

The Tradition of Playing KIM in the Wedding Reception of the Minangkabau Community: A Study of Living Fiqh on Customary Relations and Islamic Family Law

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Abstract

This study aims to analyze the practice of playing KIM from the perspective of living fiqh (Islamic jurisprudence) and examine how the relationship between custom and Islamic family law is reflected in its implementation. The tradition of playing KIM is still practiced by some Minangkabau people during wedding receptions. This tradition serves not only as entertainment but also as a space for social interaction that strengthens relationships between families and the community. This study employed qualitative methods with a living fiqh and sociolegal approach. Data were obtained through observation, interviews, and documentation studies related to the implementation of the main KIM tradition. The results indicate that the community views main KIM as part of a custom that holds important social and cultural values for wedding ceremonies. The persistence of this tradition demonstrates a process of adaptation between customary values and the principles of Islamic law that exist within the community. As long as its implementation does not contain elements that conflict with sharia, the tradition of playing KIM is accepted as a habit that can be maintained. This article argues that the relationship between custom and Islamic family law is not always contradictory but can coexist through social practices that develop within the community. This research contributes to the study of living fiqh by demonstrating how local traditions become part of the living practice of Islamic law and are continuously maintained in Minangkabau society.

Keywords: living fiqh, 'urf, Islamic family law, marriage tradition, Minangkabau custom.

Introduction

The relationship between Islamic law and customs is one of the important themes in the study of Islamic family law. In various Muslim societies, the implementation of the law is determined not only by normative texts sourced from the Qur'an and hadith, but also by the social practices that develop in people's lives. This condition shows that Islamic law does not always exist in the form of formal rules, but also lives through customs, traditions, and values

accepted by society. Therefore, the living fiqh approach is relevant to understand how Islamic law is practiced and interpreted in different social contexts.¹

The Minangkabau community is an example of a society that shows a close relationship between customs and Islam. The traditional philosophy of *basandi syarak, syarak basandi Kitabullah* is the foundation that connects traditional values with Islamic teachings in various aspects of life, including the implementation of marriage.² One of the traditions that is still found in the series of wedding receptions is the tradition of playing KIM.

KIM has various understandings, ranging from Minang Rhythm Quiz, Music Accompaniment Quiz, Minang Indonesian Arts, and many more. However, Edi Cotok, who is one of the KIM performing arts activists who is also a KIM dancer, said that KIM stands for Music Accompaniment Quiz who are present at major events such as weddings, *batagak penghulu*, *aqiqah*, *khatam qur'an* and others. This KIM game is taken from a game from China called bingo.³ This tradition was first introduced by Idham, Ajo Kamal, Anasben, and Metek Adel in 1993 through the *badandang* group Indra Fidoz. How to Play KIM is: Everyone who participates in the game will be given a coupon with 5 papers, namely red, yellow, green, blue and white. Each paper contains numbers that have been randomized from the numbers 1-90. Everyone has a different coupon paper. When the game starts, the singer will sing while saying the numbers drawn from a tube at random. If one line meets the number called the singer, then the coupon is given to the singer. The prize you get is two prize boxes and taking the most coins will get money. This game usually starts after *isha* until before dawn. Because the more night and crowded, the more prizes will be issued. The prizes given can be in the form of TVs, refrigerators and other household appliances. This game is fair, so that unwanted things don't happen. If there is one prize issued but the winner is more than one, then the prize will be divided in half or one more prize will be issued with a different nominal. This is so that when you get a prize, you will not be disappointed.

The KIM tradition not only serves as a community entertainment, but also as a space for social interaction that strengthens kinship and social solidarity. The existence of this tradition shows that social practices in marriage cannot be separated from the influence of customs that live and develop in the Minangkabau community.⁴ Studies on the relationship between customary and Islamic law in the Minangkabau community have been conducted

¹ Zelfeni Wimra dkk., "An Interlegality-Based Ethnography of Living Fiqh in Minangkabau Marriage Practices," *Akademika: Jurnal Pemikiran Islam* 30, no. 2 (2025): 175–86.

