

## Baayun Maulid in The Digital Public Sphere: From Multiculturalism to Interculturalism in Tolerance Education

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### Abstract

The Baayun Maulid tradition, a religious and cultural expression of the Banua Halat community in South Kalimantan, embodies the harmony between Islam and local wisdom. In the age of digital globalization, this ritual transcends its local religious boundaries and becomes a site of intercultural interaction through digital public spaces such as YouTube, Instagram, and Facebook. This study aims to analyze how the digital representation of Baayun Maulid contributes to tolerance education and fosters intercultural dialogue. Using a qualitative-descriptive method with a cultural discourse analysis approach, this research reveals a paradigm shift from multiculturalism to interculturalism, which values dialogue, collaboration, and mutual exchange. The digital transformation of Baayun Maulid illustrates that Indonesian Islam, particularly in the Banjar context, can engage with global modernity while maintaining its spiritual identity. Thus, this tradition offers a locally grounded yet globally relevant model of tolerance education, enriching Islamic studies in contemporary discourse.

**Keywords:** Baayun Maulid, Tolerance Education, Islam Nusantara, Interculturalism, Digital Media.



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### Abstrak

Tradisi Baayun Maulid merupakan bentuk ekspresi religius dan budaya masyarakat Banua Halat, Kalimantan Selatan, yang merepresentasikan harmoni antara Islam dan kearifan lokal. Dalam konteks globalisasi digital, ritual ini tidak lagi hanya menjadi praktik keagamaan lokal, melainkan juga menjadi medium interaksi lintas

budaya melalui ruang publik digital seperti YouTube, Instagram, dan Facebook. Penelitian ini bertujuan untuk mengkaji bagaimana representasi Baayun Maulid di media sosial berkontribusi terhadap pendidikan toleransi dan memperkuat dialog antarbudaya. Menggunakan metode kualitatif-deskriptif dengan pendekatan analisis wacana budaya, penelitian ini menemukan adanya pergeseran paradigma dari multikulturalisme menuju interkulturalisme yang menekankan dialog, kolaborasi, dan pertukaran nilai. Baayun Maulid dalam ruang digital memperlihatkan bahwa Islam lokal di Nusantara mampu berdialog dengan modernitas global tanpa kehilangan identitas spiritualnya. Dengan demikian, tradisi ini menjadi model pendidikan toleransi berbasis kearifan lokal yang kontekstual dan relevan dalam pengembangan studi Islam di era digital.

**Kata Kunci:** Baayun Maulid, Pendidikan Toleransi, Islam Nusantara, Interkulturalisme, Media Digital.

## Introduction

The expansion of digital spaces has profoundly transformed how societies understand and express their religious values. In Indonesia, social media has emerged as a new arena for cultural interaction, where local traditions are not only preserved but also reinterpreted before a global audience. This phenomenon illustrates how Indonesian Islamic identity adapts to the logic of digital communication, one that privileges visibility, participation, and virality.

One prominent example is the *Baayun Maulid* tradition in Banua Halat, South Kalimantan. This religious ritual, commemorating the birth of the Prophet Muhammad (peace be upon him), was originally a local practice imbued with deep social and spiritual meanings. However, after gaining exposure on digital platforms such as YouTube, Instagram, and TikTok, *Baayun Maulid* has undergone a process of re-semantization, from a communal religious expression to a symbol of cultural dialogue that transcends geographical and social boundaries. This transformation aligns with Heidi Campbell's concept of *digital religion*, which posits that religious practice in the era of new media is not merely transferred into digital form but actively generates a new ecosystem of meanings through online interaction.<sup>1</sup>

In this context, social media functions as a “third space” where communities negotiate religious identity, values, and symbols in an open and participatory manner. Traditions such as *Baayun Maulid* are no longer perceived merely as local cultural heritage but also as a medium for inclusive and tolerant Islamic value education. This perspective underscores the relevance of *intercultural communication* frameworks in explaining how digital representations of religion can

