

## Analysis of the Psychology Interpretation of the Dikir Burdah Song Within the Malay Community of Kampung Hulu, Sri Aman, Sarawak.

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### ABSTRACT

This study examines the aesthetic values of Dikir Burdah art in Kampung Hulu, Sri Aman, Sarawak. Within this context, the study also identifies the aesthetic values inherent in the poetic lyrics of Dikir Burdah songs performed in Kampung Hulu, Sri Aman, Sarawak. The research employs a content analysis approach, incorporating literature review and interviews, to explore the aesthetic values manifested in the performance art of Dikir Burdah. The study encompasses three main objectives: first, to evaluate the aesthetics; second, to analyze the poetic lyrics incorporated in the composition of Dikir Burdah; and third, to devise strategies implemented by government agencies and non-governmental organizations for the preservation and advancement of the aesthetic values associated with Dikir Burdah art. A paradigm shift is imperative to ensure the continued relevance of the traditional heritage of Dikir Burdah performance art in the face of modern technology, while concurrently safeguarding its aesthetic integrity during presentation.

**Keywords:** Aesthetic Value, Performing Arts, Dikir Burdah, Kampung Hulu, Sri Aman, Sarawak.

### 1.0 Introduction.

The art form of Dikir Burdah has seen significant development in Sri Aman, showcasing the beauty of its songs and rhythmic beats. Dikir Burdah is a traditional music art that holds deep cultural significance in Sarawak, particularly among the Malay community. In Sri Aman, this art form has thrived, with practitioners honing their skills and enriching the repertoire of Dikir Burdah performances. The songs composed for Dikir Burdah are renowned for their poetic lyrics that express various emotions and themes, such as love, devotion, and spiritual contemplation. These songs are accompanied by the rhythmic beats produced by striking the drums, creating a captivating and immersive musical experience.

The mastery of the drumming techniques is vital in Dikir Burdah performances, as it determines the overall quality and impact of the music. Skilled drummers showcase their expertise through precise and dynamic beats, adding flair and intensity to the melodies. The beauty of Dikir Burdah lies not only in the skillful drumming but also in the harmonious interplay between the drums and other musical elements. The integration of other traditional instruments, such as *rebana* (tambourine) and gong, adds depth and texture to the music, creating a rich and captivating sonic landscape. The art of Dikir Burdah in Sri Aman is not only a form of cultural expression but also a means to preserve and celebrate the heritage and traditions of the Malay community in Sarawak. It serves as a platform for cultural exchange, fostering a sense of unity and pride among the community members.

Sarawak is the largest state in Malaysia, covering an area of 124,449.5 square kilometers, which is 1/3 of the total area of Peninsular Malaysia. Sarawak is known as the 'Land of the Hornbills'. This title is synonymous with its abundant natural resources, the beauty of its flora and fauna, and its ethnic diversity. The state of Sarawak is divided into 12 divisions, namely Kuching, Samarahan, Serian, Sri Aman, Mukah, Betong, Sarikei, Sibu, Kapit, Bintulu, Miri, and Limbang. The ethnic diversity within these 12 divisions makes this state rich in artistic beauty and culture.

Moreover, the customs and traditions, religious beliefs, and lifestyle practices also add value to the uniqueness of Sarawak. The presence of various elements in this state becomes an attraction to form a vessel that can be passed down from one generation to the next, so that it does not wither away with time.

According to the census conducted by the Sarawak State Department of Statistics in 2020, there are approximately 2,816,500 inhabitants of various ethnicities residing in the land of Sarawak. According to the information provided by the Sarawak Council of Customs and Traditions (MAIS) in (year), there are a total of 32 ethnic groups in the state of Sarawak. Some of the listed ethnic groups include the Iban, Malay, Chinese, Bidayuh, Melanau, Kelabit, Kenyah, Lun Bawang, Penan, Punan, Kejaman, Kajang, Kanowit, Kedayan, Bisaya, Sekapan,

Baketan, Berawan, and others. However, according to Anne Ak Rining from the University Malaysia Sarawak (2008:2) and several oral sources from the indigenous population, it is believed that the number of ethnic groups in Sarawak exceeds 40 before it was officially documented. Nevertheless, certain factors such as the influence of the majority ethnic groups and intermarriages between ethnic groups have resulted in certain minority or sub-ethnic groups becoming irrelevant and unable to sustain their development within the Sarawak community.

Among the 14 states in Malaysia, only the states of Sabah and Sarawak have ethnic diversity. In the state of Sabah, there are more than 30 ethnic groups, while in the state of Sarawak, there are between 28 and 32 ethnic groups. All the ethnic groups in Sabah and Sarawak have their own unique cultures, customs, and languages. Each society possesses unique strengths and wisdom when engaging with its surroundings, and balanced interactions have the potential to revitalize and propel a community forward. According to Rahimin et al. (2013: 224), individuals have the ability to advance their own civilization through the application of critical thinking. In the Malay region, the development of civilization occurred following the introduction of Islam, which was implemented in accordance with environmental suitability. Early preachers adopted preaching methods that utilized the local environment as a means to introduce Islamic values to the community (Mahmood Zuhdi, 2014: 59-62). Dikir Burdah emerged as a missionary effort originating from Arab countries, with the objective of promoting Islam through harmonious approaches. The favorable reception of Melayu Sarawak community towards their traditional customs serves as evidence of this endeavor. The positive impact of Dikir Burdah is instrumental in shaping the culture of the Malay community through its unique methods and approaches. Moreover, Dikir Burdah constitutes an art form and a wholesome component of culture, encompassing works such as poetry and music that embody aesthetic values.

Art holds a significant position in the daily lives of the Malay community, spanning various domains such as craftsmanship, performances, and literary arts. Muhammad Khairul Hafiz, as cited in the Journal of Fiqh (2019: 321-352), asserts that art has been a foundational element of Malay culture, passed down through generations. It serves as a distinctive expression of Malay identity, as artistic creations emerge from the interplay of values and elements within their environment, fulfilling their aspirations. Anwar Din, in his work on the Fundamentals of Malay Culture and Art (2016), highlights the substantial influence of Islam in shaping the identity of the Malay community, fostering a more improved and organized way of life. This viewpoint reinforces the understanding that the current societal fabric of the Malay community is built upon the harmonious principles of Islamic teachings.

In Malaysia, specifically in Sarawak, the incorporation of Arabic language in the verses of Dikir Burdah poetry remains a crucial aspect of each performance. The content of these expressions primarily revolves around expressing praise for the Prophet Muhammad (peace be upon him). Consequently, strict adherence to proper decorum and discipline is required for every movement and gesture exhibited during the performance. These actions and performance patterns simultaneously embody an art form that upholds ethical values, serving as an exemplary model for the surrounding community. These aesthetic values are inherently embedded within the essence of the art. However, this study aims to conduct a comprehensive exploration of the continuous flow of aesthetic values in Dikir Burdah up until the present day. For the purpose of this study, the researcher focuses only on one form of traditional art that still exists in Sarawak, namely the Dikir Burdah.