² Z. Z. Suleman, "Negotiating Islamic Moderation: The Interplay of Sharia and Local Culture in Gorontalo, Minangkabau, and Banten," *Jurnal Ilmiah Al Syir Ab* 23, no. 1 (2025): 50–69, <https://doi.org/10.30984/jis.v23i1.3527>; Y. Wulandari, "Moral Education Through Minangkabau Oral Tradition: A Semiotic Analysis of 'Budi' Pantun in the Context of Cultural Preservation," *Jurnal Gramatika* 11, no. 1 (2025): 172–88, <https://doi.org/10.22202/jg.2025.v11i1.9284>; Hamda Sulfinadia dan Jurna Petri Roszi, "Moderation of Madhhabs in West Sumatra Towards Hadhanah of Minors Whose Mothers Remarry," *El-Ushab: Jurnal Hukum Keluarga* 7, no. 2 (2024): 789–815.

³ Rudi Eka Putra dan Wilma Sriwulan, "Simulasi KIM dalam Sejarah dan Perkembangannya," *PANTUN: Jurnal Ilmiah Seni Budaya* 3, no. 2 (2018), <https://jurnal.isbi.ac.id/index.php/pantun/article/view/967>.

⁴ Rahmah Fajria dan Azmi Fitriasia, "Tinjauan literatur falsafah adat Minangkabau: Adat *basandi syarak, syarak basandi kitabullah*," *Journal of Education Research* 5, no. 2 (2024): 1811–16; M. Zaki, "Tinjauan Hukum Islam Dan Pandangan Para Ulama Mengenai Hiburan Orkes Dangdut Dalam Walimah," *Indonesian Journal of Islamic Jurisprudence, Economic ...*, no. Query date: 2026-06-30 10:03:46 (2026), <https://www.shariajournal.com/index.php/IJJEL/article/view/1609>.

by many researchers. Some of the research focuses on the implementation of the traditional philosophy of *basandi syarak, syarak basandi Kitabullah* in the social life of the community, while other research examines the practice of marriage and Islamic family law in the context of Minangkabau culture.

There is a study space that has not received much attention, namely how the tradition of playing KIM is understood as part of the legal practice that lives in Muslim society. So far, this tradition is more seen as a cultural activity or entertainment in wedding receptions. In fact, its sustainability shows that there is an adaptation process between customary values and Islamic legal principles accepted by the community. This article argues that the tradition of playing KIM not only has a social and cultural function, but also reflects the dynamic relationship between Islamic customs and family law. Thus, this research contributes to enriching the study of living fiqh through an analysis of traditional practices living in the Minangkabau community.

This study aims to analyze the implementation of the KIM main tradition in the Minangkabau people's wedding reception and examine its relationship with Islamic family law through the perspective of living fiqh. The main question to be answered is how the tradition of playing KIM is practiced in wedding receptions and how the relationship between customs and Islamic family law is reflected in the continuity of the tradition.

Methodology

This research is an empirical legal research with a qualitative approach that uses the perspective of living fiqh. This approach was chosen because the research seeks to understand the legal practices that live in the community through the tradition of playing KIM which is carried out in the wedding reception of the Minangkabau community. According to Soerjono Soekanto, empirical legal research serves to examine law as a social behavior that lives and develops in society.⁵ Therefore, this approach is considered relevant to explain the relationship between Islamic customs and family law which is reflected in the implementation of the tradition of playing KIM. The object of the research material is the tradition of playing KIM in the wedding reception, while the formal object of the research is the relationship between Islamic customs and family law in the perspective of living fiqh.

The source of research data consists of primary data and secondary data. Primary data was obtained through observation and interviews with traditional leaders, religious leaders, families of wedding organizers, and people who understand the implementation of the tradition of playing KIM. Secondary data was obtained through literature studies which included Islamic law books, customary law, legal sociology, journal articles, and documents related to Minangkabau customs and Islamic family law. Data collection was carried out through observation, in-depth interviews, documentation, and literature studies to obtain comprehensive data on the practice of the KIM playing tradition in people's lives.

The data was analyzed in an analytical descriptive manner with the stages of data reduction, data presentation, and conclusion drawn. The analysis was carried out using the

⁵ Soerjono Soekanto, "Penelitian Hukum dan Pendidikan Hukum," *Jurnal Hukum & Pembangunan* 6, no. 6 (1976): 430–39.

theory of living law from Eugen Ehrlich which places law as a living norm in society.⁶ In addition, this study uses the concept of 'urf in Islamic law to assess the position of the developing tradition in Muslim society.⁷ The perspective of living fiqh is used as an analytical framework to understand how Islamic family law interacts with local customs in the social practices of the Minangkabau people.

