

Music Entertainment at Islamic Wedding Feasts (Walimatul 'Urs): Implications for Muslim Family Understanding in Indonesia

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Abstract: This study aims to analyze the practice of musical entertainment in the implementation of walimatul 'urs and its implications for the understanding of Islamic law among Muslim families in Ujung Padang District, Simalungun Regency. The research uses a qualitative approach with field research through observation, interviews, and documentation techniques involving various informants, including wedding organizers, religious leaders, customary leaders, community members, and local youth. The results of the study show that forms of musical entertainment in walimatul 'urs consist of traditional music (rebana and hadrah), modern music (single organ and keyboard), as well as vocal entertainment such as religious and popular songs. These practices reflect the integration of social and religious values through a negotiation process between entertainment needs and adherence to Islamic norms. In addition, there is a spectrum of understanding of Islamic law among Muslim families, which is divided into two main tendencies, namely the view that allows with conditions and the view that is more restrictive. These differences are influenced by factors such as age, level of religious education, and social pressure. Furthermore, the practice of musical entertainment in walimatul 'urs has implications for the formation of an understanding of Islamic law that is contextual, adaptive, and dynamic. Tensions between custom ('urf) and Islamic law (sharia) are also found, but are generally resolved through mechanisms of compromise and adjustment. This study asserts that the understanding of Islamic law at the family level is not static, but is formed through interactions between normative texts and socio-cultural practices. These findings contribute to the development of studies in Islamic law and the sociology of religion, particularly in understanding the dynamics of religiosity among Muslim communities in the local context.

Keywords: Custom ('Urf) and Islamic Law, Musical Entertainment, Muslim Family, Value Integration, Walimatul 'Urs

A. Introduction

Marriage in Islam is a sacred institution that not only functions as a legal bond between a man and a woman, but also as a means to build a family that is

harmonious, full of love, and mercy (Batubara, Huda, & Yazid, 2023). One form of dawah in marriage is the implementation of walimatul 'urs, which is a banquet or party held to announce and celebrate the marriage to the wider community. In practice, walimatul 'urs not only has a religious dimension, but also a strong social and cultural dimension, especially in the context of Muslim communities in Indonesia which are rich in local traditions (Abdullah & Ihsan, 2023).

In various regions, including in the Ujung Padang District, Simalungun Regency, the implementation of walimatul 'urs is often accompanied by musical entertainment as part of the event series. This entertainment can take the form of traditional music, a single organ, or modern music performances involving singers or interactive entertainment. The presence of this musical entertainment not only serves as a means of recreation but also as a medium to strengthen social relations, increase community participation, and reinforce the values of togetherness within the community. Nevertheless, the presence of musical entertainment in walimatul 'urs generates its own dynamics from the perspective of Islamic law. On one hand, some scholars and members of society view that musical entertainment is permissible as long as it does not violate the principles of Sharia, such as avoiding elements of sin, maintaining manners, and not neglecting religious obligations (Nurmala, Aningsih, Asmara, & Kindiya, 2023). On the other hand, there is a more restrictive view that considers music, especially that which is accompanied by excessive entertainment elements, to have the potential to cause violations of religious norms (Noortyani, Mu'in, & Amelia, 2023). This difference in views indicates the existence of a spectrum of understanding within Muslim society regarding the law of entertainment in the context of marriage.

The phenomenon becomes increasingly complex when linked to the social reality of the community in Ujung Padang District, which still strongly upholds customary values ('urf) while simultaneously trying to practice Islamic teachings normatively. The interaction between custom and sharia often gives rise to compromise practices, where musical entertainment is still carried out with various adjustments to be considered in line with Islamic values. This condition shows that the community's understanding of Islamic law is not static but is influenced by experience, educational background, social environment, and local cultural dynamics.

In addition, the family as the smallest unit in society plays an important role in shaping and reproducing that religious understanding. The decision to include or limit musical entertainment in walimatul 'urs is inseparable from considerations of values, norms, and religious perceptions held by the Muslim family (Gulo, Syam, & Nurcahaya, 2024). Therefore, the practice of musical entertainment at wedding parties can be both a reflection and a factor in shaping the family's understanding of Islamic law.

