

ANALYSIS OF ISLAMIC VALUES IN THE INAI BURDAH DANCE (INTEGRATION OF RELIGION AND CULTURE IN THE WEDDING CEREMONY OF THE MALAY COMMUNITY IN KUALUH LEIDONG SUBDISTRICT, NORTH LABUHAN BATU REGENCY)

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Abstrak. The Inai Burdah dance is a Malay cultural tradition with religious significance. This research aims to analyze the Islamic values contained in the Inai Burdah dance and understand how the integration of religion and culture is manifested in the wedding ceremony of the Malay community in Kuala Leidong District. The method used is a descriptive qualitative approach through observation, interviews, and documentation. The results show that the Inai Burdah dance contains Islamic values such as politeness, honesty, tolerance, discipline, hard work, and movement, as well as the structure of the ceremony. Previous research by Yunia Permadani Putri Efendi (2019) on Bordah music highlights its role in cultural identity, but does not examine Islamic values. This research analyzes the Islamic values in the Inai Burdah dance in Kuala Leidong District. The strength of this research is its in-depth analysis, but its limitation is the limited sample size, making the results less generalizable. This tradition is a real manifestation of the acculturation between local culture and Islamic teachings.

Keyword: Culture; Wedding customs; Inai dance.

I. INTRODUCTION

Labuhanbatu comes from the name of a stone harbor built by the Dutch in 1862 at the headwaters of Labuhan Bilik, now Saya Rakyat Village. This place developed into a large village, and the community shortened its name to Labuhanbatu. Before independence, Labuhanbatu consisted of 4 sultanates: 1. The Kota Pinang Sultanate, based in Kota Pinang 2. The Kualuh Sultanate, based in Tanjung Pasir 3. The Bilah Sultanate, based in Negeri Lama 4. The Panai Sultanate, based in Labuhan Bilik After independence, these four sultanates became part of Labuhanbatu Regency. In 2008, Labuhanbatu was divided into 3 regions: Labuhanbatu, South Labuhanbatu, and North Labuhanbatu. North Labuhanbatu (Labura) is a new district that was split from Labuhanbatu on June 24, 2008. Its capital is located in Aek Kanopan. Its population was 381,994 in 2020, with an area of 3,545.80 km². North Labuhanbatu consists of 8 sub-districts: 1. Aek Kuo 2. Aek Natas 3. Kualuh Hilir 4. Kualuh Hulu 5. Kualuh Leidong 6. Kualuh Selatan 7. Marubah 8. To the 9th-10th? (Alridiwirah, 2021) Kualuh Leidong District is the result of the division of Kualuh Hilir District, which initially consisted of 9 villages, namely: - Kuala Bangka - Kampung Masjid - Teluk Piai - Sei Rebut - Teluk Pulau Dalam - Teluk Pulau Luar - Kelapa Sebatang -

Tanjung Leidong - Simandulang After the division, these villages were grouped into two districts. Kualuh Leidong District includes 7 villages and sub-districts, namely: - Teluk Pulau Dalam - Teluk Pulau Luar - Air Hitam - Kelapa Sebatang - Pangkalan Lunang - Tanjung Leidong - Simandulang (Syaputra, 2023).

Kualuh Leidong District is an area that is historically and culturally Malay, with its own dialect of the language known as Kualuh Malay. Nevertheless, specific data regarding the number of Malay people in that sub-district is not directly available. Labuhanbatu Utara Regency (Labura), where Kualuh Leidong is located, is known for its Batak ethnic dominance, but there are also various other ethnicities such as Javanese, Minangkabau, and others. Coastal areas like Kualuh Leidong tend to have a significant concentration of Malay population.