Customary Relations and Islamic Family Law in the Tradition of *Playing KIM*

The tradition of *playing KIM* is one of the performances that combines the art of music and vocal arts. The vocals sung in the form of rhymes and verses in Minangkabau are accompanied by a *band music combo* band.⁸ From several rhymes and verses that are sung are interspersed with mentioning numbers. The procedure for the KIM game is carried out by distributing paper coupons to participants who pay for the inset. Each player marks the numbers on the paper coupon which ranges from 1 to 90.⁹ The numbers are written randomly in the columns on the paper coupon owned by each player, so as to avoid players having the same number.

The numbers 1-90 that will be drawn are on the KIM builder. The number is a die placed in a small cylindrical can. The can containing the dice was shaken according to the tempo of the song played by the KIM Builder. The dice are pulled out one by one. The number listed on the pulled dice is what is mentioned through a rhyme by the KIM craftsman. This is done repeatedly until the number meets the paper coupon of one of the players. The number of participants is determined according to the target desired by the KIM builder. The KIM artist started the performance by singing a song whose verses contained a warning to be careful in playing, so that mistakes do not occur.

The player marks the numbers in the column on the paper coupon according to the numbers mentioned by the KIM craftsman through rhymes that are sung repeatedly, with different numbers according to the numbers revoked by the KIM craftsman. The player is declared a winner when all the numbers located in the column are marked in total. This means that all the numbers contained in the column are in accordance with the numbers that have been sung by the KIM builder. The player with the fully loaded card shouts in a voice: "*oooo masuk siko*" (enter here). After the shout from one of these players, the kicker and musician stopped the performance. The KIM adjusts the numbers mentioned earlier when

⁶ Eugen Ehrlich dan Nathan Isaacs, "The sociology of law," *Harvard Law Review* 36, no. 2 (1922): 130–45; Adhya Febri Lutfiana, "Keistimewaan Qanun Di Aceh Dalam Perspektif Sociological Jurisprudence Menurut Eugen Ehrlich," *Jurnal Hukum Dan Pembangunan Ekonomi* 8, no. 2 (2021): 199–212.

⁷ Amir Syarifuddin, *Usbul Fiqh. Vol. 2* (Jakarta: Kencana, 2014).

⁸ Zaki, "Tinjauan Hukum Islam Dan Pandangan Para Ulama Mengenai Hiburan Orkes Dangdut Dalam Walimah"; Viola Dwi Putri Syarif, "Pelestarian Tradisi Lisan Minangkabau melalui Tarian Kreasi Baru: Sebuah Kajian Intangible Cultural Heritage," *Anuwa: Jurnal Kajian Budaya, Perpustakaan, dan Informasi* 9, no. 4 (2025): 713–26; S. Sn Ediwar dkk., *Musik Tradisional Minangkabau* (Gre Publishing, 2018), <https://books.google.com/books?hl=id&lr=&id=VrxsDwAAQBAJ&oi=fnd&pg=PR3&dq=Tradisi+main+KIM+merupakan+salah+satu+pertunjukan+yang+menggabungkan+seni+musik+dan+seni+vokal.+Vokal+yang+dinyanyikan+berupa+pantun+dan+syair+dalam+Bahasa+Minangkabau+diiringi+dengan+music+combo+band.+&ots=jzJ1GXUGMI&sig=enSXqOGOPGQxe45Z5AWxWH0UO3Y>.

⁹ Arnailis Arnailis, Misda Elina, dan Yurnalis Yurnalis, "Transformasi Permainan Kim Dari Arena Perjudian Ke Upacara Perkawinan," *Panggung* 29, no. 3 (2019), <https://jurnal.isbi.ac.id/index.php/panggung/article/view/1010>.

playing with the numbers filled in on the paper coupon by the participant who states that the coupon is fully filled. If the number is the same, then the player is entitled to receive a prize. KIM's game on this round has been completed. The winners of the KIM game are entitled to receive prizes according to the amount of inset paid by the participants. The prizes up for grabs can be: bicycles, transistor radios, tape recorders, umbrellas, jackets, rain coats, flashlights, patromax lights, and others.