Based on the description, it is important to thoroughly examine how musical

entertainment in walimatul 'urs is understood and practiced by Muslim families in the Ujung Padang District, as well as how these practices have implications for their understanding of Islamic law. This research is expected to contribute to enriching the study of the relationship between culture, religious practices, and the construction of understanding of Islamic law in the context of local Muslim communities in Indonesia. However, most previous studies (Hsb, Ayu, & Ikhwan, 2024) still focuses on a normative-theological approach, that is, discussing music law based on scriptural evidence and scholars' interpretations, without deeply relating it to the social practices of Muslim communities. Meanwhile, research in the field of sociology of religion has mostly highlighted the cultural aspects of marriage practices, such as the symbolism of customs and social values, but has not comprehensively examined how these practices influence the understanding of Islamic law at the family level.

Research gap (Alfayum & al-Amin, 2025) lies in the lack of empirical studies that integrate the practice of musical entertainment in walimatul 'urs with the construction of understanding of Islamic law in daily life. In fact, the family, as the smallest social unit, has a strategic role in shaping and transmitting religious values. In addition, the interaction between custom ('urf) and Islamic law (sharia) in the social practices of Muslim communities has also not been studied in depth, especially in the local context in Indonesia, which has a high cultural diversity.

In a geographical context, research that specifically examines this phenomenon in Ujung Padang District, Simalungun Regency, is still very limited. In fact, this area has unique socio-cultural characteristics, where local traditions are maintained amid the community's efforts to practice Islam normatively. This condition has the potential to generate distinctive dynamics of understanding related to musical entertainment in walimatul 'urs, which has not been widely revealed in academic literature.

Based on this gap, this study offers several aspects of novelty. First, this study develops an empirical-contextual approach by placing Muslim families as the main unit of analysis in understanding practices and perceptions of musical entertainment in walimatul 'urs. This approach differs from previous studies, which were more normative or macro-sociological. Second, this study integrates the perspectives of Islamic law and the sociology of religion to explain how local cultural practices interact with religious understanding, thereby producing a dynamic construction of meaning.

Third, this study contributes to the framework of the relationship between customary law ('urf) and sharia by showing the existence of negotiation, adaptation, and even tension between the two in the practice of Muslim community life. This is in line with the view that Islamic law in practice is not static, but rather influenced by social and cultural contexts. Fourth, contextually, this study presents a local case

study in the Ujung Padang District which can enrich the body of research on Islam in Indonesia, particularly in understanding how the Muslim community manages religious practices amidst cultural plurality. Thus, this study is expected not only to provide theoretical contributions to the development of Islamic law and sociology of religion studies, but also to offer practical implications in understanding the dynamics of religiosity among the Muslim community at the family level.

B. Methods

This research uses a qualitative approach with a type of field research aimed at gaining an in-depth understanding of the phenomenon of musical entertainment in Islamic wedding celebrations (walimatul 'urs) as well as its implications for the understanding of Islamic law among Muslim families in Ujung Padang District, Simalungun Regency. The qualitative approach was chosen because it is able to reveal the meanings, perceptions, and subjective experiences of individuals in a natural social context (Creswell, 2024). In addition, this approach allows researchers to understand religious phenomena as social constructions influenced by the interaction of culture and the community environment.

The research location was purposefully determined in the Ujung Padang District with the consideration that this area has a Muslim community that still maintains the tradition of walimatul 'urs which involves musical entertainment, making it relevant to study the interaction between customary law ('urf) and Islamic law in everyday life practices.

The research subjects consisted of 15 informants who were selected using purposive sampling, which is a sampling technique based on certain considerations relevant to the research objectives (Sugiyono, 2024). The criteria for informants include: (1) having direct experience in organizing or attending a walimatul 'urs with musical entertainment, and (2) having resided in the Ujung Padang Subdistrict for at least five years. The informants consist of four members of Muslim families (wedding organizers), three religious' leaders, three traditional leaders, three community members, and two local youths. The selection of this variety of informants aims to obtain rich and diverse data from various social perspectives.