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<sup>1</sup> Heidi A. Campbell, *Digital Religion: Understanding Religious Practice in New Media Worlds* (New York: Routledge, 2013).

strengthen social cohesion and foster intercultural learning.<sup>2</sup> Previous studies have largely approached *Baayun Maulid* from anthropological, ritualistic, and theological perspectives, particularly within the framework of Islamic and Banjar cultural acculturation.<sup>3</sup> However, limited research has examined the digital transformation of this tradition and its implications for tolerance education. This study, therefore, seeks to address this gap by exploring how *Baayun Maulid* operates both in physical and digital realms to construct a contextual, open, and peace-oriented discourse of Islam.

Accordingly, this research aims to analyze the representation and transformation of *Baayun Maulid* within digital spaces and to investigate its contribution to tolerance education in multicultural societies. The study integrates the theoretical perspectives of *digital religion* and *intercultural communication* to understand the dynamic relationship between religion, culture, and technology in cultivating an Islamic ethos of diversity in the global era.

## Discussion

### Public Space, Digital Public Space, and Social Media

The concept of *public space* in social theory is not limited to physical arenas but extends to socially constructed arenas of interaction that enable the exchange of ideas, values, and experiences among community members. Habermas conceptualized the public sphere as an open domain where citizens can express opinions and deliberate on matters of shared concern.<sup>4</sup> In the context of the Banjar community, the public sphere does not always take the form of formal spaces but often emerges through religious and cultural rituals. The *Baayun Maulid* tradition in Banua Halat, for instance, functions as a *cultural public sphere* where people gather, interact, and negotiate both their religious and cultural identities. Such spaces serve to maintain social harmony and strengthen communal values of togetherness and solidarity.<sup>5</sup>

The rapid advancement of communication technology has given rise to the digital public sphere, representing an extension of Habermas's concept into the realm of new media. Manuel Castells refers to this phenomenon as the *network society*, a social formation whose interactions are increasingly mediated through digital networks that transcend geographical and cultural boundaries.<sup>6</sup> One of the most tangible manifestations of this digital public sphere is social media

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<sup>2</sup> Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994); William B. Gudykunst and Young Yun Kim, *Communicating with Strangers: An Approach to Intercultural Communication* (New York: Routledge, 2012)

<sup>3</sup> Alfani Daud, *Islam dan Masyarakat Banjar: Deskripsi dan Analisa Kebudayaan Banjar* (Jakarta: RajaGrafindo Persada, 1997); Wajidi, *Akulturasi Budaya Banjar di Banua Halat*, Pustaka Book Publisher, 2011.

<sup>4</sup> Jürgen Habermas, *The Structural Transformation of the Public Sphere* (Cambridge: MIT Press, 1992).

<sup>5</sup> Zulfa Jamalie, *Akulturasi dan Kearifan Lokal Dalam Tradisi Baayun Maulid Pada Masyarakat Banjar*, Jurnal: el Harakah Vol.16 No.2 Tahun 2014.

<sup>6</sup> Manuel Castells, *The Rise of the Network Society* (Oxford: Blackwell, 2010).

platforms, such as Facebook, Instagram, YouTube, and TikTok which allow individuals to both produce and disseminate information instantly.

In this context, Daniel Miller emphasizes that the role of social media is shaped more by the content created by users than by the platform itself.<sup>7</sup> Social media, therefore, should not be viewed merely as a communication tool but as a social environment that shapes cultural practices, expressions of identity, and interpersonal relations. A key element that cannot be overlooked is the algorithmic mechanism, which determines what appears on users' screens, influencing preferences and steering public interaction toward particular cultural phenomena, including traditions such as *Baayun Maulid*. While digital public spaces offer new opportunities for participation, they differ significantly from the normative ideals of Habermas's public sphere. Algorithm-driven content distribution often generates filter bubbles or echo chambers, which limit diversity in public discourse.<sup>8</sup> In other words, social media represents both an arena of possibilities and a space of constraints.