Population statistics data from the Central Bureau of Statistics (BPS) are usually grouped into annual publications, such as "Kualuh Leidong District in Figures 2024," but the percentage breakdown of ethnic groups per sub-district is not detailed in the sources found (Syaputra, 2024). Kualuh Malay, also known as North Labuhanbatu Malay, is a variety of Malay used on the east coast of North Sumatra, particularly in North Labuhanbatu Regency. This language shares similarities with

Panai Malay in the South and still has a high degree of mutual intelligibility with other east coast Malay varieties. Kualuh Malay is used as the mother tongue by the Malay community in the historical former Sultanate of Kualuh region, which lasted until 1946. Its usage area extends from the downstream to the upstream of the Kualuh River, but in Na IX-X District, this language is heavily influenced by the Batak language, with a very distinct accent (Wikipedia, 2025). Culture cannot be separated from society, as the two are interconnected. Culture is a learned way of life that is followed and passed down by members of society from generation to generation. Therefore, culture is an integral part of community life (Muhammad Alian Noor, 2022). The Malay community of Kualuh Leidong in North Labuhanbatu has a rich cultural heritage, including the Inai Burdah Dance, which integrates Islamic and cultural values into traditional wedding ceremonies. They possess local wisdom, such as the tepung tawar procession, which is still popular and contains strong local values (Yayuk Asmiah, 2022). Religion and art are closely intertwined, where religion can influence art and art can express religious values, so they complement and control each other to create beneficial and high-quality works (Slameto, 2010). Malay culture is heavily influenced by Islamic teachings, the Malay language, and customs. The principle of "true custom is custom" indicates that Malay customs originate from religion and cannot be separated from Islamic values (Indah Septia Lestari, 2023). Malay dances have distinctive characteristics, maintaining traditional customs and incorporating Islamic elements. The Henna Dance is one example of a traditional Malay dance that is still performed at wedding ceremonies, with meanings and values that reflect the character of Malay society (Nurul Pathiyah, Azizah Hanum OK, 2024).

Research on the existence of the BORDAH music performance conducted by (Yunia Permadani Putri Efendi, 2019) shows that the BORDAH music performance plays an important role in the cultural identity of the community. However, the research has not yet analyzed Islamic values within the context of Malay culture. This research aims to fill this gap by analyzing Islamic values in the Inai Burdah dance in Kualuh Leidong District, North Labuhanbatu Regency. The strength of this research lies in its in-depth analysis of Islamic values in the Inai Burdah dance, but it has limitations because the sample is limited to the Malay community in Kualuh Leidong District, North Labuhanbatu Regency, making the results less generalizable.

II. RESEARCH METHOD

The first technique used was observation, which involved direct observation of one of the fields where the wedding ceremony culture, namely the Inai Burdah dance, was held in Kualuh Leidong sub-district, North Labuhanbatu Regency. As for the informants who served as sources for the interviews, they were individuals who, according to the researcher, understood and had a connection to the title of the journal article the researcher chose. The names of the informants in this study are Mr. Dahlen Dalimunthe (65 years old), Mr.

Haitamin Batubara (64 years old), Ridwan Juhri Batubara (58 years old), and Mr. Johan Simbolon (55 years old). The second technique is interviews, conducted directly with the village head, community leaders, and those involved in the cultural arts. This interview aims to delve into in-depth information about how Islamic values in the Inai Burdah dance are integrated into religion and culture, and how to preserve them. The third technique is documentation, which involves collecting documents related to the "Inai Burdah" dance cultural performance. This documentation serves to strengthen the data obtained from observations and interviews, and provides concrete evidence that the researcher personally conducted the observations. The data analysis technique in this study uses a qualitative approach with a descriptive method. According to (Sugiono, 2019), the qualitative research method is a method used to study the natural conditions of an object where the researcher is the key instrument. Descriptive research is a research strategy in which the researcher investigates the events and life phenomena of individuals and asks one or more individuals to share their experiences. This information was then recounted by the researchers in a descriptive chronology (Adhi Kusumastuti and Ahmad Mustamil Khoiro, 2019). The fourth technique is data presentation, which involves organizing information into descriptive narratives to make it easier for researchers to understand the relationships and meanings present in the dance. Data presentation is done systematically to make it easier for readers to understand the research findings. The fifth technique is drawing conclusions and verification, which involves formulating the essence of the research findings as an answer to the research problem posed. The researchers applied several data validation techniques. Validity testing was conducted by extending the observation time at the research location, increasing diligence in recording and analyzing data, and allowing time to gather information from various parties such as the village head, community leaders, and burdah players. The entire research process is conducted regularly and transparently so that the results obtained are consistent and easily traceable. Meanwhile, confirmability testing was conducted by maintaining the researcher's objectivity, which involved storing supporting data such as interview recordings, photos of the henna dance performance activities, and group photos with each research informant as evidence that the research conclusions truly originated from field data, not from the researcher's personal opinions.

