywords: *Al-Dajjal, Characteristics, Palang Ae, Dikia, Koh Yao Noi.*

INTRODUCTION

Koh Yao Noi was originally named "Pulau Panyang" in Malay, meaning "island in the middle of the sea with a lengthy shape." This name appears in historical records, including those of Dutch cartographer Johannes II Van Keulen (1704–1755), British navigator Thomas Forrest (1784), and the Historical Retrospect of Junkceylon Island. Later, the name was changed to "Koh Yao" in Thai, as documented in the Annals of Thalang (Sayamanon, 1968), which recorded various royal activities during the reign of King Ekathotsarot (1605–1611). King Ekathotsarot, a notable historical figure in Thailand, was the younger brother of King Naresuan (1590–1605), one of Thailand's revered rulers. This transition in name reflects both the cultural and linguistic influences that have shaped the region over time, illustrating the island's rich history as part of maritime trade and regional interactions in Southeast Asia.

After becoming part of Thailand, the island formerly known as "Pulau Panyang" was renamed "Koh Yao Noi" in Thai. It is now a sub-district in Koh Yao District, situated in the southern part of Phang Nga province. Koh Yao Noi is part of a pair of islands, with Koh Yao Yai being the larger of the two, located nearby. According to the local myth of Khao Ngon Nak (meaning "Naga Crested Mountain" or "Dragon Crest Mountain"), the area's geography was shaped by a legendary quarrel between two Nagas (mythical serpentine creatures). The myth suggests that Thalang, now known as Phuket, was once connected to Thailand's mainland, and Koh Yao Noi and Koh Yao Yai were part of a single island. The two Nagas reportedly fought and raced across Cape Thalang, causing such disruption that it tore Phuket from the mainland and split Koh Yao into two distinct islands. This story is a significant part of local folklore, offering an imaginative explanation for the region's unique geography and serving as a cultural link to the spiritual beliefs and natural landmarks of the area. (Prahadsap, 2022, pp. 56).

Geologists explain that the separation of Koh Yao into two islands—Koh Yao Yai (the larger island) and Koh Yao Noi (the smaller island)—was caused by sea wave erosion that gradually wore down the land, eventually dividing it. The names of the islands reflect their relative sizes, with "Yai" meaning "big" and "Noi" meaning "little." Together, they cover a total area of 47.15 square kilometers (Bunyanpai, 2005, pp. 3-6).

Today, Koh Yao Noi comprises seven communities and has a strong Muslim presence, with eight mosques and two religious schools: Santisuk Pondok and Sattha Tham School. These institutions serve as centers for both education and community activities, reflecting the island's cultural and religious heritage.

Moreover, Santisuk Pondok is the foundation of Muslim Koh Yao Noi, it was established in 1950 by Muslims from South India and Muslims from Langkawi (Malaysia) who migrated to Koh Yao Noi. Christopher M. Joll (2014: 11) has reported in several of his articles on the lifestyle and identity of Muslims Koh Yao Noi, especially in the matter of Tariqat such as Thailand's Sufi Networks: New Perspectives on Islamic Diversity and Muslim Marginality. Their identity is rooted in Shafi'i jurisprudence, Sufi order of Tariqat Ahmadiyah-Badawiya and localism. For this reason, the identity and rituals of Muslims Koh Yao Noi are different from those of most Muslims in Thailand, such as easing the Solat Jumu'ah (Friday prayer) into the Solat Zuhri (noon prayer). Solat Zuhri (noon prayer), using the method of calculating the moon (Hisab) instead of sighting the new moon (Rukyat Hilal), and Dikia songs.

In this paper, the researcher aims to explore the depiction of the Dajjal in the Dikia songs of the Muslim community in Koh Yao Noi. Using an anthropological research methodology, the study seeks to answer the central research question: How is the nature of the Dajjal described in the Dikia songs? The objective is to present the diverse concepts and interpretations of the Dajjal within the cultural context of Koh Yao Noi Muslims. By examining the lyrics and themes of the Dikia songs, the study will provide insights into the local Muslim identity, shedding light on how these songs function as a medium for cultural expression, religious belief, and community cohesion. Additionally, the research will highlight how the Dajjal, a significant figure in Islamic eschatology, is represented differently in local traditions compared to its portrayal in mainstream

Islamic texts, offering a deeper understanding of the spiritual and cultural landscape of Koh Yao Noi’s Muslim population.

