



Rentak Kudo Tradition at the Walimatul 'Ursy Event of the Kerinci Community in the Perspective of 'Urf

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Abstract

This study aims to analyze the perspective of Islamic law on the tradition of Rentak Kudo performed during wedding celebrations (walimatul ursy) in the Sitinjau Laut District, Kerinci Regency. Employing qualitative field research, data was gathered through interviews with respondents and secondary sources, including relevant scholarly works. The findings reveal that Rentak Kudo is a traditional art form originating from Hamparan Rawang, which has undergone significant changes in its performance, particularly in music and other elements. These changes have resulted in two versions: the traditional Rentak Kudo and its modern, modified counterpart. From an Islamic legal perspective, the tradition is categorized as urf fasid (corrupt custom) due to its negative aspects, such as the mixing of men and women and other practices that contradict Islamic principles. While Islam permits entertainment in wedding celebrations, it must adhere to the boundaries of Sharia. This study highlights the need for balancing cultural preservation with adherence to Islamic values, emphasizing that while traditional art forms are significant to local identity, they should not contravene religious teachings.

Keywords

Rentak Kudo Tradition, 'Urf, Walimatul 'Ursy.

Introduction

Marriage has a very noble purpose, in order to realize benefits for humans.¹ Marriage is a sacred and important moment in human life.² Usually after the marriage contract is carried out, a wedding party or reception is held, which in Arabic literature is known as Walimatul 'ursy. The meaning of walimah in Arabic literature is a special banquet for weddings.³ Meanwhile, among the community and scholars, walimah is interpreted as an event to express gratitude to Allah SWT

¹ Zainal Azwar and Elfia Elfia, "KAWIN HAMIL AKIBAT ZINA : Studi terhadap Persepsi Masyarakat Nagari Ranah Pantai Cermin, Solok Selatan," *Turast: Jurnal Penelitian dan Pengabdian* 9, no. 2 (2021): 2, <https://doi.org/10.15548/turast.v9i2.3128>.

² Luthfia Ramadhina Aulia et al., "Fenomenologi Pola Komunikasi Interpersonal Pada Pasangan Menikah (Studi Love Language Dalam Usia Pernikahan 0-5 Tahun)," *IKRA-ITH HUMANIORA : Jurnal Sosial dan Humaniora* 7, no. 2 (2023): 2, <https://doi.org/10.37817/ikraith-humaniora.v7i2.2297>.

³ Syarini Hulantu and Zumiyati S. Ibrahim, "Menakar Aspek Nilai Dan Etika Dalam Walimah Nikah Perspektif Sunnah Dan Urf," *AS-SYAMS* 3, no. 2 (2022): 2.

for the implementation of marriage by serving food to invitees⁴. In Islam, the law of walimatul 'urys is not obligatory⁵, but there is a hadith that explains that the Prophet SAW held a walimah for some of his wives⁶, "Rasulullah SAW held a walimah for some of his wives with two mud of wheat" (H.R Bukhari), as well as a hadith that reads "hold a walimah, even if only with a goat".⁷

Although not an obligation, walimah is sunnah and recommended,⁸ because it has many virtues in it.⁹ Among the wisdom of holding walimah itself is to express gratitude for the implementation of the wedding and to inform the general public that a legal and officially registered marriage has been carried out. The implementation of the wedding party has existed since the time of the Prophet Muhammad SAW, when walimah was characterized by a banquet and tambourine music as entertainment, this opinion is supported by Imam Malik and others in the Book of Arraudh Ma'a Al-Hasyiyah.¹⁰

Wedding receptions or parties are usually synonymous with entertainment events such as singing and dancing.¹¹ In Islam, entertainment in this walimah event is allowed and even recommended to revive a happy atmosphere so that a feeling of pleasure is created. So it is allowed for Muslims to joke and entertain themselves with other Muslims. However, it is noted that this entertainment does not lead to acts that are prohibited by Islamic law.

Imam Ghazali in his book Ihya 'Ulumuddin provides information that music and singing are not included in forbidden things, because music and singing are entertainment that is allowed and brings pleasure.¹² As

⁴ Ali Abubakar et al., "Hukum Walimah Al-'Urs menurut Perspektif Ibn Hāzīm Al-Andalusī," *El-Usrah: Jurnal Hukum Keluarga* 2, no. 2 (2019): 2, <https://doi.org/10.22373/ujhk.v2i2.7653>.

⁵ Yapiter Marpi, "Keabsahan Hukum Pernikahan Tanpa Adanya Walimatul Ursy Di Masa Kahar Pandemi Covid-19," *As-Syar'i: Jurnal Bimbingan & Konseling Keluarga* 3, no. 2 (2021): 2, <https://doi.org/10.47467/as.v3i2.130>.

⁶ Rofiatun Azizah, "Aspek-Aspek Teologis Dan Filosofis Walimatul 'Ursy," *Jurnal Syariah dan Hukum Islam* 2, no. 1 (2023): 1.

⁷ M. Dzikrullah Faza, "Tinjauan Fiqih Empat Mazhab Terhadap Acara Walimah," *Al Fuadiy: Jurnal Hukum Keluarga Islam* 4, no. 2 (2022): 2.

⁸ Mahardika Putera Emas, "Permasalahan Akad Nikah Via Daring Dan Penyelenggaraan Walimah Selama Masa Pandemi Covid-19," *Kajian Hukum Perdata Batulis* 1, no. 1 (2020): 68–78, <https://doi.org/10.47268/ballrev.v1i1.387>.

