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Islam, Tradition, and Modernity: A Living Hadits Analysis of the Transformation of Sound Symbols for Iftar Time in Banjar Society

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Abstract

This study aims to analyze the transformation of sound symbols used to mark iftar time in Banjar society through the perspective of living Hadits, with particular attention to the interaction between Islam, local tradition, and modernity. The research investigates how prophetic teachings concerning the determination of iftar time have been interpreted, embodied, and transformed through different auditory symbols, ranging from direct observation of sunset, the adhan, and the beduk to contemporary digital notifications. This study employs a qualitative library research method utilizing classical Hadits collections, works of Islamic scholarship, living Hadits studies, sociological analyses of religion, and contemporary literature on digital religiosity. The findings reveal that the transformation of sound symbols does not alter the normative foundation of the prophetic tradition but reflects a dynamic process of adaptation to changing socio-cultural and technological contexts. In Banjar society, the beduk functions not only as an auditory marker of iftar but also as a symbol of collective memory, cultural identity, and religious education. The transition toward digital notifications demonstrates the continuing relevance of prophetic teachings in contemporary Muslim life. The novelty of this study lies in its integration of living Hadits theory, sound symbolism, Banjar Islamic culture, and modern digital religiosity to explain how religious traditions maintain continuity while simultaneously accommodating cultural and technological transformations.

Keywords: Living Hadits, Banjar Society, Iftar Time

Abstrak

Penelitian ini bertujuan untuk menganalisis transformasi simbol-simbol bunyi yang digunakan sebagai penanda waktu berbuka puasa dalam masyarakat Banjar melalui

perspektif *living hadits*, dengan perhatian khusus pada interaksi antara Islam, tradisi lokal, dan modernitas. Penelitian ini mengkaji bagaimana ajaran Nabi Muhammad mengenai penentuan waktu berbuka puasa diinterpretasikan, diwujudkan, dan ditransformasikan melalui berbagai simbol auditori, mulai dari pengamatan langsung terhadap matahari terbenam, adzan, dan beduk hingga notifikasi digital kontemporer. Penelitian ini menggunakan metode kualitatif dengan pendekatan studi kepustakaan (*library research*) yang memanfaatkan koleksi hadis klasik, karya-karya keislaman, kajian *living hadits*, analisis sosiologi agama, serta literatur kontemporer mengenai religiositas digital. Hasil penelitian menunjukkan bahwa transformasi simbol-simbol bunyi tidak mengubah landasan normatif tradisi profetik, melainkan mencerminkan proses adaptasi yang dinamis terhadap perubahan konteks sosial, budaya, dan teknologi. Dalam masyarakat Banjar, beduk tidak hanya berfungsi sebagai penanda auditori waktu berbuka puasa, tetapi juga sebagai simbol memori kolektif, identitas budaya, dan pendidikan keagamaan. Peralihan menuju penggunaan notifikasi digital menunjukkan keberlanjutan relevansi ajaran Nabi dalam kehidupan Muslim kontemporer. Kebaruan penelitian ini terletak pada integrasi teori *living hadits*, simbolisme bunyi, budaya Islam Banjar, dan religiositas digital modern untuk menjelaskan bagaimana tradisi keagamaan mampu mempertahankan kesinambungan sekaligus mengakomodasi transformasi budaya dan teknologi.

Kata Kunci: Living Hadits, Masyarakat Banjar, Waktu Berbuka Puasa

Introduction

Islam has historically demonstrated a remarkable capacity to interact with diverse cultural environments while preserving its normative foundations. Throughout its expansion across different geographical regions, Islamic teachings encountered various local traditions, customs, and symbolic systems. Rather than functioning solely as a force of cultural replacement, Islam often engaged in processes of adaptation and accommodation.¹ These interactions produced unique expressions of Muslim religiosity that reflected both universal religious principles and local cultural realities. The resulting synthesis became an important characteristic of Islamic civilization. Consequently, the study of local Islamic traditions provides valuable insights into the relationship between religion, culture, and social change.

One of the most visible manifestations of this interaction can be observed in the religious traditions associated with Ramadan. As the holiest month in the Islamic calendar, Ramadan involves numerous rituals that shape the spiritual and social lives of Muslim communities. Among these rituals, the determination of iftar time occupies a particularly significant position because it marks the completion of a day of fasting. The arrival of iftar is not only a legal and devotional moment but also a social and cultural event that strengthens communal bonds.² Across the Muslim world, communities have developed various methods of announcing and celebrating the time of breaking the fast. These methods often reflect local cultural expressions while remaining connected to prophetic teachings.

