

**Article History**

Received : 10 November 2024  
Revised : 10 November 2024  
Accepted : 10 November 2024  
Published : 10 November 2024

**DANCE TRADITIONS AT WEDDING PARTIES IN WEST PASAMAN DISTRICT FIKIH PERSPECTIVE**

**MAHMUD KHOLIL HSB<sup>1</sup>, SINDIA AYU<sup>2</sup>, IKHWAN<sup>3</sup>**  
UPI YPTK Padang<sup>1</sup>, UIN Imam Bonjol Padang<sup>2</sup>, Indonesia  
[mahmudkholilhsb10@gmail.com](mailto:mahmudkholilhsb10@gmail.com)<sup>1</sup>, [sindiaayu@uinib.ac.id](mailto:sindiaayu@uinib.ac.id)<sup>2</sup>

**ABSTRACT** *This paper aims to examine the practice of dance and to understand both the form and legal rulings of dance performances during wedding ceremonies in Gunung Tuleh District, West Pasaman Regency. The research questions addressed in this study include the nature of dance in wedding ceremonies, an analysis of how dance is practiced from the perspective of fiqh law, and how to reformulate dance practices to align with Islamic principles in Gunung Tuleh District, West Pasaman Regency. This study is based on field research, conducted through interviews with both dance service providers and dance event organizers at wedding ceremonies in Gunung Tuleh District, West Pasaman Regency. Data processing techniques include interviews, documentation, and observation. The findings indicate that the dances performed during these wedding ceremonies are primarily intended to entertain and enliven the event. However, there are certain conditions under which these dance practices are considered haram, and the reformulation of dance in Gunung Tuleh District is not merely a response to trends or modernity, but rather a genuine effort to preserve religious identity and offer entertainment alternatives that align with the values upheld by the local community. The author recommends active collaboration among artists, communities, and religious leaders, as well as increased public education on the importance of maintaining religious values in performing arts, as key to successfully directing the reformulation of dance practices in Gunung Tuleh District to align with Islamic values.*

**KEYWORDS** *Law, Marriage, Dance, Islam, Fiqh*

**INTRODUCTION / PENDAHULUAN**

Islam provides a comprehensive set of rules and laws that govern all aspects of life for its followers, guided by the instructions found in the Qur'an and the Sunnah. Within the context of Islamic law concerning human interactions, there are regulations on marriage that encompass various aspects, including the walimah al-'urs ceremony (Heradani & Sultan, 2019). Although the Qur'an does not specifically address the practice of walimah al-'urs, it provides general guidance on marriage.

However, the Hadiths record that the Prophet Muhammad (peace be upon him) himself held a walimah for some of his wives, offering two mudds of wheat. In practice, the observance of walimah al-'urs in Muslim communities is often based on local customs and traditions (Siswantari, 2020). In the current era, the tradition of celebrating weddings with entertainment such as singing and music has become an integral part of wedding festivities in our society (Heradani & Sultan, 2019). The development of literary works has progressed rapidly in line with various phenomena arising

in human life. Expressions of emotions and free thoughts are manifested in literature, both in written and oral forms. Oral literature, also known as oral tradition or unwritten literature, is a type of literary work transmitted through oral tradition, passed down verbally from generation to generation. Unlike written literature, which is spread in printed or written form, oral literature, especially in the form of folklore—reflects the cultural heritage of a society or community in a traditional way, with its author often unknown. Oral folklore may include traditional songs, legends, folktales, satire, riddles, pantuns, and other forms of oral literature that are part of cultural heritage (Diana & Putra, 2019).

The tradition of enlivening wedding celebrations with various forms of entertainment has been inherited since the time of the Prophet Muhammad (peace be upon him). This practice is permitted in Islam if it does not involve sinful actions; in fact, it is encouraged to create a joyful atmosphere. This is reflected in a hadith where Aisha accompanied a woman as a bride to an Ansari man, and the Prophet (peace be upon him) said, 'O Aisha, what entertainment do you have? The Ansar enjoys entertainment.' Such entertainment should remain within the boundaries of Islamic values. However, if it exploits indecency or involves lustful elements in its performances or songs, it is forbidden (Heradani & Sultan, 2019).

In Indonesia, it has become customary for couples planning to marry to hold a lively celebration. This event often features well-known dangdut singers and is attended by many people to enliven their wedding festivities. In the Gunung Tuleh District, it is almost a tradition for couples getting married or hosting a wedding celebration to invite dangdut singers and dancers to perform at their wedding party.