## **2.0 Research Objectives**

Based on the aforementioned background, this study delineates three objectives. The first objective is to document the aesthetic value inherent in the art of Dikir Burdah in Kampung Hulu, Sri Aman, Sarawak. Indirectly, it aims to discern the beauty of the lyrics found in the poetic art of Dikir Burdah. This leads to the second objective, which involves analyzing the poetry lyrics present in the compositions of Dikir Burdah.

## **3.0 Research Methodology**

To achieve the listed objectives, this study employed a qualitative approach, specifically the methods of interviews and content analysis. These methods were chosen to elucidate the research objectives, which primarily focus on investigating the activities and analyzing the relationship of aesthetic values present in the poetry of Dikir Burdah art in Kampung Hulu, Sri Aman, Sarawak. Interviews were conducted with responsible individuals involved in the preservation of Dikir Burdah art to gather information about the steps and strategies taken to expand this performing art form. The selection of interview or interview-based methods and content analysis was based on the suitability of the research and aimed to obtain more accurate and reliable information to fulfill the planned research objectives, while also addressing the existing issues in the investigation. By employing the

mentioned methods, this study provides a clearer explanation of the research procedures and protocols, including organized schedules, which will be further discussed.

The interview method aids the study in gaining a deeper understanding of individuals or groups actively involved in the art of Dikir Burdah. This method is employed to gather information about the origins of Dikir Burdah activities in Kampung Hulu, Sri Aman, Sarawak, the backgrounds of the involved groups, the conducted activities, the achievements, and the future plans of the groups actively engaging in Dikir Burdah art. Additionally, this method helps to analyze the performance aspects within Dikir Burdah. Interviews, or the method of conducting interviews, serve as a research approach to explore in-depth. Furthermore, by utilizing the interview method, this study is conducted through physical interaction to delve into the experiences of the Dikir Burdah groups, starting from the early history of their formation and efforts.

The use of the interview method involves recording and documenting all conducted conversations. The validity and reliability of the interview data are ensured through the use of a portable audio recorder, a digital camera recorder, and note-taking in a notebook. Although the interview method is utilized throughout the research, the content analysis method is also applied to analyze the background of Dikir Burdah. This aims to capture the essence of the poetic lyrics in Dikir Burdah art itself. In terms of efforts to ascertain the authenticity and quality of the performances, this study employs the content analysis method to analyze the forms of poetic performance that unravel the aesthetic values present in Dikir Burdah art.

Furthermore, this study incorporates a literature review. The literature review involves reading classical Malay poems, Islamic poems, and poems related to Dikir Burdah. Several compiled poems that serve as guidelines for the Dikir Burdah groups in Kampung Hulu, Sri Aman, are also investigated to identify elements related to their aesthetic values.

### 3.1 Data Analysis

The field of arts and culture in the state of Sarawak is vast due to the ethnic diversity that practices a variety of customs, arts, and lifestyles. The richness of artistic creations, as well as the beauty of customs and cultural practices in Sarawak, is undeniably unique. This is because most of the customs and cultures in Sarawak are associated with the presence of natural elements such as land, water, fire, and wind. From the customs and cultural practices that have been transmitted across successive generations in various ethnic groups, it has produced local arts that are incredibly unique and distinct. The arts produced encompass elements of music, dance, painting, metal crafts, and natural crafts.

For the Malay community, which is one of the majority ethnic groups in Sarawak, the art form that is synonymous with the Malay community in Sarawak is the traditional music art known as Dikir Burdah. One of the popular musical arts among the Malay community in Sarawak is the Dikir Burdah and Dikir Burdah is highly renowned in Kampung Hulu, Sri Aman. Originally, this art form was known as Zikir Al-Burdat or Zikir Al-Burdah, and it was performed using vocals without any musical instruments. According to the interpretation in Kamus Dewan Edisi Keempat (Fourth Edition Dewan Dictionary), "zikir" refers to the act of remembering Allah S.W.T and reciting words such as Astaghfirullah and Allahuakbar, either aloud (zikir jali/jahri) or silently in one's heart (zikir sirri/khafi). On the other hand, "dikir" refers to the utterance (prayer) to praise the Prophet, usually performed collectively with rhythmic verses and singing in a group. Therefore, for this research, the researcher has chosen to use the term "dikir" as it is found to be more aligned with the characteristics of the Dikir Burdah performance.

Dikir is one of the performing arts that is still practiced in several states in Malaysia. However, this performance is known by different names in each state. For example, among the Malay community in Perak, the dikir performance is known as Dikir Perak. In Pahang, it is known as Dikir Rebana. Additionally, among the Minangkabau community in Malaysia, it is known as Dikir Minang. In Terengganu, it is called Dikir Badau, and in Negeri Sembilan, it is known as Dikir Nabi Allah. In Selangor and Pahang, this performance is referred to as Dikir Burdah or sometimes as Dikir Berdah (Harun Mat Piah, 1989; 528).

As generally known, dikir performance is a form of collective singing where the songs sung carry values of preaching and religious significance, particularly in the context of Islam. This is because the melodies of dikir contain praises for Prophet Muhammad (peace be upon him), elements of advice, religious rulings, pure values, and guidance for a religious way of life. Typically, dikir lyrics encompass matters aimed at encouraging people to do good deeds and serve as reminders for individuals to reflect and express gratitude for the blessings bestowed upon them by the Creator.

Furthermore, according to Kamus Dewan Edisi Keempat, "Burdah" refers to the act of performing "Berzanji" (singing praises for the Prophet during the month of Maulud). Burdah is delivered in a melodic manner and is also referred to as "berqasidah" (reciting poems). It is regularly recited in religious study circles and suraus (community prayer halls) to express blessings upon the revered Prophet Muhammad (peace be upon him) as a way of commemorating him. Dikir Burdah is one of the frequently recited dikirs. It consists of praising the Prophet Muhammad (peace be upon him) and also contains elements of religious advice.

The word "Burdah" is believed to originate from the Arabic region. Raslie's writing also explains that the term "Burdah" refers to a woolen fabric worn by Arab communities as a cloak during the day and as a blanket at night. It is mentioned that the Prophet Muhammad (peace be upon him) once gifted his beloved "Burdah" to Ka'b Ibn Zuhayr (may Allah be pleased with him) for successfully composing a beautiful Arabic poem known as the "Syair Banat Su'ad." Ka'b Ibn Zuhayr was an Arabian poet from the era of Jahiliyah who had previously opposed the Prophet. Therefore, the presentation of the "Burdah" is considered a sign of the Prophet Muhammad (peace be upon him) accepting the apology from Ka'b bin Zuhayr.

