

Preserving Intangible Islamic Heritage: Poetic and Aesthetic Expressions of Dikir Burdah in Sarawak, Malaysia

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Abstract

This study explores the role of Dikir Burdah (DB), a traditional Malay devotional performance, in preserving the intangible Islamic cultural heritage of the Malay-Muslim community in Kampung Hulu, Sri Aman, Sarawak, Malaysia (KHSASM). Combining poetic literature, spiritual expression, and musical aesthetics, DB represents a unique heritage form deeply embedded within local identity and intergenerational transmission. Using a qualitative ethnographic approach, in-depth interviews, content analysis of original poetic lyrics, and direct observation of performances, this research investigates how aesthetic and poetic dimensions of DB contribute to cultural continuity and spiritual well-being. The findings highlight the lyrics' performative and meditative value, the art form's communal function, and the challenges posed by modernization and declining practice among younger generations. This paper contributes to discussions on safeguarding intangible Islamic cultural heritage by emphasizing the importance of local poetic traditions and culturally embedded art forms in sustaining cultural identity and communal resilience. It also proposes culturally sensitive documentation, revitalization, and policy integration strategies in heritage preservation.

Keywords: Intangible cultural heritage, Dikir Burdah, poetic aesthetics, cultural preservation, Malay tradition, Islamic art.

1. Introduction

DB is a traditional Islamic devotional performance rooted in Malay heritage, widely practiced in Malaysia, particularly in Sarawak. Characterized by rhythmic chanting, poetic recitation, and spiritual reflection, DB draws inspiration from *Qasidah Al-Burdah*, a classical Arabic poem that praises the Prophet Muhammad *Sallallahu 'Alaihi Wasallam*, S.A.W. *Sallallahu 'Alaihi Wasallam's* use of this Islamic benediction, which means "Peace be upon him," reflects profound reverence and devotion. DB has evolved into a cultural expression closely associated with communal identity and religious values, especially within rural Malay communities.

In Sarawak, DB is performed during religious events and social gatherings, functioning both as a devotional practice and a medium for transmitting cultural values and aesthetic traditions. As globalization and generational shifts increasingly threaten such heritage, safeguarding Intangible Cultural Heritage (ICH) has become a pressing concern. According to UNESCO, ICH includes performing arts, rituals, and oral traditions that reflect a community's identity and continuity. While DB embodies rich poetic and spiritual elements, its practice is in decline, particularly among younger generations. This study aims to explore how the poetic and aesthetic dimensions of DB contribute to the preservation of intangible cultural heritage in KHSASM and to highlight the significance of cultural continuity through local artistic expression.

2. Literature review

2.1. Library research

The preservation of intangible cultural heritage (ICH) through DB demonstrates the intersection of religious devotion and artistic expression within the Malay-Muslim community. DB, derived from the practice of *zikr* (remembrance of Allah S.W.T.), differs from secular cultural performances such as *Dikir Barat*, primarily due to its emphasis on spirituality and its function as a form of worship (Jaafar, 2009). Although widely practiced, critical studies focusing on the poetic and aesthetic aspects of DB, particularly within Kampung Hulu, Sri Aman, Sarawak, remain limited.

Previous studies, such as Osman (1979), describe DB as a synthesis of sacred verse and rhythmic accompaniment that fosters spirituality and strengthens communal identity, particularly through the use of traditional instruments like the *rebana*. Hj. Abd Samad, founder of the Malay Cultural Heritage Association in KHSASM, notes that DB was introduced by early Islamic

missionaries and has since been integrated into local cultural traditions. Hamali et al. (2009) trace the historical spread of Islam in Sarawak as early as the 7th century, highlighting its influence on local artistic practices.