Data collection techniques were carried out through semi-structured interviews, participatory observation, and documentation. Interviews were conducted in depth with a duration of 45–90 minutes using flexible interview guidelines to allow for broader information exploration (Arikunto, 2021). Observations were conducted on several walimatul 'urs activities to directly observe the forms of musical entertainment, social interactions, and adherence to religious values in the implementation of the event. Documentation in the form of field notes and photos was used as supporting data to strengthen the research findings.

Data analysis in this study uses an interactive analysis model developed by (Miles, Huberman, & Saldaña, 2024), which includes three main stages, namely data condensation, data display, and drawing conclusions/verification. The analysis process is carried out continuously from the beginning of data collection to the final stage of the research, allowing researchers to find patterns, themes, and relationships between data in depth.

To ensure the validity of the data (trustworthiness), this study used source triangulation and method triangulation techniques. Source triangulation was carried out by comparing data from various informants, while method triangulation was conducted by comparing the results of interviews, observations, and documentation. In addition, the researcher also conducted member checking with several informants to ensure that the data interpretation aligned with their experiences and perspectives (Lincoln & Guba, 1985). By using these approaches and procedures, this study is expected to be able to produce findings that are valid, in-depth, and contextual regarding music entertainment practices in walimatul 'urs as well as their implications for the understanding of Islamic law among Muslim families in Ujung Padang District.

C. Results and Discussion

1. Results

Forms of Musical Entertainment and Value Integration in Ujung Padang District

Based on the results of field observations conducted in the Ujung Padang Subdistrict, it was found that the practice of musical entertainment in various social activities, especially at wedding events (walimatul 'urs), has diverse forms and contains dynamics of the integration of social and religious values. This variation in forms of musical entertainment not only reflects the cultural preferences of the local community, but also shows the process of negotiation between the need for entertainment and adherence to Islamic norms.

In general, there are several types of music entertainment that are predominantly used, such as traditional music (rebana and hadrah), modern music (single organ and keyboard), as well as vocal-based entertainment like religious and popular songs. Traditional music like rebana and hadrah tends to be used from midday to afternoon, especially during customary ceremonies or welcoming guests, with the main function as a medium for Islamic da'wah and strengthening the religious atmosphere. In practice, the integration of religious values is seen strongly because the lyrics contain praise for Allah and Prophet Muhammad and do not display elements that contradict sharia. On the other hand, the use of modern music such as a single organ is more often found at night as a form of entertainment for invited guests, especially among the younger crowd. Its social function leans more towards

recreation, strengthening social relationships, and creating a festive atmosphere. However, in this context, significant religious considerations arise, particularly concerning the potential emergence of elements considered less compatible with Islamic values, such as the mixing of men and women, the types of songs performed, as well as clothing styles and expressions of appearance.

Observational findings also indicate efforts by the community to integrate religious values into modern music entertainment practices, for example by limiting performance times so as not to exceed prayer times, choosing songs with positive or religious themes, and avoiding excessive behavior. This shows that the community of Ujung Padang District does not outrightly reject modernity, but rather tries to adapt in a way that aligns with religious norms. The observational results are also in line with the interview findings, which the researcher presents below.

Muslim Family Member (Wedding Organizer): "In the implementation of weddings in our family, musical entertainment is indeed divided based on time and atmosphere. During the day, we use rebana or hadrah to maintain a religious atmosphere and as a form of respect for the guests, while in the evening we use a single organ to make the atmosphere more lively. However, we still set limits, such as choosing polite songs, limiting entertainment time so as not to disturb prayers, and reminding guests to maintain behavior according to Islamic teachings."

