

The Shift of *Siri'* Values among the Bugis in Pre-Wedding Photography: An Analysis of Islamic Family Law

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Abstract

This study examines the shifting meaning of Siri' in the practice of pre-wedding photography among the Bugis community in Parepare City. In Bugis culture, Siri' represents honor, modesty, and respect for tradition, values strictly preserved, especially by couples preparing for marriage. However, modernity and contemporary lifestyle have increased the popularity of pre-wedding photography. From an Islamic law perspective, interactions between unmarried men and women are restricted, including in pre-wedding photo sessions, creating tension between modern practices, cultural values, and religious norms. The research uses a field-based qualitative design with an empirical approach. Data were collected through observation, interviews, and documentation. Primary sources included religious leaders, photographers, and couples involved in pre-wedding photography, while secondary sources comprised literature on Siri' and Islamic family law. The findings highlight three main points: (1) Pre-wedding photography is now part of contemporary wedding trends despite some perceptions of inappropriateness, driven by technology, social media, and visual representation. (2) There is a significant shift in Siri's interpretation, moving from strict pre-marital modesty toward a symbolic understanding compatible with modern lifestyles. (3) Islamic law and Siri' values respond critically and selectively; Islamic law rejects practices that violate sharia, while Siri' has transformed yet persists in the community's consciousness. These findings imply that Bugis cultural identity is adapting, with traditional values like Siri' being reinterpreted rather than abandoned to accommodate modern social realities. This shift challenges communities to balance cultural expectations, religious norms, and contemporary lifestyles, highlighting the need for clearer cultural guidance and context-sensitive Islamic legal education

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1. INTRODUCTION

Siri' constitutes a fundamental value in the life of the Bugis community, exerting a profound influence on social order, particularly in relation to family

honor and dignity. Within Bugis society, *Siri'* does not merely denote a sense of shame, but also encompasses moral principles that safeguard the integrity of both individuals and families (Sahrul 2021). This value regulates social interactions between men and women, especially in premarital relationships. For the Bugis people, who hold *Siri'* in high esteem, behaviors that deviate from customary norms are perceived as threats to familial reputation and are subject to social condemnation. The phenomenon of pre-wedding photography, which often portrays intimate interactions between couples prior to marriage, has therefore become a source of controversy within Bugis society, where adherence to these values remains strong.

In the current global trend, many young Muslim couples, particularly in the Bugis community of Parepare City, South Sulawesi, have embraced pre-wedding photography as part of their wedding preparations (Herman 2022). This practice is often regarded as a form of love expression and aesthetic representation. However, for segments of the Bugis society that uphold the value of *Siri'*, pre-wedding photography is perceived as a violation of customary and religious norms, especially when it involves physical interactions considered excessively intimate (Syafuruddin. 2022). This phenomenon has sparked debate over whether pre-wedding photography represents a form of modernization or a threat to family honor.

The controversy surrounding pre-wedding practices has become increasingly apparent, particularly amid the tension between traditional *Siri'* values and the influence of modernization. Research in recent years indicates a social transformation within Bugis society as a result of social media and globalization. Many young couples have begun to abandon customary norms and adopt modern lifestyles, including in the celebration of pre-marital moments (Rahim 2015). However, the older generation, which continues to uphold *Siri'*, often remains firmly consistent in emphasizing the importance of preserving family honor.

From the perspective of Islam, the basic ruling on the use of practices such as pre-wedding photography is permissible, provided that it does not contradict the principles of Sharia (Auliya 2024). Therefore, pre-wedding practices should be conducted wisely, without causing any violations of values respected by both

society and religion. Ideally, pre-wedding photography should be carried out while upholding the principles of Sharia and local culture, such as dressing modestly, avoiding excessive physical contact, and preserving the dignity of the bride and groom in accordance with Islamic teachings.

Research on the shifting values of *Siri'* in pre-wedding practices serves as an essential foundation for further study. Although numerous studies have examined pre-wedding photography, particularly from the perspective of Islamic Family Law, most of these works have primarily focused on legal aspects or general violations of Sharia. For instance, Adriani's study entitled '*An Islamic Legal Review of Pre-Wedding Cultural Practices in Soppeng Regency*' (Adriani 2021) and Ubaidurrahman's work '*An Islamic Legal Review of Pre-Wedding Practices*' (Ubaidurrahman 2022) both conclude with an emphasis on Islamic legal perspectives concerning pre-wedding practices alone. To date, there remains a scarcity of research that specifically explores the transformation of local cultural values, such as the Bugis *Siri'* values, within community traditions related to the aesthetics of pre-wedding photography.