Performing arts will continue to exist and develop within a supportive society, as long as they are considered relevant and hold a vital social role in the community's life (Hera, 2020). In Gunung Tuleh District, the community uses dance in wedding ceremonies as a social necessity, primarily to welcome guests and the groom through dance performances provided by professional dancers. It is common for people in Gunung Tuleh to express that an event open with a dance performance is lively and entertaining

for both the audience and the guests. In Gunung Tuleh, it has become a recognized norm for significant events, especially weddings, to feature free dance performances as offered by the dance service providers.

According to Jazuli, as cited in Treny Hera's journal, the function of dance is:

- a. Dance functions as a medium in ceremonies to show respect or devotion to supernatural powers. It is widely practiced by communities that believe in animism (spirit worship), dynamism (belief in the power of objects), and totemism (animals that influence life). Dance performances in these sacred ceremonies aim to bring about safety or happiness. The function of dance in a ceremonial context can be categorized into three types: religious ceremonies, traditional ceremonies related to natural events, and traditional ceremonies connected to significant life events (Hera, 2020).
- b. Dance as a form of entertainment aims to enliven or celebrate a gathering. The focus of this dance is not solely on the beauty of the movements, but rather on the entertainment aspect. Entertainment dance is generally associated with social or recreational dancing. Through this form of dance, it is hoped that it provides opportunities for the audience who have an interest in dancing, as well as a platform for expressing hobbies and developing skills without overly emphasizing artistic value or commercial elements (Hera, 2020).
- c. Dance as a form of performance aims to provide an aesthetic experience for the audience. The dance performance is presented with the hope of receiving appreciation as an art form that can delight the eyes and hearts of viewers. Therefore, as a performing art, dance requires deeper observation than merely serving as entertainment. Dance that falls under the category of performing arts or spectacles is considered performance, where the emphasis is placed more on artistic value than other purposes (Hera, 2020).
- d. Dance is considered an educational tool when it serves to develop aesthetic sensitivity through activities of appreciation and creative expression (Hera, 2020).

When the people of Indonesia explore knowledge closely linked to their cultural heritage, they not only depict their unique identity but also shape a distinctive way of life. The various cultures and traditions passed down through generations have become an inseparable part of everyday life for Indonesians. As citizens, it is hoped that they will preserve and continue to pass on the rich cultural heritage to future generations. Discussions about culture not only adorn daily conversations but also reflect in cultural products that cannot be avoided. Every day, human interactions with culture take place through observation, utilization, and sometimes even disruption. The traditions passed down not only encompass cultural values but also aspects such as social systems, knowledge, language, arts, and spiritual beliefs. In this context, one of the traditions that continues to be maintained and preserved by the community is the tradition of dance (Armiyani et al., 2023).

The realm of the arts, as an integral part of cultural wealth, involves various works such as poetry, painting, music, and other creative productions that emanate aesthetic values, beauty, and grace. Naturally, the beauty embedded in the human soul is expressed through the process of creation, forming works of art. The existence of the arts plays an essential role in human life, bringing moments of happiness and satisfaction to individuals (Hissham et al., 2019).

Artistic works develop rapidly alongside the phenomena that emerge in human life. Expressions of feelings through works of art are found in dance. Dance, as a form of artistic work, is a type of art whose dissemination has spread across various media through generations, reaching the community of Jorong Bandar, where, during large wedding celebrations, there is often a tradition of renting dancers to enliven the event.

Several previous studies, such as the one by Heradani et al. in 2019, titled "Islamic Legal Review on Entertainment Traditions in Wedding Parties (Walimah Al-'Urs) in Bontomarannu District, Gowa Regency," discuss the Islamic perspective on entertainment traditions in wedding parties and the factors that influence them. This study covers the entirety of entertainment traditions in wedding ceremonies. In contrast, the study discussed in

this research focuses on how dance is incorporated into wedding parties, analyzing the implementation of dance within the context of Islamic jurisprudence in wedding ceremonies, and how formulations for performing Islamic dance can be adapted in the Gunung Tuleh District, Pasaman Barat Regency.