Religious Figure: "Entertainment at walimah is basically permitted in Islam as long as it does not contradict Sharia. Music such as rebana and hadrah is highly recommended because it contains da'wah values, whereas the use of modern music like a solo organ must be strictly controlled. What needs to be considered is avoiding excessive mixing between men and women, ensuring that the content of the songs does not contain immorality, and making sure that the entertainment does not distract from the main purpose of walimah as an act of worship and an expression of gratitude."

Traditional Leader: "Entertainment at wedding parties is a part of a tradition that continues to evolve. In the past, people only used traditional music, but now they have begun to adopt modern music such as a single organ. This change can be accepted as long as it does not eliminate customary values, such as politeness, respect for guests, and balance with the religious norms prevailing in the community."

Community (Invited Guests): "As guests, we see musical entertainment as a complement to the event that makes the atmosphere more enjoyable and not stiff. We can enjoy the event more relaxedly, whether through traditional or modern music. However, we also believe that such entertainment should still be limited, especially in terms of the type of songs and behavior, to remain in accordance with social and religious norms."

Local Youth: "As the younger generation, we tend to prefer modern musical entertainment such as single-organ performances or karaoke because they are more interactive and in line with the times. However, we also realize that wedding events are family activities with sacred

values, so we still strive to adjust ourselves to the existing rules, such as maintaining proper behavior, choosing appropriate songs, and respecting religious and local customs."

Based on interviews with wedding organizers, religious leaders, traditional leaders, community members, and youth, musical entertainment at walimatul 'urs in Ujung Padang District is considered an important social need, provided it remains within religious values and social norms. All informants agree that forms of entertainment such as rebana, hadrah, and modern music are acceptable if properly managed – through appropriate scheduling, song selection, and behavior. Religious leaders emphasize Sharia compliance, while traditional leaders view it as part of evolving traditions that must still uphold decency.

Table 1. Forms of Music Entertainment and Value Integration in Ujung Padang District

No	Type of Music	Time of Implementation	Social Function	Religious Considerations
1	Rebana / Hadrah	Afternoon – Late Afternoon	Islamic preaching, welcoming guests, strengthening religious and traditional atmosphere	Highly appropriate; contains da'wah values, praise lyrics, and does not contradict Islamic law
2	Religious Songs	Afternoon – Evening (limited)	Islamic entertainment, spiritual reinforcement, creating a more solemn atmosphere	Appropriate; as long as the lyrics and presentation adhere to Islamic norms and do not distract from worship
3	Single Organ (Electone)	Evening	Main entertainment, recreation, strengthening social relations, creating festivity	Requires control; potential mixing of genders, song content, and expressions that may violate religious norms
4	Keyboard (Modern Music)	Late Afternoon – Evening	Family entertainment, event complement, creating a relaxed atmosphere	Conditional; depends on song selection, time management, and maintaining proper etiquette during performances
5	Karaoke	Evening	Guest participation, self-expression, enhancing social interaction	Requires supervision; related to song lyrics, performance style, and behavior to remain within religious norms

The Perspective of Islamic Law Among Muslim Families in Ujung Padang District

Based on field observations in the Ujung Padang District, it was found that the perspective of Islamic law among Muslim families regarding social practices, particularly related to entertainment in walimatul 'urs, shows a spectrum of diverse understandings. This spectrum is generally divided into two main tendencies, namely the view that allows it conditionally and the view that tends to restrict it more strictly.

The first group believes that entertainment practices, including music at weddings, are basically permitted in Islam as long as they comply with the limits of sharia. This understanding emphasizes the aspects of intention, content, and the manner of implementation that do not violate religious norms, such as avoiding inappropriate lyrics, maintaining interactions between men and women, and not neglecting religious obligations. In this context, Islamic law is understood flexibly and contextually, thus allowing adaptation to cultural developments and the social needs of society.

Conversely, the second group shows a tendency toward a more restrictive understanding, placing the principle of caution (iḥtiyāt) as the basis for assessing entertainment practices. This group emphasizes the potential harm that may arise from musical entertainment, such as the emergence of behaviors that are not in accordance with Islamic teachings, thus tending to limit or even avoid certain forms of entertainment, especially those of a modern nature. This perspective reflects a more textual normative approach in understanding Islamic law.