Gazalba (1977) conceptualizes Islamic art as a medium that channels spiritual tranquility and divine beauty, positioning DB as an inherently sacred cultural form. However, despite the recognition of DB's religious significance, comprehensive critical analysis of its poetic structure and lyrical depth remains underexplored in existing literature. Most scholarly works on DB tend to emphasize ethnographic documentation rather than in-depth literary and aesthetic critique. This study addresses this scholarly gap by focusing on the analysis of DB's original poetic lyrics, exploring their structural, thematic, and artistic elements. By examining the intricate relationship between poetry, spirituality, and cultural identity, this research contributes to the broader discourse on the preservation of ICH and the role of culturally embedded art forms in sustaining religious and communal traditions within the Malay-Muslim context of Sarawak.

2.2. The significance of DB in Islam and the socio-cultural context of the Malay community in KHSASM.

Islamic art is a form of aesthetic expression that reflects spiritual devotion, cultural identity, and unity within Muslim communities (Ali 1997). Al-Faruqi and Al-Faruqi (1986) explain that Islamic art is based on the principle of Tawhid, where beauty mirrors divine unity. Ruggles (2007) and Bloom and Blair (1997) show that Islamic visual and performing arts convey moral and communal values. Necipoglu and Flood (2017) highlight how Islamic art promotes cultural understanding across different societies. DB is a traditional Islamic art form that holds spiritual and cultural meaning for the Malay community in KHSASM (Razak and Tugang 2023). It comes from the Qasidah Burdah by Imam al-Busiri and is performed during religious events such as Maulidul Rasul, circumcision rites, and Quran completion ceremonies. DB expresses love for the Prophet Muhammad S.A.W. and reflects values like humility and devotion.

The rhythmic chanting in DB, known as dikir or dhikr, acts as spiritual therapy. Combined with instruments such as the rebana, DB connects religious practice with artistic expression. In KHSASM, DB strengthens communal bonds, promotes religious identity, and continues to be practiced across generations despite modern changes. As part of Islamic heritage, it demonstrates how music, poetry, and faith can coexist in ways that support healing, unity, and cultural

continuity. There is clear evidence that the Prophet Muhammad S.A.W. permitted Muslims to enjoy joyful experiences, as narrated by Saidatina Aisyah *Radi Allahu anhu* (R.A.) *Radi Allahu anhu* means a companion of the Islamic prophet Muhammad S.A.W:

أَنَّ أَبَا بَكْرٍ، دَخَلَ عَلَيَّهَا وَالتَّيُّ صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ عِنْدَهَا يَوْمَ فِطْرٍ أَوْ أَضْحَى، وَعِنْدَهَا
فَقَالَ أَبُو بَكْرٍ مِزْمَارُ الشَّيْطَانِ مَرَّتَيْنِ. بِمَا تَقَادَفَتِ الْأَنْصَارُ يَوْمَ بُعَاثِ {نُعَيْتَانِ} اِقْتِنَتَانِ
"دَعُهُمَا يَا أَبَا بَكْرٍ، إِنَّ لِكُلِّ قَوْمٍ عِيدًا، وَإِنَّ عِيدَنَا هَذَا الْيَوْمُ" التَّيُّ صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ

"One day, Abu Bakr R.A. visited her on the day of Eid al-Fitr or Eid al-Adha, and the Prophet Muhammad S.A.W. was with her that day. Aisyah also had two female singers who were singing songs of the Ansar about the day of Bu'ath. Abu Bakr then remarked, 'The flute of the devil,' twice. The Prophet S.A.W. replied, 'Let them be, O Abu Bakr, for indeed every community has its celebration, and today is our celebration.'"

This Hadith, meaning a statement or communication, shows that Islamic law has evolved, especially about music. The Muslim community at the time required joy and entertainment, particularly during occasions like Eid celebrations. It also reflects the traditions of the Ansar of Medina, who enjoyed vocal arts. The Prophet Muhammad S.A.W. demonstrated the flexibility of Islamic jurisprudence in guiding Muslim lives in line with Sharia (Abdul Ghani Samsudin and Engku Ibrahim Ismail, 2001, pp. 10–11). Islam supports spiritual growth and allows entertainment within Sharia boundaries. A balanced individual unites physical, emotional, spiritual, and intellectual aspects, nurtured through spiritual practice. Spirituality plays a key role in character development and daily life. The appreciation of beauty and leisure is innate, as shown in a Hadith about Hanzalah R.A., who feared hypocrisy after enjoying time with his family, highlighting the importance of maintaining spiritual mindfulness even during leisure. The Prophet responded to his concerns by stating:

يَا حَنْظَلَةُ سَاعَةٌ وَسَاعَةٌ وَلَوْ كَانَتْ تَكُونُ قُلُوبِكُمْ كَمَا تَكُونُ عِنْدَ الذِّكْرِ لَصَافَحْتُمْ الْمَلَائِكَةَ حَتَّى
تُسَلِّمَ عَلَيْكُمْ فِي الطَّرِيقِ

"Oh, Hanzalah! There is a time for worldly affairs and a time for worship. If your hearts were to remain as they are during the remembrance of Allah S.W.T., the angels would shake hands with you and greet you on the roads."

Sahih Muslim (2750)

According to Ibn Khaldun, al-ghinā' refers to vocal composition through structured sounds and is considered a rational science involving mathematics and philosophy (Ibn Khaldun, 2005). In Muqaddimah, he describes music as a study of sound and melody using numerical principles, crucial for teaching proper vocal techniques. The Cambridge Dictionary defines music as a pattern of sounds—vocal, instrumental, or digital—intended for entertainment, while the Dewan Dictionary describes it as harmonious and pleasing rhythms or sounds from musical instruments.

Yusuf (1985) affirms that music and vocal arts, as emotional and creative expressions, are permissible in Islam if ethically guided, promoting well-being and harmony. He sees art as uplifting the soul and refining instincts. In DB, nine original songs—Maal Li, Astaghfir, Muhamadun, Fassrif, Wakshaad, Munazahun, Dua Illa, Fainn Pa, and Zaalām—reflect spiritual-aesthetic integration. In KHSASM, Sinar Budaya and Malay Cultural Heritage Associations have preserved DB by publishing the lyrics for youth. DB has adapted to include folk and modern styles, enhancing its appeal. According to Razak and Tugang (2023), DB's cultural heritage status is supported by JKKNS through mentorship and state-level performance platforms to sustain the tradition.

3. Methodology

3.1. Qualitative research

To achieve the objectives of this study, a qualitative research approach was employed, which is particularly effective for understanding the nuanced aspects of cultural and artistic traditions. The primary methods included interviews, content analysis, and observational research, providing a comprehensive exploration of Dikir Burdah (DB) as practiced within the Malay community of KHSASM.

3.2. Sampling

Purposive sampling was used to identify participants who have direct knowledge and experience with DB. A total of ten individuals were selected, consisting of DB practitioners, cultural leaders, local historians, and senior community members from Kampung Hulu, Sri Aman. The selection was based on their active involvement in DB performance, preservation efforts, and their recognized authority within the local cultural context. Data collection occurred over six months, from January to June 2024, ensuring sufficient time for multiple interviews and performance observations. Ethical approval for this study was obtained from the Universiti Malaysia Sarawak Human Research Ethics Committee, and informed consent was secured from all participants before their involvement.

3.3. Interview Method

The interview method was used to gather detailed insights from participants regarding DB practices, the transmission of original lyrics, and the community's efforts to preserve this tradition. Semi-structured interviews were conducted to allow flexibility while ensuring consistency across core research themes. Interviews were recorded with participant consent and later transcribed verbatim to maintain accuracy and authenticity. The interviews focused on the origin, performance style, lyrical content, and the spiritual and cultural significance of DB within the community.

3.4. Content Analysis

Content analysis was employed to interpret the original DB lyrics, focusing on their cultural, aesthetic, and spiritual significance. The analysis examined the thematic structure, poetic devices, and embedded Islamic teachings within the songs. Special attention was given to metaphors, imagery, and narrative techniques that highlight the beauty and depth of the lyrical content. This approach provided critical insights into the aesthetic richness of DB and its role in reinforcing communal values and spiritual teachings.

