

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