Another study by Evadila and Yosi Dwi Zulniati in 2016, titled "Traditional Dagong Dance in Wedding Ceremonies in Bantan Tengah Village, Bantan District, Bengkalis Regency, Riau Province," explores the traditional Dagong dance in wedding ceremonies in that area. In comparison, the study in this research focuses on dance in wedding ceremonies, analyzing the implementation of dance within Islamic jurisprudence, and how Islamic dance practices are adapted in Gunung Tuleh District, Pasaman Barat Regency.

Based on the explanations above, the author is interested in analyzing the tradition of dance in wedding celebrations in Gunung Tuleh District and examining the Islamic legal perspective on the implementation of dance in these wedding ceremonies in Gunung Tuleh, Pasaman Barat Regency. This research aims to describe the role of dance and its legal implications in wedding ceremonies in Gunung Tuleh District, Pasaman Barat Regency. Additionally, this study will examine the functions and factors involved in the practice of dance or renting dancers for wedding celebrations in the region

## METHODS / METODE

### Research Type

The type of research used in this study is field research, which involves collecting several sources from books and journals, as well as conducting interviews, documentation, and observations with individuals involved in dance performances and those who hire dancers in Jorong Bandar, Pasaman Barat Regency. The subjects interviewed in this study are both parties involved in the dance rental process. Documentation is carried out by gathering data through documents related to the topic being studied, both in written text and images or photos. Observations are made by watching the dance performances during wedding ceremonies. The researcher documents this process by conducting interviews and taking photographs with the respondents. Through this

qualitative research, the researcher aims to uncover the practice of hiring dancers in wedding ceremonies in Gunung Tuleh District, Pasaman Barat Regency. This study specifically investigates the tradition of hiring dancers within the context of wedding celebrations in Gunung Tuleh District, Pasaman Barat Regency. This specific focus distinguishes the study from previous research that discusses dance more generally or in different locations, without examining the practices and meanings within the specific local cultural context. Therefore, the researcher is motivated to conduct the study titled **"Dance Traditions in Wedding Celebrations in Pasaman Barat Regency: A Fiqh Perspective."**

## RESULT / TEMUAN DAN PEMBAHASAN

### 1. Dance at Wedding Celebrations in Gunung Tuleh District, Pasaman Barat Regency

Art reflects delicacy, beauty, and elegance. This concept encompasses works produced through talent and skill, serving as the result and expression of beauty within the human soul, which is then communicated through forms that can be perceived by the senses. Therefore, art can provide aesthetic satisfaction to its admirers. Some describe art as something that radiates beauty, which can be felt by human senses, both visually and aurally. Art is a product of human creativity that contains elements of beauty. The goal of art is not merely to provide pleasure and entertainment, but to achieve recognition that the work produced has artistic value, offering benefits to both individuals and society by showcasing beauty and truth (Al Jafari & Al Jafari, 2018).

According to Kamus *Dewan Bahasa* (Malay Dictionary), dance is defined as a series of body, hand, and foot movements that follow the rhythm of music. This term also refers to an expression of joy, fast and smooth movements, such as tapping fingers rapidly on a table while speaking. Meanwhile, *taridara* refers to a dramatic performance presented in the form of dance. It is also seen as an art expression related to body movements—arms, legs, head, and hands—that flow smoothly, flexibly, and gracefully, in accordance with the rhythm of specific music. Some also argue that an action can be considered dance if it is adorned with

movements that emanate beauty and possess an air of elegance (Al Jafari & Al Jafari, 2018).

According to Soedarsono, as cited in the journal by Ririz Dwi Oktaviani et al., dance can be classified into two main types: traditional dance and creative dance. Traditional dance includes performances that have undergone a long historical journey and have been passed down through generations without significant changes. On the other hand, creative dance represents an innovation that still adheres to traditional patterns but creates new expressions that are not bound by established standards. Sedyawati also emphasizes the importance of traditional dance as a marker of origin, creating distinct regional characteristics that differentiate one area from another. As Sedyawati stated in 1984, through traditional dance, we can understand the roots of culture and the development of the local way of life (Oktaviani & Desfiarni, 2021).