There is another historical account that tells the story of the Prophet Muhammad's (peace be upon him) cloak being given to Kaab bin Zuhair bin Abi Salma, a famous poet from Muhadramain (a poet of two eras, pre-Islamic and Islamic). Initially, Kaab bin Zuhair frequently composed verses that insulted the Prophet and his companions. Due to the composition of these verses, he felt that his safety was at risk, so he fled and hid to protect himself from the anger of the Prophet's companions. During the conquest of Makkah (Fathu Makkah), Kaab's brother, Bujair bin Zuhair, sent him a letter urging him to return and meet the Prophet Muhammad. Bujair conveyed that the Prophet would not punish those who had repented. After understanding the content of the letter, Kaab decided to return to Madinah. In the city of the Prophet, Kaab was welcomed by the Prophet Muhammad through his companion Abu Bakar Siddiq. In fact, the Prophet gave his cloak or Burdah to Kaab bin Zuhair. After that, Kaab composed a poem known as Qasidah Burdah. The poem was beautifully written by a calligrapher named Hasyim Muhammad al-Baghdadi and titled Qawaid al-Khat al-Arabi.

In another story, it is mentioned that Kaab bin Zuhair's cloak was purchased by Caliph Muawiyah bin Abi Sufyan for 20,000 dirhams. Later, the cloak was bought again by Caliph Abu Ja'far Al-Manshur of the Abbasid Dynasty for 40,000 dirhams. The cloak was only worn by Caliph Abu Ja'far during the Eid al-Fitr prayers. After that, the cloak was passed down to his descendants, and they would wear it only during the Eid al-Fitr prayers, following the tradition of Caliph Abu Ja'far. Zikir al-Burdah was also written by a poet named Sufi Busiri (608H-696H) in his Arabic poetry, known as qasidah. The lyrics of the qasidah contain praises for Prophet Muhammad (peace be upon him) and supplications for forgiveness to Allah. The qasidah's lyrics are composed in a poetic language that carries deep meaning about the love and devotion of a servant to Allah.

According to the book "Rahasia Sehat Berkah Shalawat" by M. Syukron Maksun, the word "burdah" means "mantle" and "shifa" (healing). The poem or qasidah Burdah was also written by Imam Muhammad bin Sa'id Al-Busiri, who is better known as Imam Al-Busiri. He was an Egyptian poet who lived from 658-666 H/1260-1268 CE. He was born in 610 Hijrah (1213 CE) and passed away in 695 Hijrah (1296 CE). He was taught by his father in the Quran and other sciences. Imam Al-Busiri later migrated to Cairo to deepen his knowledge of religion and Arabic literature. Imam Al-Busiri was more skilled in the field of poetry compared to other poets in Cairo at that time. His main teacher was Abdul Abbas Al-Mursi, who was a disciple of the founder of the Shazili Tariqat, Imam Abul Hasan As-Shazili. Imam Al-Busiri lived during a transition period from the Ayyubid Dynasty to the Bahri Mamluk Dynasty. During that time, there was severe political turmoil that led to a decline in morality and leaders excessively pursuing luxury. In the midst of this chaotic situation, the Arabic poem or qasidah composed by Imam Al-Busiri emerged. The lyrics of the qasidah invited people to emulate the character and simplicity of the life of Prophet Muhammad (peace be upon him), who served as a good role model. This foundation could bring about self-awareness and teach society to control their desires, returning to the true teachings of Islam based on the Quran and Hadith.

The Burdah poem was composed by Imam Al-Busiri when he was afflicted with the disease of faalij. The suffering he experienced included partial paralysis of his body, known as the "red wind." Due to the illness, he had difficulty moving and was compelled to write the poem until he fell asleep. He composed the Burdah poem with 160 verses divided into 10 chapters. It was written in an engaging, gentle, and elegant style. The poem written by Imam Al-Busiri deeply instilled love and affection for the Prophet Muhammad (peace be upon him) within the hearts of Muslims. The first four verses and an additional verse are often recited and sung by lovers of salawat. The poem also contains literary, historical, and moral values. After composing the poem, Imam Al-Busiri had a

dream in which he met Prophet Muhammad (peace be upon him). The Prophet wiped his face with the Burdah mantle and put it on Imam Al-Busiri.

According to another narration, it is said that Imam Al-Busiri had a conversation with Prophet Muhammad (peace be upon him) and recited the poem until the 51st verse, which is "wama balaghu al-ilmi annahu masyarun" (And the knowledge has reached that he is the most noble). Afterwards, Imam Al-Busiri was unable to continue his words. The Prophet asked him to continue the recitation, but Imam Al-Busiri was no longer able to do so. Then, the Prophet completed the verse by adding the phrase "wa annahu khayri khalqillahi kullihimi" (and that he is the best creation of Allah). When Imam Al-Busiri woke up from his dream, he felt a miracle. The red wind disease that he had experienced seemed to disappear, and he continued his desire to compose the poem or qasidah, praising the greatness of Prophet Muhammad (peace be upon him).

From another perspective, the cloak that Prophet Muhammad (peace be upon him) bestowed upon Imam Al-Busiri was originally given to Kaab bin Zuhair bin Abi Salma. It is said that Kaab bin Zuhair presented the Al-Burdah poem to Prophet Muhammad (peace be upon him) as a tribute to his noble and praiseworthy character. However, many scholars support the first narration stating that Imam Al-Busiri wrote the Al-Burdah poem in connection with the illness he suffered. Imam Al-Busiri was born in Dallas, Morocco, in 610 AH (1213 AD), and was raised in Bushir, Egypt. In the field of fiqh (Islamic jurisprudence), Imam Al-Busiri followed the Shafi'i school, which is the majority fiqh school in Egypt. He was also a follower of the Thariqat Syadzilyah and became one of the disciples of Sulthonul Auliya Sheikh Abul Hasan asy-Syadzily (may Allah be pleased with him).

The art of the Al-Burdah poem later spread widely among people in every corner of the world as part of the dissemination of Islamic religious teachings. It is believed that more than 20 scholars have provided explanations or discussions about the Al-Burdah poem. Among the famous scholars who have provided explanations are Imam Syaburkhiti and Imam Baijuri. As a result of the efforts of Arab preachers who traveled throughout the world to spread the message of Islam, the Al-Burdah poem was also introduced to communities outside the Arab lands as a way to familiarize them with the Al-Burdah poem.

#### **4.0 Discussion and Finding**

The research findings reveal the history of the development of Dikir Burdah. Based on preliminary observations, the Dikir Burdah activity in Kampung Hulu, Sri Aman, Sarawak has been passed down through generations. The artistic performance of Dikir Burdah was pioneered by several generations. The Dikir Burdah activity in Kampung Hulu, Sri Aman, Sarawak is led by the Sinar Budaya Association, which was established by Cik Ayu Radiah since 2008 (interview with Cik Ayu Radiah on September 18, 2021). Dikir Burdah was initially introduced by an Islamic preacher from the Arabian Peninsula named Sheikh Hj. Abd. Karim. He was actively involved in spreading the teachings of Islam in Sambas, Pontianak, Indonesia. Through his preaching, he also taught the art of Dikir Burdah to the local population. Initially, Dikir Burdah was only performed in the mosque while waiting for the Isha prayer time, which is the time between Maghrib prayer and the beginning of Isha prayer. After some time, this practice of Dikir Burdah gained the approval of the mosque congregation to be transformed into a performance and a daily activity for the local residents.

