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## **The Shifting Meaning of *Walīmatul ‘Urs* in the Era of Society 5.0 in Indonesia: Islamic Law Perspective**

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**Abstract:** The advent of globalization, ushering in the era of Society 5.0, has turned marriage events into a focal point of cultural dynamics. An example of this is evident in the celebration of weddings, known as *walīmatul ‘urs*. This study delves into the *walīmatul ‘urs* festivities organized by various Muslim celebrities in Indonesia. While these celebrities uphold the Islamic marital contract, they also hold extravagant wedding ceremonies infused with Western-inspired themes that come with significant costs. This study is a qualitative phenomenological study with an approach to Islamic law. This study analyzes media content to get an overview of the phenomenon of marriage among celebrities. The data collection process uses three techniques: observation, interviews from digital sources, and documentation. This study concludes that the purpose and main meaning of *walīmatul ‘urs* according to Islamic family law is as a sacred and strong bond (*mithāqan ghalīdhan*), a form of expression of gratitude to God and happiness in addition to providing benefits to society. The meaning of *walīmatul ‘urs* then underwent a shift in essence in the context of Indonesian Muslim celebrities, which were partly influenced by technological advances in the Society 5.0 era. Open (explicit) and implicit transformations and shifts in interpretation, when *walīmatul ‘urs* develop into a symbolic representation of social status, which is often characterized by luxury and functions as a venue to elevate one's social status.  
**Keywords:** *Walīmatul ‘urs*, the meaning of marriage, society 5.0, Islamic family law

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**Abstrak:** Munculnya globalisasi, yang membuka era Society 5.0, telah mengubah peristiwa pernikahan menjadi situs utama dinamika budaya. Hal ini terlihat dari perayaan pernikahan yang dikenal dengan istilah *walimatul'urs*. Kajian ini menggali peristiwa *walimatul'urs* yang diselenggarakan oleh sejumlah selebritis muslim di Indonesia. Meskipun para selebritis ini menjunjung tinggi nilai-nilai Islam dalam akad nikah, mereka juga mengadakan upacara pernikahan mewah dengan tema-tema yang terinspirasi dari Barat dan memerlukan biaya yang besar. Kajian ini merupakan penelitian fenomenologi kualitatif dengan pendekatan hukum Islam. Penelitian tersebut menganalisis konten media untuk mendapatkan gambaran fenomena pernikahan di kalangan selebritis. Proses pengumpulan data menggunakan tiga teknik: observasi, wawancara dari sumber digital, dan dokumentasi. Studi ini menyimpulkan bahwa tujuan dan makna utama dari *walimatul'urs* menurut hukum Islam adalah sebagai ikatan yang suci dan kuat (*mithāqan ghalīdhan*), wujud ungkapan rasa syukur kepada Tuhan dan kebahagiaan di samping memberikan keuntungan kepada masyarakat. Makna *walimatul'urs* tersebut kemudian mengalami pergeseran esensi pada konteks selebriti muslim Indonesia, yang sebagian dipengaruhi oleh kemajuan teknologi era Society 5.0. Transformasi dan pergeseran penafsiran yang terbuka (eksplisit) dan terselubung (implisit), ketika *walimatul'urs* berkembang menjadi representasi simbolis status sosial, yang seringkali ditandai dengan kemewahan dan berfungsi sebagai ajang untuk meningkatkan status sosial seseorang.

**Kata Kunci:** *Walimatul'urs*, makna perkawinan, selebritis, society 5.0, hukum Islam

## Introduction

Indonesia, being the most populous Muslim nation globally, draws significant attention to the forefront in matters concerning the implementation of Islamic family law elements, encompassing domains like matrimonial affairs, inheritance protocols, and divorce procedures.<sup>1</sup> This focus extends not only within Indonesia itself but also resonates within the broader Islamic

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<sup>1</sup> Mark R Woodward, "Indonesia, Islam, and the Prospect for Democracy," *SAIS Rev. Int'l Aff.* 21 (2001). p. 29. Mark Cammack, et.al., "Democracy, Human Rights, and Islamic Family Law in Post-Soeharto Indonesia," *New Middle Eastern Studies* 5 (2015). Fatum Abubakar, "Islamic Family Law Reform: Early Marriage and Criminalization (A Comparative Study of Legal Law in Indonesia and Pakistan)," *Al-Ahkam Jurnal Ilmu Syari'ah dan Hukum* 4, No. 2 (2019).

global community. The execution of Islamic family law within Indonesia displays a distinctiveness that sets it apart from comparable practices observed in diverse Islamic nations such as Saudi Arabia, Pakistan, Egypt, Morocco, Yaman, Malaysia, and Brunei. Indonesia's intricate cultural heritage underscores the presence of a dynamic and perpetually evolving interplay between Islamic legal principles, domestic legislative frameworks, and communal customs.<sup>2</sup> Consequently, this study carries ramifications for the advancement of Islamic family law as well as the broader realm of Islamic jurisprudence, steering them towards a more favorable trajectory. The research affirms that Islamic law's underlying intent is to serve humanity's welfare, a principle extending to matrimonial matters. Marriage, with its ultimate objective of fostering a harmonious, tranquil, and affectionate household (*sakīnah mawaddah wa rahmah*), stands as a testament to this affirmation.<sup>3</sup> Hence, the focal point of this investigation will serve to reassert the essence and objective of marriage, emphasizing its significance not in terms of opulence and extravagance, but rather in terms of its capacity to bring about advantages and practical utility for human beings themselves.