In Indonesia, the growth of social media has been remarkably rapid. Jakarta was once ranked the most active Twitter city in the world (2012) and later the largest user of Instagram Stories (2017).<sup>9</sup> Recent data from *We Are Social (2025)* indicates that social media penetration now exceeds 79% of Indonesia's population, with WhatsApp, Instagram, Facebook, and TikTok as dominant platforms.<sup>10</sup> This reflects a dynamic and inclusive digital public sphere that cuts across class, generational, and geographical boundaries. Thus, analyzing *Baayun Maulid* as a cultural public sphere that extends into the digital realm reveals how local traditions are transformed, reinterpreted, and renegotiated within global networks. Social media, therefore, functions not merely as a tool of communication but as a discursive arena that mediates social values such as tolerance, multiculturalism, and interculturalism in contemporary Islamic education.

Merlyna Lim notes that Indonesia's digital public sphere is often intertwined with identity politics, hoaxes, and polarization, making it distinct from Habermas's ideal notion of the public sphere.<sup>11</sup> Meanwhile, Ignas Kleden emphasizes that the Indonesian public sphere is also shaped by local cultural factors and social structures rather than solely by Western theoretical frameworks.<sup>12</sup> Accordingly, the analysis of cultural public spaces such as *Baayun Maulid*, when projected into the digital public sphere, reveals how local traditions are both transformed and renegotiated in the global era. Thus, social media as a digital public sphere functions not merely as a tool for daily communication but

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<sup>7</sup> Daniel Miller, *Tales from Facebook* (Cambridge: Polity Press, 2011).

<sup>8</sup> Eli Pariser, *The Filter Bubble: What the Internet is Hiding from You* (New York: Penguin, 2011).

<sup>9</sup> Tempo, "Jakarta, Ibukota Twitter Dunia," 2012.

<sup>10</sup> We Are Social & Meltwater, *Digital 2025: Indonesia* (Singapore: We Are Social, 2025).

<sup>11</sup> Merlyna Lim, *Disciplining Democracy: Power and Protest in Indonesia's Digital Age* (Singapore: ISEAS, 2020).

<sup>12</sup> Ignas Kleden, *Masyarakat dan Negara: Sebuah Persoalan* (Indonesia Tera, 2004).

also as a site of discursive contestation, the formation of cultural identities, and the mediation of social values such as tolerance, multiculturalism, and interculturalism.

### **Tolerance Education**

Tolerance refers to an attitude of mutual respect and acceptance of differences in religion, culture, and social practices. Within the field of education, tolerance constitutes one of the fundamental values for cultivating peaceful coexistence in a plural society.<sup>13</sup> The *Baayun Maulid* tradition demonstrates a tangible practice of tolerance. This event brings together people from diverse social and economic backgrounds who collectively participate in the celebration. Such collective participation nurtures mutual acceptance and appreciation of difference. Hence, tolerance is not merely a matter of discourse but is lived out through the community's socio-cultural practices.<sup>14</sup>

From Paulo Freire's perspective of critical pedagogy, tolerance education must be positioned as part of a process of *conscientização*—the development of critical consciousness, or the ability of individuals to read social reality and reject all forms of dehumanization.<sup>15</sup> Local traditions such as *Baayun Maulid* may thus be interpreted as forms of liberating cultural pedagogy, since they foster awareness that social, cultural, and religious differences are not sources of conflict but opportunities to build solidarity.

At the same time, in the digital era, tolerance education cannot be separated from the role of social media as a digital public sphere. Following Manuel Castells' framework, social media has fostered a *network society*—a society in which communication, identity, and social relations are negotiated across transnational networks.<sup>16</sup> Through the digital circulation of the *Baayun Maulid* ritual on platforms such as YouTube, Instagram, and Facebook, local values of tolerance extend beyond internal community boundaries, becoming part of a global intercultural discourse.