The tradition of dance in Gunung Tuleh District is a practice that has been passed down through generations, such as the Tor-Tor dance and the offering dance. However, recently, a new custom has emerged in wedding celebrations—free dances such as Indian dance, plate dance, and others, which are new dances in the local community. Based on research in Gunung Tuleh District, it is understood that this dance tradition or custom has only recently emerged, initially due to changes in time and societal development. This tradition has also been influenced by the advancement of social media, which encouraged the youth of Gunung Tuleh to form dance groups that would offer their services for various events, including weddings, with the rental income serving as extra pocket money. This is primarily carried out by children and teenagers in the Gunung Tuleh community. The attire worn by dancers during these performances, especially for traditional dances, is usually modest. However, when performing non-traditional dances such as Indian dance, the clothing often strays far from traditional attire, with some dancers not wearing hijabs and wearing tight or body-forming outfits. This deviation from religious guidelines has caused some individuals to forget the proper rules.

The dynamics of changes in the dance tradition in Gunung Tuleh District reflect the social and cultural transformations occurring in society. Traditional dances like the Tor-Tor and offering dances have become an integral part of life,

passed down through generations. However, the emergence of new dances, such as Indian dance and plate dance, which do not have roots in local culture, reflect the impact of globalization and modernization on the cultural preferences and entertainment choices of the community, especially among the younger generation. This change has been influenced by technological developments, particularly social media, which exposes the youth of Gunung Tuleh to various forms of dance from outside their culture. Their initiative to form dance groups as a source of income reflects an adaptation to new economic opportunities, but also presents challenges for preserving local cultural identity.

There has been a shift in the values associated with traditional dance practices, especially concerning clothing norms. Traditional dance attire is usually modest and in line with local customs. However, for dances adopted from foreign cultures, such as Indian dance, violations of modesty norms occur, particularly in the use of tight clothing that does not comply with Islamic guidelines. This reflects a tension between tradition and modernity, as well as between local cultural values and external influences (Sari, 2021).

In terms of clothing that covers the aurat (body) for Muslim women, the attire should be loose and cover the required parts of the body as prescribed by Allah. The clothing should also be long enough to avoid revealing the lower body. Moreover, clothing should not attract attention through its style or color. Tight clothing, such as modern pants, is also discouraged as it can reveal the body's shape. Muslim women's clothing serves not only to cover the body but also as a form of obedience. Therefore, the attire worn should not only cover but also not be too tight or form-fitting (Haikal & Abubakar, 2021).

Social changes triggered by technological development and globalization can influence traditional cultural practices, both in terms of the art forms performed and the values associated with them (Marzuki, 2019). While new forms of dance provide space for expression and economic opportunities for the younger generation, they also present serious challenges related to the preservation of tradition and adherence to religious and local cultural norms. This illustrates the dilemma faced by the people of Gunung Tuleh in maintaining their cultural identity amidst the changing times.

The implementation of non-traditional dance performances today significantly reflects the changes of the times, especially in the context of cultural diversity and lifestyles in society. The age of ignorance (Jahiliyyah), once marked by practices contrary to religious values—such as dressing in a way that exposes the aurat, not wearing a hijab, and wearing tight clothing—still appears in some modern non-traditional dance performances. While it should be noted that not all dancers engage in these practices, most non-traditional dance performances adopt elements of these practices.

It is important to acknowledge that the changes of the times have had a major impact on the form and content of dance performances, as well as on the cultural and social values embraced by society. While some performances may retain elements from the era of ignorance in terms of clothing and appearance, most of society today tends to appreciate and accommodate religious and social values. Therefore, dancers and choreographers are now required to create performances that are not only aesthetic but also align with the values upheld by society today (Asy'ari, 2007).

The people of Gunung Tuleh District show a strong adherence to their religious values. Although they are not ignorant of religious laws, such as covering the aurat and the inappropriate display of behavior in front of non-mahram individuals, the changes of time and long-established customs have caused some religious aspects to become blurred and less observed. This phenomenon does not arise from the community's lack of understanding of religious norms but rather as a result of the changes brought about by the passage of time, which have influenced social norms.

The social changes that have occurred have affected the values and behaviors of society, making practices that were previously considered inconsistent with religious teachings more common (Firmansyah et al., 2023). While the people of Gunung Tuleh may not be completely unaware of religious rules, the habits that have developed have created a situation where some religious norms are no longer the primary focus. It is crucial to raise awareness in society about the importance of maintaining religious values amidst these changes. There is a need for efforts to provide better education and understanding of religious teachings so that the

community does not become accustomed to practices that may contradict the religious values that should be upheld.