III. RESULT AND DISCUSSION

Meaning of the Inai Dance Movement In an interview with the researcher, according to the first respondent, Mr. Dahlen Dalimunthe, the head of the Burdah players, explained that the Inai Burdah dance movements can be likened to the flowers of silat, showcasing beauty and strength. This dance begins with a tribute to the bride, which can be interpreted as a tribute to the king, as well as to the audience or visitors. At the end of the performance, the dance concludes in the same way it began, with a bow. The dance opening begins with

scattering rice, symbolizing simplicity and blessings, from small bowls, while the dance closing ends with hand movements showing respect. And according to my second respondent, Mr. Haitamin Batubara, who has also been a member of the Kasidatul Burdah group since the age of 15, explained that the Inai Burdah dance movements symbolize respect for the king or bride, so they should not be behind them. And also, the explanation from my third respondent, Mr. Ridwan Juhri Batubara, also explained that the Inai Burdah dance or Burdah Art is a tradition that has been introduced since ancient times in coastal areas. Each region has a different name, such as the drum in Tapanuli. For the Malay community, the Burdah comes in several varieties, such as Burdah nadrah and adrah. One example is Burdah Sekuntum Mawar, which is currently led by me in Teluk Pulau Luar Village. We want to pass on this art form to the younger generation, but their interest is declining due to modern entertainment. Therefore, we are looking for young seedlings to preserve this art form. The burdah is an important part of the wedding ceremony and cannot be omitted. We want to preserve this qasidah Burdah from generation to generation, so that this regional art form doesn't disappear and remains a part of the coastal community's identity. The Henna Dance is a dance that reflects family togetherness. This dance is usually performed to entertain invited guests from outside the region. After the dance was finished, we performed the tepung tawar blessing as a prayer for the health and happiness of the family hosting the party. The explanations I received from the three respondents and the facts I observed in the field indicate that the Burdah is usually performed after Isha prayer. In the Inai burdah dance performance, there are several parties involved, namely: the performers, the audience, the family members, and the bride and groom who are the center of attention and the recipients of honor in the performance. My first respondent, Mr. Dahlen Dalimunthe, explained, "Since I joined and introduced the Inai Burdah Dance in 1999, I have witnessed that the performance of this dance has remained consistent without significant changes over time." The Inai Burdah dance was first introduced to me by Abdul Badus, a figure who is now deceased. Initially, we studied the Burdah in groups, where each member was tested individually until proficient before finally combining it with drum accompaniment. The most challenging part of learning the Burdah is mastering the drumbeat techniques, as each head (song title) has different beating patterns. This difference is evident in the variations of the beating strokes, such as flat, up and down, and others. Therefore, perseverance and patience are required in learning and mastering the drum techniques in the Inai Burdah Dance. During his time with the Burdah Group, Mr. Dahlen Dalimunthe shared dynamic experiences. There are enjoyable moments when teamwork flows smoothly and harmoniously, making all members feel happy and enthusiastic. However, there are also challenges when group members are unable to attend due to various interests, so their tasks must be immediately replaced by other members. Mr. Dahlen Dalimunthe hopes that the Burdah culture can continue and have successor generations, so that this regional art form does not disappear and remains a valuable heritage for the community. Thus, cultural values and traditions can continue

to be preserved and developed for future generations. My second respondent, Mr. Haitamin Batubara, explained that the process of performing the Inai Burdah dance begins with the sheik reciting the qasidah, which is delivered with a special and captivating rhythm. The performance of the Inai Burdah Dance remains the same as it has always been, with no changes. His poems are memorized and understood, with a distinctive tone and style, accompanied by drums. Within the poems found in this Kasidatul Burdah, there are many verses, also called "heads" (song titles), which were also explained by the first respondent, Mr. Dahlen Dalimunthe. Mr. Haitamin Batubara explained that in this Qasidatul Burdah, only 3 to 7 main song titles are selected, depending on the request of the host or the person holding the event who invites the performers to choose how many song titles they want to present. The performance usually lasts until 12 midnight.