In multicultural education studies, tolerance is generally framed as the recognition and coexistence of difference.<sup>17</sup> However, critics of multiculturalism argue that such an approach risks creating “cultural aviaries,” in which communities live side by side without deep interaction.<sup>18</sup> Consequently, the paradigm of *interculturalism* emerges as an alternative, emphasized by Homi K. Bhabha through his concept of the *third space*, a locus for dialogue, negotiation, and the exchange of cultural meanings.<sup>19</sup> In this sense, the practice of *Baayun*

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<sup>13</sup> Raihani, *Pendidikan Islam Dalam Masyarakat Multikultural*: Pustaka Belajar, 2017.

<sup>14</sup> Zulfa Jamalie, *Akulturası dan Kearifan Lokal Dalam Tradisi Baayun Maulid Pada Masyarakat Banjar*, Jurnal: el Harkah Vol.16 No.2 Tahun 2014.

<sup>15</sup> Paulo Freire, *Pendidikan Kaum tertindas*, (Medpress Digital, 2022).

<sup>16</sup> Manuel Castells, *The Rise of the Network Society* (Oxford: Blackwell, 2010).

<sup>17</sup> James A. Banks, *An Introduction to Multicultural Education* (Boston: Pearson, 2007).

<sup>18</sup> Bikhu Parekh, *Rethinking Multiculturalism: Cultural Diversity and Political Theory* (London: Macmillan, 2000).

<sup>19</sup> Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994).

*Maulid*, both in physical and digital spaces, can be understood as a form of intercultural education, as it promotes interconnectedness among diverse groups through ritual dialogue and digital content.

Furthermore, the digital public sphere presents new challenges. As Taina Bucher demonstrates, social media algorithms play a crucial role in shaping user behavior and determining content exposure.<sup>20</sup> This dynamic can either strengthen or weaken the value of tolerance. On one hand, social media facilitates the dissemination of diversity and inclusion; on the other, it may become a site of disinformation, hate speech, or cultural commodification.<sup>21</sup> Therefore, tolerance education in the digital age must emphasize *critical digital literacy*, enabling individuals to become not merely passive consumers but active participants capable of managing intercultural interactions responsibly.

Thus, tolerance education within the *Baayun Maulid* context can be mapped into two interrelated layers:

1. Local-ritual layer → tolerance values are practiced through social and cultural interaction in communal celebrations.
2. Digital-global layer → tolerance values are mediated, represented, and renegotiated through social media as a digital public sphere.

These layers complement each other: local cultural practices provide a foundational ethos, while digital spaces expand the reach and create intercultural dialogue across identities. Consequently, tolerance education should not be confined to normative prescriptions but situated within a theoretical framework that explains how diversity is organized in society. At this juncture, the concepts of multiculturalism and interculturalism become essential for understanding how tolerance is lived—whether as passive coexistence or as active dialogue across difference.

### **Multiculturalism and Interculturalism in Tolerance Education**

The concept of multiculturalism emerged from the recognition of identity diversity within modern societies. Will Kymlicka emphasizes that multiculturalism seeks to acknowledge the collective rights of ethnic and cultural minorities within the framework of the nation-state.<sup>22</sup> However, multiculturalism often focuses merely on the *passive coexistence* of different groups. In this sense, people from diverse backgrounds may live side by side, yet without substantive interaction. Such a condition produces what scholars term *parallel lives* which can perpetuate stereotypes, prejudice, and social fragmentation.<sup>23</sup>

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<sup>20</sup> Taina Bucher, *If...Then: Algorithmic Power and Politics* (Oxford: Oxford University Press, 2018).

<sup>21</sup> Merlyna Lim, "Many Clicks but Little Sticks: Social Media Activism in Indonesia," *Journal of Contemporary Asia* 43, no. 4 (2013): 636–657.

<sup>22</sup> Will Kymlicka, *Multicultural Citizenship: A Liberal Theory of Minority Rights* (Oxford: Oxford University Press, 1995).