The differences in the spectrum of understanding do not appear randomly, but are influenced by several key factors. First, age factors indicate that older generations tend to have more conservative and cautious views, while younger generations are relatively more open to modern entertainment practices as long as they remain within reasonable limits. Second, the level of religious education also affects the depth and nature of understanding Islamic law; individuals with a stronger religious education background tend to have more systematic considerations, both in permitting and restricting entertainment practices. Third, social pressure and community environment also play a significant role, where collective norms and social expectations can encourage families to adjust their practices, either toward more flexibility or greater strictness. Thus, the observation results indicate that the perspective of Islamic law among Muslim families in the Ujung Padang District is dynamic and contextual. The spectrum of understanding that emerges reflects an interaction between normative religious values and socio-cultural realities, resulting in diverse religious practices that still operate within the framework of maintaining a balance between Sharia principles and the social needs of the community. The observation results also align with the findings from the interviews, and the interview findings are presented by the researcher below.

Muslim Family Member (Wedding Organizer): "As organizers, we understand that entertainment in weddings is permissible in Islam, but there must be limits. We still provide music, but we choose music that is appropriate, manage the timing, and ensure it does not disrupt worship. On the other hand, we also consider the views of older family members who tend to be more cautious, so we try to balance everything."

Religious Figure: "In Islamic law, entertainment such as music is indeed a matter of differing opinions. Some allow it with conditions, while others restrict it. However, the most

important thing is to ensure that there are no elements that violate sharia, such as excessive mixing, inappropriate lyrics, and neglecting religious obligations. This understanding is usually influenced by each person's level of religious knowledge."

Traditional Leader: *"If you look at society, there are indeed differences in the way people view entertainment in marriage. Some are more open, while others are more restrictive. This is usually influenced by age and family background. But traditionally, what is important is still to maintain decency and not violate the norms that apply in society."*

Community (Invited Guests): *"We see that now society has started to become open, entertainment is considered normal as long as it is not excessive. But indeed, there are also those who disagree, especially people who are more knowledgeable about religion or who are older. So, actually it depends on how each person understands Islamic law and also the situation in their environment."*

Local Youth: *"As young people, we tend to see entertainment as okay as long as it stays within reasonable limits. But we also understand that there are different perspectives, especially from parents or those who are more devoted to religion. So usually, we follow the rules set in the event, in order to still respect religious values and also the surrounding environment."*

The interview excerpt shows that there is a spectrum of understanding of Islamic law in society, ranging from those who permit it with conditions to those who tend to restrict it. This difference is influenced by factors such as age, level of religious education, and social pressure, as also found in the observation results.

Implications for Muslim Families' Understanding of Islamic Law in Ujung Padang District

Based on the results of field observations in the Ujung Padang District, it was found that social practices, particularly in the implementation of walimatul 'urs that involve musical entertainment, have significant implications for the way Muslim families understand and interpret Islamic law. The previously textual and ideal normative understanding undergoes an adjustment process when confronted with the reality of social practices within the community.

In this context, the practice of musical entertainment is not only positioned as a social activity but also becomes a space for the contextual formation of Islamic legal meaning. Muslim families tend to develop a more flexible understanding, where Islamic law is not understood rigidly, but through an applicative approach that considers social situations and needs. For example, the practice of using modern music in weddings, which was initially seen as problematic, is in reality accommodated with various conditions, such as time arrangements, selecting appropriate content, and controlling behavior during the event. This shows that social practices play a role in shaping a more adaptive and negotiable normative

understanding.