⁹ Fina Mawadah et al., "Hajatan Pesta Pernikahan Perspektif Hadist Ekonomi: Dekadensi Nilai Moral Dan Bayangan Hedonisme," *Jurnal Tana Mana* 2, no. 2 (2021): 2, <https://doi.org/10.33648/jtm.v2i2.421>.

¹⁰ Haris Hidayatulloh and Maisih Maisih, "Tinjauan Hukum Islam Terhadap Tradisi Pamoghi Dalam Resepsi Perkawinan (Studi Kasus Di Desa Kembang Kecamatan Tlogosari Kabupaten Bondowoso)," *Jurnal Hukum Keluarga Islam* 4, no. 1 (2019): 1.

¹¹ Ahmad Zuhdi et al., "Tiologi Adat Dan Tradisi Pernikahan (Bakejoi) Perspektif Islam Di Rawang Kota Sungai Penuh," *Qawwam: The Leader's Writing* 4, no. 1 (June 30, 2023): 45–59, <https://doi.org/10.32939/qawwam.v4i1.234>.

¹² Fauziah Halimah et al., "Tinjauan Hukum Islam tentang Tradisi Hiburan Dangdut dalam Pesta Pernikahan (Walimatul 'Ursy) di Kecamatan Parakansalak Kabupaten Sukabumi," *Prosiding Hukum Keluarga Islam* 6, no. 2 (2020): 2, <https://doi.org/10.29313/islamic>.

the hadith of the prophet from 'Aisha from the Prophet SAW, he said "Announce this marriage, and play the tambourine" (Hadith Majah No. 1885 | Announcing Marriage, n.d.). However, there are limitations that must be considered in holding entertainment events at the walimah. Entertainment and fun that is allowed is such as in terms of the content of the lyrics of the song should not be contrary to Islamic teachings, the clothes worn are not clothes that reveal the aurat, do not include things that are prohibited by religion such as drinking alcohol, and do not exaggerate so as to distract themselves from remembering Allah SWT.¹³

In the community in Sitinjau Laut District, Kerinci Regency, a wedding party is not only carried out by entertaining food for invited guests, but there is also a tradition attached to every community wedding party, namely the Rentak Kudo tradition. Sitinjau Laut sub-district is one of the sub-districts in Kerinci Regency. The Kerinci tribe is the oldest tribe to inhabit Sumatra Island,¹⁴ so the community has a distinctive culture and is thick with the influence of animism-dynamism.¹⁵ However, the people of Kerinci Regency are predominantly Muslim, with a percentage of 96.93% in 2020 and an increase in 2021 to 97.98%. Kerinci is an area rich in traditional arts. Traditional arts in the Kerinci area are the fruit of the behavior of the Kerinci community presented by the community and shown to the community itself.¹⁶

Rentak Kudo is a traditional art of the Kerinci community originating from Hamparan Rawang. This tradition has become a habit of the people in Kerinci, especially Sitinjau Laut sub-district, in enlivening the walimah or wedding party. Rentak Kudo is the most anticipated event for the community in every wedding party, even according to the narrative of the community for those who do not do Rentak Kudo then it is considered incomplete the wedding event. The Rentak Kudo tradition is the highlight of a wedding party. This tradition involves dance, music and singing containing rhymes as part of the wedding celebration. The Rentak Kudo tradition has become an integral part of community weddings and is considered a way to celebrate happiness

¹³ Halimah et al., "Tinjauan Hukum Islam tentang Tradisi Hiburan Dangdut dalam Pesta Pernikahan (Walimatul â€ˆUrsy) di Kecamatan Parakansalak Kabupaten Sukabumi."

¹⁴ Ardi Nur Hanafi et al., "Ulasan Cerita Putri Tangguk Dan Warisan Budaya Di Daerah Sekitar Cerita Tersebut Berkembang," *Jurnal Pendidikan Dan Konseling (JPDK)* 5, no. 2 (2023): 2677–80, <https://doi.org/10.31004/jpdk.v5i2.13597>.

¹⁵ Asyhadi Mufsi Sadzali et al., "Menjadi Minangkabau Di Dunia Melayu Kerinci: Identifikasi Akulturasi Budaya Minangkabau Di Kerinci Ditinjau Dari Tinggalan Arkeologi Dan Sejarah," *Titian: Jurnal Ilmu Humaniora* 3, no. 2 (2019): 2, <https://doi.org/10.22437/titian.v3i2.8221>.

¹⁶ Yudi Ultra et al., "Studi Deskriptif Pesan Dakwah Dalam Tradisi Tale Naik Haji Di Desa Penawar Kecamatan Sitinjau Laut Kabupaten Kerinci," *Thullab: Jurnal Riset Dan Publikasi Mahasiswa* 2, no. 1 (2022): 1.

and honor invited guests. According to Mrs. Ruwaida or familiarly known as Ruwai, one of the senior Rentak Kudo activists, the Rentak Kudo tradition has existed since before she was even born.

Although the Rentak Kudo tradition aims to be an entertainment event during the wedding party, based on the initial observations made by the author in the implementation of Rentak Kudo in the walimatul 'ursy method, it was found that there was excessive ikhilat between men and women who were not muhrim, such as holding hands and even hugging. Then it was also found that some participants experienced trance as a result of being hypnotized by the Rentak Kudo that was presented. From the results of a temporary interview with one of the communities, those who were trance were believed by the community to be the spirits of ancestors who were present and participated in Rentak Kudo, music with frequency and fast tempo also affected their consciousness. In addition, Rentak Kudo, which is held at night, is not uncommon to find alcohol parties and drunkenness, especially among the youth. As a result of the influence of alcohol and drunkenness, arena fights often occur because they cannot control their emotions and are unconscious.