The inexorable tide of globalization propels us into the epoch of Society 5.0,<sup>4</sup> consequently engendering a transformation in the significance and construct of the wedding celebration (*walimah al-'urs*) – a shift that traverses the spectrum from conventional to contemporary connotations. The Age of Society 5.0 encapsulates a paradigm characterized by its human-centric orientation and technology-driven framework. This conception arises as an evolutionary offshoot of the fourth industrial revolution, Industry 4.0, which has been apprehended for its latent capacity to diminish the centrality of human agency in both technological and societal contexts.<sup>5</sup>

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<sup>2</sup>Andrea Büchler and Christina Schlatter, "Marriage Age in Islamic and Contemporary Muslim Family Laws A Comparative Survey," *Electronic Journal of Islamic and Middle Eastern Law* (EJIMEL) 1, (2013). Abdul Ghani Abdul and Raqeeb Saad Saleh Al-Gharafi, "Underage marriage in Islamic law and Yemeni law," *Yemen University Journal* 8, No. 8 (2023), p. 1-38. Bani Syarif Maula, "Islamic Law In A Secular State: A Study of The Distinctiveness of Islamic Law In Indonesia," *Asy-Syir'ah: Jurnal Ilmu Syari'ah Dan Hukum* 48, no. 1 (2014).

<sup>3</sup> Malik Shahzad Shabbir, "Human Prosperity Measurement within the Gloom of Maqasid Al-Shariah," *Global Review of Islamic Economics and Business* 7, no. 2 (2020), p. 105–11.

<sup>4</sup> Luke M Herrington, "Globalization and Religion in Historical Perspective: A Paradoxical Relationship," *Religions* 4, no. 1 (2013), p. 145–65.

<sup>5</sup> Kayano Fukuda, "Science, Technology and Innovation Ecosystem Transformation toward Society 5.0," *International Journal of Production Economics* 220 (2020): 107460.

Society 5.0 serves to cultivate individuals' consciousness of technology. The framework of Society 5.0 represents a refinement of antecedent paradigms, historically characterized as follows: Society 1.0 denoted the era of hunting and rudimentary script; Society 2.0 encompassed the agricultural epoch, marked by agrarian pursuits; Society 3.0 marked the advent of industrialization, when machines were integrated into daily activities; Society 4.0 marked the era of computer and internet integration; and finally, Society 5.0 constitutes a phase wherein technology becomes an intrinsic facet of human existence, and the internet transcends its role as a mere information-sharing tool to become an integral component of daily life.<sup>6</sup>

The accessibility of the internet greatly facilitates the discovery of novel insights across diverse domains. A central aspect of this research pertains to the evolution observed in the execution of wedding festivities or *walimatul 'urs*, with a particular emphasis on discerning trends within celebrity circles.<sup>7</sup> Prominent Indonesian Muslim celebrities have spearheaded numerous innovations, spanning from pioneering novel trends and distinctive paradigms to fashioning unique models and even infusing symbolism into their nuptial occasions. This innovative drive has yielded a spectrum of diverse wedding celebration concepts (*walimatul 'urs*). Demonstrating a keen willingness to invest substantial financial resources, they have embraced elements of Western culture during these sacred and momentous instances. Muslim celebrities, in this context, are not treated as a subject of concern within this study. Nonetheless, this endeavor serves as empirical validation of the intricate interplay between Sharia-compliant marriage tenets and the contemporary way of life, influenced by Western cultural norms and technological progress.<sup>8</sup>

Among the list of popular celebrity unions, the nuptials of Tasya Farasya and Ahmad Assegaf in 2018 stand out. Spanning seven days and nights, this grand event drew the presence of dignitaries, including Jakarta's Governor, Anies Baswedan. With an expenditure amounting to billions of rupiah, this wedding earned distinction as the most extravagant and high-

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<sup>6</sup> Kayano Fukuda, *Science, Technology and Innovation Ecosystem*.

<sup>7</sup> Brian Cowan, "Histories of Celebrity in Post-Revolutionary England," *Historical Social Research/Historische Sozialforschung. Supplement*, no. 32 (2019), p. 83–98.

<sup>8</sup> Tamyiz Mukharrom and Supriyanto Abdi, "Harmonizing Islam and Human Rights Through the Reconstruction of Classical Islamic Tradition," *Samarah: Jurnal Hukum Keluarga Dan Hukum Islam* 7, no. 1 (2023), p. 40–57.

priced among Indonesia's public figures.<sup>9</sup> Likewise, Raffi Ahmad and Nagita Slavina orchestrated a wedding affair of comparable grandeur. The matrimonial union of these two prominent artists was even showcased exclusively on a private television network. Consequently, it comes as no surprise that Raffi and Nagita's nuptial celebration is widely regarded as one of the most lavish weddings of its era. Allegedly, this matrimonial extravaganza, taking place on October 17, 2014, commanded an expenditure reaching up to 10 billion Indonesian rupiah.<sup>10</sup>

Similarly, Nia Ramadhani and Ardi Bakrie embarked on their matrimonial journey at an equivalent expense. Executed with opulence, their wedding, held on April 1, 2010, seamlessly integrated the traditions of Sundanese and Lampung cultures. Furthermore, celebrity influencers Rachel Venny and Niko Al Hakim orchestrated an immensely lavish wedding, drawing inspiration from the enchanting Cinderella fairy tale narrative. Despite the dissolution of their marital union, the wedding of Rachel and Niko had, at one point, claimed the distinction of being the most sumptuous. Their matrimonial ceremony, which took place on February 4, 2017, at Balai Sudirman in Jakarta, was conceived with an enchanting fairyland motif, incurring expenses amounting to an estimated 5 billion Indonesian rupiah.<sup>11</sup> These splendid wedding celebrations align with the findings of a 2018 survey conducted by Knot, which involved thirteen hundred participants. The survey explored the financial outlay associated with preparing for wedding attendance and related festivities. The results indicated an average expenditure of up to US \$250 solely for wedding gifts, and an additional US \$98 for attire, excluding accessories.<sup>12</sup>

The inclusion of *walimatul'urs* within Islamic matrimonial rites serves a dual purpose. It functions not only as a mechanism for disseminating news regarding the ongoing marriage but also as a manifestation of the Islamic ethos to extend joy to others, notably by distributing meals to neighbors, the

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<sup>9</sup> Ratih Ika Wijayanti, "5 Pernikahan Termahal Artis Indonesia, Habiskan Biaya Miliaran Rupiah," *IDX Channel*, July 13, 2022, <https://www.idxchannel.com/ecotainment/5-pernikahan-termahal-artis-indonesia-habiskan-biaya-miliaran-rupiah>.