The observational results also show a tension between customary values ('urf) and Islamic law in the practice. On one hand, the customs that develop in society encourage entertainment as part of celebration traditions, which are considered important for maintaining social harmony and meeting collective expectations. On the other hand, Islamic law provides normative boundaries that must be upheld so that the practice does not deviate from religious teachings. This tension is evident in differences in attitudes between individuals as well as within a single family, where some members tend to follow custom, while others place more emphasis on adherence to the principles of sharia. Nonetheless, the tension between custom and Sharia does not always result in open conflict; rather, it is more often resolved through mechanisms of compromise and adjustment. Muslim families in the Ujung Padang district show a tendency to integrate both through moderate practices, namely, continuing to uphold entertainment traditions, but with restrictions deemed appropriate according to Islamic values. In this case, custom ('urf) is not entirely abandoned, but reinterpreted to align with the principles of Sharia. Thus, the main implication of these observational findings is that the understanding of Islamic law among Muslim families is not static, but is formed through the interaction between normative texts and social practices. This process produces a dynamic understanding, in which Islamic law is practiced contextually through negotiation between customary demands and sharia principles, thereby creating a balance between the continuity of tradition and adherence to religious values. The observational results also align with the findings from the interviews; the researcher presents the interview findings below.

Muslim Family Member (Wedding Organizer): *"At first, we were hesitant to include musical entertainment because we were concerned it might not align with Islamic teachings. However, after observing common practices in the community, we tried to adapt while still setting clear boundaries. From this, we realized that Islamic law is not only theoretical but must also be applied according to real conditions, as long as it does not violate religious principles."*

Religious Leader: *"In practice, there is often an adjustment between custom and Sharia. However, it must be understood that Sharia remains the primary guideline. Customs can be followed as long as they do not contradict it. Therefore, if practices in society influence people's understanding, they must still be guided so as not to the boundaries of Islamic law."*

Traditional Leader: *"In our community, customs are deeply rooted, including in wedding entertainment. However, we do not ignore religious rules. People usually seek a middle ground – allowing traditions to continue without violating Sharia. So, there is indeed an ongoing adjustment between the two."*

Community Member (Guest): *"We see that nowadays people are more flexible in*

understanding Islamic law, adapting it to the context of events and the environment. However, there are still limits not everything can be justified. People generally follow existing practices as long as they are considered reasonable and not excessively contradictory."

Local Youth: *"In our view, real-life practices do influence how we understand religion. We realize that not everything has to be rigid, but there are still rules that must be upheld. Sometimes there are differences between custom and religion, but we usually follow what is acceptable to both in order to avoid conflict."*

These interview excerpts indicate that social practices play a role in shaping a more contextual understanding of Islamic law, while also revealing a tension between custom (*'urf*) and Sharia, which is generally resolved through compromise and adaptation within community life.

2. Discussion

Forms of Musical Entertainment and Integration of Values

The findings of the research in the Ujung Padang District show that the practice of music entertainment in *walimatul 'urs* is a socio-religious phenomenon that cannot be separated from the dynamics of interaction between local culture and Islamic norms. These findings are in line with studies (Hasibuan, Zuhri, & Harahap, 2025) in the study of sociology of religion and Islamic law which states that religious practices in Muslim society are often contextual and undergo a process of negotiation with local culture. From this perspective, music entertainment is not only understood as a recreational activity, but also as part of social construction that contains symbolic values, cultural identity, and religious expression.

The use of traditional music such as rebana and hadrah, which is dominant during the daytime, indicates a strong integration between art and preaching, as affirmed in the research (Rangkuti, Syahmedi, & Syahputra, 2026) that Islamic art functions as a medium for the internalization of spiritual values and the strengthening of religious identity. This reinforces the finding that the Ujung Padang community still maintains forms of entertainment that have high religious legitimacy, especially in the context of sacred events such as weddings. On the other hand, the presence of modern music such as the single organ and keyboard reflects the unavoidable process of cultural modernization. Study (Syufa'at & Muchimah, 2023) showing that globalization and technological developments have influenced the entertainment patterns of Muslim communities, resulting in new forms that are more popular among the younger generation. However, as found in this study, the acceptance of modern music is not absolute, but rather undergoes a process of selection and adaptation that considers religious values. This aligns with the concept of "cultural Islam," which emphasizes flexibility in religious practice as long as it does not

contradict the basic principles of sharia.