Seeing the phenomenon that the author has described in the background above, the author feels the need to conduct research on the review of Islamic law on the Rentak Kudo tradition in the community of Sitinjau Laut District, Kerinci Regency. So that the author is interested in conducting a study of the review of Islamic law from the perspective of 'urf on the implementation of the Rentak Kudo tradition carried out in the Kerinci community into an article with the title "Rentak Kudo Tradition at the Walimatul 'Ursy Event of the Kerinci Community in the Perspective of 'Urf". The purpose of this research is to find out the implementation of the Rentak Kudo tradition and conduct an 'urf review of the tradition, where there has been no research with similar topics conducted by previous research.

Method

This study is a qualitative research using a descriptive-analytical approach, aiming to describe and analyze social phenomena such as community behavior, perceptions, motivations, and actions within the Rentak Kudo tradition. The primary data were obtained through in-depth interviews with traditional leaders, Rentak Kudo performers, religious figures, and local community members, supported by direct field observations during wedding ceremonies. Secondary data were collected through literature reviews from books, journals, articles, and

official documents relevant to the tradition. Data collection techniques included interviews, observations, and documentation. The data analysis method was carried out in three stages. First, data obtained through various techniques were collected and verified using triangulation to ensure the validity of information. Second, content analysis was applied to examine how cultural values and Islamic legal principles are reflected in the practice of Rentak Kudo. Third, the data were analyzed from the perspective of Islamic law, particularly through the concept of 'urf (customary practice), to determine whether the tradition belongs to 'urf shahih (valid custom) or 'urf fasid (invalid custom). Finally, all findings were systematically described to produce objective results and research conclusions.

Literature Review

Previous studies on wedding traditions in various regions highlight the integral role of traditional arts and entertainment in marriage ceremonies. For instance, Novita Hidayani examined the implementation of Rentak Kudo in wedding events but did not address it from an Islamic legal perspective.¹⁷ Indah Fitri Rahma Dani studied the Man Pasir tradition in Gayo Lues,¹⁸ while Fauziah Halimah focused on dangdut entertainment at wedding receptions in Sukabumi.¹⁹ Boyke Bobbi Andreas and colleagues explored the evolution of two versions of Rentak Kudo but did not link their findings to Islamic law or community perspectives.²⁰ Other works, such as those by Yedes Ratmi and Nerosti²¹, Heradani and Lomba Sultan²², and Khairiah Aziz²³, investigate various wedding traditions but focus on different locations, practices, or legal frameworks. Tomi Adam Gegana

¹⁷ Novita Hidayani, "Asaik: Implementasi Tari Rentak Kudo Pada Acara Pernikahan Masyarakat Desa Tanjung, Kecamatan Hamparan Rawang, Kota Sungai Penuh, Provinsi Jambi" (s2, ISI Surakarta, 2022), <http://repository.isi-ska.ac.id/5763/>.

¹⁸ 160101006 Indah Fitri Rahmadani, "Tinjauan Hukum Islam Terhadap Tradisi Man Pasir Dalam Pesta Perkawinan Di Kecamatan Blangkejeren Kabupaten Gayo Lues" (skripsi, UIN Ar-Raniry, 2021), <http://repository.ar-raniry.ac.id>.

¹⁹ Halimah et al., "Tinjauan Hukum Islam tentang Tradisi Hiburan Dangdut dalam Pesta Pernikahan (Walimatul ĀĒUrsy) di Kecamatan Parakansalak Kabupaten Sukabumi."

²⁰ Boyke Bobbi Andreas, Tulus Handra Kadir, and Marzam Marzam, "Studi Terhadap Adanya Dua Versi Rentak Kudo Untuk Acara Pernikahan Di Desa Rawang," *Jurnal Sendratasik* 2, no. 1 (September 1, 2013): 91–100, <https://doi.org/10.24036/jsu.v2i1.2440>.

²¹ Yedes Ratmi and Nerosti Nerosti, "Tari Rentak Kudo Dari Ritual Panen Ke Hiburan Di Desa Tanjung Sungai Penuh," *Jurnal Sendratasik* 10, no. 3 (2021): 3, <https://doi.org/10.24036/js.v10i3.114480>.

²² Heradani Heradani and Lomba Sultan, "Tinjauan Hukum Islam Terhadap Tradisi Hiburan Dalam Pesta Perkawinan (Walimah Al-ĒUrs) Di Kecamatan Bontomarannu Kabupaten Gowa," *Qadauna: Jurnal Ilmiah Mahasiswa Hukum Keluarga Islam* 1, no. 1 (2019): 17–33, <https://doi.org/10.24252/qadauna.v1i1.11425>.

²³ Khairiah Aziz, "Praktik Pelarangan Organ Tunggal Dalam Pesta Pernikahan Di Desa Kotopetai Kabupaten Kerinci : Studi Teori Communal Customary Law," *Innovative: Journal Of Social Science Research* 3, no. 6 (2023): 6, <https://doi.org/10.31004/innovative.v3i6.6508>.

et al.²⁴ and Agus Mahfudin et al.²⁵ Lastly, Hamsah Hudafi and M. Salam Ramadhan analyze controversial entertainment practices, distinct from the author's focus on Rentak Kudo²⁶. Other studies investigated wedding entertainment in different contexts or distinct traditions but without incorporating 'urf analysis as the main framework. Overall, these works emphasize the importance of cultural preservation but fall short of examining conformity with Islamic principles.