<sup>10</sup> Ratih Ika Wijayanti, "5 Pernikahan Termahal Artis Indonesia, Habiskan Biaya Miliaran Rupiah," *IDX Channel*, July 13, 2022.

<sup>11</sup> Ratih Ika Wijayanti, "5 Pernikahan Termahal Artis Indonesia, Habiskan Biaya Miliaran Rupiah," *IDX Channel*, July 13, 2022.

<sup>12</sup> Jacqueline E Johnson, "The Harry Potter Bachelorette Party and 'Crafting' Femininity on Etsy," in *Sartorial Fandom: Fashion, Beauty Culture, Identity*, ed. Elizabeth Affuso and Suzanne Scott (Michigan: University of Michigan Press, 2023), p. 176.

indigent, orphaned children, and fellow Muslims. Nevertheless, the presence of manifold cultural divergences generates distinct construals and ramifications in the execution of *walīmatul ‘urs*, aligned with the wishes of the betrothed pair. Culture significantly influences the arrangement of this wedding celebration (*walīmatul ‘urs*). Islamic precepts concerning *walīmatul ‘urs* endorse flexibility for adherents to innovate, as long as these innovations remain within the parameters of Islamic norms.<sup>13</sup>

As posited by Geertz, culture encompasses the entirety of human endeavors undertaken both individually and collectively. It carries inherent significance, exhibiting a holistic nature encompassing physical-material aspects, moral dimensions, spiritual facets, and more. Culture incorporates distinct symbols and is passed down through generations, thereby facilitating human communication, the preservation of knowledge, and the evolution of attitudes in the multifaceted realm of existence.<sup>14</sup> This viewpoint underscores that culture fundamentally emerges from human endeavors, encompassing values, human conduct, and tangible artifacts. The cultural repertoire possessed by humans holds the potential for evolution in tandem with temporal progression. Conversely, culture wields the capacity to shape human dispositions and conduct, perpetuating itself across generations through the conduit of social interactions.<sup>15</sup>

This research delves into the *walīmatul ‘urs* ceremonies orchestrated by numerous Muslim celebrities within Indonesia. On one aspect, these celebrities undertake matrimonial contracts in line with Islamic jurisprudence, while concurrently organizing opulent wedding celebrations replete with Western-inspired concepts, entailing substantial expenditures. The study accentuates the evolving connotation of *walīmatul ‘urs* within contemporary Society 5.0, characterized by the prominence of information technology as a mechanism for shaping human conduct. Additionally, it examines how the

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<sup>13</sup> Ali Abubakar, et.al., “Hukum Walīmah Al-‘Urs Menurut Perspektif Ibn Ḥazm Al-Andalusī,” *El-Usrah: Jurnal Hukum Keluarga* 2, no. 2 (2019), p. 153–79. Fajri M Kasim, et.al., “The Protection of Women and Children Post-Divorce in Sharia Courts in Aceh: A Sociological Perspective,” *Ahkam: Jurnal Ilmu Syariah* 22, No. 2 (2022).

<sup>14</sup> Clifford Geertz and Michael Banton, “Religion as a Cultural System,” in *Anthropological Approaches to the Study of Religion*, ed. Michael Banton (London: Routledge, 1966), 1.

<sup>15</sup> Sutarto. et.al., “Konstruksi Makna Tradisi Walimatul ‘Ursy Bagi Masyarakat Barumanis Kabupaten Rejang Lebong, Bengkulu, Indonesia,” *Jurnal Studi Agama-Agama Dan Lintas Budaya* 7, no. 1 (2021), p. 60–72.

*walīmatul ‘urs* framework adopted by Muslim celebrities could potentially serve as a guiding exemplar for a broader audience.

While investigations into *walīmatul ‘urs* have been a recurrent pursuit, scholarly attention has yet to be directed towards scrutinizing weddings within the realm of Muslim celebrities. Research endeavors have centered on deciphering the significance of *walīmatul ‘urs* within select Muslim societies, with inquiries extending to locales such as the Rejang Lebong community in Bengkulu, Indonesia.<sup>16</sup> The study yields insights into the prevailing comprehension and perception held by individuals when it comes to comprehending weddings, characterizing them as unifying agents within a culturally diverse society. Additional scholarly investigations broach the subject of the lawful constraints prescribed by Islamic jurisprudence concerning the execution of *walīmatul ‘urs*. This entails the imperative of aligning the execution with the capacities of the betrothed individuals, ensuring prudence against extravagance or redundancy. Furthermore, the practice must abstain from motives that contravene Islamic tenets, such as arrogance, ostentation of affluence, or any activities inconsistent with religious precepts.<sup>17</sup>

Concerning the examination of food and beverage consumption during the *walīmatul ‘urs* occasion, especially in the context of a standing gathering, elucidation is furnished by the research conducted by Mardiastuti.<sup>18</sup> This study underscores that Islamic principles prohibit the indulgence in excessive eating and drinking, while concurrently emphasizing the recommendation to partake in sustenance while seated, in accordance with the precepts espoused by Islamic teachings.