Table 1. Pulau Panjang and Koh Yao

words	language	Translate (English)	Year	Sources
Pulau Panjang	Malay	Pulau = Island Panjang = lengthy	1704-1784	- the record of Johannes II Van Keulen - the records of Thomas Forrest - the Historical Retrospect of Junkceylon Island.
Koh Yao	Thai	Koh = Island Yao = lengthy	1841	Annals of Thalang



Figure 1. Pulau Panjang in the record of Johannes II Van Keulen (1704-1755)

1. Dajjal in Islam

Dajjal in Islam, he’s a demon who will come out to deceive humanity in the near time of doomsday. In this section, the author presents details about the Dajjal. The presentation will be divided into 3 parts. The first part will discuss the origin of the name. Part Two character and the third part will present the location.

1.1 The Origin of the Name “Dajjal”

Ibnu Manzur said Dajjal from their saying: Dajjala Al-Ba’ir (دَجَلُ البَعِيرِ) meaning he tarred the camel, that is, he smeared and coated it in tar (القَطْران). For that reason, its original meaning is mixing, so one would say: “Dajala” he coated and mixed. Consequently, the Dajjal mixes and confuses (Truth with falsehood), who lies habitually and also who comes with miraculous feats

(Ibnu ManZur, n.d.: 11/236-237). The root of the word Dajjal is Dajjala (دَجَّال), which comes from Wazn Fa'ala (وزن فعال) (a form of Arabic), emphasizing the verb more intensely. Hence, it emphasizes that it will be a deception and that the lie will be severe and numerous (Ibn Athir, 1963: 2/152).

Moreover, being accused of Dajjal because he concealed the truth with a lie or because he concealed and covered up his unbelief (kufr) to the people by lying, dissimulating, and deceiving, it's also said due to he covered the master via the great number of his gatherings (Ibnu ManZur, n.d.: 11/236-237). Hence, Dajjal means a serious lie or deception. As for the religious sense, the Dajjal is a deceitful man who will appear at the end of time claiming to rule. His arrival was confirmed in the Sunnah and by the consensus of mainstream Muslims.

1.2 The Character of Dajjal

The Dajjal will be a man from among the sons of Adam. He has many descriptions, as occurs in the Hadith. To familiarize people with him and to warn them of his evil. So, when he appears, the believers will recognize him and will not succumb to his Fitnah (Sedition). On the contrary, they will have exact knowledge concerning his descriptions, which are the truthful ones the Prophet has informed us about. These descriptions will distinguish him from other people. He will deceive only one who is ignorant, whose wretchedness has been decreed.

In this regard, the researcher has presented the hadith text related to the characteristics as follows:

الدَّجَّالُ أَعْوَرٌ، عَيْنُ الْيَسْرَى جِفَالُ الشَّعْرِ، مَعَهُ جَنَّةٌ وَنَارٌ، فَنَارُهُ جَنَّةٌ، وَجَنَّتُهُ نَارٌ

The Dajjal will be one-eyed, his left eye will be defective and covered with hair. He will have with him a paradise and a hell, but his hell will be a paradise, and his paradise will be a hell (Sahih Muslim, Kitab al-Fitan wa Ashrat al-Sa'ah, Bab Dhikr al-Dajjal, 18/59).

إِنَّ اللَّهَ لَيْسَ بِأَعْوَرَ - وَأَشَارَ بِيَدِهِ إِلَى عَيْنِهِ - وَإِنَّ الْمَسِيحَ الدَّجَّالَ أَعْوَرُ الْعَيْنِ الْيُمْنَى، كَأَنَّ عَيْنَهُ عِنَبَةٌ طَافِيَةٌ

Indeed, Allah is not one-eyed – and he pointed to his eye with his hand – and indeed, the false Messiah (Dajjal) is one-eyed in his right eye, as if his eye is like a floating grape (Sahih al-Bukhari, Kitab al-Fitan, Bab Dhikr al-Dajjal, 13/90).