According to Cik Ayu Radiah, one of the disciples of the preacher, there is a disciple named Sheikh Haji Abdul Rahman who is responsible for continuing the practice of Dikir Burdah. The practice of Dikir Burdah was passed down to Tuan Haji Mohd Rais, who is also from Sambas, Pontianak, Indonesia. The knowledge of Dikir Burdah was not only limited to Tuan Haji Mohd Rais, but it was also passed on to his disciple, Tuan Haji Abd. Rahman. According to the Chairman of the Sinar Budaya Association, through an interview with him, Tuan Haji Abd. Rahman trained and cultivated the culture of Dikir Burdah in his son, Tuan Haji Abd. Karim bin Haji Abd. Rahman. Tuan Haji Abd. Karim not only developed the art of Dikir Burdah but also spread knowledge about the Islamic religion to the people of Sambas at that time.

Tuan Haji Abd. Karim bin Haji Abd. Rahman then migrated to Sarawak after being offered a job as an Islamic religious teacher in Kuching, Sarawak. In 1918, Tuan Haji Abd. Karim bin Haji Abd. Rahman began to spread religious knowledge through the teachings of Dikir Burdah to the residents of Muara Tebas, Kuching. Shortly after, he moved to Sri Aman, formerly known as Simanggang. He also met his spouse and established a household with a girl from Simanggang. Tuan Haji Abd. Karim bin Haji Abd. Rahman was considered a legitimate Sarawakian citizen because his marriage took place before the Japanese occupation in Sarawak. He was also appointed as the village chief in Kampung Lemanak, Simanggang (Kampung Hulu, Sri Aman). The couple was blessed with children from their marriage. With their strong Islamic faith and interest in the arts, the practice of Dikir Burdah was passed down to their son named Tuan Haji Abdul Rahim. The practice of Dikir Burdah became

more active when Tuan Haji Abdul Rahim started performing it in local suraus and began teaching the art of Dikir Burdah to the residents of Kampung Lemanak on a wider scale.

According to Cik Ayu Radiah, in 1974, Tuan Haji Abdul Rahim began teaching Dikir Burdah at Surau Hayatul Islam located in Kampung Hulu, Sri Aman. He entrusted one of his students named Tuan Haji Mohd. Tahir bin Yakup to continue the artistic legacy of Dikir Burdah in the village. In 1976, Tuan Haji Mohd. Tahir bin Yakup revived the art of Dikir Burdah and started teaching the local residents about this artistic heritage. To preserve the heritage of Dikir Burdah, in 1994, he continued the practice and teachings of Dikir Burdah to the residents of Lingga area. The knowledge of Dikir Burdah was also passed down to the Sri Aman Cultural Association and the Malay Cultural Heritage Association, Kampung Hulu, Sri Aman. He also imparted the knowledge of Dikir Burdah to his own daughter, Cik Ayu Radiah binti Haji Mohd. Tahir. Over time, Cik Ayu Radiah established a Dikir Burdah group called Persatuan Sinar Budaya, Sri Aman.

Persatuan Sinar Budaya, Sri Aman was established on 1st March 2008 and officially registered as an organization on 9th June 2009. As of 2019, Persatuan Sinar Budaya, Sri Aman consisted of 60 members, predominantly male with a smaller representation of female members. The membership of the association encompasses various age groups, including children, teenagers, and adults. The aesthetic values present in the art of Dikir Burdah in Kampung Hulu, Sri Aman have remained intact until now. This art form is presented in group performances, accompanied by the rhythmic beats of drums played by each group member. According to Cik Ayu Radiah, the inclusion of drums as musical instruments accompanying the Dikir Burdah performance is a new improvisation that did not exist during the time when Sheikh Hj. Abd. Karim introduced the art of Dikir Burdah. The rhythm of the drums is intended to attract the interest of the younger generation. However, the essence and authenticity of aesthetic values in the performance of Dikir Burdah remain rooted and have not deviated from its original form.

#### **4.1 Aesthetic Values Through Lyrics**

From the perspective of the finesse of an artwork produced by an artist, it involves meticulous craftsmanship and appropriate materials depending on its intended purpose. The production of functional art also entails creating artwork that serves not only as visual stimulation but also provides comfort or captivates when heard. Aesthetics are closely related to Malay culture, which encompasses universal cultural elements such as artifacts, cuisine, ceremonies, customs, tools, clothing, architecture, medicine, and literature, including the lyrical style of language created in a song or poem. The refinement of lyrics through poetic verses created in Dikir Burdah also gives rise to noble aesthetic values and experiences behind a creative work of art. This creation requires an appreciation through both sight and hearing to seek the meaning and truth within the produced poetic works.

Usually, the activity of observing aesthetic values in Dikir Burdah in Kampung Hulu can be divided into three stages. The first stage is perception of quality. The second stage involves the processing of lyrics, and the third stage focuses on the role and overall function of the created lyrics, which have an impact on the listeners. Aesthetic values in Islam also distinguish absolute beauty from phenomenal beauty through the use of beautiful words. Without a good form, the content of a work lacks attractiveness (Aminudin Mansor, 2012). According to Muhammad Haji Salleh (1997:26), aesthetic elements represent the beauty of language by attributing human qualities to other objects. An example of personification can be seen in the work Sulatus Salatin, where it describes "the appearance of towering tree trunks like drifting clouds: the appearance of a canopy for all kings."

The verses of poetry in the art of Dikir Burdah have now been translated into Malay, making it easier for the local community to understand and appreciate the meaning of the poetry. According to the Chairman of Persatuan Sinar Budaya Sri Aman, who is also involved in the art of Dikir Burdah in Kampung Hulu, there are several songs in the Dikir Burdah performance that have their own themes and meanings. The interpretation of these thematic aspects is accompanied by relevant arguments that are in line with the current situation. A performance based on lyrics with thematic elements can have an impact and convey the message that Dikir Burdah also indirectly helps provide knowledge and advice to the local community. The translation of Dikir Burdah into Malay also brings forth lyrics that are mostly in line with the teachings of Islam.

This study has collected material information such as original songs brought from the Arabian Peninsula and songs created by early practitioners of the art of Dikir Burdah (Refer to Table 1).