The aforementioned studies encompass distinct perspectives compared to the content of this present article. This article elucidates the interpretation and construct of *walīmatul ‘urs* as observed within the context of celebrity weddings. Although divergent in approach, the previously conducted studies have nonetheless furnished empirical data that contributes to the foundation of this article. The primary aim of this article is to foster comprehension and

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<sup>16</sup> Sutarto, et.al., *Konstruksi Makna Tradisi Walimatul ‘Ursy...*, p. 60–72.

<sup>17</sup> Moh Yasir Alimi, “Islam as Drama: Wedding Rites and the Theatricality of Islam in South Sulawesi,” *The Asia Pacific Journal of Anthropology* 15, no. 3 (2014), p. 265–85.

<sup>18</sup> Aprilia Mardiastuti, “Syariat Makan Dan Minum Dalam Islam: Kajian Terhadap Fenomena Standing Party Pada Pesta Pernikahan (Walimatul ‘Ursy),” *Jurnal Living Hadis* 1, no. 1 (2016), p. 151–76.

insight into the meaning and framework of *walimatul 'urs* as orchestrated by Muslim celebrities within Indonesia, set against the backdrop of Society 5.0.

This study constitutes a qualitative empirical phenomenological study. Phenomenology, as a discipline, delves into the exploration of what becomes evident (phenomenon). Consequently, it serves as a scientific endeavor devoted to the examination of phenomena, rendering any research or discourse that examines the manifestation of phenomena essentially an exercise in phenomenology.<sup>19</sup> Phenomenology in this study is based on 'empirical' and 'rational'. Empirical refers to knowledge acquired through scientific inquiry, which is derived as a method for examining social structure and human behavior. Rationale refers to investigating human behavior according to the premises and findings of scientific knowledge.<sup>20</sup> As per Creswell's methodology, the data collection process entails four components: interviews, observations, documents, and audio-visual materials.<sup>21</sup> Within this study, data collection adopted a tripartite approach comprising observations of phenomena, interviews, and documentation – the latter encompassing materials extracted from the internet and videos sourced from YouTube. The principal data sources stemmed from the period between 2020 and 2021. Supplementary data sources were gleaned from assorted websites to complement the primary data. Employing a qualitative approach, this study's analytical methodology rests upon media content analysis.

### The Concept of Matrimonial Celebration in Islamic Law

Matrimony signifies a solemn pledge of union, wherein two individuals embark upon a binding commitment aimed at formalizing their marital connection in accordance with religious precepts, legal conventions, and societal mores.<sup>22</sup> The ceremonial wedding feast, commonly denoted in

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<sup>19</sup> Arief Nuryana, et.al., "Pengantar Metode Penelitian Kepada Suatu Pengertian Yang Mendalam Mengenai Konsep Fenomenologi," *Ensains Journal* 2, no. 1 (2019), p. 19–24.

<sup>20</sup> Clive Erricker, "Phenomenological Approaches," in *Approaches to the Study of Religion*, ed. Peter Connolly (New York: The Continuum International Publishing Group, 1999), p. 73.

<sup>21</sup> Pranee Liamputtong, *Qualitative Research Methods* (Oxford: Oxford University Press, 2020).

<sup>22</sup> Angela Barreto Xavier, "Village Normativities and the Portuguese Imperial Order: The Case of Early Modern Goa," in *Norms beyond Empire: Law-Making and Local Normativities in Iberian Asia, 1500–1800*, ed. Manuel Bastias Saavedra (Leiden: Brill Nijhoff, 2021), p. 32–71.



Islam as *walīmah al-‘urs* (*walīmatul ‘urs*), remains inseparable from the nuptial event itself, for it serves as an integral facet of the marital contract, signifying the commencement of conjugal life. Linguistically, *walīmatul ‘urs* comprises two constituent terms: “*al-walīmah*” and “*al-‘urs*”. *Al-walīmah* conveys the concept of a gathering, while *al-‘urs* signifies the act of matrimony. Consequently, “*walīmatul ‘urs*” can be elucidated as an amalgamation of wedding events wherein numerous individuals assemble to partake in feasting and relish the presented cuisine.<sup>23</sup>

The prevailing consensus among scholars leans towards regarding *walīmatul ‘urs* as a *sunnah mu‘akkad* (strongly recommended practice).<sup>24</sup> Nevertheless, a minority viewpoint, as posited by Ibn Ḥazm al-Andalusī, contends that it assumes an obligatory (*wājib*) status.<sup>25</sup> Within Islam, the presence of *walīmatul ‘urs* within marriage is a stipulated requirement. *Walīmatul ‘urs* stands as both a celebration and an expression of gratitude subsequent to a marital contract, embodying the essence of notification and public proclamation regarding the introduction of a novel member or family unit. It also assumes the role of a juncture that rallies family and communal backing for the newlyweds. The foremost objective underlying *walīmatul ‘urs* is to bolster the commitment between the bride and groom, necessitating its execution to be conducive to ushering them into a married life characterized by serenity, tranquility, and an abundance of affection or *sakīnah mawaddah wa rahmah*.<sup>26</sup>

An opulent *walīmatul ‘urs* does not ensure the realization of matrimonial objectives.<sup>27</sup> Illustrated by the instance of Rachel Venny and Niko Al Hakim’s wedding, which embraced a Cinderella theme on January 7, 2017 – an affair of unparalleled luxury in Indonesia – the culmination of

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<sup>23</sup> Muyassarrah Muyassarrah, “Nilai Budaya Walimah Perkawinan (Walimatul ‘Urusy) Dalam Pemberdayaan Ekonomi Masyarakat (Studi Kasus Di Kelurahan Gondorio Ngaliyan Semarang),” *Inferensi: Jurnal Penelitian Sosial Keagamaan* 10, no. 2 (2016), p. 539–58.

