The Representation of Hadith in Muslim Wedding Culture: A Case Study of a Sharia Wedding Organizer in Indonesia

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Abstract
This study examines the representation of Hadith in contemporary Muslim wedding culture through the practices of a Sharia Wedding Organizer (WO), focusing on Sakinah Walimah Syar'i in Yogyakarta, Indonesia. Employing a qualitative descriptive approach, this research analyzes Instagram content and service practices offered by the organizer. The findings reveal that Hadith is not merely cited as a normative religious reference but is performatively embodied in concrete service systems, such as gender-segregated wedding arrangements *(walimah infishal),* Sharia-compliant bridal makeup without prohibited bodily modifications, and the elimination of music during wedding receptions. This phenomenon reflects a process of living Hadith, in which textual authority transforms into a cultural instrument shaping social norms and collective religious identity. Furthermore, the study highlights the decentralization of religious authority in the digital era, the sacralization of public space, and the emergence of religious symbolic capital among urban Muslims. In this context, Sharia Wedding Organizers function not only as service providers but also as agents of religious meaning production, contributing to the transformation of Muslim wedding culture in contemporary Indonesia.
Keywords: living Hadith, Muslim wedding culture, Sharia wedding organizer, symbolic capital, religious identity.

Abstract
Penelitian ini menganalisis representasi hadis dalam budaya pernikahan Muslim melalui praktik *Wedding Organizer* (WO) syar'i, dengan studi kasus pada Sakinah Walimah Syar'i di Yogyakarta. Penelitian menggunakan pendekatan kualitatif deskriptif melalui analisis konten terhadap unggahan Instagram dan praktik layanan yang ditawarkan. Temuan menunjukkan bahwa hadis tidak hanya dikutip sebagai legitimasi normatif, tetapi direpresentasikan secara performatif dalam bentuk sistem layanan seperti *walimah infishal* (pemisahan gender), tata rias syar'i tanpa modifikasi tubuh yang dilarang, serta penghapusan musik dalam resepsi. Fenomena ini menunjukkan proses *living* hadis, di mana teks hadis mengalami transformasi dari otoritas tekstual menjadi instrumen pembentuk budaya dan identitas kolektif. Representasi tersebut juga memperlihatkan desentralisasi otoritas keagamaan, sakralisasi ruang publik, serta pembentukan kapital simbolik religius di kalangan Muslim urban. Dengan demikian, WO syar'i berfungsi bukan hanya sebagai penyedia jasa, tetapi sebagai agen produksi makna keagamaan yang berperan dalam transformasi budaya pernikahan di Indonesia kontemporer.
Kata Kunci: *living* hadis, budaya pernikahan, *wedding organizer syar'i*, kapital simbolik, identitas religius.

INTRODUCTION

The wedding industry in Indonesia has experienced significant growth, alongside the increasing demand among Muslim couples for wedding receptions that comply with Islamic law.

Sharia Wedding Organizers (WOs) have emerged as alternative service providers that integrate religious values into the organization of wedding ceremonies. This phenomenon is driven by the growing Islamic consciousness within society, leading many prospective brides and grooms to aspire to a *walimat al-'urs* (wedding reception) that is blessed and free from violations of Islamic principles. Sharia WOs seek to meet the needs of urban Muslim consumers who wish to celebrate their weddings in accordance with religious teachings while maintaining an appealing and modern format.

Sharia WOs can be understood as part of contemporary religious movements within the cultural sphere. They form community-based networks that market Islamic wedding concepts by referring to Hadith as a source of religious legitimacy. A. Badru Rifa'i et al. (2025) note that Sharia WOs combine religious values with modern aesthetics, although this synthesis also raises tensions between sacred authenticity and religious commodification.

Previous studies have primarily examined Sharia WOs from the perspectives of marketing (Rifa'i et al., 2025), Sharia standards (Misno, 2020), or fiqh practices (Rahman et al., 2022). This article differs by focusing on how Hadith is represented and employed as a source of legitimacy within the cultural movement of Sharia WOs in the digital era. Accordingly, this study contributes to the development of Hadith studies and contemporary religious movement scholarship, particularly in relation to cultural practices and the mediatization of religion.