The determination of iftar time is fundamentally rooted in the teachings of the Prophet Muhammad. Numerous Hadiths traditions establish sunset as the normative

¹ Saifuddin Zuhri Qudsy et al., "The Making of Living Ḥadīth: A New Direction of Ḥadīth Studies in Indonesia," *Culture and Religion* 23, no. 4 (2023): 353, <https://doi.org/10.1080/14755610.2024.2336461>.

² Ican Mandala, Doli Witro, and Alif Jabal Kurdi, "Qur'anic Recitation in the Procession of Analyzing Seven Days of Death: The Case Study of Living Qur'an-Hadith in Koto Padang Village," *AlBayan* 23, no. 2 (2025): 189, <https://doi.org/10.1163/22321969-20250171>.

marker indicating the end of the fasting period. The Prophet instructed Muslims to hasten the breaking of the fast once sunset had occurred and discouraged unnecessary delays. These narrations provide the religious foundation upon which subsequent practices have developed. Although the normative principle remains unchanged, the means through which communities recognize and communicate the arrival of iftar have evolved significantly over time. Such developments illustrate the dynamic nature of Islamic tradition in historical practice.

In the earliest Muslim community, the determination of iftar relied primarily on direct observation of natural phenomena. Sunset was recognized through visual engagement with the surrounding environment and collective awareness of changing celestial conditions. This method encouraged attentiveness to the natural world and fostered a direct connection between religious practice and cosmic rhythms. The experience of observing sunset functioned not only as a practical necessity but also as a spiritual exercise. Believers learned to perceive natural phenomena as signs of divine order and wisdom.³ Consequently, the process possessed profound educational and spiritual significance.

As Muslim societies expanded and urbanized, practical considerations encouraged the development of collective communication mechanisms. Increasing population density and geographic complexity made individual observation less efficient in many contexts. Religious communities therefore adopted auditory signals that could be heard across larger areas. The adhan emerged as one of the most important means of announcing religious time and organizing communal worship. Through sound, religious knowledge became accessible to broader segments of society. This transformation marked the beginning of a significant relationship between auditory symbols and Islamic ritual life.

Sound occupies a unique position within Islamic civilization. The Qur'an itself is primarily experienced through recitation, and many aspects of Islamic worship involve auditory engagement. Religious sounds possess the capacity to shape emotional experiences, reinforce communal identity, and transmit spiritual meanings. Scholars of religion have noted that sound often functions as a powerful medium through which sacred realities become socially recognizable.⁴ In Muslim societies, the adhan serves as one of the most prominent examples of sacred sound. Beyond its practical function, it symbolizes the presence of Islam within public space and collective consciousness.

The importance of sound symbolism became increasingly evident as Islam encountered diverse cultural traditions. In many regions, local communities incorporated indigenous auditory practices into Islamic ritual life. These adaptations enabled religious teachings to become more deeply embedded within local social contexts. Such processes illustrate the flexibility of Islamic civilization in engaging with cultural diversity. Rather than undermining religious authenticity, local adaptations often facilitated the transmission of Islamic values. Consequently, sound symbols emerged as important instruments of religious communication and cultural integration.

³ Marhumah, Iffah Khoiriyatul Muyassaroh, and Rosalia Sciortino, "Negotiating Living Hadith in Public Spaces: The Case of Salafi Muslimah Religious Study Groups in Yogyakarta," *Jurnal Studi Ilmu-Ilmu Al-Qur'an Dan Hadis* 26, no. 1 (2025): 131, <https://doi.org/10.14421/qh.v26i1.5715>.

⁴ Muhammad Zaki, Alwi Bin Hamid Bin Syihab, and Ahmad Ikhwan, "Living Hadith and Legal Traditions in Preserving Ancestry: A Case Study of the Contemporary Arab Sayyid Community in Lampung," *MILRev: Metro Islamic Law Review* 4, no. 2 (2025): 1298, <https://doi.org/10.32332/milrev.v4i2.11094>.