<sup>24</sup> Inayatillah Inayatillah, et.al., “Social History of Islamic Law from Gender Perspective in Aceh: A Study of Marriage Traditions in South Aceh, Indonesia,” *Samarah: Jurnal Hukum Keluarga Dan Hukum Islam* 6, no. 2 (2022), p. 573–93.

<sup>25</sup> Abubakar, et.al., *Hukum Walīmah Al-‘Urs*.

<sup>26</sup> Inayatillah, et.al., *Social History of Islamic Law from Gender Perspective in Aceh...*, p. 538-58.

<sup>27</sup> Joshua T Bisig, “Hegel on Marriage: The Importance of the Wedding Ceremony”, *MA Thesis* (Georgia State University, 2015).

lavishness did not safeguard the longevity of their marital union.<sup>28</sup> Regrettably, their union was short-lived, culminating in divorce on February 16, 2021. The grandeur of a wedding celebration does not inherently guarantee the endurance of a marriage. Hence, Islamic teachings advocate for weddings to be conducted in a modest manner, while retaining the inherent significance they encompass.<sup>29</sup>

The execution of *walīmatul ‘urs* is advised to be in accordance with the financial capacity of the marrying couple. Certain scholars contend that the stipulation regarding *walīmatul ‘urs* is of a recommendatory nature rather than obligatory. However, unanimity prevails among the jurisprudential experts (*fuqahā’*) who deem the hosting of an event or wedding celebration as a *sunnah muakkadah*, signifying its elevated status as a highly recommended practice.<sup>30</sup> Upon the occasion of Abdurrahman bin ‘Auf’s marriage, the Prophet Muhammad advised, “Mark the event with a festivity, even if it involves the sacrifice of a single goat”.<sup>31</sup> *Walīmatul ‘urs* signifies a matrimonial celebration that ensues subsequent to the formalization of the marriage contract. This festivity serves as a visual representation and emblematic indication to external communities that the individuals involved have entered into wedlock, thereby transitioning from a state of singleness.<sup>32</sup>

As elucidated within the Quran, specifically in Surah An-Nisa, Verse 21, marriage is depicted as an exceedingly robust and unyielding covenant, denoted as “*mithāqan ghalīdhan*”. This term encapsulates the profound connection between spouses and extends to encompass their respective families as well.<sup>33</sup> Its enactment not only entails the adherence to divine mandates but is also recognized as an act of worship devoted to the

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<sup>28</sup> Wijayanti, “5 Pernikahan Termahal Artis Indonesia, Habiskan Biaya Miliaran Rupiah.”

<sup>29</sup> Bisig, “Hegel on Marriage: The Importance of the Wedding Ceremony.”

<sup>30</sup> Zul Anwar Ajim Harahap and Zulfan Effendi Hasibuan, “The Dominance of Islamic Law over Customary Law in Indonesia in Marriage Law,” *ITALIENISCH* 12, no. 1 (2022), p. 868–73.

<sup>31</sup> Muhammad bin Ismail Al-Bukhari, *Ṣaḥīḥ Al-Bukhārī* (Beirut: Dār al-Fikr, 1970), hadith no. 5907, p. 215.

<sup>32</sup> Inayatillah, et.al., *Social History of Islamic Law from Gender Perspective in Aceh...*, p. 538–58.

<sup>33</sup> Bani Syarif Maula, “Kajian Al-Ahwal Al-Syakhsyiyah Dengan Pendekatan Maqasid Al-Syari’ah,” *Al-Manahij: Jurnal Kajian Hukum Islam* 8, no. 2 (2014), p. 233–46.

Almighty.<sup>34</sup> *Walīmatul ‘urs* constitutes an integral Islamic precept within the domain of marriage, having evolved into a customary practice and, in several cases, a perceived necessity for numerous individuals, manifested in either an extravagant or modest manner. The choice between these approaches is contingent upon the socio-economic circumstances of the marrying individuals. The sociological dimension of *walīmatul ‘urs*, as it intersects with human existence, is discernible in its underlying purpose: the announcement of marital union as a consequential social phenomenon within society. This custom encompasses the application of sunnah principles for the benefit of the wedded couple. As such, the orchestration of *walīmatul ‘urs* is heavily influenced by a multitude of factors, encompassing not solely social and economic considerations but also bearing the weight of tradition and cultural mores.

### **The Meaning of *Walīmatul ‘Urs* among Muslim Celebrities in the Era of Society 5.0**

Marriage and *walīmatul ‘urs* stand as pivotal Islamic doctrines, imbued with the essence of worship. Nevertheless, their enactment within the Muslim community demonstrates variances influenced by local cultural circumstances, entrenched traditions, and the evolving socio-economic dynamics characteristic of societal existence. This phenomenon is similarly observed among celebrities, where the essence of *walīmatul ‘urs* has undergone multiple shifts, coinciding with the advent of the Society 5.0 era. This transformation in meaning serves as an indication of the broadening, constriction, nuanced signification, interlinked symbolism, and interplay of a teaching’s significance that remains dynamic within a semantic realm. The initial point of reference remains unchanged, yet it retains the capacity for expansion or reduction in connotation.<sup>35</sup>

As previously indicated, the execution of *walīmatul ‘urs* within Muslim societies is shaped by cultural and customary elements, alongside social and economic considerations, and is further influenced by educational factors and religious comprehension. Similarly, the execution of *walīmatul*

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<sup>34</sup> Syeda Shajia Sharmin and Mir Mohammad Azad, “Laws of Muslim Marriage from the concept of the Holy Qur’an,” *International Journal of Engineering and Applied Sciences* (IJEAS) 5, No. 7 (2018).