Table 1 : List of Burdah Dikir Art Songs, Kampung Hulu, Sri Aman, Sarawak

| Bil | Original Songs from The Arabian Peninsula | Songs Composed by Early Practitioners           |
|-----|---|---|
| 1.  | <i>Maal Li</i>                            | Customs and Culture                             |
| 2.  | <i>Fassrif</i>                            | Newlyweds                                       |
| 3.  | <i>Wakshaad</i>                           | Wedding couple in a traditional seated position |
| 4.  | <i>Astaghfirr</i>                         | The two lovebirds                               |
| 5.  | <i>Muhammadun</i>                         | Your Birth                                      |
| 6.  | <i>Munazahun</i>                          | True Love                                       |
| 7.  | <i>Daa Illa</i>                           | Love Sarawak (Sayang Sarawak)                   |
| 8.  | <i>Faiina Pa</i>                          | Puteri Santubong (taken from a folk song)       |
| 9.  | <i>Zaalam</i>                             | Pak Tambang (taken from a folk song)            |

This study has examined each lyric created according to its suitability to the time and current trends. Each song lyric produced in Dikir Burdah by Persatuan Sinar Budaya Kampung Hulu, Sri Aman has different themes. Themes refer to the main questions that convey the primary meaning in a work. Each theme crafted, analyzed, and examined in terms of words and sentences carries aesthetic value and implied meaning. The study also found that one of the themes created in the lyrics of Dikir Burdah by Persatuan Sinar Budaya Sri Aman is the theme titled "Customs and Culture." Within this theme, matters related to customs and culture are closely associated with the local Malay community. There are elements of advice conveyed through the lyrics in this thematic poem. Hence, the theme can shape a more cultured and well-mannered community's way of life. Eloquence in language should be emphasized and upheld as a symbol of Malay etiquette. A verse within the excerpt of the song lyrics of this theme states, "Character reflects honesty, Exemplary manners, do not forget proper language, Customs and culture sown in the heart." This excerpt depicts the beauty and pure advice to the listeners who enjoy the performance of Dikir Burdah.

The Dewan Dictionary, Fourth Edition (2010: 8 and 212), explains that the word 'adat' means hereditary rules or characteristics or customs. On the other hand, the word 'budaya' carries the meaning of intellectual progress or matters related to human values and intellect. The meaning of 'adat dan budaya' itself explains their similarity. Both words are closely related in human life and society. In every line found in the lyrics of Dikir Budaya themed "Adat dan Budaya" (Ayu Radiah binti Haji Mohd Tahir: Rangkaian Lagu-lagu Zikir Burdah Persatuan Sinar Budaya Sri Aman), there are elements of advice that encourage the community to always uphold noble virtues and respect customs. The lyrics of the theme also depict the Malay community's reputation for their culture and their good relations with one another. With the expression of the lyrics produced, the art of Dikir Burdah contains beautiful elements of advice through the recited poetic verses. The theme of Adat dan Budaya also contains exquisite lines that portray the Malay culture, rich in traditional customs, and possessing high aesthetic value.

By referring to the documented lyrics in the script titled "*Rangkaian Lagu-lagu Zikir Burdah*," the Persatuan Sinar Budaya Sri Aman has successfully collected a total of 24 Dikir Burdah lyrics. These Dikir Burdah lyrics were used as the research material and analyzed based on the framework of aesthetic values present within their composition. The aspect of theme refers to the original ideas that serve as the foundation for a literary work. In addition to the theme of Adat dan Budaya, there are also explicit elements of Islamic beauty, which are not contradictory to Islamic teachings, such as the themes of Nationalism, Leadership, Pendidik Bistari (Exemplary Educator), and others. All the themes raised aim to cultivate the community, particularly the local population and listeners of the Dikir Burdah performance, to seek knowledge, broaden their intellectual horizons, fulfill responsibilities, set a good example, emulate the migration of Prophet Muhammad (PBUH), practice his teachings and sunnah, prioritize customs and culture, educate the community to embody noble character, strengthen relationships, prioritize harmony in households, live an Islamic way of life, and make various efforts to preserve a healthy culture and strengthen Islamic teachings.

Although the lyrics found in the script titled "*Rangkaian Lagu-lagu Zikir Burdah*" by Persatuan Sinar Budaya Sri Aman are in the Malay language, the original lyrics of the Dikir Burdah art form, which includes praises for Prophet Muhammad (PBUH) in Arabic, are still practiced. The Dikir Burdah performance is presented according to the suitability of the event and venue. The aesthetic value present in the lyrics of Dikir Burdah in Kampung Hulu, Sri Aman, Sarawak, maintains a close connection with the original beauty in a specific manner.

#### 4.2 The Meaning of The Song

i. Maal Li

مولاي صلّ وسلم دائماً أبداً  
على حبيبك خير الخلق كلهم

O our Lord (Allah Ta'ala), bestow always and eternally, peace and blessings upon Your beloved (Muhammad), who is the best among all creatures.

من لي يردّ جماح من غوايتها  
كما يردّ جماح الخيل باللجم  
فلا ترم بالمعاصي كسر شهوتها  
إن الطعام يقوي شهوة اللّهم  
والنفس كالطفل إن تهملته شبّ على  
حب الرضاع وإن تفضمته ينفطم

Who can bring back my soul from misguidance?  
Like a wild horse controlled by a rein.  
Do not let your desires be broken by sins.  
For food is strengthened by the gluttonous appetite.  
Desire is like a baby, if you let it, it will continue nursing.  
But if you stop its nursing, it will leave the habit of nursing.

The song "Maali" serves as the main song in the art of Dikir Al-Burdah. According to Puan Radiah Binti Tahir, this song should be performed with decorum as it is considered the opening song preceding the other eight songs. The song is sung in Arabic and has been translated into Malay for analytical purposes. The lyrics of this song contain metaphorical elements that symbolize certain aspects. The song "Maali" begins with a salutation to Prophet Muhammad (peace be upon him) as a symbol of our continuous remembrance of him.

ii. Fassrif

مولاي صلّ وسلم دائماً أبداً  
على حبيبك خير الخلق كلهم

O our Lord (Allah Ta'ala), bestow continuously and eternally Your blessings and peace upon Your beloved (Muhammad), who is the best among all creatures.

فاصرف هواها وحاذر أن توليه  
إن الهوى ما تولى يصم أو يصم  
وراعها وهي في الأعمال سائمة  
وإن هي استحلّت المرعى فلا تسم  
أستغفر الله من قولٍ بلا عملٍ  
لقد نسبته به نسلًا لذي عقم

Therefore, keep your desires away from the pleasures of lust.  
Do not let them have control over you.  
If they gain control, they will kill you, or at the very least, they will torment you.  
Tend to your desires properly in the field of righteous deeds, for if they cannot be controlled, you will no longer be able to tend to them.  
I seek forgiveness from Allah for mere words without actions.  
Indeed, it is the same as being barren without offspring.

The lyrics of the song "Fassrif" convey the meaning that as human beings, we must control our desires of lust so that they do not dominate us, as they can destroy our lives. When we fail to guard our desires, they can unintentionally corrupt our morals and beliefs. It is worth noting that desires are categorized into stages according to Sufi concepts, one of which is the instigating desire, which is related to lustful desires.



For example, in the Surah with the same name in the Quran, Prophet Yusuf said, "And I do not acquit myself. Indeed, the soul is a persistent enjoiner of evil." Thus, Islam emphasizes the importance of combating instigating desires. A hadith states that Prophet Muhammad (peace be upon him) said, "You have come from the lesser jihad to the greater jihad." Furthermore, animal analogies are often used to depict the meaning of desires, with the most popular ones being a wild horse and a donkey, symbolizing the difficulty of controlling and taming them until they eventually carry their rider towards the intended goal.

iii. Wakshaad

مولاي صلّ وسلم دائماً أبداً  
على حبيبك خير الخلق كلهم

O our Lord (Allah the Almighty), bestow upon us an eternal and everlasting invocation and salutation to Your beloved (Muhammad), who is the best among all creatures.