3.5. Data Analysis and Findings Overview

The data analysis for this study involved systematic coding and thematic categorization of interview transcripts, observational notes, and the content of original DB lyrics. Thematic analysis allowed for the identification of recurring patterns and key concepts that illustrate the cultural, spiritual, and aesthetic significance of DB in Kampung Hulu, Sri Aman, Sarawak. The findings are organized into major themes, including the historical background and cultural relevance of DB, the aesthetic and poetic features of the performances, the thematic structure of the lyrics, audience

engagement and community impact, spiritual and cultural contributions, institutional support, and contemporary adaptations.

The triangulation of data from interviews, observations, and textual analysis ensured the credibility and reliability of the findings. The results provide a comprehensive understanding of how DB functions as both a form of cultural preservation and a medium for spiritual reflection and community bonding within the Malay-Muslim community.

4. Findings and Analysis

4.1. Thematic analysis of the original DB songs in KHSASM

The thematic analysis of the nine original Dikir Burdah (DB) songs performed in KHSASM reveals core spiritual and cultural messages embedded within each composition. The songs are traditionally performed in sequence during religious and community events. Each song communicates essential Islamic teachings, moral values, and reflections on self-discipline, humility, patience, and devotion to Prophet Muhammad (S.A.W.). The lyrics were analyzed for their thematic elements, poetic structures, and spiritual significance. The original DB songs performed in KHSASM are as follows:

- i. Maal Li
- ii. Fassrif
- iii. Wakshaad
- iv. Astaghfirr
- v. Muhammadun
- vi. Munazahun
- vii. Daa Illa
- viii. Faiina Pa
- ix. Zaalam

These songs were composed with profound poetic and spiritual elements, each focusing on specific themes such as the remembrance of Allah (S.W.T.), moral discipline, and love for the Prophet Muhammad (S.A.W.). The English translations maintain the original reverence and poetic rhythm of the Malay-Arabic compositions.

4.2. Aesthetic and Poetic Features of Dikir Burdah Performance

The aesthetic value of DB performances lies in the combination of rhythmic drumming, poetic recitation, and spiritual ambiance. The use of traditional instruments such as the rebana, crafted from goat skin and ironwood, enhances the auditory experience and creates a harmonious connection between performers and the audience. The poetic structure of the lyrics is marked by balanced rhythm, repetition, and vivid metaphors that evoke both emotional and spiritual responses.

The performance style of DB emphasizes vocal harmony, disciplined recitation, and synchronized movements that reflect the community's cultural values. The elegance of the Malay poetic language is evident in the use of refined expressions and artistic imagery that convey deep moral and spiritual lessons.

4.3. Audience Engagement and Community Impact

The DB performances in KHSASM foster strong audience engagement through their rhythmic appeal and spiritual resonance. Community members often participate by chanting along and responding emotionally to the recitations. The performances function as a medium for spiritual reflection, communal bonding, and cultural affirmation.

Audience feedback indicates that DB provides a sense of inner peace, emotional healing, and heightened religious consciousness. The participatory nature of DB performances reinforces social cohesion and strengthens intergenerational transmission of cultural values and Islamic teachings.

4.4. Spiritual and Cultural Impact

DB serves as both a devotional practice and a cultural institution within the Malay-Muslim community of KHSASM. Spiritually, it promotes reflection, repentance, and a closer connection to Islamic principles through lyrical praise of Prophet Muhammad (S.A.W.). Culturally, it preserves Malay traditions, reinforces communal identity, and upholds the moral fabric of society. The spiritual impact of DB extends beyond performance settings, influencing daily life practices and fostering a sense of shared religious heritage. The communal aspect of DB nurtures respect for elders, appreciation of cultural arts, and a sustained commitment to Islamic values.

4.5. Institutional Support and Cultural Recognition

DB has gained formal recognition from cultural authorities and religious institutions in Sarawak. The support from the Ministry of Tourism, Arts, and Culture, along with contributions from non-governmental organizations such as the Sinar Budaya Association, has been instrumental in

preserving and promoting DB. Institutional backing includes the organization of workshops, cultural festivals, and educational programs that introduce DB to younger generations. This formal recognition elevates DB from a localized practice to a culturally significant heritage, contributing to its sustainability and broader societal appreciation.