إِنَّهُ شَابٌّ قَطَطٌ، عَيْنُهُ طَافِيَةٌ، كَأَنِّي أُشَبِّهُهُ بِعَبْدِ الْعَزَّى بْنِ قَطَنِ

He will be a young man with very thick curly hair, with his (right) eye floating. It is as if he looks like Abd al-'Uzza ibn Qatan. (Sahih Muslim, Kitab al-Fitan wa Ashrat al-Sa'ah, Bab Dhikr al-Dajjal, 18/65).

The researchers concluded that the character of the Dajjal is a young man with ruddy skin, a large build, thick curly hair, a broad forehead, a hunched back, and is barren, unable to have children. Additionally, his left eye will be defective, resembling a floating grape, and the word "Kafir" (unbeliever) will be written between his eyes. Therefore, the character of the Dajjal is not demonic but rather appears as a normal human being. Despite his ordinary appearance, he possesses the power to deceive and convince people to follow him.

1.3 The Location of Dajjal

According to a narration from Abu Huraira (أبو هريرة), the Messenger of Allah (صلى الله عليه وسلم) said:

عَنْ أَبِي هُرَيْرَةَ، أَنَّ رَسُولَ اللَّهِ قَالَ يَأْتِي الْمَسِيحُ مِنْ قِبَلِ الْمَشْرِقِ هِمَّتُهُ الْمَدِينَةَ حَتَّى يَنْزِلَ دُبُرَ أُحُدٍ
ثُمَّ تَصْرِفُ الْمَلَائِكَةُ وَجْهَهُ قِبَلَ الشَّامِ وَهُنَالِكَ يَهْلِكُ

The Dajjal will come from the eastern side with the intention of attacking Medina, until he will descend behind Mount Uhud. Then the angels will turn his face towards Syria, and there he will perish. (Sahih Muslim, Kitab al-Fitan wa Ashrat al-Sa'ah).

An important sentence here is: "The Dajjal will come from the eastern side" (يَأْتِي الْمَسِيحُ مِنْ قِبَلِ الْمَشْرِقِ). Ibn Hibban (ابن حبان) suggested that the Dajjal would emerge from Bahrain, which contradicts what has been proven in numerous texts that indicate the destination in the East is Khurasan (خرسان) or Isfahan (أصفهان). Referring to the history of Tamim (تميم) is inappropriate, as the emergence of the Dajjal is symbolic of his sedition and misguidance. However, credible reports suggest that the Dajjal resides on an island (Ibn Hibban, 1993: 15/203).

In Islamic belief, the Dajjal (الدجال) is a major trial sent by Allah (الله) to test humanity before the Day of Judgment (يوم القيامة). He is granted knowledge and power by Allah and serves to distinguish true believers from those who will be led astray. The Dajjal's ability to deceive is central to this test, challenging individuals to remain faithful to Allah despite his temptations. Those who stay true to Islam are considered the faithful (المؤمنون), while those deceived by the Dajjal will stray from the righteous path. His role is not only destructive but also a divine test, testing the strength of faith and commitment to Allah.

2. Dikia of Koh Yao Noi

The term "Dikia" (ดึกิย) or "Dakia" (ดากิย) is derived from the Arabic word Al-Dhikr (الذكر), which means "remembrance" – specifically, the remembrance of God through the repetition of His name. The most common phrase recited in Arabic is La ilaha illallah (لَا إِلَهَ إِلَّا اللَّهُ), which means "There is no god but Allah." Within Sufi traditions, however, the practice of Dhikr involves a unique transmission process between the master (مرشد) and the disciple (مريد). This transmission can be reflected in the words used during Dhikr and the physical movements involved. Some Sufi groups use the word "Hoo Hoo" (هو هو), while others use "Ahu Ahu" (أه أه). These words are repeated while the practitioners sway their bodies in rhythm. For example, when saying La ilaha illallah (لَا إِلَهَ إِلَّا اللَّهُ), the practitioner begins by sitting straight, sways the head and body to the right

while saying the word La (لا), then sways to the left while saying Illallah (لا اله الا الله), aligning the motion with the heart (Abd Al-Rahman, 1984: 144-145).