Some examples of poem heads are Amien Tazakuridi, Malim Biro, Astaghfirullah, Muhammadun, Fainnafa, Yaumun, Zaad, Tabarok, and Damad or Tari Inai. He also explained that when beating the drums, you can't just hit them randomly because the strokes are different and have a distinctive rhythm, requiring the right technique. I found that the most difficult thing was to sing or recite while drumming, because it requires coordination between singing and drumming. Many people can sing but can't drum, or vice versa, but I believe that with practice and dedication, we can master both. During my time with the Burdah group, I had many positive experiences, such as being introduced to many people and often being asked to contribute to events to liven up the atmosphere.

In my interview with my third respondent, Mr. Ridwan Juhri, he also explained, "We have a lot of experience in performing the Burdah art form." We have represented Labura at the PRSU in Medan and have also been invited to several areas such as Riau, Sikobat, Sungai Berombang, and Tanjung Balai. We are always ready to accept invitations and proudly showcase this art form. The Inai Burdah dance hasn't changed, but in the past, we used to have a dance called "dandan dance" when we were children, but we don't do it anymore. Currently, we only showcase the Inai Burdah dance. This dance usually begins with an opening by the players, followed by the bride and her family, such as siblings, parents, and uncles. After that, the families present can also join in to celebrate togetherness. In my opinion, the younger generation today is less interested in the art of Burdah because they are more drawn to modern entertainment like keyboards and singers. However, this art form is still very important to us, especially for the older generation. Therefore, we want to preserve this Burdah art so that it doesn't disappear. To preserve the art of Burdah, we must gather young generations and form organizations to teach them about Qasidatul Burdah. In this way, we can ensure that this art form remains alive and thrives, and may even attract others to participate. My hope is that our culture, this Inai Burdah dance, will not disappear from our community's culture. Therefore, it needs to be preserved and further developed by involving the younger generation. With good coordination, we can ensure that this art form remains alive and thrives in the future. According to Soedarsono, dance is the expression of the human soul in the form of beautiful and

rhythmic body movements. Meanwhile, according to Yulianti Parni, dance is the rhythmic movement of the body accompanied by certain expressions, both individual and group (Irwan, 2006). Dance is an inseparable element of culture in the lives of society, with various forms and types that require a long process to learn and understand (Muryanto, 2019). The Henna Dance in the Malay wedding tradition in Kuala Lumpur is usually performed on the night of the henna ceremony, as a sign of respect and part of the sacred wedding ceremony, after the marriage contract (S. H. Sazali, 2021). The Henna Dance during the Malam Bainai ceremony has the meaning of bestowing blessings for a new life upon the bride and groom, symbolizing the parents' willingness to let go of their son/daughter's single life, and serving as a night for the extended family to gather and for the bride and groom to get acquainted (M. Syap Repin, 2023). Islamic Values, Integration of Religion and Culture in the Inai Dance Malay society has cultural values closely related to Islamic teachings, with the philosophy "adat bersendikan syara, syara' bersendikan Kitabullah" which means customs are based on religious teachings. Islamic education is also very important in the lives of Malay society, especially in wedding customs. Education plays a role in preserving and developing cultural values for future generations (Abu Bakar, 2024). According to the results of my interview with the Head of Teluk Pulau Dalam Village, Mr. Johan Simbolon, he explained, "As the village government, we always support cultural activities, such as welcoming guests from outside the village or district, to show that we are preserving our culture." This support also means that we are giving people the freedom to conduct marriages according to their religion and culture.