<sup>23</sup> Tariq Modood, *Multicultural Politics: Racism, Ethnicity, and Muslims in Britain* (Minneapolis: University of Minnesota Press, 2005).

Within this framework, multiculturalism highlights the recognition and appreciation of ethnic, cultural, and religious diversity. As Kymlicka argues, multiculturalism tends to be passive, fostering peaceful coexistence without necessarily promoting meaningful intercultural engagement.<sup>24</sup> A central critique of this model concerns the risk of creating “cultural aviaries,” in which communities are confined within symbolic enclosures, coexisting but rarely engaging in dialogue.<sup>25</sup>

In contrast, interculturalism emphasizes dynamic interaction, active dialogue, and cross-cultural learning. Homi K. Bhabha, through his notion of the *third space*, conceptualizes interculturalism as a site of encounter that enables the emergence of hybrid identities.<sup>26</sup> Similarly, Darla Deardorff underscores *intercultural competence* as a skill cultivated through experiential learning, critical reflection, and sustained intercultural communication.<sup>27</sup> Thus, interculturalism offers a more relevant framework for understanding how local traditions can become sites of global dialogue when mediated through digital platforms.

In the Indonesian context, the idea of tolerance education has also attracted scholarly attention. Raihani, for instance, highlights the importance of multicultural education in schools as a means to cultivate tolerant and democratic citizens.<sup>28</sup> He argues that multiculturalism in Indonesia should not remain at the level of formal recognition but must be animated through the lived practice of social harmony. From a local Banjar perspective, Zulfa Jamalie demonstrates how Islam and Banjar culture coexist harmoniously, reinforcing both religious and cultural values.<sup>29</sup> Jamalie also stresses the significance of integrating Islamic and Banjar cultural values within social education, particularly through traditions such as *Baayun Maulid*.<sup>30</sup>

Accordingly, an intercultural framework provides a pathway for a more *transformative model of tolerance education*. It moves beyond mere recognition of diversity (as in multiculturalism) toward dialogic interaction, cultural hybridity, and the formation of shared identities in both physical and digital spaces. This perspective suggests that local cultural practices such as *Baayun Maulid*, when situated within the digital public sphere, can serve as *intercultural laboratories* that contribute to the development of more tolerant and cosmopolitan citizens.

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<sup>24</sup> Kymlicka, *Multicultural Citizenship*, 34–36.

<sup>25</sup> Bhikhu Parekh, *Rethinking Multiculturalism: Cultural Diversity and Political Theory* (London: Macmillan, 2000).

<sup>26</sup> Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994).

<sup>27</sup> Darla K. Deardorff, ed., *The SAGE Handbook of Intercultural Competence* (Thousand Oaks: Sage, 2009).

<sup>28</sup> Raihani, *Pendidikan Islam Dan Masyarakat Multikultural: (Pustaka Belajar, 2017)*.

<sup>29</sup> Zulfa Jamalie, *Akulturası dan Kearifan Lokal Dalam Tradisi Baayun Maulid Pada Masyarakat Banjar*, Jurnal: el Harakah Vol.16 No.2 Tahun 2014.

<sup>30</sup> Ibid.

## The Baayun Maulid Tradition in Banua Halat

The Baayun Maulid tradition in Banua Halat, Tapin, South Kalimantan, represents a unique cultural heritage imbued with profound meaning. Its history traces back to the ancient practices of the Dayak Meratus community, who held the *Arub Ganal*, a thanksgiving ceremony for abundant rice harvests. Within this ritual, the *baayun anak* ceremony involved swinging children on a cradle while reciting mantras and prayers to ensure safety and blessings. Following the spread of Islam in South Kalimantan, the ritual underwent a process of Islamization: the old mantras were replaced with readings from the Prophet Muhammad's *Maulid*, collective prayers, and *shalawat*. Consequently, a previously locally theological ritual transformed into an Islamic religious practice that retained the communal values of togetherness.