<sup>35</sup> Nurmala, et.al., “Pergeseran Makna Esensi Pernikahan Di Kecamatan Pedamaran Kabupaten Ogan Komering Ilir Provinsi Sumatera Selatan–Studi Kasus Sosiologi Hukum Keluarga.”

'*urs* within the realm of Muslim celebrities has undergone a transformation, evolving from the observance of the Prophet's sunnah into a celebratory event that at times tilts towards hedonism and opulence. This conclusion derives from insights gleaned through a series of interviews presented within numerous YouTube podcasts. In a comprehensive assessment, the significance inherent in the execution of *walīmatul 'urs* within the celebrity domain can be bifurcated into two distinct interpretations: explicit and inferred meanings. The explicit connotation of *walīmatul 'urs* is outlined as follows.

1. As a form of expression of gratitude to God and happiness

The performance of *walīmatul 'urs*, undertaken by numerous celebrities, is extensively televised through media outlets, such as the cases involving Sutrisna, also known as Sule, and Nathalie Holscher, which was aired live on Rans Entertainment on November 15, 2020. Additionally, the nuptial celebrations of Muhammad Attamimi Halilintar with Aurelia Nur Hermansyah were live-broadcasted on RCTI and MNC TV on April 3, 2021. Similarly, Indosiar featured the live broadcast of the *walīmatul 'urs* event of Rizky Billar and Lesti Kejora on August 21, 2021. Teuku Riyan's union with Ria Ricis, held on November 12, 2021, was also aired live on the MNC TV channel. Furthermore, the wedding of Via Vallen and Cevra, occurring on July 16, 2022, was broadcasted live on Indosiar. The public broadcast of these *walīmatul 'urs* events on television platforms is regarded by various celebrities as a manifestation of gratitude to God, symbolizing the felicity they currently experience.

Undoubtedly, the evolution of wedding festivities has indeed engendered a transformation in the very essence of *walīmatul 'urs*.<sup>36</sup> This phenomenon is well illustrated in South Sumatra, where the execution of *walīmatul 'urs* has been employed as a platform to elevate the social standing of the bride and her family within the neighboring community.<sup>37</sup> Beyond the live broadcast, *walīmatul 'urs* possesses the potential to elevate prestige to an even more elevated echelon. This raises the question of what transpires when the *walīmatul 'urs* for public figures, including

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<sup>36</sup> Dri Santoso, et.al., Harmony of Religion and Culture: Fiqh Munākahat Perspective on The Gayo Marriage Custom," *Ijtihad: Jurnal Wacana Hukum Islam dan Kemanusiaan* 22, No. 2 (2022).

<sup>37</sup> H.A.K. Nurmala, YUSDANI YUSDANI, and Januariansyah Arfaizar, "Pergeseran Makna Esensi Pernikahan Di Kecamatan Pedamaran Kabupaten Ogan Komering Ilir Provinsi Sumatera Selatan—Studi Kasus Sosiologi Hukum Keluarga," *Al-Mabsut: Jurnal Studi Islam Dan Sosial* 16, no. 2 (2022), p. 169–84."

artists, unfolds before the eyes of the general public through mass media platforms. Spanning from the ceremonial rituals to the festivity itself, the entire continuum is laid bare for global observation through the expansive reach of television and social media networks.<sup>38</sup> This opulent and elaborate manifestation of *walīmatul ‘urs* is of such grandeur that it has brought about a discernible shift in the fundamental connotation of its underlying essence. Initially conceived as an expression of gratitude towards the divine, an emblem of parental relinquishment of a daughter to her spouse, an official testament of marital commitment, a herald of a fresh chapter in the lives of the newlyweds, a manifestation of the sociological implications inherent in a marital contract, and a public proclamation signifying the lawful union of the bride and groom, *walīmatul ‘urs* has experienced a transition into an indelible occasion. In this evolution, *walīmatul ‘urs* has evolved into an unforgettable moment, demanding an atmosphere of exhilaration palpable not only to the attendees but also to all witnesses.<sup>39</sup>

## 2. Providing advantages to attendees

*Walīmatul ‘urs* constitutes a commemorative event organized subsequent to the formalization of the matrimonial commitment, serving the purpose of announcing to society the legal union of the betrothed couple.<sup>40</sup> Within Islamic literature, *walīmatul ‘urs* is delineated as a distinct ceremonial feast associated with weddings, meant to be executed with a sense of simplicity rather than opulence, with the fundamental intention being the proclamation of the establishment of a new household. In accordance with Islamic teachings, *walīmatul ‘urs* necessitates the invitation of close relatives, immediate family members, friends, and neighbors residing in proximity to the residence.<sup>41</sup>

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<sup>38</sup> Sapto Purnomo, “Ria Ricis Akan Gunakan Konsep Berbeda Saat Akad Dan Resepsi Pernikahan,” *Liputan 6*, November 7, 2021, <https://www.liputan6.com/showbiz/read/4704127/ria-ricis-akan-gunakan-konsep-berbeda-saat-akad-dan-resepsi-pernikahan>.

<sup>39</sup> Ruba Salih, “Reformulating Tradition and Modernity: Moroccan Migrant Women and the Transnational Division of Ritual Space,” *Global Networks* 2, no. 3 (2002), p. 219–31.

<sup>40</sup> Abubakar, et.al. “Hukum Walīmah Al-‘Urs Menurut Perspektif Ibn Ḥazm Al-Andalusī.”

<sup>41</sup> Abdul Helim, “Bersanding Dalam Resepsi Perkawinan: Refleksi Atas Pandangan Dan Perilaku Hukum Di Kota Palangka Raya,” *Ijtihad: Jurnal Wacana Hukum Islam Dan Kemanusiaan* 11, no. 2 (2011), p. 165.