This is a form of support from the village government for cultural and religious activities, such as preserving the Inai Burdah Dance in our area. We urge all residents of Teluk Pulau Dalam Village to maintain religious harmony and a high level of tolerance. We hope that these positive values can be maintained and enhanced so that our village remains an example for others. We also ask the youth to continue these values and the elders to be role models for them. By doing so, we hope to preserve the cultural and religious values in our village. Religious and cultural activities in Teluk Pulau Dalam village are always supported and maintained, including MTQ events and other cultural activities. He stated that we from the village always support, and so do the Christians, thru their cultural activities. And this is a positive value of tolerance in the village of Teluk Pulau Dalam. According to the Village Head, the people of Teluk Pulau Dalam village have always supported religious and cultural activities, without discriminating based on religion or ethnicity. He stated that as non-Muslims, we still support the religious activities in this village of Teluk Pulau and do not discriminate. The integration of religion and culture, the Inai Burdah Dance is an example of harmonious religious and cultural integration, where Islamic values are applied with the local traditions and culture of the Malay community, thus creating a unique and meaningful art form.

In the interview results, the researcher and Mr. Dahlen Dalimunthe also explained the Islamic values found in the Inai dance, namely politeness, which is present in the initial

movements of paying respect to the bride and groom, demonstrating a sense of respect. This movement is also not noticeable to the public or can be called excessive, and like a drunk person, they are not allowed to dance. The Inai Burdah dance reflects Malay culture, and the attire worn in the Inai Burdah dance is also modest, with the bride wearing her traditional Malay costume and the Burdah players also wearing modest attire, including a baju kurung and pants, with songket fabric added to embellish the costumes.

Manners are rules or customs that develop within a society's culture to build close relationships, mutual understanding, and respect. In Islam, good manners mean good, gentle, and respectful behavior toward others, accompanied by a helpful and compassionate attitude. The definition of good manners is good, respectful, and civilized behavior, accompanied by compassion and refinement, reflected in actions, speech, dress, and so on (Iwan, 2020). Simplicity, the concept of simplicity in Islam is a praiseworthy attitude that means abandoning luxury and excessive behavior in worldly life. As stated in Surah Al-A'raaf 7:31. (The Quran, 2019) Meaning: "O children of Adam! Take your adornment [i.e., wear your good clothes] at every mosque, and eat and drink, but do not be excessive. Indeed, Allah does not like those who are excessive.

The Inai Burdah Dance is related to simplicity in Islam thru: The value of simplicity emphasized in Islam, as seen in the simple and elegant costumes and the rice-scattering movements, and the focus on meaning and spirituality rather than luxurious appearance. Thus, the Inai Burdah Dance can be a means of increasing spiritual awareness and simplicity in daily life, as well as practicing the value of simplicity in Islam. Beauty can be viewed from both objective and subjective perspectives. Objective beauty is beauty that exists inherently in the object and must be accepted as it is. Subjective beauty, on the other hand, is beauty typically viewed from the perspective of the subject who is meant to experience it. In this case, beauty is anything that can evoke a sense of pleasure in the beholder without being accompanied by desires for anything practical for personal needs (M. Nasir & Arman, 2024).

The connection between beauty and the Inai Burdah dance, which the researcher obtained from the second interview with Mr. Haitamin Batubara, explains that the Inai Burdah dance is related to beauty in Islam thru several aspects, such as reflecting the greatness of Allah, showcasing beautiful movements of silat flowers and music, and serving as a positive artistic expression. Thus, the Inai Burdah dance can enhance spiritual and esthetic awareness, and become one form of artistic expression related to beauty in Islam. Beauty in the Inai Burdah dance can evoke feelings of joy and harmony within the performer, and can be a means of experiencing the greatness and power of Allah SWT. The concept of patience in Islam is closely related to the Inai Burdah dance. Patience means doing what Allah loves and avoiding what He hates. (M. Najamudin Aminullah, 2017), the Inai Burdah dance reflects patience thru the learning process, which requires perseverance, gentle and elegant movements, and repeated movements performed patiently and meticulously during the dance. Thus, the Inai Burdah dance

can be a means of increasing spiritual awareness and patience in daily life, as well as practicing the value of patience in Islam. Honestly, according to the researcher's observations, the Inai dance has a value of honesty as seen from the dance and the lyrics of the songs, because the dance and lyrics are a sincere expression from the heart, thus strengthening the values of honesty and sincerity. The dancers perform the Inai dance with honesty. Ash-Shidqu is the opposite of lying, meaning honesty and truthfulness in speech and action, including keeping promises. Honesty, or Ash-Shidqu, is a praiseworthy character trait that means the alignment of words and deeds with reality. Honesty makes a person trustworthy to others and enables them to keep promises with full responsibility.