Concerns regarding the normalization of Sharia violations and the erosion of Bugis-Parepare local propriety form the basis of this study. The value of *Siri'* should constitute an essential part of community culture, binding and shaping modes of thought, behavior, and social norms, including those related to marriage. However, with the growing influence of globalization and the passage of time, the meaning of *Siri'* has begun to shift. One example can be observed in the widespread trend of pre-wedding photography, which, despite its prevalence, has not been extensively examined in academic research. Therefore, this study aims to analyze and contribute to the discourse by examining the relationship between Islamic law, the cultural value of *Siri'*, and the social changes occurring within Bugis society, particularly in Parepare City, as a result of the increasing popularity of pre-wedding photography conducted prior to the solemnization of a lawful marriage contract.

2. METHOD

This research applies a qualitative empirical legal approach, employing field research as its primary method. The informants consist of members of the Bugis

community in Parepare City who are directly connected to the focus of this study, including religious leaders, traditional figures, Bugis cultural experts, and community members who have engaged in pre-wedding practices prior to marriage.

The data sources are categorized into two types: primary and secondary. Primary data were obtained directly from informants through interviews conducted by the researcher. Secondary data were derived from scholarly works such as books, journal articles, and previous studies (Ratnaningtyas 2022). The techniques used for data collection in this study include observation, interviews, and documentation.

In examining the shifting value of *Siri* in Bugis society within the practice of pre-wedding photography from the perspective of Islamic family law, data analysis followed the stages of reduction, presentation, and verification. Data reduction involved organizing and selecting only relevant information to the research focus, while eliminating unnecessary details to clarify findings (Akbar 2017). The organized data were then presented in a narrative form to provide meaningful insights and facilitate interpretation, as emphasized by Miles and Huberman in ensuring the validity of qualitative analysis (Mohammad Ali 2018). Finally, verification was conducted through re-examination, triangulation, and comparison with different methods or sources to strengthen the credibility of the conclusions, which were then synthesized into a comprehensive understanding aligned with the research objectives.

3. RESULTS AND DISCUSSION

The Reality of Pre-Wedding Practices in the Bugis Community of Parepare City

The term *pre-wedding* derives from the word *pre*, meaning ‘before,’ and *wedding*, meaning ‘marriage.’ Thus, pre-wedding photography refers to a photo session conducted prior to the wedding day. Its primary purpose is to capture the moments of togetherness between the prospective bride and groom through concepts and poses that have been carefully arranged in advance (Wasyah 2025). With the development of contemporary trends, pre-wedding photography has become synonymous with shooting at specific locations using specially prepared themes and attire. The resulting photographs are often utilized to enhance wedding

decorations, printed on invitations, or presented as wedding souvenirs. In these photographs, couples are typically portrayed with joyful expressions, as though they were already legally married. Although taken before the actual wedding, pre-wedding photography is frequently regarded as a symbolic representation of happiness that occurs only once in a lifetime.

Prewedding has generally become a way for couples to immortalize their intimacy during the wedding preparation period. Through the choice of facial expressions, body movements, and elegant attire, a romantic atmosphere is created in every portrait. The ever-evolving and highly creative world of photography has made prewedding results far more diverse, less monotonous, and increasingly unique (Darmawati 2024). Photographers compete to present fresh ideas and captivating concepts so that each photo session has its own distinctive character.

Petterns and Form of Pre-Wedding Practices in Parepare City

In recent years, prewedding has increasingly gained popularity among prospective couples preparing for marriage, including in the city of Parepare. Prewedding activities are no longer regarded as mere documentation, but have become an essential part of the overall wedding preparation process. Couples in Parepare now demonstrate a high level of creativity in selecting themes, locations, and attire for their photo sessions. This phenomenon reflects a shift in societal perspectives on the period leading up to marriage. Therefore, it is important to further explore the patterns and forms of prewedding practices that have developed in this city, as well as the factors driving this trend.

The popularity of pre-wedding photography in Parepare City is evident from the proliferation of photo studios, such as Mirror Studio Foto, Djepret Digital Art Photography, Memory Self Photo Studio, Main Karsa.Id, Backlight.Photography, and others. The wide range of studio options has made the community increasingly enthusiastic about pre-wedding photography as an unforgettable part of their journey toward the wedding day.