واخش الدسائس من جوع ومن شبع  
فرب مخمصة شر من التخم  
واستفرغ الدمع من عين قد امتلأت  
من المحارم والزم حمية الندم  
ولا تطع منهما خصماً ولا حكماً  
فأنت تعرف كيد الخصم والحكم

Beware of the hidden calamity caused by hunger and satiety.  
Sometimes, hunger is more dangerous than satiety.  
Shed the tears from eyes stained with sins.  
Preserve the feeling of remorse and disappointment for sins.  
Do not obey the desires and Satan, be it as an enemy or as a judge.  
For you are well aware of the deception of both an enemy and a judge.

The lyrics of the song "Wakshaad" convey the meaning that sometimes what we perceive as trivial can lead us into a valley of sins from which we cannot refrain. Something that may initially seem insignificant can become a habit, gradually consuming a person until it becomes a grave sin. This is because Satan has claimed that he will not mislead the children of Adam with major sins, but rather with minor sins alone.

Thus, when something is regarded as trivial, it eventually becomes significant. For instance, a Sufi scholar once advised his child not to commit any sin, no matter how small. However, the child disregarded the advice and continued to engage in sinful behavior. Each time the child committed a sin, the Sufi scholar would hammer a nail into a piece of wood, repeating this process numerous times to illustrate the magnitude of the sins committed by his child.

Afterwards, the child received divine guidance from Allah SWT to engage in repentance and was directed to extract all the nails embedded within the wood. Subsequent to this, the Sufi scholar expounded, "Observe how your transgressions resemble these nails; even though they have been dislodged from the timber, their imprints persist." Consequently, it can be inferred that the repetition of past transgressions should be avoided, as they possess the potential to precipitate the ruin of an individual's existence.

iv. Astaghfir

مولاي صلّ وسلم دائماً أبداً  
على حبيبك خير الخلق كلهم

O our Lord (Allah the Exalted), bestow upon us incessant blessings and eternal peace and salutations to Your beloved (Muhammad), the finest among all creations.

أستغفر الله من قول بلا عمل  
لقد نسبته به نسلأ لذي عقم

أمرتُك الخير لكن ما اتتمرت به  
وما استقممت فما قولي لك استقم  
ولا تزودت قبل الموت نافلة  
ولم أصل سوى فرض ولم اصم

I seek forgiveness from Allah for words without deeds.  
Indeed, it is equivalent to a barren person without offspring.  
I command you to engage in righteous deeds, Yet I myself refuse to act upon them.  
Thus, my words are of no value in persuading you to do good deeds.  
And I do not accumulate the provisions of voluntary worship, prior to the arrival of death.  
And I do not engage in additional prayers and fasting, except for obligatory acts of worship.

The analysis of the song "Astagfir" conveys the meaning of seeking forgiveness from Allah SWT. The lyrics depict the devotion of a servant who seeks forgiveness from Allah for words without deeds. Additionally, Allah SWT commands the performance of good deeds but is reluctant to act upon them, and does not prioritize prayers and fasting except for obligatory acts of worship.

Allah SWT has stated, "Race toward forgiveness from your Lord and a Garden whose width encompasses the heavens and the earth. It has been prepared for the righteous" (Surah Al-Hadid, verse 21). Furthermore, Allah SWT provides motivation and encouragement to His servants, urging them to strive for good deeds in order to attain forgiveness. Therefore, in the context of these lyrics, seeking Allah's forgiveness is the ultimate goal for every believer.

Finally, Prophet Muhammad SAW explained that goodness should be pursued and pursued diligently, as he stated, "Envy is not permissible except in two cases: a person whom Allah has given wealth and he spends it righteously, and a person whom Allah has given knowledge" (Narrated by Bukhari and Muslim).

#### v. Muhammadun

مولاي صلّ وسلم دائما أبدا  
على حبيبك خير الخلق كلهم

O our Lord (Allah the Exalted), bestow perpetual and eternal blessings and peace upon Your beloved (Muhammad), who is the best among all creatures.

محمد سيد الكونين والتقلين  
والفريقين من عرب ومن عجم  
نبينا الأمرُ الناهي فلا أحدُ  
أبر في قول لا منه ولا نعم  
هو الحبيب الذي ترجى شفاعته  
لكل هولٍ من الأهوال مقتحم

Muhammad, peace be upon him, is the leader of the world and the hereafter,  
the leader of jinn and mankind, as well as the leader of both Arabs and non-Arabs.  
Our Prophet, peace be upon him, is a caller to goodness and a forbider of evil.  
No one's words are better than his when he rejects someone by saying "no" or when he is asked  
and he says "yes."  
He is the beloved of Allah, whose intercession is sought for every terrifying matter that  
approaches.

The song "Muhammadun" clearly portrays the leadership and steadfastness of Prophet Muhammad in upholding the teachings of Islam revealed to him by Allah SWT as the last prophet and messenger, concluding the line of all previous prophets, and bringing the teachings of Islam as a guidance for all humanity.

The lyrics depict Prophet Muhammad as a leader of both the world and the hereafter, as well as the leader of jinn, mankind, and the Arab and non-Arab nations. He is described as a caller to goodness and a forbider of evil. He is the beloved of Allah SWT, whose intercession is sought. While we may have many figures that we

idolize, none can match the excellence of Prophet Muhammad's character as a leader of the family, society, and state, encompassing all of humanity across the universe.

In the words of Allah SWT, as revealed in Surah Al-Anbiya, verse 107, Prophet Muhammad's mission was not only limited to a specific community but extended as a source of mercy for all of humanity. A testament to his virtuous leadership lies in his unwavering commitment to truthfulness and absence of hypocrisy. Even prior to his prophethood, he consistently upheld the principle of honesty. This exemplary behavior fostered trust and belief among the Quraysh tribe of Makkah. Therefore, individuals are encouraged to enhance their personal development by adhering to the teachings of the Quran and following the traditions and practices of the Prophet (Sunnah).

Moreover, Prophet Muhammad SAW demonstrated exceptional moral integrity, as explicitly stated in Surah Al-Ahzab, verse 21. Furthermore, he exhibited remarkable decisiveness in his role as a leader. A notable example of his decisive leadership can be observed in his strategic decision-making before the Battle of Badr, where he relied on meticulously gathered intelligence to ascertain the enemy's whereabouts. This exemplifies the significance of acquiring concise and precise information to make well-informed decisions and progress successfully. Ultimately, Prophet Muhammad SAW emerged as an illustrious leader, transcending both the temporal and spiritual domains.

#### vi. Munazahun

مولاي صلّ وسلم دائماً أبداً  
على حبيبك خير الخلق كلهم

O our Lord (Allah the Exalted), bestow perpetual and eternal blessings and peace upon Your beloved (Muhammad), who stands as the epitome of excellence among all creatures.

منزلة عن شريك في محاسنه  
فجره الحسن فيه غير منقسم  
دع ما ادعته النصارى في نبيهم  
واحكم بما شئت مدحاً فيه واحتكم  
وانسب إلى ذاته ما شئت من شرف  
وانسب إلى قدره ما شئت من عظم

He is the pure Prophet, free from any resemblance in all goodness.