Truth or honesty is an important foundation for community life, as it enables mutual understanding and helping among individuals. Honesty means acknowledging and providing information that aligns with reality and truth, not lying, being sincere, and being trustworthy. A dishonest person can be considered a cheater, liar, or hypocrite. Honesty also shows a person's character in that they are brave enough to state their beliefs as they are. In the Quran, the value of honesty is mentioned in Surah Al-Ahzab, verses 70 to 71. Honesty is behavior based on the effort to make oneself a person who is always trustworthy in words, actions, and work, both toward oneself and others (Imam Musbikin, 2021). Tolerance, according to the researcher's view, in the context of the Inai burdah dance, the value of tolerance is also reflected in the Inai burdah dance, because of the attitude of appreciating and respecting others, including those older than the dancers. Religious tolerance is an attitude of respecting and appreciating different beliefs or religions and not interfering in each other's affairs to build a common life and better social relations. Tolerance is demonstrated by mutual respect and appreciation among fellow human beings, accepting the success of others, and not being hostile or harming each other. Respecting others is very important in life (Putu Yoga Purandina, 2022).

Discipline, according to researchers, is also present in the Inai burdah dance, specifically through the movements of the drum beats. When the drum is beaten, it must be done at the right time to create a good rhythm. Not only that, but researchers observed that when the Burdah players' group was entrusted or invited to perform at a Burdah nite wedding event, the players always attended the event on time. They would have their desired equipment, such as drums and poetry books, prepared in advance before the event began. Discipline comes from the word "discipline," which means rules that must be followed, teachings, or the ethics of proper behavior. Discipline can also mean a way to correct or punish those who break the rules. Work discipline means adhering to work rules and regulations, as well as applying norms and ethics in behavior. Work discipline creates an orderly, safe, and pleasant work environment, thus supporting optimal work productivity and efficiency. In Islam, work discipline is an Islamic work ethic that encourages every Muslim to work hard and diligently in carrying out their duties and responsibilities. In another narration, it is stated: "Indeed, among sins, there are sins that cannot be erased (atoned for) by prayer, charity (zakat), or Hajj." However, it can only be redeemed with

hardship in earning a living. (HR. Thabrani). A Muslim is allowed to work hard because of the desire to obtain material and non-material rewards, such as a better salary, career, or position. Additionally, it is also permissible due to fear of punishment, such as reduced income, a stalled career, or a lower position. A Muslim must have a strong work ethic, be diligent, and work with enthusiasm. They must be hardworking, disciplined, productive, and innovative, with the awareness that work is an obligation commanded by Allah SWT (Sindu Mulianto, 2006).

Hard work, as the dancer performs the Inai Burdah dance or what is also called the flower of silat, she tries to entertain the bride and the audience, showcasing movements that possess beauty and strength. Hard work is a high spirit and the will to achieve targets beyond one's own abilities, done earnestly without tiring or giving up. Hardworking people will continue to strive to the maximum to achieve good results according to their targets (Martiman Suaizisiwa, 2023). Creativity is also present in the Inai burdah dance because the researcher observed that the dance movements, the recited poems, and the drumbeats are a form of creativity that can be felt and seen. Creativity has three norms: gradation (individual), level (quality level), and period (achievement within a specific time). Creativity itself is the ability to find solutions, create new things, and generate useful ideas for oneself and society. Creativity is based on intellectual factors (intelligence, talent) and affective factors (attitude, interest, motivation). There are two types of creativity: aptitude (cognitive) and non-aptitude (attitude/feeling), both of which are necessary for creative behavior (Ariesa Pandanwangi, 2022).