Responding to the growing trend of pre-wedding photography among the people of Parepare, Ahmad Adriansyah, a photographer from 'Main Karsa.Id,' stated that 'Most of the desire to conduct pre-wedding photography comes from women. In his view, many women have a wedding dream and regard pre-wedding

photography as an important part of this once-in-a-lifetime moment. Moreover, with the abundance of references from social media, the desire to follow the trend emerges.' Adriansyah further added that the people of Parepare tend to imitate what others do. If they see others engaging in pre-wedding photography, they are likely to do the same.

A similar narrative was conveyed by photographer Egi Nugrini, who argued that 'The younger generation tends to engage in pre-wedding photography primarily for an appealing appearance on social media. Many aspire to look aesthetic and to be perceived as the ideal couple or "couple goals" in the eyes of others.' According to him, pre-wedding photography is not actually a necessity. However, many couples undertake it to meet public expectations of their relationship, as if it were an essential step toward a legitimate marriage. Indirectly, the practice of pre-wedding photography is also driven by social pressure that compels individuals to follow the trend in order to avoid being perceived as outdated.

The statements of these two photographers reveal that the patterns and forms of pre-wedding practices among the Bugis community in Parepare are not solely driven by the couples' personal desires. Pre-wedding activities are strongly influenced by social pressure, popular culture, and the development of digital media. For the younger generation, pre-wedding has become an integral part of the wedding dream concept, where romantic photographs are considered essential to showcase on social media. Many couples are even willing to adjust themes, locations, and photo styles merely to meet standards of beauty and public expectations, in pursuit of recognition.

The Views of Islamic Religious Figures in Parepare City Regarding Pre-Wedding Practices

Pre-wedding practices have now become a common part of modern wedding preparations. However, from the perspective of Islamic law, debates arise regarding the boundaries that must be maintained. In this context, pre-wedding practices often violate one of the main objectives of marriage in Islam, namely the preservation of honor (*hifz al-'ird*) (Ihsan 2025). In fact, the true purpose of marriage is to safeguard dignity and purity, rather than beginning with acts that contravene the principles of Sharia. In the rules of Islamic jurisprudence, it is stated that;

مَنْ اسْتَعْجَلَ شَيْئًا قَبْلَ أَوَانِهِ عُوِقِبَ بِحُرْمَانِهِ

"*Man ista'jala syai'an qabla awanihi, 'uqiba bi hurmanihi*",

Artinya:

"Whoever hastens to obtain something before its proper time may end up not attaining it at all, or even falling into what is prohibited." (Ibn Nujaym 1999)

Several contemporary scholars, such as Prof. Dr. Yusuf al-Qaradawi (Pernanda 2024) and Wahbah al-Zuhayli, indeed provide space for modern cultural expressions as long as they do not transgress religious boundaries (Sholihin 2021). However, in practice, pre-wedding sessions, particularly in the city of Parepare, often violate Sharia norms, whether through interactions between non-mahrams, inappropriate attire, or excessive extravagance. Therefore, what Muslims need to understand is not merely whether pre-wedding is permissible, but rather how to ensure that the *wasilah* (means or intermediary) leading to the marriage contract does not undermine the higher objectives of Sharia (*maqasid al-shariah*) (Auliya 2024). New traditions may develop, but the principle of caution in safeguarding religion and dignity must remain paramount.

The Indonesian Ulema Council (MUI) of Parepare City plays a significant role in providing religious guidance to the community, including in responding to social phenomena such as the pre-wedding photography trend. From MUI's perspective, the practice of pre-wedding photography is not categorically prohibited but must be aligned with Islamic Sharia values. The Secretary of MUI Parepare, Budiman Sulaeman, explained that 'although there is no specific fatwa at the city level, MUI Parepare refers to the central policy and prioritizes an educational approach. MUI emphasizes that as long as there are no fundamental violations of religion, such as physical contact before the marriage contract or wearing clothing that does not cover the aurat, then the practice may be acceptable. Adjustments to this trend are considered necessary to ensure that cultural values and Islamic teachings remain preserved amidst the currents of modernity.

The perspective of MUI Parepare reflects the principle of legal flexibility as explained by Ibn Qayyim al-Jawziyyah, namely that a fatwa may change according to the context of time and place (*taghayyur al-fatwa bi taghayyur al-zaman wa al-makan*) (Daimun 2024), as long as it does not touch upon definitive rulings (*qat'ī*).