However, Sufi every Tariqat has the idea that believers deserve to remember God in every gesture of their daily life. that he may receive mercy from God. But other processes are different, some groups use the method of seclusion and some groups use the method of singing poetry with playing music, such as Sema, inherited from Jalal Ad-Din Ar-Rumi (1207-1273) in the Seljuk Empire era, is also considered a Dhikr (Lewisohn, 1997) and Olek Nabi in the central region of Thailand is a ritual inherited by Muhammad Ali Shukri, also known as Tohkisah (1848-1932), he is master Tariqat Qadiriya of Thailand (Klinkaeo, 2020).

Furthermore, Muslims Koh Yao Noi. They have a unique Dhikr process and they call it Dakia or Dikia according to the Southern Thai accent, It's a song in strophic form. Taya Taychasay (2015) a researcher who specializes in issues Dikia Koh Yao Noi said: Dikia song, there are many songs, and there is no fixed step, in which each song does not have a name. But will use grouping songs by content. In addition, his research report presents the melody of the Dikia song as shown in the following image:

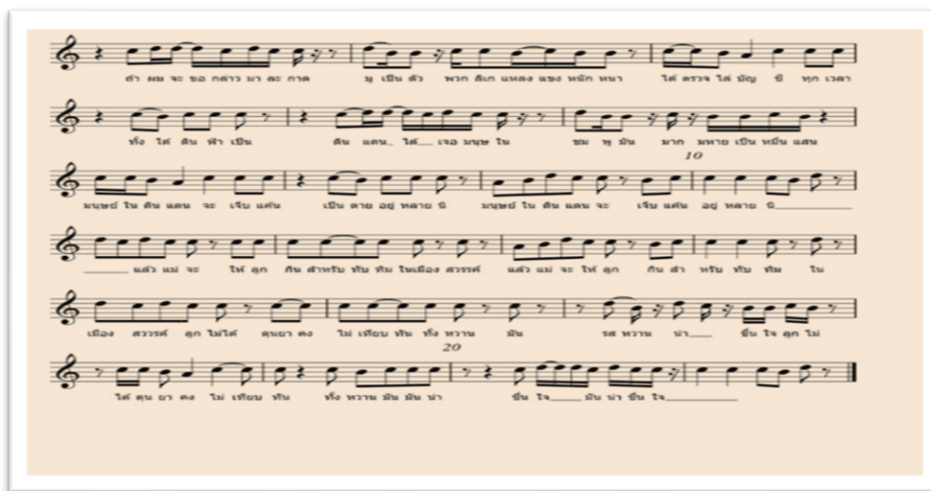


Figure 2. The melody of Dikia song (Taychasay, 2015)

However, Taychasay's research report hasn't reported exactly where the script came from and when it started. The researcher then interviewed Pabai. (2023), who sings the Dikia song. He said:

Dakia is the spirit of Koh Yao Noi people, my predecessor sang Dakia to uplift the spirit. The lyrics will go according to the mood and the situation. When I was young, I used Dakia as a tool to philander with women. But I don't know how Dakia happened. In my opinion, Palang Ae is the one who brought Dakia back from Malaysia to revive Islam in Koh Yao Noi. Therefore, Dakia songs contain the contents of Palang Ae's typical Islamic teachings (Pabai, 2020)

Ismail Romin or "Palang Ae" (1923-1986), his father immigrated from South India. He completed his studies and embraced the Sufi order Ahmadiyah-Badawiyah, from Haji Adullah Tahir (1897-1961), disciple of Tok Kenali (1868–1933) in Bunut Payong Village, on the outskirts of Kota Bharu, Kelantan State, Malaysia.