The theories that the author uses in this study are as follows:

First, Cultural anthropology is a field of science that studies various human cultures around the world.²⁷ Anthropology is a field of study that studies humans as biological beings.²⁸ while culture according to Djoko Widagdo linguistically comes from the Sanskrit "Buddhayah", which means mind or reason, where culture is the result of the creation and taste produced by humans.²⁹ Culture includes everything that a group of people do, think and believe. For example, the way they dress, the food they eat, the way they communicate, and their traditions and beliefs.³⁰ Cultural anthropologists study these to understand how cultures vary in different places in the world and why people do certain things the way they do.³¹ Cultural anthropology helps in deep understanding of the traditions of a society.³²

Through field research and analysis, anthropologists can research and document various aspects of traditions such as

²⁴ Tomi Adam Gegana and Abdul Qodir Zaelani, "Pandangan Urf Terhadap Tradisi Mitu Dalam Pesta Pernikahan Adat Batak," *El-Izdiwaj: Indonesian Journal of Civil and Islamic Family Law* 3, no. 1 (2022): 1, <https://doi.org/10.24042/el-izdiwaj.v3i1.12495>.

²⁵ Agus Mahfudin and Muhammad Ali Mafthuchin, "Tradisi Hiburan Dangdut dalam Walimatul 'Ursy," *Jurnal Hukum Keluarga Islam* 5, no. 1 (2020): 1.

²⁶ Hamsah Hudafi and M. Salam Ramadhan, "Menghadiri Walimatul 'Urs Yang Menampilkan Keyboard Porno (Analisis Fatwa MUI Provinsi Sumatera Utara No.32/Kep/MUI-SU/VIII/2002)," *El-Usrah: Jurnal Hukum Keluarga* 4, no. 1 (2021): 1, <https://doi.org/10.22373/ujhk.v4i1.8306>.

²⁷ Yodi Fitradi Potabuga, "Pendekatan Antropologi Dalam Studi Islam," *Jurnal Transformatif (Islamic Studies)* 4, no. 1 (October 5, 2020): 19–30, <https://doi.org/10.23971/tf.v4i1.1807>.

²⁸ I. Gusti Ngurah Triyana, "Pembelajaran Mandiri Perspektif Sosiologi Antropologi Pendidikan," *Purwadita* 5, no. 1 (2021): 25–30, <https://doi.org/10.55115/purwadita.v5i1.1425>.

²⁹ Myta Widyastuti, "Peran Kebudayaan Dalam Dunia Pendidikan The Role Of Culture In The World Of Education," *Jagaddhita: Jurnal Kebhinnekaan dan Wawasan Kebangsaan* 1, no. 1 (December 2, 2021), <https://journal.unindra.ac.id/index.php/jagaddhita/article/view/810>.

³⁰ Imas Setiawan, "Harmoni Sosial Berbasis Budaya Gugur Gunung," *Empirisma: Jurnal Pemikiran Dan Kebudayaan Islam* 29, no. 1 (January 30, 2020): 29–40, <https://doi.org/10.30762/empirisma.v29i1.414>.

³¹ Febrian Chandra, "Antropologi Hukum Dalam Masyarakat," *Adagium: Jurnal Ilmiah Hukum* 1, no. 1 (2023): 1.

³² Mamik Indrawati and Yuli Ifana Sari, "Memahami Warisan Budaya Dan Identitas Lokal Di Indonesia," *Jurnal Penelitian Dan Pendidikan IPS* 18, no. 1 (May 13, 2024): 77–85, <https://doi.org/10.21067/jppi.v18i1.9902>.

traditional ceremonies, spiritual beliefs, traditional agricultural techniques, kinship systems, and more.³³ Cultural anthropology theory helps in interpreting the values and meanings contained in a community's traditions. For example, why a society has certain rituals, or what the symbols they use in their traditions mean. Cultural anthropology also studies how community traditions change and adapt over time.³⁴ This can be influenced by internal factors such as social and technological changes, as well as by interactions with other societies or globalization. Through a deep understanding of community traditions, cultural anthropology can contribute to efforts to preserve cultural heritage and in developing strategies to maintain the sustainability of community culture.³⁵ Thus, cultural anthropology not only studies community traditions, but also helps explore the meaning behind these traditions,³⁶ explains changes in a broader cultural context, and contributes to the preservation and development of human cultural heritage.³⁷

Second, The Concept of 'Urf. In Islam, a custom is called al-'urf.³⁸ A community habit, both actions and words, can be referred to as 'Urf if it has been believed by many people in the region and is carried out repeatedly by the community.³⁹ Literally 'urf can be in the form of speech, action, or a provision that has been recognized by the community.⁴⁰ Tradition is also not something that must be eliminated on the grounds that it was not done during the Prophet's time and then ruled heresy and so on, but existing traditions must be in the right corridor and not

³³ Dedi Mahyudi, "Pendekatan Antropologi Dan Sosiologi Dalam Studi Islam," *Ihya al-Arabiyah: Jurnal Pendidikan Bahasa dan Sastra Arab* 2, no. 2 (November 24, 2016), <https://doi.org/10.30821/ihya.v2i2.428>.

³⁴ Alo Liliweri, *Pengantar Studi Kebudayaan* (Nusamedia, 2019).

³⁵ Sinthia Nurhabibah and Dedi Kurnia Syah Putra, "Komunikasi Budaya Dalam Melestarikan Kesenian Terebang Di Kabupaten Bandung," *Jurnal Ilmu Komunikasi Acta Diurna* 15, no. 2 (October 31, 2019): 130–44, <https://doi.org/10.20884/1.actadiurna.2019.15.2.2137>.