In this regard, the practice of pre-wedding photography can be assessed based on *maslahah* (benefit), particularly if its purpose is merely to introduce the couple's identity in wedding invitations. However, if such documentation contains elements that violate the *sharia*, such as excessive displays of intimacy, those aspects must be avoided or removed. The solution-oriented approach offered by MUI demonstrates that Islam is capable of adapting to social change, while still safeguarding the uncompromisable boundaries of *sharia*.

Nahdlatul Ulama (NU), as an Islamic organization in Parepare, views the phenomenon of the pre-wedding trend as a contemporary issue that requires a wise response. The Secretary of NU Parepare, Muhiddin Bakri, explained that although pre-wedding practices have not yet been specifically discussed in *Bahtsul Masail*, NU's official religious deliberation forum, the issue remains important to be examined in depth. He emphasized the need to approach this matter from the perspectives of *fiqh*, *'aqidah*, and *akhlaq*, while remaining grounded in religious texts and the opinions of classical jurists. According to him, although the purpose of pre-wedding photography is sometimes regarded as positive, such as introducing the bride and groom to the public, the practice can lead to *fitnah* if it involves acts that violate religious norms, such as physical contact or exposing the *'awrah*. This concern is further heightened by the reality that the Bugis community highly upholds customary values and honor (*pamali*). Thus, if a marriage were to be canceled after the circulation of intimate photographs, it could become a source of shame and social disgrace.

As the Secretary of Nahdlatul Ulama Parepare, Muhiddin Bakri highlights the cultural dimension of pre-wedding practices, which he considers a form of *tasyabbuh*, namely the imitation of non-Islamic cultural habits that contradict the values of the *sharī'a* (Rosa 2021). Muhiddin reminds that in Islam, adopting foreign cultural practices is permissible only if they do not violate religious principles. However, in the case of pre-wedding photography, many elements deviate from these principles, such as *ikhtilāf* (the mingling of men and women without a lawful bond) and the excessive exposure of the *'awrah*. Therefore, NU Parepare asserts that such practices should be avoided, or at the very least modified, to remain within the boundaries of the *sharī'a* and propriety. From NU's perspective, custom (*'ādah*)

and Islamic teachings are fundamentally aligned; thus, when a new practice contradicts both, it is the practice that must be adjusted not the religious values. This perspective reflects NU's consistent stance in maintaining harmony between Islamic principles and local culture in the face of social change.

Another response comes from Muhammadiyah Parepare, which, as part of the modern Islamic movement, is known for its commitment to Islamic reform based on the Qur'an and Sunnah, as well as its active role in education and social services. In the context of the pre-wedding phenomenon, the Chairman of Muhammadiyah Parepare, Mahsyar Idris, stated that 'The practice of pre-wedding photography that portrays physical intimacy between couples who are not yet lawfully married according to the *sharī'a* cannot be tolerated, let alone normalized as a new custom or tradition. In his view, this matter does not fall within the realm of *ijtihād*, which can vary according to time and place, but rather constitutes part of Islamic law that is fixed (*qat'ī*) and universally applicable. The prohibition of physical contact between unmarried men and women, for instance, is a clear rule within the *sharī'a* (Bairuha 2023), and therefore cannot be justified on the grounds of modernity or cultural context'.

The Muhammadiyah Islamic movement holds that the pre-wedding trend, particularly in the form of visual documentation that transgresses religious boundaries, must be avoided and not subject to justification. From Muhammadiyah's perspective, incorporating such practices into the marriage process contradicts the principles of purity and honor in Islamic teachings. They argue that any form of justification for actions that violate the *sharī'a* even when framed by considerations of aesthetics, social media presence, or modern lifestyle remains unacceptable. This approach reflects Muhammadiyah's consistency in safeguarding the integrity of Islamic teachings and underscores the view that not every new phenomenon is worthy of adoption as part of Muslim culture, especially when it stands in opposition to the fundamental principles of religion.