According to Alfani Daud, Islam in South Kalimantan has historically developed in a space of encounter with local traditions, not to abolish them but to harmonize them into new forms aligned with religious teachings.<sup>31</sup> Wajidi also emphasizes that Banjar community traditions demonstrate harmony between Islamic values and local wisdom, including the Baayun Maulid ritual.<sup>32</sup> Socially, Baayun Maulid is not merely a religious ritual but also serves as a medium of social solidarity. Children, adolescents, adults, and elders participate in the swinging ritual, symbolizing openness and equality, everyone is entitled to prayers and blessings. The swing itself can be interpreted as a symbol of inclusivity, its back-and-forth motion conveying the message, differences and distance exist, yet the community always returns to a shared point of balance.<sup>33</sup>

The ceremony typically begins with the recitation of *Maulid al-Barzanji* or *Maulid Simthud Durar*, followed by communal prayers, religious lectures, and the swinging procession. Additionally, the Banua Halat community includes social activities such as communal meals, cooperative work (*gotong royong*), and neighborly gatherings. This tradition functions as what Victor Turner terms a *ritual communitas*, an event bringing together all social strata in a sense of egalitarian solidarity.<sup>34</sup>

In the digital era, Baayun Maulid extends beyond the local sphere. Photographs and videos are widely uploaded to YouTube, Facebook, Instagram, and TikTok. These publications broaden the reach of the Banua Halat tradition, fostering cross-cultural discussion. Consequently, Baayun Maulid transitions from passive multiculturalism toward active interculturalism, in which cultural values and symbols are exchanged and reinterpreted by a global audience.<sup>35</sup>

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<sup>31</sup> Alfani Daud, *Islam dan Masyarakat Banjar: Deskripsi dan Analisa Kebudayaan Banjar* (Jakarta: PT RajaGrafindo Persada, 1997).

<sup>32</sup> Wajidi, *Akulturası Budaya Banjar di Banua Halat* (Pustaka Book Publisher, 2011).

<sup>33</sup> Victor Turner, *The Ritual Process: Structure and Anti-Structure* (Chicago: Aldine Publishing, 1969).

<sup>34</sup> Will Kymlicka, *Multicultural Citizenship* (Oxford: Clarendon Press, 1995).

<sup>35</sup> Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994).

Thus, Baayun Maulid serves two critical functions:

1. Local-ritual – reinforcing social solidarity, instilling gratitude, and affirming Banjar-Islamic identity.
2. Digital-global – acting as a medium for intercultural dialogue via social media, introducing values of tolerance and communal togetherness to broader audiences.

This tradition demonstrates that local wisdom is not static but continually evolving. From its Dayak roots to Islamization, and from the physical space of Banua Halat to the digital realm, Baayun Maulid exemplifies how culture can function as both a bridge of tolerance and a laboratory for intercultural education.

### Representation of Baayun Maulid on Social Media

Social media data illustrate how the Baayun Maulid tradition is received and interpreted by the public. The primary platforms observed are YouTube, Instagram, and Facebook.

1. YouTube: Videos of the Baayun Maulid procession uploaded by the Tapin TV account in 2025 have been viewed over 72,000 times with 5 comments. Another upload by the account *GuruSejarahku* received 5,200 views and 54 likes. While most videos have limited comments, the number of viewers continues to rise annually, indicating growing public interest in the documentation of this tradition.<sup>36</sup>
2. Instagram: The account @kalsel.id posted a selfie in 2024 featuring an individual sitting on the swing, receiving 1,189 likes and several comments highlighting the festive atmosphere, aesthetic elements, and religious aspects of the event. The account @pariwisata.tapin shared a video of the Baayun Maulid procession, which was viewed 8,282 times, shared 17 times, and sent to other users 22 times.<sup>37</sup>
3. Facebook: The group “*Sejarah Banjar*” featured discussions concerning figures who uphold the Baayun Maulid tradition. Some participants perceive it as a positive expression of Banjar Islamic culture. Accounts such as Suvie Anna and several others shared videos of the procession, reflecting a dialectical engagement between local culture and the historical narratives embedded in the tradition.<sup>38</sup>