Furthermore, the findings regarding time restrictions, song selection, and behavior control in music entertainment practices indicate the existence of social control mechanisms based on religious values. This is supported by research (Umami, Lailiyah, Ashfa, & Fauriz, 2026) about living Islamic law which states that Islamic law in society is not only understood normatively, but is also practiced through dynamic social agreements. Thus, the practice of music entertainment in Ujung Padang can be understood as a form of implementation of living Islamic law, in which the community actively interprets and applies religious norms in the context of everyday life.

In addition, the interview results showing agreement among social actors such as organizers, religious leaders, traditional leaders, the community, and youth indicate the existence of a pattern of moderation in religious practices. This is in line with the research findings (Husain, Zahoor, & Ijaz, 2021) which emphasizes that Indonesian Muslim society tends to develop a moderate approach in responding to the differences between tradition and sharia. This moderation is reflected in efforts to maintain a balance between the need for entertainment and adherence to Islamic values. Thus, this discussion shows that the practice of music entertainment at walimatul 'urs in Ujung Padang District cannot be viewed dichotomously as halal or haram, but rather as a dialectical process between normative texts, local culture, and social reality. This finding strengthens the argument in the literature that Islamic law in practice is flexible, adaptive, and continuously interacts with the socio-cultural context of society.

The Perspective of Islamic Law Among Muslim Families in Ujung Padang District

Research findings in Ujung Padang District indicate that the perspective of Islamic law among Muslim families towards entertainment practices in walimatul 'urs is diverse and forms a spectrum of understanding, ranging from those who allow it with conditions to those who tend to restrict it. This phenomenon is in line with studies (Hakim, et al., 2025) in contemporary Islamic law studies which affirm that differences in interpretation of a social practice are a consequence of the diversity of approaches in understanding Islamic legal sources, both textual and contextual.

The group that allows musical entertainment on the condition that it reflects a contextual and adaptive fiqh approach, where Islamic law is not only understood based on the text but also considers maqāṣid al-sharī'ah (the objectives of sharia), such as preserving benefits and avoiding harm. This aligns with research findings (Dani, 2022) which states that modern Muslim societies tend to adopt a moderate approach in responding to cultural practices, as long as they do not fundamentally contradict Islamic teachings. In this context, entertainment practices regulated through limitations on time, content, and behavior indicate an effort to internalize

sharia values in an applied manner.

Conversely, the group that tends to restrict entertainment practices reflects a more normative-textual approach that emphasizes the principle of caution (*iḥtiyāt*). This perspective is also widely found in classical fiqh literature, which highlights the potential negative impacts of musical entertainment, especially if it leads to behavior that is negligent or contrary to Islamic moral values (HAK, YUSDANI, & ARFAIZAR, 2022). Thus, the restrictive attitude found in this study is not merely a form of rejection, but rather a manifestation of an effort to maintain the purity of religious teachings.

Furthermore, the differences in the spectrum of understanding influenced by age, religious education, and social pressure are in line with the findings (AMIN, SYAM, & YAZID, 2023) in the study of the sociology of religion which states that religious practices and understanding are greatly influenced by social background and individual experiences. Older generations tend to maintain traditional values and are cautious in accepting change, while younger generations are more open to cultural innovations, including in entertainment, but still remain within the framework of religious values.

In addition, the role of social pressure and the community environment as found in this study also strengthens the concept of the “social construction of religious understanding” by (ALFAYUM & AL-AMIN, 2025), where religious understanding is not only shaped by texts, but also by social interaction and collective norms. This is evident from the tendency of Muslim families to adjust their entertainment practices to social expectations while still taking religious legitimacy into account. Thus, this discussion shows that the perspective of Islamic law in the Ujung Padang District is not singular, but rather plural and dynamic. This finding reinforces the argument in the literature that Islamic law in social practice is the result of a dialectic between normative texts, scholars’ interpretations, and socio-cultural realities. Therefore, the spectrum of understanding that emerges is not a form of deviation, but rather a reflection of the flexibility of Islamic law in responding to changing times, as long as it remains within the framework of Sharia principles.