³⁶ Robert Sibarani, "Pendekatan Antropolinguistik Terhadap Kajian Tradisi Lisan," *RETORIKA: Jurnal Ilmu Bahasa* 1, no. 1 (2015): 1, <https://doi.org/10.22225/jr.1.1.9.1-17>.

³⁷ Jajang A. Rohmana, "Pendekatan Antropologi Dalam Studi Living Hadis Di Indonesia: Sebuah Kajian Awal," *Holistic Al-Hadis* 1, no. 2 (December 7, 2015): 247–88, <https://doi.org/10.32678/holistic.v1i2.920>.

³⁸ Fitra Rizal, "Penerapan 'Urf Sebagai Metode dan Sumber Hukum Ekonomi Islam," *AL-MANHAJ: Jurnal Hukum dan Pranata Sosial Islam* 1, no. 2 (2019): 155–76, <https://doi.org/10.37680/almanhaj.v1i2.167>.

³⁹ Titi Martini Harahap, "Kebiasaan Masyarakat Panyabungan Kabupaten Natal Dalam Berpakaian Perspektif Hukum Islam," *Jurnal AL-AHKAM* 12, no. 1 (June 30, 2021): 107–18, <https://doi.org/10.15548/alahkam.v12i1.2918>.

⁴⁰ Gegana and Zaelani, "Pandangan Urf Terhadap Tradisi Mitu Dalam Pesta Pernikahan Adat Batak."

also say that tradition is superior to implementing Islamic Law.⁴¹ In terms of objects, 'urf can be divided into 'urf al-lafzhi and 'urf al-amali. 'urf al-lafzhi is a custom in the form of expression or words while 'urf amali is a community habit related to an action.⁴²

Meanwhile, when viewed in terms of its scope 'urf is divided into two parts, namely 'urf al-aam and 'urf al-khas.⁴³ What is meant by 'urf al-aam is a general and daily habit of the community, while 'urf al-khas is a special and specific habit. Then in terms of its validity, al-'urf is divided into two, namely 'urf shahih and 'urf fasid. What is meant by 'urf shahih is customs and habits that apply in a society that does not conflict with Islamic teachings, can be used as a basis for law, and does not also bring harm. Meanwhile, what is meant by 'urf fasid is a custom in a society that contradicts the teachings of Islam and brings harm.⁴⁴ Determining a community custom including 'urf saahih and acceptable, there are several conditions that must be met, namely: the custom has benefits and can be accepted by common sense, the custom applies to the entire community in the environment where the custom applies, and there is no contradiction in its implementation with the provisions of Islamic law. Therefore, if a custom is found in a community that violates Islamic teachings, it must be abandoned.⁴⁵

Result

Implementation of the Rentak Kudo Tradition in Wedding Parties

Unlike the aforementioned studies, this research specifically investigates the Rentak Kudo tradition in Sitinjau Laut, Kerinci, through the lens of Islamic law using the concept of 'urf (custom). It has become a community custom to hold a wedding party after the marriage contract as a form of gratitude and joy. The positive impact of the entertainment program during the walimatul 'ursy includes

⁴¹ Nazra Hafizatul Hasana and Yusnita Eva, "Tradisi Barantan Dalam Perkawinan Di Jorong Kayu Jao Nagari Batang Barus Kecamatan Gunung Talang Kabupaten Solok Menurut Perspektif Al-'Urf," *Jurnal AL-AHKAM* 11, no. 2 (December 19, 2020): 1–14, <https://doi.org/10.15548/alahkam.v11i2.2163>.

⁴² Afida Wahyuni and Harisah Harisah, "Konsep Al-Urf Dalam Perkembangan Society 5.0 Perspektif Fikih Kontemporer," *Ulumuna: Jurnal Studi Keislaman* 9, no. 1 (2023): 1, <https://doi.org/10.36420/ju.v9i1.6694>.

⁴³ Sulfan Wandu Sulfan Wandu, "Eksistensi 'Urf dan Adat Kebiasaan Sebagai Dalil Fiqh," *Samarah: Jurnal Hukum Keluarga dan Hukum Islam* 2, no. 1 (2018): 1, <https://doi.org/10.22373/sjhk.v2i1.3111>.

⁴⁴ Afiq Budiawan, "Tinjauan al Urf Dalam Prosesi Perkawinan Adat Melayu Riau," *Jurnal An-Nahl* 8, no. 2 (2021): 2, <https://doi.org/10.54576/annahl.v8i2.39>.

⁴⁵ Gegana and Zaelani, "Pandangan Urf Terhadap Tradisi Mitu Dalam Pesta Pernikahan Adat Batak."

entertaining the bride, groom, and guests, making them feel happy and entertained, thereby making the event lively.⁴⁶ This is also a tribute to the invited guests who have graciously attended the event.⁴⁷ A wedding should be celebrated with a party, and for the people of Kerinci Regency, Rentak Kudo is present as entertainment and the highlight of the wedding celebration. The Kerinci tribe is the oldest tribe inhabiting the island of Sumatra.⁴⁸ with a distinctive culture heavily influenced by animism and dynamism.⁴⁹ Rentak Kudo has become a tradition for the people of Kerinci, especially in the Sitinjau Laut Subdistrict, to enliven walimah or wedding parties.