4.6. Contemporary Adaptations and Sustainability

DB continues to evolve in response to modern challenges and societal shifts. Contemporary adaptations include the use of local Malay translations, the incorporation of DB into school curricula, and the introduction of DB performances in digital platforms to reach wider audiences. The sustainability of DB is supported by the active involvement of community-based organizations that provide mentorship, training, and performance opportunities for youth. These efforts ensure the intergenerational transmission of DB skills and values while maintaining the authenticity of the tradition. Collaborative initiatives between cultural associations, educational institutions, and government agencies have successfully integrated DB into modern cultural expressions, safeguarding its relevance and resilience in the face of globalization.

4.7. Pedagogical Transmission and Community Engagement

The pedagogical transmission of DB is primarily facilitated through informal mentorship by experienced practitioners and structured community programs. The translation of DB lyrics into English has further expanded its accessibility, fostering greater public understanding and engagement. The integration of DB into educational settings, including co-curricular activities and heritage education programs, has strengthened cultural literacy and encouraged youth participation. Community performances, workshops, and cultural events serve as dynamic platforms for preserving DB and promoting continuous learning. Through sustained community engagement and institutional collaboration, DB remains a vital cultural asset that embodies the spiritual, artistic, and social heritage of the Malay-Muslim community in Sarawak.

5. Discussion

5.1. Integrating Sunnah and cultural authority recognition of DB

This study illustrates how DB functions as both a medium for internalizing Sunnah values and a recognized form of ICH. Through rhythmic chanting that praises Prophet Muhammad S.A.W., DB embeds prophetic virtues such as patience, humility, and gratitude into culturally resonant artistic

expression, transforming abstract teachings into embodied practice (Salleh, 2000). This aligns with Islamic aesthetic theory, which affirms the educative power of devotional arts.

DB's cultural legitimacy was further reinforced by its performance before the Royal Council in 2019. According to Razak and Tugang (2023), this performance reflects institutional recognition of DB as a significant form of intangible cultural heritage in Sarawak. Invitations from state institutions such as the Sarawak Ministry of Tourism and Dewan Bahasa dan Pustaka have gradually shifted DB's perception from rural folklore to a respected and formally recognized heritage form. Institutional support provides platforms, funding, and educational integration, though it also introduces challenges like repertoire standardisation. Audience feedback often reflects Salleh (2000) notion of "sweet firmness," where the beauty of DB's metaphoric language enhances the reception of moral teachings and love for the Prophet S.A.W. Grassroots organisations like Sinar Budaya and Warisan Budaya Melayu play a crucial role in DB's sustainability, balancing innovation, such as Malay-language compositions and digital outreach, with fidelity to its Arabic core. Their community-led model reflects UNESCO's ICH criteria, promoting intergenerational transmission and cultural identity. Policymakers may consider DB as a prototype for the Sarawak Intangible Heritage Registry, coupling documentation efforts with school-based initiatives to ensure DB's continued relevance and impact.

5.2. Thematic synopsis of the nine original DB songs.

This subsection summarises the core themes and implied moral teachings embedded in each of the nine original DB songs performed in KHSASM. Each song communicates distinct aspects of prophetic love, ethical conduct, spiritual discipline, and cultural identity. The thematic analysis highlights the layered pedagogical value of the lyrics and demonstrates how poetic structure and moral messaging intertwine to support both spiritual reflection and heritage continuity.