The people of Gunung Tuleh District are very religious; they are not unaware of religious laws regarding matters like exposing the aurat or displaying inappropriate behavior in front of non-mahram individuals. However, due to the changes of time and the deeply ingrained habits in society, these practices have become normalized, leading people to become blind to and accustomed to such things.

The dance performances at weddings in Gunung Tuleh District, Pasaman Barat Regency are usually rented or booked several days or weeks before the event. This is because some renters may choose which dances they want to be performed at the event. The rental fees for dance services at weddings typically range from IDR 250,000 to 500,000, depending on the type and number of dances to be performed. The stages of the dance activities in wedding events are as follows:

- a. Performing the offering dance, which is usually done in the morning when the groom arrives at the bride's house. This dance is performed to welcome the arrival of the groom and his family. It is also performed to greet honored guests or invites.
- b. Performing free dances, which are done to entertain the guests.
- c. Performing the Tor-Tor dance, which is typically performed with both the bride and groom. All guests who wish to join in the Tor-Tor dance are welcome, and no one is prohibited from participating. During this dance, both the guests and the bride and groom are allowed to give money as a form of appreciation or "sawer" (a traditional practice of giving money during the dance).

Based on the above, the author can conclude that the rental of dance services at weddings is solely for the purpose of entertaining and providing enjoyment to the audience or invited guests.

## **2. Dance Tradition from the Fiqh Perspective in Gunung Tuleh Subdistrict, Pasaman Barat Regency**

Fiqh emerged alongside Islam, as Islam itself is a system of rules that governs the relationship between humans and God, as well as between humans. Given the broad scope of Islamic regulations, scholars divided its teachings into areas such as *aqidah* (faith), *ibadah* (worship), and *mua'amalah* (social interactions). During the time of the Prophet Muhammad, all of these areas were explained in the Qur'an and further elaborated by the Prophet through his Sunnah. The legal rulings found in the Qur'an or Sunnah were sometimes responses to questions or decisions made by the Prophet to resolve specific issues. Therefore, during that time, the sources of fiqh were limited to the Qur'an and Sunnah (Shaifudin, 2019).

The term *fiqh* etymologically refers to deep understanding or knowledge. Further, *fiqh* can be understood as the ability to comprehend something well. From a morphological perspective, the word *fiqh* is derived from the root word *faqiha-yafqahu-fiqhan*, which means to understand or grasp. Thus, the term *fiqh* implies understanding, particularly in the context of Islamic law, which is highly emphasized by Allah and His Messenger (Shaifudin, 2019).

Ibn Manzur, in the *Sharifah* journal, mentions that dancing (*الرقص*) refers to movement that is somewhat fast in games or while riding a camel, while other forms of movement are called *Al Qafzu* (*القفز*). Movements that involve rising and falling are also referred to as (*الرقص*). Az-Zubaidi, as discussed in the *Syariah* journal, adds that dance is a type of game and entertainment. It is used metaphorically to describe boiling water, moving quickly with visible up-and-down motion, escalating food prices, speaking rapidly, and expressing inner turmoil. From this explanation, it can be concluded that dance is a form of movement outside the usual patterns, or a movement intentionally created to express joy or as entertainment for oneself and the audience.

Islam divides culture into three categories:

- a. Art forms that do not contradict Islam, such as poetry that invites to goodness, the crafting of permissible ornaments, and others. Such arts are preserved and even encouraged by Islam.

- b. Art forms that partly contradict Islam. These arts are not eliminated by Islam but are modified to align with Islamic values. For example, poetry from the pre-Islamic era was not wholly accepted by Islam, as some verses celebrated alcohol, adultery, fostered enmity, insulted others, glorified oneself, lamented, and so on. The content of such poetry was reformed by Islam, transforming it into part of the noble culture of the religion.
- c. Art forms that wholly contradict Islam. These are opposed by Islam and are intended to be eradicated, such as sculpture of idols and distracting music (Al Jafari & Al Jafari, 2018).

Islam's support for artistic activities is evident in its attention to literature, the preservation of the civilizations of conquered lands, and the development of artistic branches derived from other nations, while infusing Islamic values, such as in mosque and palace architecture, sculpture, calligraphy, and decoration found in the Qur'an, weapons, and so on.