The tradition of Rentak Kudo in the Kerinci community is an art that continues to be upheld and preserved from generation to generation, becoming a characteristic feature of wedding parties. In fact, the community considers a wedding event incomplete without the performance of Rentak Kudo. Besides weddings, the Rentak Kudo tradition is also performed at various other traditional events. Although initially reserved for traditional events such as Kenduri Sko, the coronation of depati/ninik mamak, harvest festivals, and cultural festivals, the Rentak Kudo tradition was incorporated into wedding ceremonies in the 1990s.⁵⁰

Rentak Kudo is a traditional art form of the Kerinci community originating from Hamparan Rawang. The community believes that Hamparan Rawang is the birthplace and initial development site of the Rentak Kudo tradition.⁵¹ The history of Rentak Kudo's origin is unknown due to the lack of evidence and sources. According to Mrs. Ruwaida, also known as Ruwai, a senior activist of Rentak Kudo, this tradition existed even before her birth. The Rentak Kudo art was registered and designated as an Intangible Cultural Heritage by the Indonesian Ministry of Education and Culture in 2018 and introduced to the international scene.⁵² It is called Rentak Kudo because the movements mimic the stomping of horse legs accompanied by drums

46 Mahfudin and Maftuchin, "Tradisi Hiburan Dangdut dalam Walimatul 'Ursy."

47 Novita Hidayani and Pramutomo Pramutomo, "Eksistensi Tari Rentak Kudo Sebagai Pertahanan Budaya Masyarakat Desa Tanjung Kerinci," *Gondang: Jurnal Seni dan Budaya* 6, no. 1 (2022): 1, <https://doi.org/10.24114/gondang.v6i1.34233>.

48 Hanafi et al., "Ulasan Cerita Putri Tangguk Dan Warisan Budaya Di Daerah Sekitar Cerita Tersebut Berkembang."

49 Sadzali et al., "Menjadi Minangkabau Di Dunia Melayu Kerinci."

⁵⁰ Hidayani and Pramutomo, "Eksistensi Tari Rentak Kudo Sebagai Pertahanan Budaya Masyarakat Desa Tanjung Kerinci."

⁵¹ Fiyona Jotilia and Siti Fatimah, "Biografi Ruai: Maestro Tari Rentak Kudo Kerinci (1989-2004)," *Jurnal Kronologi* 4, no. 2 (2022): 2, <https://doi.org/10.24036/jk.v4i2.374>.

⁵² Arief Rizki Pratama and Najmi Najmi, "PERKEMBANGAN TARI RENTAK KUDO DI KECAMATAN HAMPARAN RAWANG TAHUN 1990-2020," *Jurnal Kronologi* 3, no. 3 (2021): 3, <https://doi.org/10.24036/jk.v3i3.197>.

and singers called "Pengasuh" who deliver verses with rhyming couplets. The verses and lyrics in Rentak Kudo are not fixed and change according to the caretaker's creativity. This means the lyrics adjust to the event, such as containing advice, history, and ancestral origins during traditional events like Kenduri Sko. At weddings, the lyrics contain love sayings to please the bride, groom, and guests. According to a community leader, the Rentak Kudo in Sitinjau Laut Subdistrict was inspired by the original Rentak Kudo from Rawang.⁵³

The Rentak Kudo tradition has undergone significant changes over time, resulting in two versions: the old version and the modern version, which has undergone innovation. In the early 2000s, a new version of Rentak Kudo emerged with modifications in musical instruments, dance movements, and other elements. In the old version, Rentak Kudo performers consisted of 5 people: 2 caretakers, 2 drummers with tambourines, and 1 person playing a glass bottle. The performers wore traditional clothing and usually performed at night. The function of Rentak Kudo has also changed. It was traditionally performed during ritual events like kenduri sko, harvests, or the ascension of depati sko, but now it is commonly performed at weddings. This change occurred due to globalization and the community's dissatisfaction with the old version, which no longer met contemporary entertainment standards.⁵⁴ In the old version, the musical instruments were traditional, such as tambourines, drums, and glass bottles. In contrast, the modern version uses keyboards and even remix (house) music to enliven events. Initially, the community used glass bottles and oil drums beaten with sticks for rhythm, but now keyboards have replaced these instruments. The movements in Rentak Kudo dance are inspired by martial arts, specifically Silat Langkah Tigo, a traditional martial art of the Kerinci people.⁵⁵

In the old version of Rentak Kudo, among others, it is called the flying eagle motion and ngibas/ngibeu motion.⁵⁶ Whereas in modern Rentak Kudo the core movement of stomping like a horse is still maintained but added with free movement from the dancer. In addition, in the old version of Rentak Kudo, female and male dancers were separated and could not be put together. For example, male dancers were at the front and female dancers were at the back so that men and women did not

⁵³ Interview with Bustami, 2024

⁵⁴ Andreas, Kadir, and Marzam, "Studi Terhadap Adanya Dua Versi Rentak Kudo Untuk Acara Pernikahan Di Desa Rawang."

⁵⁵ Ratmi and Nerosti, "Tari Rentak Kudo Dari Ritual Panen Ke Hiburan Di Desa Tanjung Sungai Penuh."

⁵⁶ Andreas, Kadir, and Marzam, "Studi Terhadap Adanya Dua Versi Rentak Kudo Untuk Acara Pernikahan Di Desa Rawang."

mix. Whereas modern Rentak Kudo does not recognize the separation of men and women so that there is mixing between men and women who are not mahram.