Table 1. Thematic Synopsis of the Nine Original DB Songs

Arabic Title (romanised)	Core Theme / Message	Key Islamic or Moral Teaching (implied meaning)
Maal Li	Opening salutation to Prophet Muhammad S.A.W, remembrance, and decorum	Continuous dhikr of the Prophet; begin every gathering with praise and mindfulness
Fassrif	Restraining the desires	Greater jihad is self-control; unchecked lust corrupts faith and morals
Wakshaad	Small sins escalate into major transgressions	Avoid habitual minor wrongs; repentance removes guilt, but traces remain—vigilance is vital

Astaghfirr	Seeking Allah’s forgiveness	Race toward goodness; true envy only for wealth or knowledge spent in Allah’s cause
Muhammadun	Prophet’s exemplary leadership and mercy	Follow his Sunnah for personal and societal excellence; model integrity and strategic wisdom
Munazahun	Honouring the Prophet with balanced praise	Respect without exaggeration; emulate his compassion and pure virtue. (Surah At-Tawbah – 128)
Daa Illa	Striving for Allah’s pleasure	Ultimate success lies in sincere obedience; Allah gauges rank by effort to please Him and His Messenger
Faiina Pa	Hope, patience, and belief in qada’ & qadar	Accept trials as divine decree; cultivate budi (virtue) and social fairness
Zaalam	Commitment to the Sunnah	Devotion is measured by action, not wealth; practising Sunnah multiplies rewards for self and followers

5.3.Limitations of the study

This study focuses on the poetic and aesthetic expressions of DB in KHSASM as a means of preserving intangible cultural heritage. While qualitative methods provided deep insights into local practices, the study’s geographical scope limits its applicability to other regions in Sarawak, where DB may exhibit different stylistic, linguistic, or communal variations. The emphasis on lyrical content and aesthetic form may not fully capture broader historical and contemporary dynamics influencing DB’s evolution. As such, findings should be viewed as context-specific. Future studies should adopt a wider regional lens and multidisciplinary approaches to deepen understanding of DB’s role in sustaining Malay intangible heritage in Sarawak and beyond.

6. Conclusion

This study highlights how the poetic and aesthetic expressions of DB in KHSASM serve as a meaningful medium for preserving ICH within the Malay community. Rooted in devotional practice, DB blends lyrical praise of Prophet Muhammad S.A.W. with rhythmic drumming to transmit Islamic virtues and foster spiritual reflection, especially among youth. Beyond performance, DB acts as a lived expression of faith and a channel for intergenerational transfer of religious and cultural values. Its aesthetic elements, poetic language, disciplined recitation, and vocal harmony illustrate the educative power of Islamic art. The community-based practice in KHSASM underscores the role of grassroots efforts in sustaining ICH amid modern influences.

By documenting original lyrics, interpreting spiritual themes, and situating DB within broader cultural contexts, this study addresses gaps in academic and institutional recognition. It

also provides a foundation for future research, policy-making, and cultural engagement. Ultimately, the preservation of DB demands more than documentation—it requires active community participation, intergenerational learning, and institutional support. DB in KHSASM exemplifies how poetic and aesthetic traditions can safeguard spiritual identity and cultural continuity in Malaysia.

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Conflict of Interest

The authors declare no conflict of interest.

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Author's Declaration

I confirm that this manuscript is original, has not been published elsewhere, and is not under consideration by any other journal. Ethical approval was obtained where required, and informed consent was acquired from all participants involved in this study.

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Appendix A

List of original DB songs and the translations, KHSAS:

i. Maal Li

مَوْلَايَ صَلِّ وَسَلِّمْ دَائِمًا أَبَدًا
عَلَىٰ حَبِيبِكَ خَيْرِ الْخَلْقِ كُلِّهِمْ

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

(This opening supplication is recited before each song to invoke eternal blessings upon Prophet Muhammad (PBUH), the noblest of all creation)

مَنْ لِي يَرِدْ جِمَاحٍ مِّنْ غَوَايِبِهَا كَمَا يُرِدُ جِمَاحَ الْخَيْلِ بِاللُّجَمِ
فَلَا تَرُمْ بِالْمَعَاصِي كَسَرَ شَهْوَتِهَا إِنَّ الطَّعَامَ يُعَيِّرِي شَهْوَةَ النَّهْمِ
وَالنَّفْسُ كَالطُّفْلِ إِنْ تُهْمِلَهُ شَبَّ عَلَىٰ حُبِّ الرِّضَاعِ وَإِنْ تَقْطُمَهُ يَنْقَطِمِ