Implications for Muslim Families’ Understanding of Islamic Law in Ujung Padang District

Research findings in the Ujung Padang District indicate that social practices in *walimatul ‘urs*, particularly those involving musical entertainment, have significant implications for the formation of a contextual understanding of Islamic law. This phenomenon aligns with studies in research (MAHFUDIN & MAFTHUCHIN, 2020) which states that Islamic law is not only understood as normative texts, but also as a living practice that develops in the social interactions of society. In this context, the practice of musical entertainment becomes a dialectical space between religious norms and

social reality, thus resulting in a more adaptive understanding of the law.

Furthermore, the tendency of Muslim families to adjust normative understanding to practical conditions indicates a shift from a textual approach to a contextual approach. This is in line with the thinking (Zurahman, 2025) about the importance of the *maqāṣid al-sharī'ah* approach in understanding Islamic law, where aspects of benefit, context, and social reality are the main considerations. The findings of this study show that the community does not immediately reject religious norms, but tries to implement them in an applicable way through time restrictions, content selection, and behavior control in entertainment. On the other hand, the existence of tension between custom (*'urf*) and Islamic law as found in this study is also widely discussed in Islamic legal literature. The concept of *'urf* in *ushul fiqh* is recognized as one of the legal considerations as long as it does not conflict with the principles of sharia (Saprijal, Adly, & Syahputra, 2022). This is in line with the finding that the Ujung Padang community still maintains entertainment traditions in weddings as part of the customs, but reinterpret them to align with Islamic values. Thus, the customs are not abolished, but rather integrated within the framework of Sharia.

The tension between custom and sharia that does not lead to conflict, but is resolved through compromise, also strengthens the social construction theory of religious reality (Azzahra & Hafidzi, 2025). In this perspective, the understanding of Islamic law is shaped through a process of interaction, negotiation, and social agreement among members of society. This is evident in how Muslim families, religious leaders, and customary figures play roles in forming practices that are moderate and mutually acceptable.

In addition, the flexibility of understanding demonstrated by the community, especially the younger generation, is also in line with the findings (Muhtadin, Antasari, & HAK, 2022) Research on religious moderation in Indonesia emphasizes the importance of balancing commitment to religious teachings and openness to social changes. In this regard, the practice of musical entertainment in *walīmatul 'urs* is not only a form of cultural adaptation but also a reflection of a moderate attitude in religion. Thus, this discussion shows that the understanding of Islamic law in the Ujung Padang District is formed through the process of interaction between normative texts, customs (*'urf*), and social practices. These findings reinforce the view that Islamic law is dynamic and contextual, and capable of adapting to changes over time without losing its fundamental principles. The practice of music entertainment in weddings serves as concrete evidence that the Muslim community is capable of creatively negotiating values to maintain a balance between tradition and sharia.

D. Conclusions

Based on the research results, it can be concluded that the practice of musical

entertainment in walimatul 'urs in the Ujung Padang District reflects a dynamic integration of social, cultural, and religious values. The community utilizes various forms of entertainment, both traditional and modern, as a means of fulfilling social needs, while still striving to adjust them according to Islamic norms through limitations on time, content, and behavior. The perspective of Islamic law among Muslim families shows a spectrum of understanding, ranging from permissive under certain conditions to more restrictive, influenced by factors such as age, religious education, and social pressure. These social practices also shape a more contextual and adaptive understanding of Islamic law, although they are still marked by tensions between custom ('urf) and sharia, which are generally resolved through compromise. Implicitly, this study confirms that the understanding of Islamic law is not static, but rather develops through interaction with socio-cultural realities, so a moderate and contextual approach is needed in guiding the community. However, this study has limitations in terms of the limited study location and the qualitative approach, which can be potentially subjective. Therefore, it is recommended that future research expand the study area, use a mixed methods approach, and deepen the analysis of the fiqh perspective in order to obtain a more comprehensive understanding of the relationship between social practices, customs, and Islamic law.

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