Figure 3. Muhammad Yusuf Ibnu Ahmad or Tok Kenali (1868–1933)

Palang Ae specializes in Fiqh, Arabic grammar (Nahw and Sarf), and Tassawwuf, and has cooperated with his brother-in-law "Tok Kru Kob" to open an educational institution. the so-called religion "Santisuk Pondok" (Prahadsap, 2022: 118-119). The teachings or processes of Palang Ae in Islamic revival are strictly based on Shafi'i's jurisprudence, uphold Sufi Tariqat Ahmadiyah-Badawiyah and localism that emphasize coexistence rather than cancel old traditions. Therefore, Santisuk Pondok was the center of planting shores and propagating the teachings of Palang Ae to the Andaman coast area. Joll reports in his research that Palang Ae of Koh Yao Noi and Tok Kru Loh of Songkhla are two key man's importers of Tariqat Ahmadiyah-Badawiyah from Malaysia to Thailand (Joll, 2014: 11). Previously, Muslims in Southern Thailand favored Tariqat Shadhiliyah (Green cloth). However, considering the processes and teachings of Palang Ae, it was found that it was a local network movement, not a transnational Islam movement like other Islamic religious movements in Thailand, such as the Jamaat Tabligh, The Young Muslim Association of Thailand (YMAT), and the Salafi Reformist.



Figure 4. Palang Ae walked with Bhumibol Adulyadej the Thai King on Koh Yao Noi during his 1969 visit.

In this regard, the Dakia song is like a tool to expand the teachings of Palang Ae. which will be used in various rituals such as wedding ceremonies and in everyday life to be associated with the sea. Especially in the case of Dajjal, his place was an island in the middle of the sea or even in the case of Al-Khidr. Therefore, Dikia Song Koh Yao Noi is part of the Dhikr of Muslim Koh Yao Noi. Which is transmitted through the spirit without any clear rules or patterns.

3. Dajjal in Dikia song

The researcher traveled to Koh Yao Noi by long-tailed boat, noticing the cloth tied to the bow. So he asked the boatman what the symbol of cloth was. He replied that it was a cloth that was tied to protect passengers from Chin (ชิน). In this regard, the researcher asked an elder in the area of Koh Yao Noi. He explained that Chin is a Jinn (الجن) that can be seen as lights of different colors, but in our imaginations, Shin is a demon or monster that will harm our children traveling the seas.

Therefore, the local beliefs of Muslims Koh Yao Noi, Is believing that in the sea there are evil demons that will attack people traveling in the sea, besides Shin being a demon in the middle of the sea, there is also Da Jai (ดาญัย), the Mephistophelean, The elders of Koh Yao Noi describe “Da Jai” as the Dajjal that emerges from an island in the middle of the sea, one-eyed, tall and fearsome. He will destroy Muslims. And this is a Dikia song that describes Da Jai:

1. จะขอกล่าว แลเล่าเรื่องดาญัย

ถึงกำหนดวันและจะมาหลอกหลอน

Ca kho klaw lae lao reung Da Jai thung kamnot wan lae ca ma Loklon

Allow me to speak and tell the story of Da Jai, because when the time comes, he will come out to haunt.

2. ละ จะ ขอ กล่าว แล เล่า เรื่อง ดา ญัย

ถึงกำหนดวันและจะมาหลอกหลอน

La Ca kho klaw lae lao reung Da Jai thung kamnot wan lae ca ma Loklon

And allow me to speak and tell the story of Da Jai, because when the time comes, he will come out to haunt.

3. มันค่อยเพิ่มกำลัง แล ไม่ได้นิ่งนอน

Mạn khay pheim kamlang lae mai dai ning non

He will gradually increase his strength and authority. He was not silent.

4. มันปิบและมันปิบสุดเสียง เสียงดังเปรี้ยง ๆ เหมือนฟ้าทะเลลาย

Mạn phib lae mạn phib sudsaising saingdạng preng preng mạn fa thalay

He roared and yelled violently. His voice was as harsh as the sky was about to break.

5. แลมันปิบและมันปิบสุดเสียง

เสียงดังเปรี้ยง ๆ เหมือนฟ้าทะเลลาย

Lae Mạn phib lae mạn phib sudsaising saingdạng preng preng mạn fa thalay

He roared and yelled violently. His voice was as harsh as the sky was about to break.

6. ผู้ใดได้ยินจะใจหายหาย เสียงมันแรงร้ายอย่าได้เกรงใจ

Phu dai djanyin ca chay khay saing mạn raeng ray ya dai kerng jay

If anyone hears the sound of Da Jai, there will surely be terror. His voice was extremely frightening and dangerous.