From the perspective of fiqh, there are differing opinions and disagreements regarding the legal foundation of dance:

- a. Dancing is essentially required, particularly when it serves as an expression of joy that is obligatory, such as celebrating the return of someone from a journey, a festival, or other events. However, this basic ruling changes to haram (forbidden) if:
  - a) The dance is accompanied by haram elements such as stringed musical instruments or distracting songs.
  - b) The dance resembles the dance known among corrupt or non-Muslim people.
  - c) The dignity of a person is tarnished because of the dance, whether due to the dance style or its duration or other reasons.
  - d) The dance arises from an impermissible reason or has a

haram purpose, such as dancing to celebrate gambling victories.

- b. Some consider all forms of dance haram without exception, whether it resembles sinful behavior or not, whether it involves prohibited actions or not, and whether it stems from obligatory joy or not. According to this view, dance is essentially prohibited.
- c. Dancing is fundamentally considered *makruh* (discouraged). This is the opinion held by the majority of scholars in the Imam Ahmad school of thought. Those who hold that dance is essentially *makruh* base their argument on the following points:
  - a) By combining the first and second views, they argue that the reasoning from the second view suggests that dance is considered haram. However, the silence of the Prophet (peace be upon him) in neither reprimanding nor forbidding it when such a dance was performed in his presence indicates that the prohibition did not reach the level of haram but was instead deemed *makruh* (discouraged).
  - b) There is no record of the Companions always celebrating victories with dance, nor is there any narration of them dancing at the conquest of Mecca. Similarly, they did not consistently dance upon meeting the Prophet (peace be upon him); such actions occurred only occasionally and involved only a small number of them, not the entire group of Companions. Thus, the limited and infrequent nature of these actions suggests that dance was not encouraged or recommended.
  - d. Dance is viewed as an idle act, lacking any inherent benefit.

According to Imam Al-Ghazali, dance is generally permissible when it serves as an expression of intense joy that is difficult to restrain. However,

if such emotions can still be controlled, then dance becomes discouraged (Heradani & Sultan, 2019).

The issue of jurisprudence and art can be addressed by broadening the perspective of jurisprudence, not focusing solely on the framework of halal and haram but also considering the categories of permissible (mubah) and discouraged (makruh). Art, in this context, can be viewed not only in terms of beauty and aesthetics but also as a medium that strengthens faith and increases piety. From a religious perspective, art has the potential to encompass moral qualities, functioning not merely as a reflection of ethics but as a positive influence on a person's heart and behavior. Recognizing this can help bridge the gap between jurisprudence and art, transforming art into an effective educational tool that resonates through the heart (Khalil, 2013).

The challenge today is how Muslims can realize that art plays a crucial role in shaping the spiritual dimension of humanity. This spiritual dimension of art is reflected in the beauty of the call to prayer that calls the faithful to the mosque, the verses of God reflected in the universe, and the diversity of human cultures. A balanced and harmonious relationship between art and religion, as mentioned in the Qur'an, involves not only creativity in aligning the criteria of art with the purpose of dawah (spreading the faith) but also an all-encompassing process that integrates religiosity, ethics, and aesthetics. From this perspective, it becomes evident that art is not merely an effective tool for dawah but also a psychological force capable of permeating the spiritual realm through symbolism and aesthetics. Thus, to conduct dawah effectively, it is essential to appreciate art while recognizing that art does not always need to follow a rigid structure of dawah (Khalil, 2013).

Reflecting on the above, one can analyze the complexity and depth of the relationship between art and religion within an Islamic context. Art is seen not only as a creative expression but also as a fundamental element shaping the spiritual dimension of humanity. The beauty of art in Islam—such as the call to prayer that invites worship or the reflection of God's verses in the beauty of the natural world—demonstrates how art can become a bridge connecting humanity with the Divine. The

relationship between art and religion encompasses more than just aligning creativity with dawah; it involves a more holistic process that integrates religiosity, ethics, and aesthetics. Islamic art has the potential to be more than a tool for dawah; it can serve as a profound psychological force capable of resonating within the human soul through symbolism and aesthetic beauty. This suggests that art can lead individuals to deeper spiritual experiences beyond mere religious instruction.

Islam does not seek to prohibit creative expression or the arts. Its purpose is not to eliminate entertainment but to elevate it, treat it with honor, and distance it from degradation. In the history of the Prophet (peace be upon him), there are narrations indicating that entertainment is allowed in Islam. One form of permissible entertainment is dance, a structured movement of the body. In essence, dance is considered a human act that is generally allowed unless there is clear evidence prohibiting it. Dance also serves as a means to express joy and happiness, with the desire to dance often arising in someone who feels intense happiness, though the style of dance may vary in structure or form.