METHODS

This study employs a qualitative descriptive approach using content analysis of posts from the Instagram account @sakinahwalimahsyari. The account was selected because it is known for actively promoting Sharia-compliant wedding concepts and explicitly citing religious evidences in its content. The primary data consist of feed posts (photos, video reels, and carousels), along with captions and comments (when relevant), observed over a specific period. The observation was conducted in a non-participatory manner, without direct interaction with the account administrators, focusing on patterns in the presentation of Hadith content and religious messages within the context of wedding service promotion.

The data collection process began with mapping the account's content to identify posts containing Hadith quotations or discussions of Islamic values related to marriage. Each relevant post was classified according to thematic categories (such as gender mixing, music, bridal hijab, etc.) and the type of Instagram format used (informative captions, infographics, preaching videos, testimonials, and so forth). Subsequently, captions containing Hadith were analyzed to examine how the Hadith were presented, whether in Arabic text, Indonesian translation, or paraphrased

form; whether accompanied by references to canonical sources (e.g., *Sahih al-Bukhari* or *Sahih Muslim*); and how they were contextualized within promotional narratives. The analytical framework draws on components suggested in contemporary Hadith studies, particularly the examination of textual presentation (language, chain of transmission, source collections, authenticity) and interpretation (Qudsy & Dewi, 2018).

A qualitative approach was chosen as it allows for an in-depth understanding of the phenomenon within its natural context and the meanings underlying social practices (Sugiyono, 2022). The main limitation of this study lies in its reliance on online observation without interviews with the Sharia WO managers or clients. However, this limitation is addressed through critical reading of the content and its contextualization within broader scholarly discourse. Thus, the analysis goes beyond mere empirical description to explore its wider implications.

RESULT AND DISCUSSION

Overview of Sakinah Walimah Syar'i Organizer

Sakinah Walimah Syar'i Organizer is a wedding planning service specializing in the organization of Islamic marriage contracts and wedding receptions (walimah) based on Sharia principles in accordance with the Qur'an and Sunnah. The company provides wedding services in Yogyakarta and Central Java and is located at Jl. Kemasan, Mutihan, Bantul, Special Region of Yogyakarta (Gusti, 2024).

The vendor was founded by Ummu Ayya Abdirrahman in response to the growing demand for Sharia-compliant wedding celebrations. The establishment of this business was influenced by the founder's previous experience working in conventional wedding services, as well as her motivation after listening to a lecture by Ustadz Khalid Basalamah addressing issues in conventional wedding practices that are often considered inconsistent with Islamic teachings (Gusti, 2024).

The vision of Sakinah Walimah Syar'i Organizer is to become a trustworthy Sharia-based wedding organizer that upholds Islamic principles in organizing blessed weddings in accordance with the teachings of the Prophet Muhammad. Its mission is to realize wedding celebrations envisioned by Muslims in alignment with the Qur'an and Sunnah (Instagram Sakinah Walimah Syar'i, 2025).

The walimah concept implemented by Sakinah Walimah Syar'i Organizer includes several key principles. First, it excludes rituals or customary practices considered to contain elements of shirk, as Sharia is prioritized over local tradition. Cultural elements are permitted only insofar as they do not contradict Islamic principles. Second, it prohibits *ikhtilath* (free mixing) between men

and women to prevent inappropriate interaction, physical contact, or gaze between non-mahram individuals, therefore, wedding receptions are conducted with gender segregation. Third, bridal makeup is provided without eyebrow trimming or the use of false eyelashes. Fourth, musical entertainment is excluded, with alternatives such as vocal-only nasheed performances.

The Representation of Hadith in Wedding Culture

The Islamic wedding culture promoted by Sharia Wedding Organizers (WOs) is grounded in a strong normative foundation, primarily referring to the Hadith of the Prophet Muhammad concerning marriage. The following section outlines the main services commonly emphasized by Sharia WOs.

1. The Prohibition of *Ikhtilat* (Gender Mixing)

One of the most prominent characteristics of Sharia WOs is their firm commitment to preventing ikhtilat, namely the free mixing of male and female guests without separation. Sharia WOs implement the concept of *walimah infishal,* which refers to a gender-segregated wedding reception. In promotional materials, particularly on Instagram, Hadith are typically displayed in the form of the *matan* (text) along with the name of the source collection, without including specific Hadith numbers. The identity of the narrator is mentioned, followed by a brief explanation or practical call to action. The Hadith text is often positioned as a headline on visual posts, using bold typography accompanied by harmonious illustrations or animations to enhance clarity and accessibility. In other posts, the Hadith is paraphrased or re-explained in simplified language.