The Indonesian archipelago provides a particularly rich context for examining these processes. The spread of Islam throughout the region was characterized by interactions between Islamic teachings and existing cultural traditions. Religious leaders frequently employed local symbols and practices as vehicles for communicating Islamic values. This approach contributed to the development of distinctive forms of Indonesian Islam that combined religious commitment with cultural creativity. The resulting traditions continue to shape religious life in contemporary society. Among these traditions, the use of the beduk occupies a prominent position.

The beduk represents one of the most recognizable symbols of Indonesian Islamic culture. Although it does not originate from early Islamic Arabia, it became closely associated with mosque activities and religious observance. The instrument functions as an auditory marker that communicates important religious information to the community. During Ramadan, the sound of the beduk frequently announces the arrival of iftar time and creates a shared communal experience. Its resonance extends beyond practical communication to encompass cultural memory and religious identity.⁵ Consequently, the beduk serves as an important example of the localization of Islamic traditions.

Banjar society offers a particularly significant case for investigating the transformation of sound symbols associated with iftar. Islam has historically occupied a central position within Banjar cultural identity and social organization. Religious institutions have played major roles in shaping communal life, educational practices, and cultural expressions. Within this context, auditory symbols associated with Ramadan have acquired deep religious and social significance. The beduk functions not merely as a signal but also as a symbol of continuity connecting past and present generations. Understanding this phenomenon contributes to broader discussions concerning religion and cultural change.

The concept of living Hadits provides an effective analytical framework for examining these developments. Living Hadits studies emphasize that Hadits traditions continue to exist not only in textual form but also in social practices, cultural expressions, and collective memories. This perspective shifts attention from textual preservation alone toward the lived realities of Muslim communities. Religious traditions are understood as dynamic processes involving interpretation, adaptation, and embodiment.⁶ Through this approach, local practices become valuable sources for understanding how prophetic teachings function within everyday life. Consequently, the transformation of iftar sound symbols can be analyzed as a manifestation of living Hadits.

Living Hadits scholarship has grown significantly in recent decades as researchers increasingly recognize the importance of lived religious experiences. Traditional Hadits studies often focus on authenticity, transmission chains, and legal interpretation. While these dimensions remain important, living Hadits research highlights the practical and social manifestations of prophetic traditions. Communities actively interpret and embody Hadits teachings according to their historical circumstances and cultural environments. This perspective reveals the flexibility and

⁵ Khalilullah Amin Ahmad et al., "Living Qur'an and Hadith in Contemporary Muslim Scholarship: A Systematic Literature Review of Takhrij Practices and Ahkam Hadith Analysis," *International Journal of Drug Delivery Technology* 16, no. 9s (2026): 69, <https://doi.org/10.25258/ijddt.16.9s.8>.

⁶ Rajab et al., "The Abdau Tradition as a Living Hadith: Interplay of Islamic Law and Local Customs in Qurban Ritual at Tulehu, Maluku," *Samarah* 9, no. 2 (2025): 689, <https://doi.org/10.22373/sjhc.v9i2.28679>.

vitality of Islamic traditions across different contexts. It also provides a valuable lens for exploring the relationship between textual authority and social practice.

The transformation of sound symbols for iftar reflects broader processes of negotiation between tradition and modernity. Muslim communities continuously engage with new technologies, social structures, and cultural influences while seeking to preserve religious authenticity. The adoption of new communicative tools does not necessarily signify a rejection of tradition. Rather, it often represents an effort to maintain religious relevance under changing conditions. Such processes illustrate the dynamic nature of Islamic civilization and its capacity for adaptation.⁷ The study of auditory symbols therefore contributes to understanding broader patterns of religious continuity and change.

The emergence of digital technology has introduced new forms of religious communication that increasingly influence contemporary Muslim life. Smartphone applications, digital clocks, automated reminders, and online prayer schedules have become common instruments for determining iftar time. These technologies provide unprecedented precision and convenience. At the same time, they alter the sensory and social dimensions of religious experience. Traditional communal sounds are increasingly supplemented or replaced by individualized digital notifications. This shift raises important questions regarding the future of religious symbols and communal practices.

The movement from beduk resonance to digital notifications reflects significant transformations in the ways Muslims experience sacred time. Whereas traditional auditory symbols often involved collective participation and shared public space, digital technologies tend to facilitate individualized experiences. These developments influence how religious knowledge is transmitted and how communal identity is constructed. Understanding these changes requires attention to both technological innovation and cultural continuity.⁸ Such analysis is particularly relevant in societies where traditional and modern forms of communication coexist. Banjar society provides a valuable context for exploring these dynamics.