A Review of Islamic Law on Pre-Wedding Practices in the Bugis Community of Parepare City

Pre-wedding practices have now become a common part of modern wedding preparations. However, from the perspective of Islamic law (*sharī'a*), debates arise

concerning the boundaries that must be observed. In this context, pre-wedding practices are often considered to violate one of the primary objectives of marriage in Islam, namely the preservation of honor (*hifz al-‘ird*). In fact, the purpose of marriage (As-Subki 2024) is to uphold dignity and purity, not to be preceded by actions that may compromise them. As stated in the principles of *fiqh*:

مَنْ اسْتَعْجَلَ شَيْئًا قَبْلَ أَوَانِهِ عُوِقِبَ بِحَرَمَانِهِ

"Man ista‘jala syai’an qabla awanihi, ‘uqiba bi hurmanihi",

Artinya:

“Whoever hastily seeks to obtain something before its proper time may end up not attaining it at all, or even falling into what is prohibited.” (Ibn Nujaym 1999)

As a form of new culture adopted from global trends, the practice of pre-wedding photography needs to be examined from the perspective of Islamic law to ensure that it does not violate the fundamental principles of religion. The Indonesian Ulema Council (MUI) of North Sumatra, for instance, has issued Fatwa Number: 03/KF/MUI-SU/IV/2011 which states:

“Pre-wedding photos that depict the bride and groom posing while holding hands, embracing, or engaging in similar gestures before the marriage contract (akad nikah) has been performed are considered prohibited (haram). If photographs are required or desired as an indication of the couple’s identity, then the images should be displayed in a respectful manner, covering the ‘awrah, and without violating Islamic law. In this way, the wish to present the couple’s photographs can still be fulfilled without contravening the principles of Sharia”. (Abdullah 2024, H. 2-3).

Pre-wedding photography is deemed prohibited (haram) when conducted by couples who are not yet legally married, particularly if it involves physical contact, exposure of the ‘awrah, or poses that are inconsistent with Islamic etiquette (Anantiya 2023, h. 11). The fatwa of the North Sumatra Indonesian Ulema Council (MUI) reflects concerns that the pre-wedding trend may contravene religious norms in favor of modern lifestyle practices. Therefore, it is essential to understand the purpose of pre-wedding photography whether it falls within the category of *daruriyyāt* (primary needs), *hajiyyāt* (secondary needs), or *tahsīniyyāt* (complementary needs) in order to properly assess its ruling in Islamic law (Iqbal 2023). The following outlines the levels of pre-wedding photography based on realities in Parepare City, as categorized by the author;

Review of the Purpose of Ad-Daruriyyat, in Prewedding Practices

The objective of *daruriyyāt* in *maqāṣid al-sharī‘ah* refers to the protection of five essential aspects of human life: religion, life, intellect, lineage, and property. In the context of pre-wedding photography practices among the Bugis community in Parepare City, the most relevant aspects to examine are the protection of religion (*hifẓ al-dīn*) and lineage (*hifẓ al-nasl*). Pre-wedding photographs often depict physical interactions between couples who are not yet lawfully married, such as holding hands, embracing, or displaying intimate expressions. These actions not only conflict with local norms of propriety but also with the fundamental principles of Islam, which prohibit any form of physical intimacy between men and women who are not *maḥram*.

In Islamic law, touching the opposite sex who is not yet a lawful spouse constitutes a clear violation of the Sharia. A hadith of the Prophet Muhammad (peace be upon him), narrated by al-Tabarani, states that;

لَأَنْ يَطْعَنَ فِي رَأْسِ رَجُلٍ بِمَخِيطٍ مِنْ حَدِيدٍ خَيْرٌ لَهُ مِنْ أَنْ يَمَسَّ امْرَأَةً لَا تَحِلُّ لَهُ

“It is indeed better for a man to have his head pierced with an iron spike than to touch a woman who is not his mahram.” (Narrated by al-Ṭabarānī in *al-Mu‘jam al-Kabīr*, 20:211. Shaykh al-Albānī classified this hadith as ṣaḥīḥ). (Tuasikal 2022)

Although there are differing opinions regarding the authenticity of the hadith, the majority of scholars agree that physical contact, such as touching, is prohibited. Therefore, pre-wedding photo sessions that involve physical contact or interaction between unmarried couples fall into the category of sinful acts, rather than being considered a form of artistic expression or a culturally accepted practice.

The phenomenon of pre-wedding photography, often perceived as a symbol of love and preparation for marriage, frequently obscures the fact that such a practice has no foundation in Islamic law. In Islam, marriage is sufficiently validated through the presence of witnesses and the performance of a legitimate contract (‘aqd). Pre-wedding photography is neither a requirement for the validity of marriage nor does it hold any value as an act of worship. Therefore, promoting this activity without considering the boundaries of the Sharia risks normalizing prohibited behaviors, such as approaching fornication (*zinā*) (Salsabillah 2025),

which clearly contradicts the principle of *ḥifẓ al-dīn*. This demonstrates that although pre-wedding photography may be intended to prevent slander or clarify the couple's status, it in fact poses the risk of generating new forms of slander within society.