The essence of goodness within him cannot be divided.

Set aside the accusations made by the Christian community regarding their prophets. Establish a chain of praise for their prophets, any praise that you desire, without exaggeration, and defend them earnestly.

Attribute all forms of glory to the person of Prophet Muhammad (peace be upon him) as you wish, and also attribute all forms of honor and elevated status to the greatness and dignity that you desire for him (peace be upon him).

The lyrics of the song "Munazahun" convey the message of advising to praise the prophets without exaggeration or making any accusations. However, it emphasizes bestowing all forms of honor and reverence upon Prophet Muhammad SAW, as he is immaculate in all goodness. Furthermore, it encourages giving the utmost respect and admiration to him.

For instance, the month of Rabiul Awal is the month of Prophet Muhammad's birth, and Muslims worldwide maximize this month to remember, commemorate, and emulate the noble values embodied by Prophet Muhammad SAW. Therefore, one way to reconnect with the greatness of the Prophet is by referring to the Quran. Thus, through our praises, we come to understand the significance and praises for the Prophet that originate not from human beings or creatures, but rather from the words of Allah in the Quran.

An example of the praise for Prophet Muhammad is Allah's commendation of his gentleness and character in Surah At-Tawbah, verse 128: "There has certainly come to you a Messenger from among yourselves. Grievous to him is what you suffer; [he is] concerned over you and to the believers is kind and merciful." When we read this verse with deep reflection, it touches our hearts as it vividly portrays Prophet Muhammad as a figure

full of love and compassion, even feeling distressed for the sake of his non-believing people. In conclusion, we should always remember Prophet Muhammad and praise him, for he is pure in all aspects of goodness.

vii. Daa Illa

مولاي صلّ وسلم دائماً أبدا  
على حبيبك خير الخلق كلهم

O Lord our God (Allah the Exalted), bestow upon your beloved (Muhammad) perpetual and eternal blessings and peace, surpassing all beings.

دعا إلى الله فالمستمسكون به  
مستمسكون بحبل غير منقصم  
فاق النبيين في خلق وفي خلق  
ولم يدانوه في علم ولا كرم  
وواقفون لديه عند حدهم  
من نقطة العلم أو من شكلة الحكم

He (Prophet Muhammad) invites towards the pleasure of Allah the Exalted. So, whoever holds firmly to him, it means that he has firmly held onto an unbreakable rope. He surpasses the previous prophets in terms of both physical beauty and noble character. And those prophets cannot equal him, peace and blessings be upon him, in terms of knowledge and magnificence. They stand by his side, at their respective positions, seeking a drop of knowledge and a single letter from a wisdom.

The composition "Daa Illa" serves as a didactic piece, urging individuals to exert effort in seeking the favor of Allah the Exalted. It places emphasis on the necessity for unwavering loyalty and obedience to Allah. Moreover, it proclaims that the preceding prophets were unable to rival Prophet Muhammad SAW in terms of his physical allure and virtuous character, as well as his unparalleled attributes of knowledge and magnificence. These esteemed prophets also stand alongside him, each occupying their distinct position.

It is imperative for each person to persistently strive for the attainment of Allah's pleasure, which epitomizes the highest aspirations of humanity in the temporal realm. It should be underscored that Allah's satisfaction ensures both temporal and eternal felicity, provided that it aligns with the teachings of Allah SWT, even if it contradicts human inclinations.

Furthermore, the efforts exerted by individuals in pursuit of their intended outcomes, whether it be to seek the approval or disapproval of Allah SWT and His Messenger, are duly recognized by Allah SWT. Hence, it is exclusively the satisfaction of Allah and His Messenger that serves as the determinant of a believer's standing, determining whether they are elevated or debased, honored or humiliated. In Surah At-Tawbah, verse 62, Allah SWT proclaims, "They swear by Allah to you [Muslims] to satisfy you. But it is more fitting that they should satisfy Allah and His Messenger, if they are [truly] believers." In summary, it behooves us, as human beings, to exert ourselves in seeking the pleasure of Allah SWT as a means to attain a life blessed by His divine bestowal.

viii. Faiina Pa

مولاي صلّ وسلم دائماً أبدا  
على حبيبك خير الخلق كلهم

O Lord, our Allah the Exalted, may blessings and peace be poured upon Your beloved (Muhammad) eternally and perpetually, who is the best among all creatures.

فإن فضل رسول الله ليس له  
حدّ فيعرب عنه ناطق بقم  
لو ناسبت قدره آياته عظماً  
أحيا اسمه حين يدعى دارس الرمم  
لم يمتحننا بما تعيا العقول به

حرصاً علينا فلم نرتب ولم نهم

Due to the extraordinary qualities of the Prophet Muhammad (peace be upon him), they are boundless.

Hence, every expression becomes effortless for the tongue that speaks.

If only the magnificence of his miracles could match the height of his status, then by uttering his name, one could revive those whose bones have turned to dust. The Prophet did not test us with what is beyond human comprehension.

This is because he loves us dearly, desiring that we all receive guidance, eliminating any doubt or uncertainty in everything he brings forth.

The lyrics of this song convey the understanding that the Prophet Muhammad SAW possesses boundless virtues. By invoking his name, he has the ability to revive those whose bones have turned to dust. The Prophet will never test humanity beyond their capabilities, therefore it is necessary for individuals to acknowledge reality and act rationally when facing any tribulations. The Prophet has immense love for his followers and genuinely desires that we all receive guidance, eliminating any doubts or uncertainties in relation to his teachings.

Regardless of who we are, as workers, employers, entrepreneurs, millionaires, and others, as stated in the pillars of faith, one of the beliefs that every Muslim must hold is the obligation to have faith in qada and qadar (divine decree and destiny). It is important to note that in Malaysia, adherents of Ahlus Sunnah Wal Jamaah maintain the steadfast position that human efforts will only bear fruit if they are in line with the decree of Allah SWT. In conclusion, as human beings, we should refrain from hastily complaining about the trials bestowed upon us, as Allah SWT will not test His servants beyond their capabilities.

An individual of virtuous character is one who is religious and possesses taqwa, with taqwa being the highest element of virtuousness. Demonstrating virtuousness towards Allah encompasses fulfilling all obligations outlined in the Islamic Shariah. A person of virtue is also knowledgeable, wise, experienced, and possesses intellectual capacity. They employ rationality and empathize with the interests of others, consistently considering matters with fairness. Given that we live in a community, every action should be guided by reason and prudent speech.

From an individual, a virtuous society is born. The concept of "budi" (virtue) is expressed as the fundamental principle rooted in humanity with a basis in the divine. The Malays understand that they must exhibit virtuousness towards God, virtuousness towards the environment (the land) in order to fulfill their devotion and worship to God, virtuousness towards the environment (the land) to enrich the earth, virtuousness towards their parents, their families, the community, the nation, and the country.