Nevertheless, the observable trend among celebrities diverges notably from the conventional practice, as it entices participation from a myriad of individuals representing diverse social spheres. An illustrative instance is Atta Halilintar, who orchestrated his wedding celebration within the premises of a five-star hotel, extending invitations to his YouTube subscribers.<sup>42</sup> This phenomenon underscores a transformative shift in the connotation of *walīmatul 'urs*, with invited guests transcending the confines of relatives and neighbors, now encompassing individuals from the digital realm, such as social media subscribers. Similarly, the *walīmatul 'urs* of Lesti and Billar assumed the role of a promotional platform for branded merchandise, capitalizing on their status as influencers to garner sponsorship.<sup>43</sup> This parallels the scenario observed during Sule and Nathalie's wedding, which was broadcasted live on Rans Entertainment and featured a blend of advertisements interwoven into the event's proceedings.<sup>44</sup>

The original intent of conferring benefits upon invited guests has undergone a twofold evolution in this scenario. Firstly, the intention to provide advantages remains valid, evident through the provision of an array of edibles, beverages, and even tokens of appreciation. However, concurrently, the profusion of consumables and tokens has ushered in an augmented intention, encompassing a symbiotic transaction. This is exemplified by the proclivity of celebrities to undertake engagements that secure sponsorships from diverse product lines. Beyond affording the *walīmatul 'urs* organizers the advantages of sponsorships, this practice also redounds to comparable benefits for the product proprietors (sponsors) themselves. Their merchandise acquires real-time promotion on television and social media platforms, which subsequently acquaints a broader audience with their offerings. Naturally, the fervent followers of these celebrities become more informed about these products, potentially translating into purchases and emulation of the showcased items, along with the adopted style of the celebrities' *walīmatul 'urs*.

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<sup>42</sup> Citraselebriti, *Full Wawancara Atta Halilintar Soal Pernikahan Dengan Aurelie Hermansyah* (Indonesia: Youtube.com, 2020), [https://www.youtube.com/watch?v=AdwbSoPk\\_Pw](https://www.youtube.com/watch?v=AdwbSoPk_Pw).

<sup>43</sup> Rizky Billar, *Suara Hati Kecil Kami* (Indonesia: Youtube.com, 2021), <https://www.youtube.com/watch?v=1UhzDq41Oa0&t=1s>.

<sup>44</sup> Rans Entertainment, *Eksklusif Pernikahan Sule Nathali - Sunnah until Jannah* (Indonesia: Youtube.com, 2021), <https://www.youtube.com/watch?v=I5uQAPburo8>.

### 3. Once in a lifetime moment with luxury concepts

Celebrities have orchestrated their *walīmatul ‘urs* with remarkable grandeur, some of which have even been broadcasted live on television channels, under the premise of seizing an unparalleled, once-in-a-lifetime opportunity that merits unwavering attention. This trajectory serves as a conduit to bolster the conceptual framework that underpins the unique designs preferred by celebrities in shaping their matrimonial ceremonies. A notable illustration is the instance of Ria Ricis, who envisioned a princess-themed concept to grace her momentous occasion.<sup>45</sup> Likewise, Atta Halilintar and Aurel imbued their celebration with familial motifs, encompassing three distinctive traditional themes—Javanese, Padang, and modern Muslim, culminating in the extraordinary gesture of inviting the President of the Republic of Indonesia to officiate as a witness to their union.<sup>46</sup>

Fundamentally, *walīmatul ‘urs* serves to fortify the resolve of the newlyweds, ensuring that its execution propels them towards a resilient and joyous marital journey.<sup>47</sup> The scale of *walīmatul ‘urs* is invariably informed by regional traditions, as it constitutes a means of conveying gratitude to the divine. Consequently, its realization should encompass a character of modesty, convenience, and enjoyment, mirroring the sentiment of appreciation. Hence, the orchestration of *walīmatul ‘urs* ought to be calibrated to the financial capacities of each household, in a manner that safeguards against undue strain or any inadvertent debt accumulation.<sup>48</sup>

## The Shifting Meaning of *Walīmatul ‘Urs* Among Sebelebritis According to Islamic Law

Regarding the connotation inferred from the opulence of celebrities’ *walīmatul ‘urs*, two facets emerge, elucidated as follows:

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<sup>45</sup> Indosiar, *Pernikahan Megah Ria Ricis & Teuku Ryan!! Semegah Apa Ya Pernikahan Ria Ricis & Teuku Ryan??* (Indonesia: Youtube.com, 2021), <https://www.youtube.com/watch?v=VsHI6JncQ7U>.

<sup>46</sup> Citraselebriti, *Full Wawancara Atta Halilintar Soal Pernikahan Dengan Aurelie Hermansyah*.

<sup>47</sup> Ansori Ansori, “Qawā’id Fiqhiyyah as Islamic Epistemology and Its Application at Marriage Law in Indonesia,” *Juris: Jurnal Ilmiah Syariah* 21, No. 1 (2022).

<sup>48</sup> SNMS Husin, et.al., “Wedding Expenses by the Malay-Muslim Community: An Investigation into the Sources of Expenditure,” *Internasional Journal of Academic Research in Business and Social Sciences* 8, no. 10 (2018), p. 481–99.

1. Transformation of secondary necessities into primary requisites

The custom of *walīmatul'urs*, a practice that endures from the pre-Islamic Arabian era, remains as a living tradition carried forward. The Prophet recognized the continuation of *walīmatul'urs*, albeit with certain adaptations to align with Islamic tenets. In terms of legal standing, the implementation of *walīmatul'urs* is regarded as *sunnah* (recommended), not obligatory.<sup>49</sup> The essence of *walīmatul'urs* encompasses invoking divine blessings, thereby fostering a harmonious life for the newlyweds. Additionally, the event serves as a mechanism for announcing and disseminating information about the matrimony, precluding future aspersions against the couple.