Based on this analysis, the practice of pre-wedding photography that involves physical interaction between unmarried couples cannot be accepted within the framework of *maqāṣid al-sharī'ah*, particularly at the level of *ḍarūriyyāt*. This prohibition is absolute and does not fall within the domain of *ijtihād*, since physical contact between non-mahram individuals has been explicitly declared unlawful. Therefore, even though this phenomenon has become a trend among the Bugis community in Parepare and is regarded as normal by some, Islamic family law firmly rejects it.

Review of the Purpose of Al-Hajjiyyat, in Prewedding Practices

The purpose of *ḥājiyyāt* encompasses matters intended to facilitate human life and prevent hardship, although they are not as urgent as the objectives of *ḍarūriyyāt*. In the context of pre-wedding photography, this function can be understood as a means of conveying information that a couple is about to marry, whether through social media, digital invitations, or wedding decorations. Justinah, a resident of Parepare who was interviewed, explained that pre-wedding photographs help disseminate news of the wedding to relatives who cannot be invited directly. She noted that publishing such photos on social media can serve as a reminder or notification to family members and friends living far away, thereby allowing them to feel connected to the wedding occasion.

Syahrudin Sainur, a religious figure from the Office of Religious Affairs (KUA) in Soreang District, Parepare City, also explained that the presence of pre-wedding photographs can help clarify the identity of the bride and groom to invited guests. According to him, it is not uncommon for guests to recognize someone's face but forget their name; thus, photographs in invitations or wedding decorations can serve to confirm that the individuals getting married are indeed those they know. However, he emphasized the importance of maintaining reasonable boundaries, as displaying overly intimate photographs before the marriage is religiously valid would become problematic. He also reminded of the potential risks that may arise

if the marriage is canceled while such photographs have already been widely circulated.

In terms of function, pre-wedding photography appears consistent with the principle of *Ḥājiyyāt*, namely providing ease in conveying information and facilitating social communication. However, in practice, pre-wedding photo sessions often deviate from their original purpose. Many couples display overly intimate poses, even involving physical contact (*mulāmasah*) that contravenes the provisions of Islamic law. This was acknowledged by Putri Mutmainnah, an interviewee who admitted that she could have avoided physical contact during the photo session, yet due to stylistic demands and the photographer's direction, she nevertheless engaged in it. This illustrates the conflict between aesthetic values and religious norms that ought to be preserved.

A local photographer, Egi Nugrini, also stated that in the pre-wedding photography industry, romanticization is considered essential to create the couple's "chemistry" in the photos. He acknowledged that physical contact often occurs during the photo shoot, even though the couple is not yet religiously married. If such practices are deemed normal and continue to be tolerated, the objective of *ḥājiyyāt*, which is supposed to provide ease, may instead become a trigger for violations of the Sharia. This is especially concerning if the images subsequently give rise to misleading perceptions, slander, or even social pressure.

In the end, although pre-wedding photography is perceived by some members of society as a legitimate part of marriage preparation, from the perspective of Islamic family law, such practice remains unacceptable if it transgresses the limits of the *Sharī'ah*. When the intended ease turns into a burden whether due to high costs, consumerist lifestyles, or even violations of religious norms it can no longer be justified under the category of *ḥājiyyāt*. Islamic law requires that all forms of facilitation remain within the framework of the *Sharī'ah*. Accordingly, pre-wedding photography can only be religiously justified if it is carried out without violating the principles of interaction between men and women who are not yet lawfully married, and if it does not generate negative social or spiritual consequences.

Review of the Purpose of At-Tahsiniyyat, in Prewedding Practices

Tahsīniyyāt represents the objective of the Sharī‘ah that relates to the complementary aspects of human life. It does not constitute a primary or urgent need but rather aims to perfect and beautify the order of human existence. In the context of pre-wedding photography, the benefit of *tahsīniyyāt* can be observed in its aesthetic value, such as enhancing the design of wedding invitations or serving as a keepsake in anticipation of the joyous occasion. However, to remain aligned with Islamic values, such photographs must continue to uphold the ethics of the Sharī‘ah avoiding excessive poses, refraining from exposing the ‘*awrah*, and steering clear of vanity or extravagance in appearance.