**Table 1:**  
**Representation of Baayun Maulid on Social Media**

Platform	Year of Upload	Views / Likes	Comments / Shares	Main Theme of Comments
YouTube	2025	72,000 views	5 comments	Festivity of the procession

<sup>36</sup> YouTube, Tapin TV, video “*Prosesi Baayun Maulid 2025*”, accessed 17 September 2025.

<sup>37</sup> Instagram, @kalsel.id, post “*Baayun Maulid 2024*”, accessed 15 September 2025.

<sup>38</sup> Facebook, group “*Sejarah Banjar*”, post “*Baayun Maulid Banua Halat*”, accessed 12 September 2025.

Platform	Year of Upload	Views / Likes	Comments / Shares	Main Theme of Comments
Instagram	2024	1,189 likes	8 comments	Aesthetics, prayers, religiosity
Facebook	2022	—	8 shares, 37 comments	History of Baayun Maulid

**Figure 1.**  
**Screenshot of Baayun Maulid Video on Tapin TV YouTube Channel (2025)**



[https://www.youtube.com/watch?v=P\\_VywOx0k7M&t=3719s](https://www.youtube.com/watch?v=P_VywOx0k7M&t=3719s), accessed 17 September 2025.

**Figure 2.**  
**Instagram Post by @kalsel.id on Baayun Maulid (2024).**



Figure 3.

### Discussion of the Baayun Maulid Tradition in the Facebook Group “Sejarah Banjar” (2022), accessed September 12, 2025.



### Baayun Maulid as a Local Tradition Practice

The Baayun Maulid procession in Banua Halat instills values of tolerance, togetherness, and respect for differences. Cross-generational participation including children, adolescents, adults, and the elderly demonstrates inclusivity, where everyone receives prayers and blessings regardless of age, gender, or social status. Within the framework of passive multiculturalism, this tradition illustrates how communities can coexist harmoniously, even though cross-identity interactions remain limited. Social, spiritual, and cultural values are transmitted through ritual practices, naturally internalizing tolerance in everyday life.<sup>39</sup>

### Baayun Maulid is Digital Public Sphere

Documentation of Baayun Maulid through social media expands the reach of this tradition from local to global contexts. Digital content allows cross-cultural audiences to observe, comment, and reinterpret the tradition. This phenomenon marks a transition from passive multiculturalism to active interculturalism. Public interactions on digital platforms foster dialogue across identities, enabling the exchange of symbols and cross-cultural learning. For instance, Instagram comments and reactions highlight aesthetics, religiosity, and communal values, showing diverse interpretations while maintaining mutual respect.<sup>40</sup> Furthermore, social media functions as a laboratory for digital tolerance education. Through Baayun Maulid content, users can comprehend principles of

<sup>39</sup> Turner, Victor. *The Ritual Process: Structure and Anti-Structure*, New York: Aldine de Gruyter, 1969.

<sup>40</sup> Miller, Daniel. *Social Media in an English Village*, London: UCL Press, 2016.

inclusivity, share cultural experiences, and enhance practical intercultural understanding.<sup>41</sup>

### **Shift from Multiculturalism to Interculturalism**

This shift can be analyzed from two perspectives:

1. Passive multiculturalism: Local traditions demonstrate cultural coexistence in the physical space, but cross-identity interactions remain limited.<sup>42</sup>
2. Active interculturalism: Through social media, cultural values and traditional symbols are exchanged, negotiated, and reinterpreted. Global audiences engage with the content, creating a *third space* that enables meaning-making and the formation of hybrid identities.<sup>43</sup>

Thus, Baayun Maulid becomes a transformative laboratory for tolerance education. Local cultural practices are adapted to a global context, expanding the understanding of tolerance from mere passive respect for differences to active cross-cultural dialogue.