KIM games have undergone changes both in terms of media and in the context of the performance. Changes are found in the 'Tukang KIM, the songs sung, and the accompanying music. Other changes were also found in the community supporting and procuring prizes. Change is caused by several influencing factors, both internally and externally.¹⁰ KIM games at this time are imitations of existing forms, then packaged into a form of performance music that is entertainment. Soedarsono explained that art with metamorphosis has the following characteristics: (1) imitation of the original; (2) short and compact packaging; (3) setting aside sacred, magical and symbolic values; (4) full of variety, and (5) cheap price.¹¹ The traditional performing arts of the community are basically the product of aesthetic creativity in the past and are local in nature that live to be part of and for the survival of their culture or traditions.¹²

Referring to the statement above, the packaging of KIM performances is a product of creativity for the continuity of community culture. This happens because of the process of imitation of an old and real form and the state of its surroundings (*state of affairs*) from gambling games to performing arts. Descriptions and observations of the ways in which cultural content is organized and transformed on certain occasions through special cultural media can help us understand the cultural structure of the traditions in question.¹³ KIM performances include various related aspects, such as 1) hosts, 2) KIM craftsmen or KMIM performers, 3) property, 4) electronic media, 5) prizes, 6) performance venues.

The tradition of the KIM game is still found in the wedding reception of the Minangkabau people. This shows that a wedding party is not only interpreted as a family

¹⁰ JULISMAN JULISMAN, "PERMAINAN KIM DI KOTA PARIAMAN (Dokumentasi dan Transkripsi)" (PhD Thesis, Universitas Andalas, 2018); Zahara Kamal, "METAMORFOSA PERMAINAN KIM DARI ARENA PERJUDIAN KE SENI PERTUNJUKAN DI KOTA SOLOK," *PROSIDING: SENI, TEKNOLOGI, DAN MASYARAKAT*, no. 3 (2018): 37–45; Kristin Samah, *Game Changing* (Gramedia Pustaka Utama, 2018), <https://books.google.com/books?hl=id&lr=&id=8Ia1EAAAQBAJ&oi=fnd&pg=PP1&dq=Permainan+KIM+sudah+mengalami+perubahan+baik+dari+segi+media+maupun+dari+konteks+pertunjukannya.+Perubahan+terdapat+pada+Tukang+KIM,+lagu+yang+dinyanyikan,+dan+musik+pengiring.+Perubahan+lainnya+juga+ditemui+pada+masyarakat+pendukung+dan+pengadaan+hadiah.+Perubahan+disebabkan+oleh+beberapa+faktor+yang+memengaruhi,+baik+secara+internal+maupun+secara+eksternal.&ots=tCVhrjGnUN&sig=RpppjVA4jqyQ2dgjw2kCTHwbyX8>; Putra dan Sriwulan, "Simulasi Kim dalam Sejarah dan Perkembangannya."

¹¹ Yulistira SA Soedarsono dan Wida Kusuma, *Leadership Metamorfosis* (Elex Media Komputindo, 2004), https://books.google.com/books?hl=id&lr=&id=eW03skaeEwkC&oi=fnd&pg=PR9&dq=Soedarsono+metamorphosis+&ots=HjPL_doSCd&sig=Ok6gmdC60j-f-6BOXFG-595R6hs; Kamal, "METAMORFOSA PERMAINAN KIM DARI ARENA PERJUDIAN KE SENI PERTUNJUKAN DI KOTA SOLOK."

¹² Mahdi Bahar, "Menyikapi Seni Pertunjukan Tradisional Sebagai Media Pengembangan Bangsa," *Mudra: Jurnal Seni Budaya* 30, no. 1 (2015): 76–82.