The observance of *walīmatul'urs* indeed resides within the realm of *sunnah*, characterized by a discretionary nature and moderation. Consequently, *walīmatul'urs* represents a supplementary aspect within the broader context of a marriage contract. However, commensurate with the progression of time, the significance of *walīmatul'urs* has undergone a transformative shift, culminating in its elevation to a principal role. This transformation is palpably evident in the realm of celebrity marriages. The transition of *walīmatul'urs*, originally a secondary facet, into a primary one is unmistakably discernible in this contemporary context. This phenomenon can be attributed to the intrinsic pursuit of primary requisites that manifest inherently when celebrities orchestrate *walīmatul'urs*. Notably, these requisites pertain to the advantageous correlation with their vocations as influential endorsers of commercial merchandise. In the case of celebrity nuptials, financial gains materialize through media coverage, consequently enhancing the commercial prospects inherent in their professional roles.<sup>50</sup>

2. Monetary exchanges are involved in this context

The televised presentation of celebrity wedding receptions signifies a paradigmatic shift within the realm of *walīmatul'urs*, particularly when these occasions coincide with economic transactions serving as conduits for endorsing consumer products.<sup>51</sup> This is especially noticeable as numerous prestigious brands promoted during these broadcasts serve as vehicles for marketing. Organizing an opulent event within an

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<sup>49</sup> Inayatillah, et.al., *Social History of Islamic Law from Gender Perspective in Aceh*.

<sup>50</sup> Citraselebriti, *Full Wawancara Atta Halilintar Soal Pernikahan Dengan Aurelie Hermansyah*.

<sup>51</sup> Billar, *Suara Hati Kecil Kami*.



extravagant venue naturally entails substantial financial resources. The live telecast provided by television networks substantially alleviates the financial burden for the betrothed couple.<sup>52</sup> Consequently, the original essence of *walīmatul 'urs* as a manifestation of gratitude towards the divine undergoes a transformation into an avenue for commercial transactions.

The framework of Society 5.0 is driven by an aspiration to foster advanced tiers of existence through technological progress, with the aim of mitigating future human disparities and economic challenges. Within the context of orchestrating *walīmatul 'urs* for Muslim celebrities, technology is harnessed as a conduit not only for broadcasting matrimonial unions but also for showcasing the organizers' prestige. Simultaneously, the execution of such celebrity-driven *walīmatul 'urs* functions as an advertising platform for consumer goods, yielding noteworthy economic gains.

The elucidation provided above underscores a discernible transformation in the interpretation of *walīmatul 'urs* within the Indonesian celebrity milieu. Initially entrenched in theological tenets—expressing gratitude to the divine, proclaiming matrimonial unions, and fostering communal elation—the concept has progressively undergone a repositioning towards socio-economic connotations, symbolized by opulence and prestige. Moreover, the original status of *walīmatul 'urs*, once relegated to a secondary dimension within the context of matrimony, has evolved into a primary focus, catalyzed by motives driven by economics, prominence amplification, augmentation of digital content, and augmentation of social media followers. This recalibration concurrently encompasses commercial influencer incentives, resulting in a multifaceted shift in the overarching significance of *walīmatul 'urs*.

Marriage stands as a pivotal rite of passage within the human journey, encompassing a category of rituals universally denoting the transition from one societal role to another.<sup>53</sup> The wedding feast, commonly referred to as *walīmatul 'urs*, encapsulates an archetypal representation of the forthcoming social status, often conveyed through explicit verbal articulations such as marriage vows and speeches, or symbolically through ritualistic procedures. Irrespective of the mode of expression, this portrayal epitomizes the shared

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<sup>52</sup> Rans Entertainment, *Eksklusif Pernikahan Sule Nathali - Sunnah until Jannah*.

<sup>53</sup> Walter Edwards, *Modern Japan Through Its Weddings: Gender, Person, and Society in Ritual Potrayal* (California: Stanford University Press, 1949), p. 12.

ideals embedded within a matrimonial ceremony, attuned to the prevailing status. In this context, a salient facet of the examined material pertains to the sociological encounter entwined with cultural and traditional dimensions, in tandem with religious values. Nonetheless, the prominence of celebrity weddings underscores a recent shift where Islamic nuptial gatherings have assumed commercial dimensions.

## **Conclusion**

The findings of this investigation underscore a transformation in the significance of *walīmatul ‘urs* (Islamic matrimonial festivities) within the context of Indonesian Muslim celebrities, which can be attributed in part to the technological strides of the Society 5.0 epoch. This alteration manifests itself through both implicit and explicit interpretations. In terms of explicit meaning, the initial essence and intent of *walīmatul ‘urs* have shifted from being an act of gratitude towards the divine to a commemoration of felicity, often perceived as a singular lifetime occurrence. On the other hand, the implied meaning has undergone a transformation, the shift from the main goal of marriage according to Islamic family law to a sociological connotation that emphasizes social position and increases prestige. Moreover, *walīmatul ‘urs* has been employed to augment economic advantages through the medium of information technology, catalyzing its progression from a secondary concern to a primary focus. Consequently, *walīmatul ‘urs* has evolved into an emblematic portrayal of social status, frequently characterized by opulence and serving as a platform to augment one’s societal standing. Within the contours of the Society 5.0 era, the implementation of *walīmatul ‘urs* has been fortified by information technology, enabling it to reach a broader audience, while concurrently harnessing commercial elements to attain economic gains.

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