For example:
"It would be better for one of you to be stabbed in the head with an iron needle than to touch a woman who is not lawful for him." (Narrated by al-Tabarani in *Mu'jam al-Kabir*)

Figure 1. The Prohibition of Gender Mixing

These Hadith citations do not remain merely at the level of promotional text; rather, they are embodied in the actual services provided by the Sharia WO. The concept of gender segregation is translated into concrete spatial arrangements during the reception. The walimah infishal model is implemented through three primary forms of separation:

a. Separating the bridal stage between the groom and the bride.

b. Separating seating areas for male and female guests.

c. Separating buffet tables for male and female guests.

In practice, this may involve two separate rooms or tents: one designated for male guests, where the groom sits with his male relatives, and another for female guests, where the bride sits with her female family members. If the event is held in the same building, partitions or curtain dividers are installed to separate the spaces. Male guests are served by male staff, while female guests are attended by female staff. On the stage, the bride is typically accompanied only by her mother and female relatives, while the groom is accompanied by his father or male relatives. The couple may reunite after the event concludes or during a specially arranged family photo session.

The Hadith prohibiting gender mixing is also displayed in the form of banners placed at the entrance of the venue. These banners function as reminders for guests to comply with the gender segregation rules during the reception. Thus, the Hadith initially presented in Instagram's visual format is reinforced in the physical setting of the event, serving as a regulator of behavior in public space. Furthermore, this Hadith is represented through the policy of assigning female photographers and videographers to document the bride and female guests. This practice is intended to safeguard modesty *(aurat)* and prevent direct interaction between male photographers and female guests who are not their *mahram.*

2. Bridal Makeup Without Eyebrow Trimming and False Eyelashes

Another distinctive feature of Sharia Wedding Organizers (WOs) is their commitment to promoting a concept of beauty that does not violate Islamic legal boundaries. This approach is grounded in Hadith that prohibit practices of *tabarruj* or altering God's creation purely for beautification purposes. In their digital promotions, Sharia WOs frequently present these Hadith in educational carousel posts titled *"Things to Avoid During a Walimah."*

For example:

a. The Prophet Muhammad said: "Allah curses the women who practice tattooing and those who get tattooed, those who pluck eyebrows, and those who file their teeth for beautification, altering the creation of Allah." (Narrated by *al-Bukhari*

no. 4886; *Muslim* no. 2125, among others) The term *al-mutanamishah* refers to women who request the removal of facial hair, particularly eyebrow plucking.

b. The Prophet Muhammad said: "Allah curses the woman who attaches hair extensions and the one who has them attached, and the woman who tattoos and the one who is tattooed." (Narrated by *al-Bukhari* nos. 5589 and 5602)
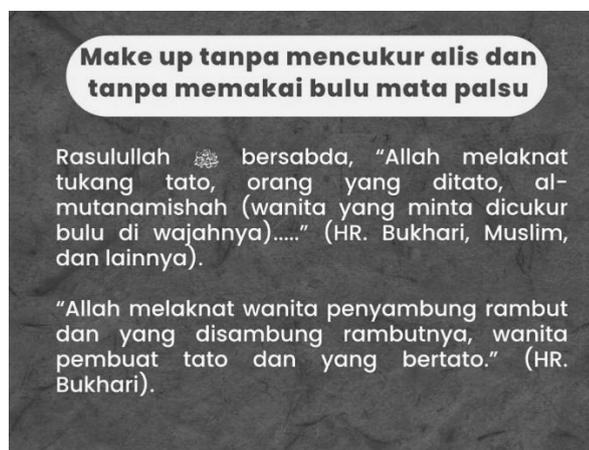

Figure 2. The Prohibition of Eyebrow Plucking and Hair Extensions

The representation of these Hadith becomes clearly visible in the makeup services offered by Sharia WOs. Within their Make-Up Artist (MUA) packages, Sharia WOs promote a Sharia-compliant makeup concept characterized by:

a. A natural look that does not excessively alter the bride's facial features.

b. The avoidance of prohibited practices such as eyebrow trimming or microblading, the use of false eyelashes, or hair extensions.