¹³ Sal Murgiyanto, *Kritik pertunjukan dan pengalaman keindahan* (Pascasarjana IKJ, 2016).

event, but also as a social event that involves the wider community.¹⁴ The presence of this tradition is a means of gathering relatives, neighbors, and invited guests in an atmosphere of togetherness. Therefore, *playing KIM* cannot be understood simply as entertainment that fills a series of wedding events, but also as part of a culture that has a social function in maintaining relationships between families and strengthening community solidarity. This condition shows that customs still have an important role in shaping family life practices in the Minangkabau community.¹⁵

When viewed through the perspective of *living fiqh*, the existence of the tradition of *playing KIM* shows that Islamic law in people's lives is not always present in the form of written rules or formal provisions. In practice, Islamic values often interact with traditions that develop in society so that they give birth to forms of social practices that are accepted together. Traditions that continue to be maintained have usually gone through a process of adjustment to the religious values that the community believes. Islam basically does not prohibit entertainment in wedding events, but even recommends that weddings be celebrated with joy and announced appropriately to the public. However, Islamic law also emphasizes that happiness should not be used as a means to commit immoral acts. Therefore, the continuity of *playing KIM* can be understood as the result of the dynamic relationship between Islamic customs and teachings that develop in the life of the Minangkabau people.¹⁶

Based on the above explanation, all the ideas and artistic values contained in this KIM performance come from a change in people's mindset about gambling culture which can be used as a forum for local cultural preservation. In connection with the preservation of this culture, in the supporting community, it can add new treasures to the territory of the extraordinary vocabulary of traditional music.

The whole concept of the KIM game is a form of application of the gambling metamorphosis that cannot be separated from one another. KIM games are a complete unit in a performance, which is formed according to the needs of the supporting community. The concept of gambling in the previous KIM game, which was prohibited by Islam and the customs that apply in Minangkabau, can be eliminated. So that this game can be consumed by all levels of society, both old, young, niniak mamak, alim ulama, cadiak pandai and

¹⁴ CV Seeley, "Relationships game," *US Patent App.* 17/239,676, no. Query date: 2026-06-30 09:57:55 (2022), <https://patents.google.com/patent/US20220339527A1/en>; T. Tyler, *Game: Animals, video games, and humanity* (books.google.com, 2022), <https://books.google.com/books?hl=en&lr=&id=ijRrEAAAQBAJ&oi=fnd&pg=PP8&dq=games+at+wedding+receptions&ots=xrofNameAd&sig=jWlHGtMes4yClgUoAaRDgOxZuak>; J. Zhou, "As a Tool of Power Games: The Implicit Function of Protocol and Etiquette," *A Study of Diplomatic Protocol and Etiquette: From ...*, no. Query date: 2026-06-30 09:57:55 (2022), https://doi.org/10.1007/978-981-19-0687-9_5.

¹⁵ Mela Mariana dan Dian Nur Anna, "Integration of Islam in the adat basandi syarak, syarak basandi kitabullah in Minangkabau society: Integrasi agama Islam dalam adat basandi syarak, syarak basandi kitabullah di masyarakat Minangkabau," *Indonesian Journal of Islamic History and Culture* 5, no. 2 (2024): 111–24; Fajria dan Fitriisa, "Tinjauan literatur falsafah adat Minangkabau"; Mela Mariana, Sibawaihi, dan Dian Nur Anna, "Integration of Islam in the Adat Basandi Syarak, Syarak Basandi Kitabullah in Minangkabau Society: Integrasi Agama Islam dalam Adat Basandi Syarak, Syarak Basandi Kitabullah di Masyarakat Minangkabau," *Indonesian Journal of Islamic History and Culture* 5, no. 2 (November 2024), <https://doi.org/10.22373/ijihc.v5i2.5163>.

¹⁶ Zelfeni Wimra dkk., "An Interlegality-Based Ethnography of Living Fiqh in Minangkabau Marriage Practices," *Akademika* 30, no. 2 (2025).

brothers-in-law and besan. In that regard, there is not a single society or culture that does not have music. Music is a concrete form of human behavior that affects each other in its function related to human life.¹⁷

In the study of Islamic law, the concept of *'urf* provides space for people's habits to be considered as one of the bases in looking at a social practice. Customs that have been known and widely accepted can be taken into consideration as long as they do not contradict the definite provisions of sharia.¹⁸ Based on this concept, the tradition of *playing KIM* can be placed as a form of community habits that gain social legitimacy because it is not considered to be contrary to the basic values of Islamic law. The community's acceptance of this tradition also shows that customs and religion are not always in a position to face each other, but can go side by side and adjust to each other.