In terms of clothing, the old version of Rentak Kudo uses traditional traditional clothes such as silat clothes, kurung clothes and teluk belanga. Whereas at this time there is no special clothing set in its implementation, but with the provision of polite clothing and does not violate the norms of modesty. In the old version of Rentak Kudo, before starting the event, the caregiver will light incense and smoke it around the Rentak Kudo place, this aims to ask the creator so that the event runs smoothly. Whereas in the modern version of Rentak Kudo no rituals are performed before starting it. From the results of the research, it is found that modern Rentak Kudo is more popular with the public than the old version of Rentak Kudo. Although there are changes in terms of music and movements in the old and modern versions of Rentak Kudo, the name Rentak Kudo is still maintained and used. For the community, the movement that stomps the feet like a horse is still called Rentak Kudo.

The timing of Rentak Kudo depends on the request of the person holding the event, there is no specific time set to hold Rentak Kudo. However, in recent years the village head in Sitingau Laut Sub-district has issued a regulation prohibiting "malam Ntak Kudo. This is not without reason, because Rentak Kudo at night brings more mudharat, such as young people who drink a lot of alcohol to the occurrence of fights due to loss of control. In addition, because this art is strongly influenced by animism-dynamism, it is often found that people experience trance and unconsciousness. Although rules have been given not to perform Rentak Kudo at night, there are still people who still do it. So for people who carry out Rentak Kudo at night will be subject to a fine of 3 million from the ninik mamak and expelled from the country. To be able to return to being a community in the country, he must pay the fine and hold a "masuk dusun" feast so that he can be accepted back into the village. The local government implemented rules to anticipate and minimize the negative impact of Rentak Kudo being held at night. Nowadays, Rentak Kudo is mostly held in the afternoon after the asr prayer to conclude the walimah. Although the event is held after the asr prayer, it usually finishes close to the maghrib prayer time. This disregard for prayer times makes Rentak Kudo contrary to Islamic law.

Islamic Law Review of the Rentak Kudo Tradition in Wedding Party Events

The implementation of walimatul 'ursy in the community in an area never escapes the influence of the culture where the wedding is held.⁵⁷ In Islam, a custom is called 'urf. A community habit of both deeds and words can be referred to as Al-'Urf if it has been believed by many people in the region and is carried out repeatedly by the community. Literally 'urf can be in the form of speech, action, or a provision that has been recognized by the community.⁵⁸ In terms of objects, 'urf can be divided into 'urf al-lafzhi and 'urf al-amali. 'urf al-lafzhi is a custom in the form of an expression or word while 'urf amali is a community habit related to an action. In this case, the Rentak Kudo tradition is a category of 'urf al-amali because it is a series of activities carried out at the wedding. Meanwhile, in terms of its scope, 'urf is divided into two parts, namely 'urf al-aam and 'urf al-khas. What is meant by 'urf al-aam is a general and daily habit of the community, while 'urf al-khas is a special and specific habit. In terms of its scope, it can be seen that the Rentak Kudo tradition in the Kerinci community is included in the 'urf al-khas category because this custom only applies in certain areas and at certain times.

Then when viewed in terms of its validity, al-'urf is divided into two, namely 'urf shahih and 'urf fasid. What is meant by 'urf shahih is the customs and habits that apply in a society that does not conflict with Islamic teachings, can be used as a basis for law, and does not also bring harm. Meanwhile, what is meant by 'urf fasid is a custom in a society that contradicts the teachings of Islam and brings harm.⁵⁹ Determining a community custom is included in 'urf shahih and can be accepted, there are several conditions that must be met, namely: the custom has benefits and can be accepted by common sense, the custom applies to the entire community in the environment where the custom applies, and there is no contradiction in its implementation with the provisions of Islamic law. In this case, when viewed from the procedure for implementation, both the old version of Rentak Kudo and the latest version of Rentak Kudo are customs that fall into the category of 'urf fasid, because in its implementation there are things that are contrary to the rules of Islam.

Some of the things that cause the Rentak Kudo tradition to fall into the category of 'urf fasid are: neglect of prayer time, because the completion of the event is close to the maghrib adhan and prayer time. The music accompanying Rentak Kudo, which has a stomping rhythm,

⁵⁷ Sri Mulyani, "Konsep Pelaksanaan Walimatul Ursy Menurut Fiqh Syafi'iyah," *Universal Grace Journal* 1, no. 1 (2023): 1.

⁵⁸ Gegana and Zaelani, "Pandangan Urf Terhadap Tradisi Mitu Dalam Pesta Pernikahan Adat Batak."

⁵⁹ Wandu, "Eksistensi 'Urf dan Adat Kebiasaan Sebagai Dalil Fiqh."

makes those who hear it unconscious and some even go into a trance, this causes themselves to neglect remembering Allah SWT. The absence of boundaries between men and women causes ikhtilat, which is the mixing of men and women who are not muhrim. Rentak Kudo, which is performed at night, causes more harm, such as drinking alcohol and fighting. In the old version of Rentak Kudo there is a ritual before Rentak Kudo begins.

In addition, the social impacts arising from this tradition include causing a shift in the prevailing norm values, especially religious values. So the author concludes that the Rentak Kudo tradition is a custom that is contrary to Islamic law. A community custom can be maintained and preserved if in its implementation there are no things that lead to sinful acts and violate the rules of sharia. Therefore, if it is found in a community custom that violates Islamic teachings, it must be abandoned. In the implementation of the wedding party, it is required to always pay attention to religious safety, such as avoiding things that smell of mysticism and there are shirk actions in it, maintaining the safety of the soul and mind so that things that damage the soul are forbidden. Maintaining the safety of offspring by avoiding actions that lead to adultery, and protecting property from things that cause waste and wastefulness.