The relationship between Islam, tradition, and modernity has long been a central concern within Islamic studies. Scholars have debated whether modernization inevitably weakens traditional religious practices or whether religious traditions can adapt creatively to changing circumstances. Contemporary evidence suggests that many Muslim communities engage in complex processes of negotiation rather than simple acceptance or rejection of modernity. Religious traditions are frequently reinterpreted in ways that preserve core values while accommodating new realities. The transformation of iftar sound symbols exemplifies this process. It demonstrates how continuity and change can coexist within religious life.

This study therefore seeks to analyze the transformation of sound symbols associated with iftar time in Banjar society through the perspective of living Hadiths. Particular attention is given to the historical movement from direct observation of sunset to auditory symbols such as the adhan and beduk, and ultimately to digital notifications. By examining these developments, the study aims to explain how prophetic teachings continue to shape Muslim religious experience across changing

⁷ Zainal Muttaqin et al., "Delegitimization of Religious Motives in Polygamy in Banjar Society," *Syariah: Jurnal Hukum Dan Pemikiran* 24, no. 1 (2024): 120, <https://doi.org/10.18592/sjhp.v24i1.12392>.

⁸ Edlin Yanuar Nugraheni et al., "The Social Construction of the Banjar Ethnic Society Toward the Radap Rahayu Dance," *Jurnal Ilmiah Peuradeun* 12, no. 1 (2024): 53, <https://doi.org/10.26811/peuradeun.v12i1.1029>.

cultural and technological contexts. The research contributes to discussions concerning living Hadits, Islamic cultural adaptation, and digital religion. Ultimately, it argues that the transformation of sound symbols reflects the enduring capacity of Islamic tradition to negotiate the challenges and opportunities of modernity.

Literature Review

The study of living Hadits has become one of the most dynamic developments in contemporary Islamic scholarship. Unlike classical Hadits studies, which primarily focus on sanad criticism, textual authenticity, and legal interpretation, living Hadits research examines how prophetic traditions continue to function within social life. Scholars argue that Hadits should not be understood merely as historical texts preserved in canonical collections but also as living traditions embodied in communal practices and cultural expressions. This approach highlights the interaction between textual authority and social reality.⁹ Through living Hadits studies, researchers are able to investigate how communities receive, interpret, and actualize prophetic teachings in diverse contexts. Consequently, the living Hadits paradigm provides an important framework for understanding the transformation of iftar sound symbols within Banjar society.

The theoretical foundation of living Hadits is closely connected to the sociology of knowledge and the anthropology of religion. Religious texts do not operate in isolation but are continually interpreted through social interactions and cultural experiences. Communities construct meanings around prophetic traditions according to their historical circumstances and collective needs. This process does not necessarily alter the normative content of religious teachings. Instead, it demonstrates how religious traditions remain relevant within changing social environments. Through this perspective, local practices associated with iftar become meaningful manifestations of prophetic guidance.¹⁰ The transformation of sound symbols can therefore be understood as part of an ongoing process of religious reception and reinterpretation.

The concept of sound symbolism occupies a significant position within the study of religion. Religious traditions across the world utilize sound as a medium for communicating sacred meanings and organizing communal life. Bells, chants, hymns, drums, and calls to worship function as auditory symbols that shape collective religious experiences. Sound possesses unique characteristics because it can simultaneously influence emotions, behavior, and social interactions. Within Islamic civilization, sound has historically served as a powerful vehicle for transmitting religious messages and constructing communal identity. Consequently, the study of sound symbolism offers valuable insights into the educational and cultural dimensions of Islamic practice.

Islamic civilization has long recognized the importance of auditory experience in religious life. The Qur'an is fundamentally encountered through recitation, and many forms of worship involve listening, memorization, and oral transmission. The auditory dimension of Islam contributes to the cultivation of spiritual awareness and religious commitment. Scholars have noted that Islamic traditions often emphasize the aesthetic and emotional power of sound. Recitation of the Qur'an, the adhan, and devotional

⁹ Tamyiz Mukharrom and Supriyanto Abdi, "Harmonizing Islam and Human Rights Through the Reconstruction of Classical Islamic Tradition," *Samarah* 7, no. 1 (2023): 43, <https://doi.org/10.22373/sjhc.v7i1.16436>.