Through this approach, bridal aesthetics are redefined not by dramatic transformation, but by conformity to religious norms. Beauty is framed as modest, restrained, and aligned with Islamic principles rather than as an expression of extravagant modification.

3. The Absence of Musical Entertainment

Sharia Wedding Organizers (WOs) also place significant emphasis on the issue of entertainment in wedding receptions. In their Instagram promotional content, Hadith related to music are typically presented in carousel photo formats. The posts display the matan (text) of the Hadith along with the name of the narrator, but without specifying the Hadith number.

For example:

The Prophet Muhammad said: "There will certainly be among my community people who will regard as lawful fornication, silk, alcohol, and musical instruments." (Narrated by *al-Bukhari*)
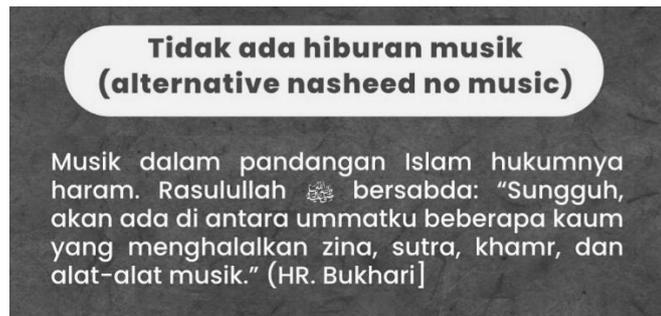
Figure 3. The Prohibition of Music

This Hadith is translated into concrete practice through the regulation of the sound system at wedding receptions. Sharia WOs strictly eliminate popular songs and modern musical performances from the event. Instead, they offer alternatives considered more compliant with Islamic principles, such as Islamic nasheed, vocal-only performances without musical instruments, or traditional rebana played by prepubescent children.

Sharia WOs frequently cite Hadith in their Instagram posts as part of both educational and promotional content. The Hadith text is usually presented in concise and communicative Indonesian translation rather than in lengthy Arabic formulations. For instance, when discussing the obligation of modest dress for brides, the account often includes excerpts of Qur'anic verses or Hadith in translated form. The cited religious texts are typically limited to their core message rather than presented in full textual form.

This practice reflects a broader tendency in digital media, where Hadith are rarely displayed in their complete classical format complete with chain of transmission *(sanad)* and full text *(matan)* as found in canonical collections. Instead, selected portions or summarized translations are used. In terms of translation style, Sharia WOs tend to employ literal and easily understandable renderings. When specific Sharia terminology appears, brief explanatory notes are sometimes included in parentheses.

Thus, the representation of Hadith by Sharia WOs cannot be understood merely as the citation of normative religious evidence. Rather, it constitutes a process of social reception of Hadith. Within the framework of living Hadith studies, such reception involves how Hadith texts are interpreted, selected, and translated into concrete practices in accordance with specific social contexts (Qudsy & Dewi, 2018). In this case, Hadith concerning *ikhtilat, tabarruj,* and music do not remain confined to textual discourse; they are reconstructed into service systems, spatial arrangements, and even aesthetic standards for wedding celebrations.

This process demonstrates a transformation in the function of Hadith from authoritative text to cultural instrument. It suggests that the authority of Hadith does not solely reside in its chain

of transmission or textual authenticity, but also in its capacity to operate meaningfully within social life (Dewi, 2017). In other words, the success of Sharia WOs lies not merely in quoting religious texts, but in their ability to translate those texts into practical systems that are socially accepted by segments of contemporary Muslim society.

The Dynamics of Sharia Wedding Culture in Society

This phenomenon can also be examined through the lens of the sociology of religion, particularly in understanding religion as a symbolic system that shapes social behavior. The Hadith represented in the form of banners, Instagram visual designs, and the standard operating procedures (SOPs) of Sharia Wedding Organizers demonstrate how religious symbols function as regulators of collective norms in public space (Ulum, 2025). At this point, the Sharia-compliant *walimah* becomes a site of negotiation between local tradition and the demand for religious purification. This negotiation reflects the dynamic relationship between custom *(adat)* and Sharia, which in the Indonesian context often unfolds in adaptive rather than confrontational patterns (Ibrahim et al., 2025).