Therefore, there are manners that must be considered in its implementation, such as: always covering the aurat, not tabarruj, namely excessive grooming and showing off jewelry for both the bride and invited guests. There should be no mixing between men and women, it would be better if the invited guests are separated with the aim of protecting the view, in addition it is also advisable to avoid handshakes between non-muhrim. It is recommended to invite the underprivileged, not just the rich and wealthy, because the walimah event is a party and everyone has the right to feel the happiness of the event. Organizing a walimah event simply and not exaggerating in terms of costs and food so as not to waste it. It is permissible to use entertainment as long as it does not violate the rules of sharia, such as tambourine and nasyed. In the implementation of the walimah party, there should be no things that lead to shirk and khurafat.

According to the opinion of the Shafi'i school of thought and Sayyid Sabiq in his book Fiqh Sunnah, there are several criteria that make walimah mandatory to attend and not mandatory to attend. Walimah that must be attended is because the person who invites is a mukallaf, free, and baligh. For those who invite and are invited are Muslims. Invitations that are distributed are not specifically for the rich but also

for the poor. Avoiding harm, and does not contain elements of evil. There is no khalwat or alone time for non-mahrams. Those who are invited have no excuse or obstruction. Meanwhile, the criteria for walimah events that are not mandatory to attend are: there are things that bring evil and sin, events that are specialized only for the rich and ranks, the invitee is not a Muslim, there is an obstacle or *udzur* for the invited party.⁶⁰

Regarding entertainment such as singing at walimah events, scholars differ in opinion on this matter, some allow it and some forbid it. The group that allows entertainment at walimah events must fulfill the following conditions: the content of the lyrics or poems played must not invite lust or distance themselves from Allah SWT, use polite clothing, cover the *aurat*, away from bad words and sinful acts.⁶¹ Islam wants the walimah event to be held simply, and gives a feeling of happiness and pleasure and always follows the provisions of Allah SWT. The wedding party should be held simply, but does not reduce the essence of the walimah itself by realizing a wedding party that does not deviate from the demands of Islamic law. Because realizing a marriage that is blessed and blessed by Allah SWT must not violate the rules. In the author's opinion, supervision is needed from the local government so that in its implementation there are no violations of religious values and norms in society. It would be nice if the *Rentak Kudo* tradition in weddings was replaced with other useful things.

Discussion

This study uses a descriptive qualitative approach with a case study method to explore the *Rentak Kudo* tradition in wedding celebrations in the Sitingau Laut Subdistrict, Kerinci Regency. The collected data was analyzed using triangulation and content analysis techniques to examine the cultural values and Islamic legal perspectives within the tradition, as well as to assess whether this tradition aligns with the concept of *'urf* in Islamic law. This study has several implications. Socially and culturally, the findings suggest the importance of adjusting traditions to align with Islamic values, ensuring that the *Rentak Kudo* tradition can be preserved. From a religious perspective, this research provides a foundation for adopting cultural practices that are in line with Islamic principles. In terms of policy, the findings can help local governments regulate the implementation of *Rentak Kudo*, prioritizing religious values and social norms while preventing negative

⁶⁰ Siti Maesaroh and Soiman Soiman, "KRITERIA WALIMATUL 'URSY YANG WAJIB DAN TIDAK WAJIB DIDATANGI PERSPEKTIF HUKUM ISLAM," *Jurnal Al-Wasith: Jurnal Studi Hukum Islam* 7, no. 2 (2022): 2, <https://doi.org/10.52802/wst.v7i2.758>.

⁶¹ Heradani and Sultan, "Tinjauan Hukum Islam Terhadap Tradisi Hiburan Dalam Pesta Perkawinan (Walimah Al-'Urs) Di Kecamatan Bontomarannu Kabupaten Gowa."

impacts such as the mixing of non-mahram men and women. The contribution of this research is to enrich the study of the relationship between culture and religion, while providing insights into how traditions like Rentak Kudo adapt to societal changes. It also offers practical guidance for communities on integrating culture and religion in their lives.

Conclusion

Within the Sitingau Laut community, Rentak Kudo is regarded as an essential part of wedding celebrations. Failure to perform it is often perceived as leaving the wedding incomplete or lacking cultural significance. Socially, families that omit Rentak Kudo may be considered as neglecting local customs and could face communal pressure or social disapproval. Furthermore, violations of customary rules regarding Rentak Kudo such as organizing it at night are subject to strict sanctions, including a fine of up to IDR 3,000,000 and temporary expulsion from the village. To be reintegrated, offenders must pay the fine and host a *masuk dusun* feast as a form of reconciliation. These sanctions reflect the strong role of Rentak Kudo in maintaining social cohesion and cultural identity within the Kerinci community.

In its implementation, the *Rentak Kudo* tradition has both positive and negative aspects. However, in practice, the negative impacts are found to be more dominant than the positive ones. Islam does not prohibit entertainment during walimah parties, as long as it adheres to Islamic teachings. The *Rentak Kudo* tradition, when viewed from an Islamic law perspective, is considered a form of 'urf fasid because its implementation involves elements that contradict Islamic principles, such as the mixing of men and women and the neglect of prayer times. Wedding parties should be celebrated without any elements of immorality, so that the marriage receives the grace of Allah SWT. This paper only discusses the review of Islamic law on the implementation of *Rentak Kudo* at walimatul 'ursy events. Further research is needed to gain a more comprehensive and current understanding, such as studying the efforts of the local government in preventing the negative impacts of the *Rentak Kudo* tradition and its relationship with cultural preservation.

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