This finding is in line with a number of studies that explain that the marriage practice of the Minangkabau people was formed through the meeting between customary and religious norms. However, this study shows that *the KIM main* has a broader function than just a complement to the wedding event. This tradition acts as a medium of social interaction that strengthens cultural identity while maintaining the value of togetherness in society. Thus, the relationship between Islamic customs and family law reflected in the *tradition of playing KIM* is more accurately understood as an adaptive and complementary relationship rather than a contradictory relationship.

In addition, KIM performances can be used as a gathering place and a place to share sustenance in the people of Solok City, so that unconsciously this event is one of the ways to preserve Minangkabau culture to the younger generation.

The Position of the Tradition of Playing KIM in the Perspective of 'Urf and Living Fiqh

In the study of Islamic law, customs or customs that develop in society are not always seen as contrary to sharia. Islam recognizes the existence of customs that have been lived and

¹⁷ B. Dueck, "Music of Ethnic North America," *Excursions in World Music*, no. Query date: 2026-06-30 09:57:55 (2020), <https://doi.org/10.4324/9780429433757-13>; RB Guzman, "Wedding stages and rituals among the indigenous Itawes in Isabela, Philippines," *Journal of Critical Reviews*, no. Query date: 2026-06-30 09:57:55 (2020), https://www.researchgate.net/profile/Rodel-Guzman/publication/379989492_Journal_of_Critical_Reviews_WEDDING_STAGES_AND_RITUALS_AMONG_THE_INDIGENOUS_ITAWES_IN_ISABELA_PHILIPPINES/links/6625aae4f7d3fc287475d843/Journal-of-Critical-Reviews-WEDDING-STAGES-AND-RITUALS-AMONG-THE-INDIGENOUS-ITAWES-IN-ISABELA-PHILIPPINES.pdf; AM Grudnicka, "Game of Scipios: Habsburg Interpretations, Adaptations, and Uses of Scipio Africanus in Early Modern Europe," *Austrian history yearbook*, no. Query date: 2026-06-30 09:57:55 (2023), <https://www.cambridge.org/core/journals/austrian-history-yearbook/article/game-of-scipios-habsburg-interpretations-and-uses-of-scipio-africanus-in-early-modern-europe/9C0EDAC4A4F8987F07D2647866DF057A>.

¹⁸ Bismar Siregar, Asmuni Asmuni, dan Muhammad Syahnun, "Kedudukan Al-'Urf Sebagai Dalil Hukum," *Al-Usrah: Jurnal Al-Ahwal As-Syakhsiyah* 12, no. 1 (2024), <http://jurnal.uinsu.ac.id/index.php/alusrah/article/view/23386>; Wahyu Syarvina, Sudirman Suparmin, dan Tuti Anggraini, "Aplikasi 'urf dalam ekonomi islam," *AT-TIJARAH: Jurnal Penelitian Keuangan Dan Perbankan Syariah* 4, no. 1 (2022): 1–16; Roudotul Jannah dkk., "AL-URF DENGAN LEGITIMASI HUKUM POSITIF DALAM KEGIATAN EKONOMI," *An Nuqud Journal of Islamic Economics* 4, no. 2 (2026): 52–66.

accepted by society as long as they do not contain elements that are prohibited by religion. This kind of custom is known as '*urf*'.¹⁹ According to Wahbah az-Zuhaili, '*urf*' is something that has become a habit and is accepted by the community, both in the form of words and deeds, so that it can be used as a consideration in determining the law on issues that do not have special provisions in the *nash*.²⁰

The tradition of *playing KIM* which is carried out in the wedding reception of the Minangkabau people can be seen as a form of '*urf*' that develops and survives in people's lives. This tradition has been carried out for generations and is part of a series of wedding events that are widely known by the local community. Its existence is not related to harmony or marriage conditions, but functions as a means of entertainment and media to strengthen social relations between the bride's family, relatives, and the community who attend the event. Therefore, *playing KIM* is more accurately understood as a social tradition that accompanies the implementation of marriage than as part of a religious ritual.