Curiosity can be seen in the collective movements. This is because the collective nature requires the participation and interaction of dancers and audience, thus necessitating curiosity and a desire to follow and understand the dance movements and its connection to the Inai burdah dance from an Islamic perspective is to motivate oneself to continue seeking and learning new things, as stated by Mr. Haitamin Batubara in the second interview conducted by the researcher. As Burdah players, even before they joined the Burdah group, they were always eager to learn about Burdah, whether through the drums, how to incorporate and match the drumbeats with the lyrics they wanted to recite, all driven by curiosity. Increasing knowledge and experience. Curiosity is a character that stems from mental processing, which fosters creativity and care (Lukmanul Hakim, 2019). Community involvement can also be seen in joint movements, meaning it requires community involvement in the Inai Burdah Dance. According to the researcher, this is very important for preserving religion and culture. By involving the local community, members of the household, and Burdah performers, the Inai Burdah Dance can strengthen community identity and awareness, as well as promote the values of modesty, simplicity, and beauty in Islam. This community involvement can also strengthen the community's sense of togetherness and solidarity, making the Inai Burdah Dance a means of building spiritual and social awareness within the community. Thus, the Inai Burdah Dance can serve as a good example of community involvement in preserving cultural and religious heritage. Peaceful Love, the

attitude of peaceful love is found in the Inai dance thru the movement of scattering rice, showing simple and unpretentious movements because it symbolizes peace and prosperity. In the Inai dance, the dancers respect each other, so there is no conflict during the performance. With this peaceful attitude, the dancers and the community respect each other when attending the Inai dance event. So, how does the peaceful character relate to the religion of Islam? In terms of meaning, just from its name, the word Islam is a unique religion because it means salvation, peace, or total submission to God (Nur A Khatim, 2018).

Peaceful love is a calm and patient attitude, with a tendency to accept others' opinions and understand their feelings. This requires emotional control and understanding thus creating a harmonious atmosphere. Peaceful love means calmness, patience, self-control, and empathy. This isn't about eliminating emotions, but controlling them so they don't harm others (Hafidz, 2019). The character of peace-loving is one of the terms in character education. Character itself refers to the qualities, morals, or virtues that distinguish one person from another. Caring for the environment, thru a dance closing and tribute movement. That is, it symbolizes gratitude and respect for fellow human beings. In the observation of the researcher, the Inai dance also has Islamic values, namely environmental care, where before the event begins, the room or place to be used for the Burdah event is cleaned and tidied up first, so the community can comfortably watch the Inai dance because of the clean environment. Socially conscious. Basically, the character taught by the Quran toward the environment stems from humans' function as caliphs.

Dance Movements	Meaning of Dance Movement	Islamic values
Paying respect to the bride/fellow guests	Showing respect and courtesy to the bride and groom	Polite, tolerant
Scattering rice	Showing simplicity and blessings	Simplicity, peace-loving
Silat flower movements	Showcasing beauty and strength	Beauty, hard work
Drumbeat	Reflecting patience thru a learning process that requires perseverance, gentle and elegant movements, and the repetition of movements performed with patience and care.	The concept of patience, discipline
Poetry and song	Demonstrating honesty and creativity	Honest, creative
Joint movement	Demonstrates curiosity and community involvement	Curiosity, community involvement
Closing with respect	Showing environmental concern and a love for peace	Caring for the environment, loving peace
Hand gestures	Showcasing beauty and strength	Beauty, hard work
Foot movement	Demonstrates discipline and hard work	Discipline, hard work

Acculturation of Batak and Malay Cultures Definition of Acculturation

The caliphate signifies protection, preservation, and guidance, so that every creature can achieve its purpose of creation. Caring means paying attention to, noticing, and concern is about being very caring, an attitude of paying attention to (being concerned about) something happening in society. Meanwhile, the environment can be defined as everything that exists around humans and influences the development of human life. Caring for the environment, according to the Ministry of Education and Culture, is an attitude and action that consistently strives to prevent damage to the natural environment around us and develops efforts to repair existing environmental damage. Environmental concern is an attitude and behavior expected to increase public awareness of the importance of environmental sustainability (Sitti Hasnidar, 2019). Character is the inner nature of a person that influences all their thoughts and actions. This character is narrower than personality and is only one aspect of personality, just as temperament is. Character and personality are related to the tendency to evaluate an individual's behavior based on moral and ethical standards (Santy Afriana & Nur Hidayat, 2022).