From this explanation, it can be concluded that the permissibility of dance is most appropriate, especially when it is limited by specific guidelines:

- a. The dance must not compromise the dignity of a Muslim through the type of movements, the duration of the performance, or any actions that incite desire. This implies that dance movements should be appropriate and consistent with a Muslim's identity.
- b. The dance must be free from any elements of the forbidden or sinful, such as the mixing of men and women or exposure of aurat (parts of the body that must be covered).
- c. Dance movements should not imitate religious dances, non-Muslim traditions, actions associated with the disobedient, or women's dances if performed by men, and vice versa.
- d. The dance should not contain elements of worship or movements that tell stories

of deities or mystical themes involving beliefs.

- e. The dance should arise from permitted expressions of joy or serve as a form of allowed entertainment.

Some factors in the performance of dance or in entertaining an audience include:

- a. **Internal Factors:** These stem from within the dancer, potentially affecting the dancer's understanding of Islamic teachings.
- b. **Psychological Effects on Female Dancers:** For instance, dancing can lead to an increased comfort with revealing one's body shape without shame, as dancers are trained to overcome modesty. It is not uncommon for male spectators to approach the stage to interact with the dancer.
- c. **Dressing Habits:** This often reflects a shift away from Islamic teachings. As we observe today, women's clothing has evolved from the past, influenced by the era of media that now carries the message of dawah (religious propagation) through different means (Heradani & Sultan, 2019).

### 3. Reformulating Dance in Gunung Tuleh District to Align with Islamic Values

The reformulation of dance in Gunung Tuleh District to better align with Islamic values is a step worth considering given the strong religious character of the local community. Given the community's tendency not to fully integrate religious aspects in dance performances, reforming dance to be more Islamic can be guided by the creativity of artists and art enthusiasts.

- a. The dance should be formulated to respect religious norms, such as adhering to proper Islamic dress codes, including hijab and modest attire. The movements and expressions in the dance should also be adjusted to avoid conflicting with Islamic moral and ethical principles. Additionally, lyrics or accompanying music can be modified or chosen to better support Islamic values.

- b. This approach can involve the community and local religious leaders to provide guidance and advice in accordance with Islamic teachings. Thus, reforming dance formulation not only offers entertainment but also accommodates the religious values upheld by the community, making dance in Gunung Tuleh District more in line with the times while respecting religious principles.

- c. Beyond adapting movements, attire, and lyrics to align with religious norms, artists can explore creative elements that support artistic expression without compromising Islamic values. In this way, dance can serve as both an enjoyable form of entertainment and a medium that conveys messages and strengthens the religious identity of the local community.

It is also important to promote and support Islamic dance performances through community programs, religious events, and local arts festivals. By broadening public understanding of Islamic dance, it is hoped that this reformulation will gain wider community support, creating a more conducive environment for the growth of Islamic-themed dance in Gunung Tuleh.

## CONCLUSION / SIMPULAN

Overall, the discussion above shows that views on dance within the context of Islam can vary. While some opinions regard dance as something to be avoided due to its potential to include forbidden or inappropriate elements, others emphasize that dance can be permissible provided certain conditions are met. Commonly cited criteria include ensuring that dance does not involve forbidden elements such as the mixing of men and women, exposure of aurat, or resemblance to religious dances or practices of non-Muslim groups. Performing arts, especially dance, reflect the development of society and the values it upholds. In Gunung Tuleh District, the strong religious character of the community is an important factor in evaluating dance performances. Nonetheless, the reformulation of dance to be more Islamic should be considered as a response to changing times and to better align with the religious values embraced by the community.

Reformulating dance is not merely a matter of adjusting movements or costumes; it requires

collaboration among artists, the community, and religious leaders. Involving religious figures in developing dance concepts and guiding artists is an essential step to ensure that each performance authentically reflects Islamic values. Reforming dance is not simply about following trends or modernity; it is an effort to preserve religious identity and provide alternative entertainment aligned with the values upheld by the local community.