In the theory of '*urf*', a custom is acceptable if it brings benefits and does not contradict the principles of sharia. Abdul Wahhab Khallaf explained that the customs that apply in society can be used as legal considerations as long as they do not legalize something that is prohibited or prohibit something that is *halal*.²¹ Based on this principle, the tradition of *playing KIM* can be categorized as *al-'urf al-shahih* or good habits because its existence does not change the provisions of marriage in Islam and does not affect the validity of the marriage contract that has been carried out.

In addition, the continuation of the tradition of *playing KIM* shows that the Minangkabau people still view customs as an important part of their social life. Although various forms of modern entertainment have developed, this tradition is still maintained because it is considered to have the value of togetherness and strengthen relationships between families. In this context, *playing KIM* not only functions as entertainment, but also as a means of maintaining social relationships which is one of the important values in community life.

The position of *playing KIM* as '*urf*' is also in line with the Minangkabau philosophy of the custom of *basandi syarak, syarak basandi Kitabullah*.²² This philosophy contains the meaning that customs and sharia are not placed as two systems that contradict each other, but support each other in regulating people's lives.²³ Therefore, traditions that do not contradict the

¹⁹ Ahmad Maimun, "Memperkuat Urf dalam Pengembangan Hukum Islam," *Al-Ihkam: Jurnal Hukum & Pranata Sosial*, 2017, <https://www.academia.edu/download/115968081/948.pdf>; T. Kartaeva, "THE WEDDING WATER (NEKE SUI) AND THE BLENDING OF ANCESTRAL AND ISLAMIC RITUALS IN THE KAZAKH TRADITIONAL MARRIAGE," *Folklore Estonia* 95, no. Query date: 2026-06-30 09:49:26 (2025): 129–62, https://doi.org/10.7592/FEJF2025.95.kartaeva_ashimova.

²⁰ Wahbah al-Zuhaili, *Ushul al-Fiqh al-Islami*, vol. 2 (Damaskus: Dar al-Fikr, 1986).

²¹ Abd Wahab Khallaf, *Ilmu Ushul al-Fiqh* (Madinah: al-Haramain, 2004).

²² Ibnu Amin, "Implementasi Hukum Islam Dalam Falsafah Adat Basandi Syarak, Syarak Basandi Kitabullah Di Minangkabau," *Ijtihad* 38, no. 2 (2022), <https://journals.fasya.uinib.org/index.php/ijtihad/article/view/140>; Akmal Bashori, *Fikih Nusantara: Dimensi Keilmuan dan Pengembangannya* (Prenada Media, 2021), https://books.google.com/books?hl=id&lr=&id=pUUnEAAQBAJ&oi=fnd&pg=PP1&dq=Kedudukan+main+KIM+sebagai+%27urf+juga+sejalan+dengan+falsafah+Minangkabau+adat+basandi+syarak,+syarak+basandi+Kitabullah&ots=DKPAVYqyeA&sig=d0KLXBuXyMAig1chLsUOc_fQPps.

²³ Wimra dkk., "An Interlegality-Based Ethnography of Living Fiqh in Minangkabau Marriage Practices."

teachings of Islam can continue to be maintained as part of the cultural identity of the community. In this context, the existence of *the main KIM* shows how local customs can still coexist with Islamic law and are accepted as part of the life of the Minangkabau Muslim community.

The Tradition of *Playing KIM* in the Midst of Social Change in the Minangkabau Community

The development of the times has brought various changes in the life of the Minangkabau people, including in the implementation of customs related to marriage. Technological advancements, changes in communication patterns, and the increasing openness of society to foreign cultures have influenced the way people organize wedding receptions. Various forms of modern entertainment are starting to be widely used to enliven wedding events, such as music performances, single organs, to entertainment based on digital media. These changes indirectly affect the existence of a number of local traditions that were previously an important part of every traditional party implementation. However, the tradition of *playing KIM* is still found in several Minangkabau areas and continues to be carried out by people who consider it part of a cultural heritage that needs to be maintained.