¹⁰ Mahfidhatul Khasanah, Saifuddin Zuhri Qudsy, and Thoriqotul Faizah, "Contemporary Fragments in Islamic Interpretation: An Analysis of Gus Baha's Tafsir Jalalayn Recitation on YouTube in the Pesantren Tradition," *Jurnal Studi Ilmu-Ilmu Al-Qur'an Dan Hadis* 24, no. 1 (2023): 138, <https://doi.org/10.14421/qh.v24i1.4389>.

gatherings all illustrate the centrality of auditory engagement.¹¹ Through these practices, sound becomes a medium through which sacred knowledge is communicated and internalized. Therefore, examining the transformation of iftar sound symbols contributes to a broader understanding of Islamic religious experience.

The adhan represents one of the most important auditory symbols within Islam. Since the time of the Prophet Muhammad, the adhan has functioned as a public announcement marking the arrival of prayer times and inviting believers to worship. Beyond its practical purpose, the adhan serves as a powerful expression of Islamic identity and communal solidarity. The repeated performance of the adhan creates a shared temporal framework that structures daily life. It also reinforces awareness of divine presence within public space. As a result, the adhan can be understood as both a communicative tool and an educational instrument. Its significance provides an important context for understanding subsequent developments in Islamic sound symbolism.

Scholars of Islamic culture have documented numerous examples of local adaptations related to religious communication. As Islam spread into different regions, communities frequently integrated indigenous cultural elements into religious practice. These adaptations often facilitated the transmission of Islamic teachings by making them more accessible and meaningful within local contexts. Rather than being viewed as contradictions to religious principles, such adaptations were frequently understood as complementary expressions of Islamic values.¹² The incorporation of local sound instruments into religious life reflects this broader pattern. Consequently, local auditory traditions became important components of Islamic cultural heritage in many regions of the Muslim world.

Within Southeast Asia, the beduk emerged as one of the most distinctive examples of Islamic sound adaptation. Historical studies suggest that the instrument predates the arrival of Islam but was later incorporated into mosque activities and religious ceremonies. Muslim communities recognized the effectiveness of the beduk as a means of communicating religious information across wide geographical areas. Over time, the beduk acquired symbolic significance that extended beyond its practical function. It became associated with communal worship, Ramadan observance, and Islamic cultural identity.¹³ The transformation of the beduk from a local cultural instrument into a religious symbol illustrates the dynamic interaction between Islam and local tradition.

Research on Indonesian Islam frequently emphasizes the role of local culture in shaping religious practices. Scholars have argued that the spread of Islam in the archipelago involved processes of accommodation and cultural negotiation rather than simple replacement of existing traditions. Religious leaders often utilized familiar cultural forms as vehicles for conveying Islamic teachings. This approach contributed to the emergence of distinctive regional expressions of Islam. Such expressions

¹¹ Fawaizul Umam, Mohammad Ali Al Humaidy, and Moh Asyiq Amrulloh, "Dialectics Between Islam and Local Culture in Wetu Telu Lombok Muslims' Merariq Tradition: An 'Urf Perspective," *Al-Ihkam: Jurnal Hukum Dan Pranata Sosial* 19, no. 2 (2024): 105, <https://doi.org/10.19105/al-lhkam.v19i1.10603>.

¹² Rudihartono Ismail and Hasan Abdul Rahman Asso, "Traditions of Jayawijaya Muslim Society: Some Perspectives from Islam and Customs," *Millah: Journal of Religious Studies* 23, no. 2 (2024): 992, <https://doi.org/10.20885/millah.vol23.iss2.art15>.

¹³ Elena Monastireva-Ansdell, "Electricity within: Islam, Pre-Islamic Traditions and Secular Forms of Belief in Contemporary Kyrgyz Cinema," *Studies in Russian and Soviet Cinema* 15, no. 2 (2021): 154, <https://doi.org/10.1080/17503132.2021.1906009>.

maintained commitment to Islamic principles while incorporating elements of local heritage. The resulting synthesis became a defining characteristic of Indonesian Muslim society. The use of beduk for marking iftar time can be understood within this historical framework.