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 nursing, it will leave the habit of nursing.

ii. Fassrif

فَاصْرِفْ هَوَاهَا وَحَازِرْ أَنْ تُؤَيَّبَهُ ۗ إِنَّ الْهَوَىٰ مَا تَوَلَّىٰ يُضْمِ أَوْ يُصِمِ
وَرِزَاعِهَا وَهِيَ فِي الْأَعْمَالِ سَائِمَةٌ وَإِنْ هِيَ اسْتَحَلَّتِ الْمَرْغَىٰ فَلَا تُسِمِ
أَسْتَعْفِرُ اللَّهَ مِنْ قَوْلٍ بِالْأَعْمَلِ لَقَدْ نَسَبْتُ بِهِ نَسْلًا لِّذِي عُنْمِ

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.

iii. Wakshaad

وَاحْشِ الدَّسَائِسَ مِنْ جُوعٍ وَمِنْ شَبَعٍ فَرُبَّ مُحْتَمَصَةٍ شَرُّ مِنَ التُّحْمِ
وَاسْتَفْرِغِ الدَّفْعَ مِنْ عَيْنٍ قَدْ امْتَلَأَتْ مِنَ الْمَحَارِمِ وَالزَّمَّ حِمِيَةَ النَّدَمِ
وَخَالَفِ النَّفْسَ وَالشَّيْطَانَ وَاعْصِمَهُمَا وَإِنْ هُمَا تَحْضَاكَ النَّصْحَ فَأَتَّهُمْ
وَلَا تُطِعْ مِنْهُمَا حَصَمًا وَلَا حَكَمًا فَأَنْتَ تَعْرِفُ كَيْدَ الْحَصَمِ وَالْحَكَمِ

Fear the hidden calamities that come from hunger and satiety.
At times, hunger is more dangerous than excess.
Let your tears flow, from eyes stained with the sins of the past.
Preserve the feelings of regret and sorrow for your sins.
Resist your desires and the rebellious devil, and remain vigilant against them
both.
If they sincerely offer advice, you must still be cautious.
Do not obey your desires or the devil, whether they act as enemies or as judges.
For you already know well the deception of both an enemy and a judge.

iv. Astaghfirr

أَسْتَغْفِرُ اللَّهَ مِنْ قَوْلٍ بِالْأَعْمَلِ لَقَدْ نَسَبْتُ بِهِ نَسْلًا لِيذِي عُنُقٍ
أَمْرُئِكَ الْحَيِّرُ لَكِنْ مَا أُنْمَرْتُ بِهِ وَمَا اسْتَمْتَمْتُ فَمَا قَوْلِي لَكَ اسْتَقِم
وَلَا تَزُودْتُ قَبْلَ الْمَوْتِ نَافِلَةً وَمَا أَصَلَّ سِوَى فَرَضٍ وَمَا أَصُمُّ

I seek forgiveness from Allah for words without deeds,
For indeed, I have attributed offspring to one who is barren.
I have commanded you to do good, yet I have not done so myself,
Nor have I remained steadfast, so how can my words to you be 'Stay steadfast'?
I have not prepared voluntary acts before death,
Nor have I prayed beyond the obligatory, nor have I fasted.

v. Muhammadun

مُحَمَّدٌ سَيِّدُ الْكَوْنَيْنِ وَالْفَرِيقَيْنِ مِنْ عَرَبٍ وَمِنْ عَجَمٍ
نَبِيْنَا أَمِيرُ النَّاهِي فَلَآ أَحَدٌ أَبْرَّ فِي قَوْلٍ لآ مِنْهُ وَلَا نَعَمَ
هُوَ الْحَبِيبُ الَّذِي تُرْجَى شَفَاعَتُهُ لِكُلِّ هَوَالٍ مِنَ الْأَهْوَالِ مُقْتَحِمِ