## REFERENCE / DAFTAR BACAAN

- Al Jafari, S. N. N. B. A., & Al Jafari, S. M. A. T. bin A. (2018). Batasan Tarian dalam Majelis Maulid. *JFatwa: Journal Of Fatwa Management and Research*, 1(1), 54–66.
- Armiyani, A., Wahida, S., & Susanti, T. (2023). Analisis Tradisi Malam Berinai Pada Perkawinan Penduduk Melayu Di Desa Pambang Pesisir Menurut Perspektif Hukum Islam. *JIPKIS: Jurnal Ilmiah Pendidikan Dan Keislaman*, 3(2), 136. <https://jipkis.stai-dq.org/index.php/home/article/view/60>
- Asy'ari, M. (2007). Islam Dan Seni. *Jurnal Hunafa*, 4(2), 171-.
- Diana, E., & Putra, D. A. (2019). Folklor lisan "Dendang Malam Bimbang Gedang Tepuk Tari" dalam adat perkawinan kota Bengkulu. *Bahastra*, 39(2), 92. <https://doi.org/10.26555/bahastra.v39i2.14365>
- Firmansyah, W., Wibowo, M. K. B., Baehaqi, B., & Fatimah, M. (2023). Hukum Sesajen Dalam Pesta Pernikahan Menurut Perspektif Hukum Islam. *Jurnal Mamba'ul 'Ulum*, 19(1), 81–88.
- Haikal, M., & Abubakar, A. (2021). Ketentuan Pakaian Perempuan Menurut Fiqih dan Qanun Aceh. *Ius Civile: Refleksi Penegakan Hukum Dan Keadilan*, 5(2), 113–114. <https://doi.org/10.35308/jic.v5i2.3104>
- Hera, T. (2020). Fungsi Tari Tanggai Di Palembang. *GETER: Jurnal Seni Drama, Tari Dan Musik*, 3(1), 64. <https://doi.org/10.26740/geter.v3n1.p64-77>
- Heradani, H., & Sultan, L. (2019). Tinjauan Hukum Islam Terhadap Tradisi Hiburan Dalam Pesta Perkawinan (Walimah Al-'Urs) Di Kecamatan Bontomarannu Kabupaten Gowa. *Qadauna: Jurnal Ilmiah Mahasiswa Hukum Keluarga Islam*, 1(1), 18–33. <https://doi.org/10.24252/qadauna.v1i1.11425>
- Hissham, M. K. H. N., Ramli, M. A., & Jaafar, S. M. J. S. (2019). Unsur Kearifan Tempatan dalam Seni Persembahan Melayu-Islam: Analisis dari Perspektif Hukum Islam. *Jurnal Fiqh*, 16(2), 324. <https://doi.org/10.22452/fiqh.vol16no2.4>
- Khalil, M. (2013). Antara Fiqih dan Kesenian. *Jurnal TARJIH*, 11(1), 75–77.
- Marzuki, D. I. (2019). Mengungkap Makna Budaya Melayu Deli Dalam Prosesi Perkawinan (Studi Tentang Gagasan Fungsi Pantun dan Tarian dalam Prosesi Perkawinan Melayu). *Khazanah: Jurnal Sejarah Dan Kebudayaan Islam*, 9(1), 51–67. <https://doi.org/10.15548/khazanah.v0i0.187>
- Oktaviani, R. D., & Desfiarni, D. (2021). Kemasan Tari Kejai Dalam Pesta Perkawinan Di Desa Tunggang Kecamatan Lebong Utara Kabupaten Lebong Provinsi Bengkulu. *Jurnal Sendratasik: Jurnal Ilmiah Pendidikan Seni Pertunjukan*, 10(4), 93. <https://doi.org/10.24036/js.v10i4.113979>
- Sari, C. N. N. (2021). Jurnal Studi Sosial dan Agama (JSSA). *Study Sosial Dan Agama (JSSA)*, 1(1), 38–44. <http://jurnalpatronisntitute.org/index.php/jssa>
- Shaifudin, A. (2019). Fiqih dalam Perspektif Filsafat Ilmu: Hakikat dan Objek Ilmu Fiqih. *AL-MANHAJ: Jurnal Hukum Dan Pranata Sosial Islam*, 1(2), 199–201. <https://doi.org/10.37680/almanhaj.v1i2.170>
- Siswantari, H. (2020). Pandangan Islam terhadap Seni Tari di Indonesia (Sebuah Kajian Literatur). *Pelataran Seni*, 5(1), 12–22. <https://doi.org/10.20527/jps.v5i1.8957>