Islamic wedding practices in Indonesia have long been influenced by a combination of religious values and local traditions. Ancestral rituals, such as *siraman, midodareni*, and the use of regional traditional attire remain central components of wedding ceremonies. However, in the modern era, factors such as urbanization and technological development have encouraged the modification of these traditions. Muslim couples today attempt to integrate inherited customs with contemporary expectations, for example by maintaining traditional elements while adopting modern makeup styles or event protocols. In other words, wedding traditions continue to be upheld, yet their modes of implementation are adjusted to present-day contexts, including more functional attire, digital photography and videography, and social media exposure (Beddu et al., 2023).

The concept of the Sharia wedding itself is a relatively recent phenomenon, largely initiated by young adherents of conservative Islamic movements, particularly within Salafi circles. Several anthropological studies suggest that Sharia weddings are hybrid in nature, resulting from the creative efforts of couples and families who seek to integrate stricter religious guidelines without entirely abandoning existing cultural elements (Pohan & Nurdin, 2020). Nevertheless, despite this hybridity, observable transformations in wedding culture remain evident. Some of these cultural shifts include:

1. The Transformation in the Understanding of Walimah

Before the emergence of Sharia Wedding Organizers (WOs), the walimah was often understood primarily as a large family celebration serving as a display of social status. However, with the incorporation of Hadith into the practices of Sharia WOs, the walimah has been reinterpreted as an act of worship (ibadah) and religious proclamation *(syiar)*. This fundamental shift is marked by the establishment of Sharia-based standards that must be implemented in the management of wedding receptions. Overall, the incorporation of Hadith and Sharia values through Sharia WOs reflects the increasing Islamic consciousness within society. Wedding receptions that were once regarded merely as customary or cultural events are now revitalized as religious acts intended to seek divine blessing.

2. Changes in Patterns of Social Interaction

The implementation of Sharia principles in wedding receptions has altered patterns of social interaction during such events. Gender segregation, for instance, significantly affects how guests interact. Male and female guests tend to socialize only with members of the same gender throughout the event. For communities accustomed to such arrangements, this may not pose a problem. However, for those unfamiliar with the practice, adjustments are required: married couples may have to remain separated during the event; male friends may not be able to directly greet the bride except perhaps through her father; and similar restrictions apply in reverse. As a result, cross-gender interaction becomes more limited. This may reduce situations considered inappropriate from a Sharia perspective, yet it also diminishes the broader sense of social mingling typically associated with wedding celebrations.

On the other hand*, walimah infishal* can strengthen intra-gender bonds. Women in the female-only area often feel freer to converse and express themselves, and the same applies to men in their designated space. Social intimacy thus develops within same-gender groups. For some female guests, the availability of a segregated space provides comfort, allowing them to breastfeed, remove their headscarves, or interact more freely. This arrangement may enhance inclusivity for certain groups, such as women who wear the *niqab* and might otherwise feel uncomfortable in mixed gatherings.

Nevertheless, potential exclusivity cannot be ignored. Sharia weddings may be perceived as less accommodating for non-Muslim guests or Muslims unfamiliar with such practices. For instance, non-Muslim female guests who do not wear *hijab* might feel judged, while non-Muslim male guests wishing to congratulate the bride directly may encounter restrictions. Although event organizers typically facilitate respectful arrangements such as scheduled family meetings the format is clearly designed primarily for Muslim participants. Consequently, cross-

religious and cross-cultural interaction during the wedding may be reduced. Even if the number of non-Muslim guests is small, this remains a noteworthy social implication.

3. The Transformation of Beauty Standards

Wedding culture in Indonesia has traditionally emphasized glamorous makeup that significantly transforms the bride's appearance. Sharia WOs introduce a new cultural paradigm by promoting Sharia-compliant makeup that is natural, elegant, and aligned with Islamic principles. Hadith prohibiting eyebrow plucking (*Sahih al-Bukhari* no. 4886; *Sahih Muslim* no. 2125) and hair extensions (*Sahih al-Bukhari* nos. 5589 and 5602) serve as the normative foundation for makeup services that exclude false eyelashes and eyebrow microblading. This shift creates a new aesthetic standard: beauty is no longer measured by the degree of physical transformation, but by conformity to Sharia guidelines. In this sense, Hadith plays a significant role in reconstructing cultural taste among Muslim communities.