Studies on Banjar society reveal a particularly strong integration of Islam and local culture. Since the establishment of Islamic political authority in South Kalimantan, religious institutions have played a central role in shaping social life and cultural identity. Islamic values permeate many aspects of Banjar communal practices, including rituals associated with Ramadan. The beduk occupies an important position within this religious landscape as both a practical and symbolic instrument.¹⁴ Its sound evokes memories of communal worship, religious education, and collective participation in sacred events. Through repeated use during Ramadan, the beduk contributes to the preservation of religious identity and cultural continuity. Consequently, Banjar society provides a valuable case study for examining living Hadits traditions.

Contemporary discussions of religion and technology have introduced new perspectives on the transformation of religious communication. The rise of digital media has significantly altered how religious information is produced, disseminated, and experienced. Mobile applications, social media platforms, and automated notification systems increasingly mediate religious practices. Scholars of digital religion argue that technological innovations create new opportunities while simultaneously generating new challenges.¹⁵ Digital tools enhance accessibility and precision but may also reshape communal and sensory dimensions of worship. The transition from traditional sound symbols such as the beduk to smartphone notifications reflects these broader transformations. Understanding this shift requires an integrated approach that combines living Hadits studies, cultural analysis, and contemporary discussions of religion and technology.

The relationship between tradition and modernity remains a central theme within contemporary Islamic studies. Rather than viewing tradition and modernity as mutually exclusive categories, many scholars emphasize the processes of negotiation and adaptation through which Muslim communities engage with change. Religious traditions frequently demonstrate resilience by incorporating new technologies and social practices while maintaining normative foundations. This perspective is particularly relevant for understanding the evolution of iftar sound symbols in Banjar society.¹⁶ The movement from sunset observation to beduk resonance and digital notifications illustrates how continuity and transformation coexist within Islamic practice. Therefore, the present study contributes to existing scholarship by exploring how living Hadits traditions mediate the interaction between Islam, local culture, and modern technological developments.

Method

This study employs a qualitative research approach utilizing the library research method. Library research is particularly appropriate because the primary objective of

¹⁴ Hira Amin, Logan Cochrane, and Nouf Al-Kaabi, "The Role of the Family in Re-Imagining Islam, Cultural Traditions and Society in the Arabian Gulf," *International Journal of Sociology and Social Policy* 45, no. 7–8 (2025): 697, <https://doi.org/10.1108/IJSSP-10-2024-0473>.

¹⁵ Asif Mohiuddin, "Beyond Islam: Rethinking Central Asia's Religious Identity through Pre-Islamic Traditions," *Public Anthropologist* 6, no. 1 (2024): 203, <https://doi.org/10.1163/25891715-bja10055>.

¹⁶ Frank Peter, "The Discursive Tradition Framework: New Directions for the Study of Islam after 'The Idea of an Anthropology of Islam' (1986)," *Conceptualizing Islam: Current Approaches*, 2025, 291, <https://doi.org/10.4324/9781003259350-24>.

the study is to investigate the transformation of sound symbols associated with iftar time in Banjar society through textual, historical, sociological, and cultural perspectives. Rather than relying on field observations or interviews, the study examines a wide range of documentary sources that provide insights into prophetic traditions, Islamic cultural practices, and contemporary technological developments. The method enables researchers to analyze both continuity and change within Islamic traditions across different historical periods. Furthermore, library research facilitates the integration of diverse theoretical perspectives, including living Hadiths studies, sociology of religion, anthropology, and Islamic studies. Through this approach, the research seeks to develop a comprehensive understanding of the interaction between Islam, tradition, and modernity in the context of iftar sound symbols.

The data sources utilized in this research are divided into primary and secondary categories. Primary sources consist of canonical Hadiths collections, classical Islamic commentaries, and scholarly works that discuss fasting, iftar practices, and religious symbolism. These sources provide the normative framework necessary for understanding prophetic teachings regarding the determination of iftar time. Secondary sources include academic books, peer-reviewed journal articles, conference proceedings, dissertations, and research reports related to living Hadiths, Banjar Islamic culture, sound studies, sociology of religion, and digital religion. Particular attention is given to contemporary literature published within the last decade in order to capture recent discussions concerning modernization and technological transformation. The combination of classical and contemporary sources enables the study to analyze both historical continuity and contemporary developments.

Data collection was conducted through systematic literature exploration and document analysis. Relevant materials were identified through thematic searches focusing on key concepts such as living Hadiths, sound symbols, iftar traditions, Banjar society, Islamic cultural adaptation, religious communication, and digital religiosity. The selected sources were then organized according to their thematic relevance and analytical contribution to the research objectives. This categorization facilitated the identification of recurring patterns, theoretical debates, and historical developments associated with the transformation of religious sound symbols. Special consideration was given to literature examining the role of beduk within Indonesian Islamic traditions and Banjar religious culture. Through this process, the study ensured that the collected data reflected both local and global perspectives on the interaction between religion and social change.