Based on the results of the research, people who still maintain the tradition of *playing KIM* generally view the tradition not only as entertainment, but also as a symbol of togetherness. When this tradition is carried out, people from various walks of life gather in one place and engage in an atmosphere full of intimacy. The interaction that occurs during the implementation of *the KIM game* creates a social space that allows communication between families, neighbors, and relatives who come from other regions. Such circumstances make the wedding reception not only serve as a celebration of the formation of a new family, but also as a means of strengthening social relationships that have been built in society for a long time.²⁴

For some Minangkabau people, the existence of *playing KIM* also has a fairly important cultural meaning. This tradition is seen as part of the local identity that distinguishes the implementation of Minangkabau wedding parties from other regions. Therefore, the loss of these traditions is feared to reduce the cultural values that have been inherited by previous generations. This awareness to preserve cultural heritage is one of the reasons why some people still maintain *playing KIM* even though more modern forms of entertainment are easier to find.

On the other hand, social changes also cause adjustments in the implementation of *the tradition of playing KIM*. If in the past this tradition was an almost always present part of the wedding party, now its implementation depends on the condition of the community, the economic ability of the family, and the agreement between the parties who organize the event.²⁵ Not a few families choose other forms of entertainment because they are considered more practical or more in accordance with the tastes of the younger generation. However, this condition does not necessarily eliminate the existence of *playing KIM*. On the contrary,

²⁴ Koentjaraningrat, *Pengantar Ilmu Antropologi* (Jakarta: Rineka Cipta, 2015).

²⁵ Siti Mubayanah dan Nasibun Amin, "Transformasi Makna Ritual dalam Masyarakat Modern: Analisis Sosiologis dan Budaya," *GAHWA* 3, no. 1 (2024): 17–33.

this tradition continues to adapt to the changes that occur so that it can still be accepted by the community.²⁶

The continuity of *playing KIM* until now shows that the Minangkabau people still have a strong relationship with the customs inherited by their ancestors. Customs are not only understood as rules or customs, but also as part of the social identity that shapes people's way of looking at life. Therefore, various traditions that are considered to have positive value will continue to be maintained even though society experiences changes in various aspects of life.

From the point of view of Islamic family law, the existence of *KIM* does not raise problems with the validity of marriage because the tradition is not related to harmony or marriage conditions. Its implementation is in the traditional and social realm which functions to complement the series of wedding receptions. As long as it does not contain elements that are contrary to the sharia, the existence of these traditions can be accepted as part of the customs of the community. This view is in line with the principle in Islamic law that provides space for customs, to survive and develop as long as they do not conflict with basic religious values.²⁷

Therefore, the existence of *playing KIM* in the midst of social change can be understood as a form of the community's ability to maintain traditions without closing themselves to the times. This tradition does not survive because it is forced, but because it is still considered to have benefits for the social life of the community. As long as the community still feels the value of togetherness, family, and cultural identity contained in it, *Main KIM* will still have a place in the implementation of the Minangkabau people's wedding reception.

Conclusion

The tradition of *playing KIM* is still part of the wedding reception in some Minangkabau people. Its existence does not affect the validity or not of marriage according to Islamic law because its implementation is outside the harmony and conditions of marriage. For the community, *playing KIM* is more understood as a tradition that enlivens the atmosphere of the party while strengthening the relationship between family, relatives, and the surrounding community. From the point of view of *'urf*, this tradition is an acceptable custom because it does not contradict the teachings of Islam and is still considered to have benefits in the social life of the community.

The relationship between Islamic customs and family law seen in the *tradition of playing KIM* shows that the two are not always in a position to face each other. In practice, the community still makes sharia the basis for the implementation of marriage, while customs function to complement the various activities that accompany it. This situation shows that customs that have lived for a long time in the community can still be maintained as long as they do not conflict with the values taught by Islam. The tradition of *playing KIM* is an example of how local culture survives in the midst of social change without abandoning the religious principles that the community believes.

²⁶ Fajria dan Fitriasia, "Tinjauan literatur falsafah adat Minangkabau."

²⁷ Wimra dkk., "An Interlegality-Based Ethnography of Living Fiqh in Minangkabau Marriage Practices."

This study only discusses the tradition of *playing KIM* within the scope of the Minangkabau people's wedding reception. There are still many other traditions related to marriage that have not been studied in depth through *the living fiqh approach*. Therefore, further research can be directed to other customary traditions so that the picture of the relationship between customary and Islamic family law in Indonesian society becomes broader and more diverse.

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