4. Changes in Patterns of Entertainment

Entertainment at conventional wedding receptions typically features modern music, whether through live bands or DJs. Sharia WOs promote Hadith concerning the prohibition of musical instruments (narrated by *al-Bukhari* and *al-Bayhaqi*) through Instagram carousel posts and translate these teachings into practice by eliminating music from the sound system. Instead, alternative forms of Islamic entertainment are provided, such as nasheed performances, rebana played by prepubescent children, or Qur'anic recitation.

This transformation shifts the role of entertainment from mere amusement to a medium of religious proclamation. Entertainment is no longer perceived simply as a form of enjoyment but as a channel for spiritual reinforcement and Islamic atmosphere-building. However, variations exist within Sharia WOs. Those affiliated with Salafi orientations often adopt a zero-tolerance stance toward music, prohibiting even instrument-accompanied nasheed (Wardani & Maksum, 2020). They prefer a relatively quiet atmosphere, limited to guest conversations and occasional vocal praises *(shalawat)* without musical background. Meanwhile, more moderate Sharia WOs may accommodate alternative performances such as Islamic martial arts demonstrations, collective recitation of praises by male guests, or instrumental background sounds without lyrics.

From a cultural perspective, the elimination of music significantly alters the atmosphere of traditional wedding celebrations, which are typically lively and festive. For some guests, Sharia weddings feel more solemn and serene; for others, they may appear less festive. Nevertheless, Sharia WOs promote the message that *"joy does not have to be expressed through music*

and dancing." They encourage couples and families to celebrate in simpler and more spiritually meaningful ways, such as through increased remembrance *(dhikr)* and gratitude on the wedding day. Promotional brochures often highlight the advantages of Sharia weddings as "*more peaceful, allowing guests to socialize comfortably without loud music."* Field observations also indicate that some consumers deliberately choose Sharia WOs because they prefer intimate, family-oriented gatherings aligned with religious principles rather than glamorous celebrations.

Re-reading Wedding Culture

Weddings have always functioned as symbolic arenas for displaying the values embraced by families or individuals. By choosing a Sharia-compliant concept, couples symbolically declare their Islamic identity before the public. This aligns with Alimi's notion of *"Islam as drama,"* in which wedding rituals serve as theatrical stages for performing an idealized image of Islamic piety (Alimi, 2019). Marriage represents a liminal moment between continuity and change, where social status is transformed and new ideas and practices are introduced.

Muslim couples who adopt the Sharia wedding concept often reject elements of traditional wedding ceremonies that they perceive as inconsistent with Islamic teachings. These elements are replaced with practices that visually and symbolically reflect religious obedience. This shift demonstrates that their choice of wedding style is not merely about compliance with religious rules, but also about asserting identity and publicly affirming the values they uphold. In this context, Sharia Wedding Organizers can be understood as engaging in symbolic struggle within the social sphere. Religiously conscious Muslim groups attempt to establish their moral standards as normative within public space (Shioya, 2011).. When these principles are formalized into service SOPs and accepted by the market, Hadith effectively becomes cultural capital (Zumrodi, 2017). Couples who choose Sharia WOs mobilize this cultural capital to signal their identity as fully observant *(kaffah)* Muslims within their communities.

For some circles, these religious symbols reinforce collective identity. Guests attending a Sharia wedding may experience a distinct atmosphere, perhaps feeling pride or emotional resonance in witnessing Islamic principles being visibly upheld. There is a dimension of *da'wah bil-hal* (preaching through action), as guests may feel inspired to adopt similar practices. Religious symbols that are typically associated with mosques or study circles now appear in hotel ballrooms and convention halls. This indicates a more expressive entry of Islam into public social space. Islamic symbols increasingly permeate everyday life and become part of a broader lifestyle. What was once perceived as unusual such as weddings without music or brides wearing modest, loose hijabs may

now be regarded as elegant and commendable within certain communities. Religious symbolism gains social prestige.

However, the prominence of such symbols also carries the risk of formalism. There is concern that people may begin to assess the *"blessedness"* of a marriage based on whether the wedding was Sharia-compliant. In reality, the success of a marriage depends on numerous factors beyond the reception ceremony. If not approached carefully, the symbolic representation of Hadith may foster subtle social competition. For instance, one family might criticize another by implying that a mixed-gender wedding was *"less Islamic."* Such judgments risk generating minor social tensions if religious symbols are used as standards for evaluating others' faith. Ideally, these symbols should serve as inspiration rather than instruments of moral superiority.