7. แลผู้ใดได้ยินจะใจหายหาย เสียงมันแรงร้ายอย่าได้เกรงใจ

Lae Phu dai djanyin ca chay khay saing mạn raeng ray ya dai kerng jay

And if anyone hears the sound of Da Jai, there will surely be terror. His voice was extremely frightening and dangerous.

8. เตรียมตัว และเตรียมตัว น่าเกลียดน่ากลัวละหึ่งสูงหึ่งใหญ่

Trem tauw lae trem tauw na kled na klaww la thang sung thang yai

Be prepared and do not underestimate. He looks scary, tall, and big body.

9. แลเตรียมตัวและเตรียมตัวเตรียมตัว

นาเกลียดน่ากลัวละทั้งสูงทั้งใหญ่

Lae Trem tauw lae trem tauw na kled na klauw la thang sung thang yai

And be prepared and do not underestimate. He looks scary, tall, and big body.

10. ตามที่ที่มันทะเลลึก มันอย่างลงไป กลางสมุทรใหญ่

ทะเลลึกเตรียมซ่อนดินมัน

Tam thi thi man tha lae luk man yang long pai klang samut yai tha lae luk trem zon tin man

According to his place was the deep sea when he stepped into the middle of the great ocean. Sea water covers his feet.

11. แลตามที่ที่มันทะเลลึก มันอย่างลงไป กลางสมุทรใหญ่

ทะเลลึกเตรียมซ่อนดินมัน

Tam thi thi man tha lae luk man yang long pai klang samut yai tha lae luk trem zon tin man

And according to his place was the deep sea when he stepped into the middle of the great ocean. Sea water covers his feet.

Pabai mentioned that the Dakia song tells the story of Da Jai (or Dajjal). It is often sung to lull children to sleep and inspire them to hurry in doing good deeds before the arrival of Dajjal. In this context, the researcher identified three important themes related to Da Jai (or Dajjal) in the Dakia songs:

First issue Metaphor

The metaphor is the core of the methodology used by the founders of the world's religions or local network religious revivalists. Allegorical processes as teaching techniques are evident in their actions, in their language, and in the laws they reveal. Raposa (1984) said the religious imagination will inevitably find for itself a language congenial to its special purposes, a language enriched and extended by metaphors (Raposa, 1984).

When considering the words used in the song, such as thunder, sea, and ocean, reflects the use of metaphors with the surroundings and the relationship of the Muslims of Koh Yao Noi towards the sea and sky. They observe the sea and sky in their lives, occupations, and protect themselves from various dangers. And if look at the verse in song: *ตามที่ที่มันทะเลลึก มันอย่างลงไป กลางสมุทรใหญ่ ทะเลลึกเตรียมซ่อนดินมัน* (According to his place was the deep sea when he stepped into the middle of the great ocean. Sea water covers his feet), they bring the sea and the ocean to describe the shape and height of the Dajjal.

In the Dikia song, the Dajjal is used as a metaphor to represent the catastrophic events that are believed to occur near the Day of Resurrection. These events are symbolized through powerful imagery, such as the sea, the ocean, and thunder, which evoke the immense and overwhelming nature of the trials and tribulations that will test humanity’s faith. This metaphorical use of the Dajjal in the song serves not only as a warning about the future but also as a tool for teaching the local Muslim community in Koh Yao Noi about the importance of resilience and faith in the face of adversity.

The vivid symbols of the sea, ocean, and thunder help convey the magnitude of the impending crisis and the destructive power of the Dajjal, but they also make the religious teachings more accessible and relatable. These natural elements are powerful forces that the community can understand, making the lessons of Palang Ae—passed down through these songs—easier to comprehend and remember. In this way, the Dikia song functions as both a spiritual and cultural vehicle for transmitting the teachings of Palang Ae to the Muslim community of Koh Yao Noi, helping them prepare for the trials described in Islamic eschatology.