Acculturation is the process of cultural contact that leads to cultural modification thru adaptation or borrowing of cultural elements between groups. Acculturation can affect the culture, customs, and behavior of individuals and groups (Agus Santoso, 2021). The acculturation of Batak and Malay cultures in Kualuh Leidong District, North Labuhanbatu Regency, according to the results of the Researcher's interview with the head of Teluk Pulau Dalam village, also explains that the acculturation of Batak and Malay cultures in this area is evident in several aspects of community life. Despite differences in ethnic backgrounds, social interaction and intermarriage have resulted in a unique new culture. Some examples are the influence of language, customs, and art. Collaboration: Intermarriage: Intermarriage between the Batak and Malay tribes in Kualuh Leidong created a fusion of values and traditions from both tribes. Acculturation occurs thru a harmonious integration process, where both cultures influence and shape each other (M Najamudin Aminullah, 2017). Language: The influence of the Batak and Malay languages in Kualuh Leidong is evident in daily conversations, with a mix of vocabulary and idioms that creates a distinctive regional language. Language plays an important role in socialization and acculturation between communities from different ethnic backgrounds (Yunia Permadani Putri Efendi, 2019). Customs: Batak and Malay customs in Kualuh Leidong influence each other, as seen in wedding ceremonies and other traditional events that combine elements from both tribes, forming a unique traditional system. Contact between the culture of a society believed to be a form of local wisdom and the teachings and values brought by Islam often results in the cultural dynamics of the local community. Then, what happened was cultural acculturation and possibly syncretism, such as the practice

of believing in faith within Islamic teachings while still believing in various local beliefs. Specifically, Islam views the local cultures it encounters as having three options: accepting and developing cultures that align with Islamic principles and are beneficial for the betterment of human life (Nainusin, 2023). Arts: The arts in Kualuh Leidong reflect a blend of Batak and Malay art, with musical instruments and dances that are creations or adaptations from both cultures. For example, Burdah Art has its own unique characteristics and aesthetics as a result of the acculturation of Eastern and Western cultures. Lifestyle: Cultural acculturation in Kualuh Leidong District influences clothing styles, eating habits, social traditions, and the arts. The community adopts aspects of both Batak and Malay cultures, forming a unique cultural identity. A popular example of Malay art is Traditional BORDAH Music, which is still preserved in wedding ceremonies and is an important symbol in Malay culture in this area. In the context of the acculturation of Batak and Malay cultures, the Village Head also stated that the Inai Burdah Dance serves to strengthen social relations between residents of different ethnicities and religions. He stated that with these dances, other tribes could see, "Oh, this is a dance from this tribe, and the Inai Burdah dance just now was from the coastal Malays in this Kualuh Ledong sub-district. Likewise, we can learn about the cultures of other tribes thru their dances. Thus, the Inai Burdah dance can become a symbol of togetherness and tolerance among village residents. The village head also stated that Teluk Pulau Dalam village always allocates funds for religious and cultural activities, both for Muslims and non-Muslims. He said, "Every year we always allocate funds for religious activities, both for Muslims and non-Muslims."

IV. CONCLUSION

The Inai Burdah Dance is a traditional Malay dance that holds the meaning of respect for the bride and the audience. This dance is usually performed on the henna night as part of the sacred wedding ceremony. Islamic values such as politeness, honesty, and tolerance are reflected in the dance movements and social interactions of the community. Islamic values such as politeness, simplicity, beauty, patience, honesty, tolerance, discipline, hard work, creativity, curiosity, love of peace, and environmental care are reflected in the Inai Burdah Dance. The integration of religion and culture in this dance shows that Malay customs are based on the teachings of Islam. The acculturation of Batak and Malay cultures in Kualuh Leidong District, North Labuhanbatu Regency, is evident in several aspects of community life, such as language, customs, arts, and lifestyle. This acculturation resulted in a unique and distinctive new culture, with examples of art such as Traditional BORDAH Music. The Inai Burdah Dance is an example of harmonious acculturation between Batak and Malay cultures, integrating Islamic values into traditional wedding ceremonies. This research shows that cultural acculturation can produce beneficial and high-quality works of art, and enrich the cultural identity of society. Therefore, the

preservation of the Inai Burdah Dance and the Islamic values it contains needs to be continued to safeguard cultural wealth and community harmony.

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