From the couple's perspective, organizing a Sharia wedding may function as a declaration of identity and commitment. It signals their intention to build a family life aligned with Islamic principles. This can be a positive milestone. At the same time, public visibility creates pressure: after hosting a visibly Islamic wedding, couples may feel embarrassed if their later conduct appears inconsistent with those ideals. On the positive side, this can serve as a mechanism for moral self-discipline. On the negative side, if marital problems or divorce occur, criticism may be harsher *"They had a Sunnah wedding, yet they still divorced."* Such reactions reflect social expectations attached to religious symbolism. Symbolic religiosity often generates heightened moral expectations, so failure may provoke broader disappointment. Yet, as is widely understood, the complexity of married life cannot be guaranteed by the format of the wedding ceremony.

Ultimately, it is important to recognize that the implementation of Hadith and Islamic teachings through Sharia Wedding Organizers brings both blessing and responsibility. It is a blessing in that many Sunnah practices previously neglected are revitalized. It is also a responsibility, because when religion is elevated as a guiding banner, its proponents are expected to embody noble character. If a Sharia WO were to act unethically, the damage would not only affect its business reputation but also the Islamic symbolism it represents. Thus far, such cases appear limited, perhaps due to strong communal networks that help maintain collective credibility.

Viewed more broadly, Sharia weddings are not merely expressions of obedience to textual Hadith, but also part of the construction of an urban Muslim religious lifestyle. The choice of gender-segregated receptions, natural Sharia-compliant makeup, and the elimination of music reflects a structured and institutionalized expression of religious life mediated through service industries. In this context, Hadith functions not only as a normative foundation but also as a source

of symbolic legitimacy. It becomes a moral reference, an aesthetic standard, and a marker of collective identity distinguishing particular Muslim communities from others.

On the other hand, it is important to recognize that the representation of Hadith in Sharia weddings operates within the framework of modernity. Modernity is not necessarily synonymous with secularization; rather, it can function as a new arena for religious expression (Bahri et al., 2025) Sharia Wedding Organizers utilize digital technology, visual aesthetics, and professional management systems to disseminate values derived from Hadith. In this sense, what changes is not the normative content of the teachings, but the medium and strategy through which they are conveyed. Therefore, the representation of Hadith within Sharia Wedding Organizers should not be understood merely as a religious practice. Instead, it forms part of a broader social transformation within Indonesian Muslim society. It illustrates how religious texts negotiate with popular culture, market dynamics, and digital technology without losing their symbolic legitimacy.

CONCLUSION

This study demonstrates that the representation of Hadith within Sharia Wedding Organizers reflects more than the simple application of religious texts in wedding practices. Rather, it illustrates a dynamic process in which Hadith is translated, mediated, and embodied within contemporary social life. Through the implementation of gender segregation *(walimah infishal),* Sharia-compliant bridal aesthetics, and the elimination of musical entertainment, Hadith is transformed from textual authority into a practical framework shaping spatial arrangements, aesthetic standards, and patterns of social interaction.

The findings indicate that Sharia weddings function as symbolic arenas where religious identity is publicly performed and negotiated. In this context, Hadith operates not only as a source of normative guidance but also as cultural and symbolic capital that distinguishes particular Muslim communities. The institutionalization of these principles through professional wedding services further demonstrates how religious values are integrated into modern systems of management, branding, and digital promotion.

At the same time, the phenomenon reveals both opportunities and tensions. While Sharia weddings may strengthen collective identity and revive neglected Sunnah practices, they also carry the potential risk of formalism and social exclusivity if religious symbolism becomes a standard for judging others. Thus, the representation of Hadith in this setting should be understood as part of a broader transformation within Indonesian Muslim society where religious texts continuously negotiate with modernity, market structures, and digital culture. Ultimately, the case of Sharia Wedding Organizers highlights the vitality of living Hadith in contemporary Indonesia. It shows that the authority of Hadith does not reside solely in its textual authenticity, but also in its capacity to be recontextualized and made socially meaningful in changing cultural landscapes.

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