Adi Santoso, one of the informants, acknowledged that the pre-wedding photography culture has now become part of the wedding trend in Indonesia, including in Parepare. He stated that the younger generation tends to follow contemporary developments as a form of modernization. In the past, people were content with delivering invitations orally or through traditional customs such as *mappettuada*. At present, however, social media and pre-wedding photography have become practical tools of communication. Nevertheless, according to him, even while following the trend, such practices must remain under control so as not to deviate from the values of modesty and simplicity upheld in Islam and Bugis culture.

The Head of the Office of Religious Affairs (KUA) of Soreang Sub-district, Parepare City, Syahrudin Sainur, also emphasized several important principles to be observed when conducting a pre-wedding photoshoot. First, maintaining proper ethics and avoiding intimate poses, as the marriage contract has not yet taken place. Second, refraining from excessive spending on the pre-wedding session, since extravagance contradicts Islamic principles. Third, during the implementation, the bride-to-be should be accompanied by a mahram in order to preserve her dignity. This is in accordance with the hadith of the Prophet, peace and blessings be upon him, narrated by Abu Hurairah;

إِنَّ الدِّينَ يُسْرٌ، وَلَنْ يُشَادَّ الدِّينَ أَحَدٌ إِلَّا غَلَبَهُ، فَسَدِّدُوا وَقَارِبُوا وَأَبْشِرُوا، وَاسْتَعِينُوا بِالْعَدْوَةِ وَالرَّوْحَةِ
وَشَيْءٍ مِنَ الدَّلْجَةِ

The translation:

“Indeed, religion is easy, and no one makes the religion difficult except that he will be overwhelmed by it. So be moderate (neither exceeding nor neglecting), rejoice, and seek help (in obedience to Allah) with your deeds during times when you are energetic and active.” (HR. Al-Bukhari No. 38)

Based on this analysis, it can be concluded that the practice of pre-wedding photography may be accepted as part of *taḥsīniyyāt*, provided that it does not transgress the boundaries of the Sharia. Islam permits all matters so long as there is no explicit prohibition, in accordance with the legal maxim *al-aṣl fī al-ashyāʾ al-ibāḥah* (the original ruling on things is permissibility). As long as pre-wedding photography is carried out without exposing the *ʿawrah*, without *ikhtilāf* (unrestricted mixing of men and women), and without imitating cultural practices that contradict Islamic values, it remains within the permissible domain of complementary practices. Therefore, Bugis communities who wish to conduct pre-wedding photography must exercise wisdom in preserving modesty, avoiding ostentatious displays of intimacy, and upholding both the cultural value of *Siri*’ and the principles of the Sharia, so that pre-wedding photographs may embody beauty without compromising honor.

The Clash of Local Politeness (*Siri*’) with Modern Aesthetics (Pre-Wedding Photo)

The value of *Siri*’ in Bugis society, particularly in the city of Parepare, reflects politeness, dignity, and a sense of shame, which serve as moral and social foundations for upholding personal honor and family dignity, both of which are highly esteemed (Nugrini 2024). However, the entry of modernity through popular culture, such as the trend of pre-wedding photography, poses a serious challenge to these values. Modern pre-wedding styles, which tend to highlight free expression and physical interaction, often stand in contrast to the principles of local customs. This tension illustrates a clash between local values of modesty and the demand for modern aesthetic displays, which are increasingly regarded as important in wedding celebrations.

Interviews with several members of the Bugis community in Parepare reveal that many young couples follow the pre-wedding trend not because of customary or religious demands, but rather due to a perceived 'necessity' within today’s social context. One informant, Nur Zalzhabila, admitted to doing it because of a free

package offered by a photographer and for the purposes of invitations as well as personal documentation. A similar sentiment was expressed by Justinah, who stated that in the present era, pre-wedding photography has become a kind of social obligation in order not to be considered 'outdated.' This indicates that the decision to conduct pre-wedding photography is no longer purely personal, but is influenced by public perception and social pressure. This phenomenon aligns with Pitirim A. Sorokin's concept of the culture of sensation, wherein society places greater emphasis on visual aspects and aesthetic experiences rather than on spiritual or moral values.