The embodiment of moral values yields individuals who possess nobility, virtuous hearts, wisdom, refined manners, customs, and gratitude. Budi (virtue) serves as the sole binding force. The Malays fill their lives with meaning through virtuous conduct and contributions. Therefore, the essence of Malay existence revolves around the pursuit of virtuous conduct and contributions, serving as the core of their entirety.

The concept of budi (virtue) is closely related to consciousness, inner voice, feelings, emotions, and sentiments. Budi encompasses a holistic set of qualities, attitudes, thoughts, expressions, behavior, and ethics that reflect the inner disposition of a human being. Budi serves as the primary manifestation of values that shape one's moral character and principles. It establishes the framework for one's ethical conduct and values.

#### ix. Zaalam

مولاي صلّ وسلم دائماً أبداً  
على حبيبك خير الخلق كلهم

O Lord, our God (Allah the Exalted), may the blessings and peace be poured upon Your beloved (Muhammad) perpetually and eternally, who is the best among all creations.

ظلمت سنة من أحيا الظلام إلى  
أن اشتكت قدماه الضر من ورم  
وشدّ من سغب أحشاءه وطوى

تحت الحجارة كشحاً مترف الأدم  
وأكدت زهده فيها ضرورته  
إن الضرورة لا تعدو على العصم

I leave the Prophet's Sunnah, which diligently worships, illuminating the darkness of the night.  
Until the soles of the feet ache, swollen from the worship of that night.  
A Prophet so great, restraining desires and hunger.  
Tying a fine stone to the stomach, due to asceticism towards worldly life.  
Indeed, increasing the Prophet's asceticism, requires wealth but does not seek recompense (in wealth).  
Even when in need of wealth, it does not diminish its purity.

From a lyrical analysis standpoint, the song "Zaalam" follows a similar pattern to other songs by beginning with a salutation to the Prophet, their beloved, Muhammad (peace be upon him), who is the best among all creatures. The lyrics depict the act of forsaking the Prophet's Sunnah, which involves constant worship during both day and night, to the extent that his feet become sore from the nighttime worship. However, it emphasizes that wealth is not necessary and does not tarnish the purity of one's devotion.

The Sunnah holds a significant role as the secondary source of guidance and exemplification for the Islamic community, complementing the Quran. A hadith emphasizes the impact of adhering to the Sunnah, stating that individuals who engage in virtuous Sunnah practices in Islam not only accumulate rewards for themselves, but also acquire additional rewards for every individual who emulates their actions, without any reduction in their own rewards. Conversely, those who engage in reprehensible Sunnah practices in Islam not only bear the weight of sin for their own actions, but also shoulder the burden of every person who follows their example, without any diminishment of their own sins.

Moreover, the implementation of the Sunnah becomes notably more manageable when individuals possess the intention and exert diligence in integrating it into their everyday routines. Regrettably, the adherence to the Sunnah of the Prophet is frequently disregarded in present-day communities, with numerous individuals considering the fulfillment of obligatory daily rituals as satisfactory. In light of this, it is imperative for Muslims to recognize and appreciate the praiseworthy and laudable characteristics inherent in the Prophet's Sunnah, as embracing and embodying it constitutes a meritorious and virtuous endeavor.

The Dikir Burdah art form in Kampung Hulu, Sri Aman has successfully attracted the attention of various government agencies and non-governmental organizations. Sinar Budaya Association (*Persatuan Sinar Budaya*) was once invited by the Governor of Sarawak to the Royal Council Meeting held in Kuching, Sarawak in July 2019. Furthermore, the Dikir Burdah art form by Sinar Budaya Sri Aman has also gained interest from local government agencies such as the Ministry of Tourism, Arts and Culture of Sarawak, Dewan Bahasa dan Pustaka Sarawak Branch, and several non-governmental organizations, including local Higher Education Institutions, to be recognized and utilized as a reference for the preservation and development of the Dikir Burdah art form at a broader level.

The concept of goodness serves as a primary criterion in the Dikir Burdah art form in Kampung Hulu, Sri Aman. The concept of beauty found in Dikir Burdah is also regarded as something delightful, to be emulated, and worthy of appreciation. The depiction of beauty in the Dikir Burdah art form by Sinar Budaya Sri Aman is manifested through the lyrics of poetic songs that are based on words of praise for the Prophet Muhammad, songs that contain advice for the community, and performances characterized by order and discipline. According to Muhammad Haji Salleh (2000: 242), beauty lies in the power of language that can encapsulate a vast and abundant work into something concise and succinct, yet presented in a remarkably beautiful manner. This aesthetic style and technique will give meaning and showcase the wisdom of the creator.

The acceptance by the modern society, especially the local residents, has provided encouragement and motivation to the Chairman of Sinar Budaya Association to continue developing the art of Dikir Burdah. He and the association members have also participated in various competitions and performances to promote the advancement of Dikir Burdah art. The beauty of Dikir Burdah in Kampung Hulu, Sri Aman is preserved, and for the purpose of preservation, the association has received support from both governmental and non-governmental entities.

## 5.0 Conclusion

The aesthetic value present in the art of Dikir Burdah is the beauty value of an inherited art that needs to be preserved and developed. Through the efforts of the Chairman of Sinar Budaya Sri Aman Association, Cik Ayu Radiah, the group was established in 2008 and currently consists of 60 members of various age groups. The uniqueness of the original songs brought from the Arabian Peninsula is maintained and serves as a guide for the surrounding community's way of life. Malay pantun verses are created according to the themes of the events to cultivate and benefit the local population, especially the younger generation. The themes incorporated in the songs, created by past and present enthusiasts, serve as a daily life guide. These themes are clear and explicitly related to Islam.

The performance style is also observed closely to ensure that the body movements and vocal rhythms remain within a disciplined and beautiful framework. Dikir Burdah in Kampung Hulu, Sri Aman has its own uniqueness. The artistic aspects of lyrics and performance patterns encompass the beauty of poetic verses praising the Prophet Muhammad (peace be upon him), accompanied by the rhythmic beats of the drum. The performance is accompanied by gentle and graceful body movements, making Dikir Burdah a truly unique art form. The artistic aspects of lyrics and performance patterns require knowledge to be mastered, and this skill indirectly fosters high self-discipline. This study is important for the advancement and enrichment of national culture, especially in Sarawak. It contributes to the knowledge of researchers who specifically study the aesthetics of Dikir Burdah in Malay culture. Therefore, this study fills the research gap related to the aesthetics of Dikir Burdah in Kampung Hulu, Sri Aman, Sarawak, which remains relatively unexplored despite some previous writings on Dikir Burdah.

Additionally, this study serves as a valuable contribution to the existing body of scholarly works on Dikir Burdah in Sarawak. The primary objective of this written piece is to present a concise and comprehensive documentation of the artistic allure embedded within the poetic lyrics of Dikir Burdah. Despite its significance in reflecting the cultural aesthetic principles of the Malay society, the aesthetic splendor of these lyrical arts remains inadequately documented, be it in written texts or visual records. As a result, this study holds the potential to encapsulate and outline the necessary measures that governmental bodies can undertake to ensure the safeguarding and advancement of the Dikir Burdah performance arts.

## 6.0 Acknowledgment

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