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 forbiddener 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 by every terrifying matter
that approaches.

vi. Munazahun

مُنَزَّهٌ عَنِ شَرِيكِ فِي مَحَاسِنِهِ فَجَوْهَرُ الْحُسْنِ فِيهِ غَيْرُ مُنْقَسِمِ
دَعَا مَا دَعَتْهُ النَّصَارَى فِي نَبِيِّهِمْ وَأَحْكُمَ بِمَا شِئْتَ مَدْحًا فِيهِ وَاحْتِكَمَ
وَأَنْسَبَ إِلَيَّ ذَاتَهُ مَا شِئْتَ مِنْ شَرَفٍ وَأَنْسَبَ إِلَى قَدْرِهِ مَا شِئْتَ مِنْ عِظَمِ

He is exalted above having any partner in His perfections,
For the essence of beauty in Him is indivisible.
Leave what the Christians claim about their Prophet,
And praise him as you wish, with full conviction.
Attribute to his essence whatever honor you will,
And to his stature, whatever greatness you desire.

vii. Daa Illa

دَعَا إِلَى اللَّهِ فَالْمُسْتَمْسِكُونَ بِهِ مُسْتَمْسِكُونَ بِحَبْلِ غَيْرِ مُنْقَصِمِ
فَاقَ النَّبِيِّينَ فِي خَلْقٍ وَفِي خَلْقٍ وَمَمَّ يُدَانُوهُ فِي عِلْمٍ وَلَا كَرَمِ
كُلُّهُمْ مِنْ رَسُولِ اللَّهِ مُلْتَمِسٌ غُرْفًا مِنَ الْبَحْرِ أَوْرَشْفًا مِنَ الدِّيَمِ
وَوَاقِفُونَ لَدَيْهِ عِنْدَ حَدِّهِمْ مِنْ نُقْطَةِ الْعِلْمِ أَوْ مِنْ شَكْلَةِ الْحِكْمِ

He (Prophet Muhammad) called to Allah, and those who hold firmly to him,

Hold onto a rope that will never break.

He surpassed all the prophets in both form and character,

And none could match him in knowledge or generosity.

All of them sought from the Messenger of Allah,

Either a scoop from the ocean or a drop from the rain.

And they stood before him at their limits,

From a mere point of knowledge or a fraction of wisdom.

viii. Faiina Pa

فَإِنَّ فَضْلَ رَسُولِ اللَّهِ لَيْسَ لَهُ حَدٌّ فَيَعْرَبُ عَنْهُ نَاطِقٌ بِفِعْمٍ

لَوْ نَاسَبَتْ قُدْرُهُ أَيْبَانُهُ عِظَمًا أَحْيَا أَسْمُهُ حَيٍّ يُدْعَى دَارِسَ الرِّمَمِ

لَمْ يَمْتَنِحْنَا بِمَا تَعَيَا الْعُقُولُ بِهِ حِرْصًا عَلَيْنَا فَلَمْ نُرْتَبِ وَلَمْ نَهْمِ

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.

ix. Zaalam

ظَلَمْتُ سُنَّةَ مَنْ أَحْيَا الظُّلَامَ إِلَى أَنْ اسْتَكْتَفَدَمَاهُ الضُّرْمُ وَرَمِ

وَشَدَّ مِنْ سَعْبٍ أَحْشَاءَهُ وَطَلَى تَحْتَ الْحِجَارَةِ كَشْحًا مُثْرَفَ الدَّمِ

وَرَاوَدْتُهُ الْجِبَالَ الشُّمَّ مِنْ ذَهَبٍ عَنْ نَفْسِهِ فَأَرَاهَا أَيَّمَا سَمِّمِ

وَأَكَدْتُ زُهْدَهُ فِيهَا ضُرُورُهُ إِنَّ الضُّرُورَةَ لَا تَعْدُو عَلَى الْعِصَمِ

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.
The mighty mountains of gold offered themselves to Him, but He showed them
the highest form of detachment.

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.