### **Implications for Tolerance Education**

The Baayun Maulid tradition presents a vivid and contextual portrait of Islamic value education. In practice, Baayun Maulid is not merely a religious ritual but also an arena for the socialization of social, spiritual, and cultural values that foster awareness of diversity. Participants from various ages, social backgrounds, and even religious affiliations often engage as part of community solidarity. This interaction nurtures what Albert Bandura calls *observational learning*, whereby prosocial behaviors displayed within the community are learned through observation and imitation.<sup>44</sup> Tolerance values are not verbally instructed but transmitted through role modeling, participation, and emotional experiences within an inclusive socio-religious context.

In the digital context, the representation of Baayun Maulid on social media broadens the reach of value education. However, cross-cultural interactions in digital spaces differ in quality compared to face-to-face interactions. Drawing on intercultural communication theory, the success of cross-cultural communication depends on two main factors: *reciprocity* (mutual meaning exchange) and *empathic engagement*.<sup>45</sup> This implies that although digital spaces allow wide cultural exchange, not all forms of online participation reflect genuine dialogue or internalization of tolerance values. It is crucial to distinguish between *symbolic representation* and *behavioral internalization*, between viewing content that depicts tolerance and genuinely practicing those values in real life.

Through the lens of digital religion, the online representation of Baayun Maulid can be understood as a form of *mediatized religious practice*, where religious

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<sup>41</sup> Bhabha, Homi K. *The Location of Culture*, London: Routledge, 1994.

<sup>42</sup> Kymlicka, Will. *Multicultural Citizenship*, Oxford: Oxford University Press, 2010.

<sup>43</sup> Deardorff, Darla K. *The SAGE Handbook of Intercultural Competence*, Thousand Oaks: SAGE, 2009.

<sup>44</sup> Albert Bandura, *Social Learning Theory* (Englewood Cliffs: Prentice Hall, 1977).

<sup>45</sup> William B. Gudykunst & Young Yun Kim, *Communicating with Strangers: An Approach to Intercultural Communication* (New York: Routledge, 2012).

experience is mediated by technology, creating a new ecosystem for the dissemination of moderate Islamic values.<sup>46</sup> The main challenge lies in ensuring that digital exposure to this religious tradition does not remain at the visual or symbolic level but serves as a medium for transformative social learning. The social learning theory approach helps explain this internalization process: social media users exposed to narratives of tolerance, solidarity, and diversity have a higher likelihood of imitating and internalizing similar behaviors, especially when they observe consistent and positive behavioral models in both digital and real-world contexts.

Thus, Baayun Maulid in the context of contemporary Islamic education functions as a bridge between local wisdom and digital pedagogy integrating traditional values with a new media-based learning ecosystem. Within the framework of tolerance education, this practice can be conceptualized as a social learning process that cultivates three key dimensions: (1) *cognitive awareness* of diversity, (2) *affective empathy* toward differences, and (3) *behavioral engagement* in everyday tolerant actions. These three dimensions can serve as measurable indicators for evaluating the effectiveness of tolerance education grounded in religious traditions in the digital era.

## Conclusion

The Baayun Maulid tradition in Banua Halat demonstrates how local religious practices serve as a medium for social learning and tolerance education. Through the swinging ritual that involves members across different social strata, values of togetherness, equality, and respect for diversity are naturally internalized across generations. This tradition functions as a means of reinforcing social cohesion rooted in Islamic values while reflecting the inclusive cultural harmony of the Banjar community. For Islamic education, Baayun Maulid serves as a model of value-based learning grounded in local tradition that can be integrated into digital contexts. The tradition not only strengthens tolerance education in pluralistic societies but also demonstrates that digital spaces can function as sites of intercultural pedagogy, where Islamic values, local culture, and technology converge to cultivate a harmonious and inclusive society.

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