Second issue Resistance and Integration of local beliefs and Islam

Muslims around the world or Muslims Koh Yao Noi, although they accept Islamic rules, but transgression and resistance persist in Muslim societies (Foucault, 1990. Missionaries and religious revivalists spend a long time in resistance, before convincing people to accept Islam and convert from their local beliefs. The same is true for the Dajjal in the Dikia song.

Muslims Koh Yao Noi explain the story of the Dajjal combined with Yak (ยักษ์), a character in Thai literature. Yak or Giants in Thai literature is mostly a villain who attacks humans such as Tossakan (ทศกัณฐ์), Panthurat (พันธุรัตน์), and Pea Seḁ Samut (ผีเสื้อสมุทร). This Yak were portrayed as villains, taller and larger than humans, powerful and magical, and capable of causing and deceiving human beings. However, these giants for the local beliefs of the Thai people believe that the giants in the characters are alive and living in this world with humans.

Table 2 Yak (giants) in Thai literature

Villain	Thai literature	Character and Location
Tossakan (ทศกัณฐ์)	Ramakien (รามเกียรติ์)	- Thossakan is a handsome giant with 10 faces, 20 arms, a grinning mouth, bright eyes, and a green body, but has a flirtatious character transformed into a beautiful human deceiving the heroine - Krung Longka or Longka city
Panthurat (พันธุรัตน์)	Sang Thong (สังข์ทอง)	- Panthurat is a female giant who has a habit of being a real giant, that is, fierce and likes to kill animals. She can transform into a

		human to deceive the protagonist of literature. - Mountain range
Pea Seḡ Samut (ผีเสื้อสมุทร)	Phra Aphai Mani (พระอภัยมณี)	- Pea Seḡ Samut is a female giant with an ugly face, tall, fat, dark-skinned, and cruel, able to transform into a beautiful woman to deceive the protagonist of literature. - Sea cave

Indeed, the Dikia song reveals the integration of local beliefs and Islamic teachings within the Muslim community of Koh Yao Noi. The concept of the Dajjal in the song is closely linked to the local belief in the Yak, a mythical, powerful, and giant creature associated with the sea. The Yak is seen as a towering, magical beast that can transform into a human form and is regarded as an enemy of humanity. This reflects a blending of local folklore with Islamic eschatology, where the Dajjal, traditionally a deceptive human figure in Islamic texts, is portrayed in a more fantastical, culturally resonant manner as a giant-like being.

This depiction represents a compromise between local cultural beliefs and Islamic teachings. The transformation of the Dajjal into a creature akin to the Yak suggests how local myths about sea monsters and giant beings have been adapted to align with the Islamic narrative of the Dajjal, who is also considered a force of destruction and deception. By using familiar local imagery, the Dikia song makes the Islamic story of the Dajjal more understandable and relatable to the community, demonstrating how Islam has been integrated with local traditions to convey important spiritual and moral lessons. This fusion of belief systems highlights the dynamic nature of religious and cultural identity in Koh Yao Noi.

Third issue consistency with the Dajjal in Islamic texts

The researcher’s analysis highlights both the similarities and inconsistencies between the depiction of the Dajjal in Islamic texts and the portrayal of "Da Jai" in the Dikia songs of Koh Yao Noi. In terms of location, there is a notable concordance, as both sources agree that the Dajjal is associated with the sea. Islamic texts describe the Dajjal as being situated near the sea, and similarly, the Dikia song conveys that Da Jai will emerge from the ocean, making this element consistent between the two depictions.

Table 3. comparing the Dajjal in Islamic texts and Da Jai in the Dikia song based on various characteristics:

Aspect	Dajjal (Islamic Texts)	Da Jai (Dikia Song)
Character	Human figure, with deceptive powers and extraordinary abilities.	Giant or Yak (mythical creature), powerful, magical, and villainous.
Physical Appearance	Human-like, with no extraordinary physical features.	Tall, enormous, with giant-like features, often seen as a monster.