The practice of pre-wedding photography that displays physical affection, such as holding hands or embracing, has become increasingly common and is regarded as ordinary by most young couples. Justinah acknowledged that this trend is primarily carried out by the younger generation and reflects a shift in values from previously upholding *Siri'* to now conforming more to modernity. Adi Santoso added that pre-wedding photography also serves as a medium for sharing moments of happiness on social media and for receiving prayers from those around them. This reality indicates that local traditions are gradually being neglected in favor of modern visual standards that are more open and expressive, which often transgress the boundaries of propriety embedded in the *Siri'* values of Bugis culture.

The role of social media has significantly reinforced the pre-wedding trend among the people of Parepare. Informant Putri Mutmainnah explained how she chose a pre-wedding vendor based on Instagram references, while Nur Zalzhabila mentioned that using pre-wedding photos for digital invitations has now become a common practice. Social media not only serves as a source of visual inspiration but also shapes new social expectations: that an ideal couple must have an aesthetic pre-wedding session worthy of being shared online. This development has created a new social standard, in which couples feel compelled to follow the trend in order to be considered 'presentable' in the digital public sphere, regardless of the traditional values that may be violated.

Cultural Figures' Responses to the Shift in *Siri'* Values in Pre-Wedding Practices

The Bugis community in Parepare regards cultural figures as individuals who play a crucial role in safeguarding traditional heritage and collective morality. These figures not only possess deep knowledge of customary practices but also act as critics of social phenomena deemed contrary to local cultural values. In Parepare, the emergence of the pre-wedding photo trend, considered an inseparable part of modern weddings, has caused concern among traditional leaders. One cultural figure who has highlighted this phenomenon is Puang Andi Nurhanjayani (Puang Anja). According to him, pre-wedding practices that display physical intimacy between prospective spouses contradict the principle of *Siri*’, which encompasses modesty and honor, serving as a fundamental basis of Bugis ethical values.

Puang Anja emphasized that, 'in Bugis tradition, matchmaking processes such as *mapettuada* do not allow direct involvement from prospective brides and grooms, particularly the male party. The presence of pre-wedding poses that display physical contact, such as holding hands or hugging, is considered a violation of customary norms.' Pre-wedding practices are viewed as reflecting a shift from the *Siri*’ culture, which values modesty, toward an excessive visual expression culture. From a cultural law perspective, this phenomenon indicates a form of social change that does not align with the principles of collective welfare. The spiritual values, decorum, and respect for family embedded in the traditional culture are deemed more consistent with religious teachings and local ethics compared to contemporary trends that have the potential to erode societal morality.

Rejection of pre-wedding practices that violate norms does not imply a refusal of modernization. Puang Anja proposed a more moderate approach by adapting the pre-wedding concept to remain grounded in customary traditions. 'Alternatives such as maintaining distance between the couple, choosing culturally significant settings such as traditional houses, and avoiding physical contact can serve as solutions aligned with local values.' He emphasized that Bugis culture is not in conflict with religion; rather, it is often the pre-wedding practices themselves that deviate from both cultural and religious values. Therefore, the role of parents and family is crucial in providing guidance and boundaries to the younger generation to prevent them from becoming absorbed in trends that may undermine cultural identity.

From the perspective of the legal change theory proposed by Ibn Qayyim al-Jawziyyah, Puang Andi's critical stance reflects an effort to preserve the valuable old values (al-qadīm as-sālih) while simultaneously rejecting harmful new cultural innovations (al-jadīd). Changes in law or custom are only acceptable if they bring greater benefits and do not conflict with religious principles or traditional values. The pre-wedding culture, which emphasizes visual aesthetics and open expressions of love, is considered to fail these criteria because it undermines the moral values of society. In this context, the involvement of parents, traditional leaders, and community figures is crucial in reviving pappaseng tau riolo (the guidance of elders from past generations) as a value-based framework for the younger generation in navigating the waves of modernity.

4. CONCLUSION

This study found that pre-wedding photography among the Bugis community in Parepare has shifted from reflecting traditional Siri' values, which emphasize politeness, self-respect, and family honor, to becoming a cultural symbol influenced by modern trends and social media. From an Islamic law perspective, such practices are permissible if they follow sharia rules, including covering the aurat, avoiding physical contact between non-permissible partners, and respecting religious teachings, making it a form of tahsīniyyāt within maqāsid al-sharī'ah. The implications suggest that Bugis cultural identity is adapting, with traditional values being reinterpreted rather than abandoned, and highlight the need for communities to balance cultural norms, religious obligations, and modern lifestyles, as well as the importance of education that integrates cultural understanding with Islamic legal guidance.

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