Location	Associated with the sea, often described as emerging from an area near the sea.	Described as coming out of the sea, linked to the natural environment.
Role in Eschatology	Tests and deceives people, leading them away from the true faith.	Represents destruction, power, and deception, leading people to lose faith.
Purpose	To distinguish between true believers and those who will go astray.	Warns of the coming crisis and divine trials near the Day of Resurrection.
Deception	The Dajjal deceives with false miracles and claims of divinity.	Da Jai's power lies in his ability to deceive and destroy with supernatural strength.
Cultural Influence	Purely based on Islamic teachings and eschatological beliefs.	Merges Islamic teachings with local folklore, particularly the myth of the Yak (giant).

This comparison shows that while both the Dajjal and Da Jai serve similar roles as figures of deception and destruction in the context of divine trials, Da Jai in the Dikia song is a more localized, folkloric adaptation of the Dajjal, incorporating elements of local Thai mythology. The character and imagery of Da Jai reflect the cultural influences of the community, blending Islamic and local beliefs.

However, when it comes to the attributes of the Dajjal, significant differences emerge. In the Islamic texts, the Dajjal is portrayed as a human figure, with no extraordinary physical stature, meaning he would not be capable of walking through the ocean like a giant. This contrasts with the Dikia song's portrayal of Da Jai, where he is depicted as a gigantic, powerful being—a "Yak"—that has the ability to destroy humanity through its size and supernatural power.

This discrepancy highlights how local beliefs, such as the mythology of the Yak, have influenced the representation of the Dajjal in Koh Yao Noi's cultural context. The Dikia song's version of Da Jai is a blending of Islamic eschatology with local folklore, resulting in a more fantastical and culturally significant figure that differs from the traditional Islamic description of the Dajjal.

Conclusion

The identity and spiritual prowess presented by Palang Ae, an Islamic revivalist in the Andaman coast of Thailand, has made the Koh Yao Noi area, unique in terms of economy and culture. Thai researchers and foreign researchers are interested in studying Koh Yao Noi in areas such as tourism, architecture, sufficiency economy philosophy, and Pondok. The important thing is research on Palang Ae and Muslims Koh Yao Noi such as Thailand's Sufi Networks: New Perspectives on Islamic Diversity and Muslim Marginality and Muslims in Koh Yao Noi: Cultural Coexistence, Adaptation and Identity Maintenance, reports on the foundations and tools of Palang Ae's Islamic revival that consist of Tariqat and local beliefs.

Resistance and Integration between local beliefs and Islam as well as focusing on the spirit is reflected in the lifestyle and rituals, especially how to remember God or Dhikr. So, Dhikr is an important process of Sufi, each group or Tariqat has a different process. And every group can be mixed between groups or integrate local beliefs. Likewise, Muslims Koh Yao Noi use the Dikia

or Dakia Song as a process of remembering God and explaining the teachings of Palang Ae. Dikia songs about Da Jai or Dajjal are songs that reflect the bargaining and merging between local beliefs and Islam through storytelling through Yak (giant) characters in Thai literature. As a result, the Dajjal in the Dikia song looks like a monster that is taller and larger than a human. His main purpose is to destroy humans with power and magic.

The portrayal of the Dajjal in the Dikia song is distinct from the description found in Islamic texts. In the traditional Islamic understanding, the Dajjal is a human figure, though with extraordinary deceptive powers. He does not possess a different form or appearance from other humans, but instead relies on his ability to manipulate and persuade people to lose their faith in God, particularly during the trials leading up to the Day of Resurrection.

In contrast, the Dikia song in Koh Yao Noi presents the Dajjal as a Yak or giant, a creature from local folklore. This Yak is depicted as a powerful and magical being, capable of destruction and deception. The purpose of this portrayal is to warn the community about the upcoming crises—divine trials, hunger, drought, and difficult circumstances—that will test humanity's faith. In this context, the Yak represents the Dajjal's immense power and the way in which he will attempt to lead Muslims astray during these trials. By depicting the Dajjal as a giant, the Dikia song uses local imagery and myths to convey the threat posed by this figure. The Yak as a villain in Thai literature is often a destructive force, and this aligns with the song's aim to highlight the Dajjal's role in causing harm to humanity and deceiving people, making the message of the song more relatable and impactful for the Muslim community of Koh Yao Noi. Thus, the Dikia song blends Islamic teachings with local cultural beliefs to offer a vivid warning of the trials that will precede the Day of Resurrection.

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