Result and Discussion

Analysis of the Hadiths on the Marker of Iftar Time

The primary Hadiths serving as the foundation of this study is narrated by Abdullah ibn Abi Awfa (ra.) as follows:

... كُنَّا مَعَ رَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فِي سَفَرٍ، فَلَمَّا غَابَتِ الشَّمْسُ قَالَ لِرَجُلٍ: انزِلْ"
فَاجْدَحْ لَنَا ... فَقَالَ إِذَا رَأَيْتُمُ اللَّيْلَ قَدْ أَقْبَلَ مِنْ هَاهُنَا وَأَشَارَ بِيَدِهِ نَحْوَ الْمَشْرِقِ فَقَدْ أَفْطَرَ
"الصَّائِمُ"

"We were traveling with the Messenger of Allah (peace be upon him). When the sun had set, he said to a man, 'Get down and prepare a drink for us.' The man replied, 'O Messenger of Allah, if only you would wait until evening becomes darker.' The Prophet said again, 'Get down and prepare a drink for us.' The man said, 'There is still daylight

upon us.' Then he got down and prepared the drink for him. The Prophet drank it and then said, 'When you see the night approaching from this direction'—and he pointed toward the east—'then the fasting person has broken his fast.'" (Reported by Muslim).

From the perspective of Hadits transmission, this narration is reported by Abu Bakr ibn Abi Shaybah from Ali ibn Mushir and Abbad ibn al-Awwam, from al-Shaybani, from Abdullah ibn Abi Awfa (ra.). The narrators in this chain are widely recognized as trustworthy (*thiqah*) by Hadits scholars, making the narration authentic (*sahih*). The authenticity of the chain provides a strong normative basis for determining the time of breaking the fast. Through this Hadits, the Prophet (peace be upon him) explicitly affirmed that sunset constitutes the legal marker for the end of fasting, even when traces of daylight remain visible in the sky. Therefore, the normative basis for iftar is not the complete darkness of the night but rather the setting of the sun and the arrival of night from the east.

From a Hadits studies perspective, this text illustrates the close relationship between natural phenomena and religious observance. The Prophet used the setting of the sun as the primary indicator for determining the time of iftar. During the Prophetic era, Muslims did not possess modern technological systems for measuring time. Consequently, direct observation of nature served as the principal method for determining the commencement and conclusion of religious obligations. This practice demonstrates that Islam encouraged attentiveness to natural signs as part of the implementation of divine law. Thus, sunset functioned as a visual symbol indicating the completion of the fasting period.

The Transformation from Visual to Auditory Symbols

Based on the Hadits above, the original marker of iftar was a visual symbol represented by the setting of the sun and the arrival of night from the east. However, as Islam expanded into different regions and Muslim populations grew larger, direct observation was not always practical for every member of society. This situation created a need for communicative media capable of conveying information about iftar collectively. As a result, the Maghrib adhan gradually became an auditory symbol announcing the arrival of iftar time. The adhan thus represents the first major transformation from a visual marker to an auditory marker within Islamic religious practice.

From the perspective of living Hadits, this transformation did not alter the substance of the Hadits. The Hadits continued to establish sunset as the normative criterion, while the adhan merely functioned as a communicative medium through which the information was disseminated. In other words, what changed was the method of communication rather than the religious foundation itself. This phenomenon illustrates that Hadits traditions live not only within texts but also within evolving social practices. Consequently, the adhan can be understood as an embodiment of the Hadits within increasingly complex Muslim societies.

The Beduk as a Sound Symbol in Banjar Tradition

Within Banjar society, the transformation of living Hadits developed further through the use of the *beduk* as a marker of iftar time. Although the *beduk* is not mentioned in any prophetic narration, it serves the same communicative function as that contained in the Hadits by informing the community that the time of breaking the fast has arrived. Therefore, the *beduk* should not be understood as a new religious authority but rather as a cultural medium through which the teachings of the Hadits are actualized in a local context.

The sound of the *beduk* before Maghrib possesses profound significance within Banjar society. It is understood not merely as a signal for iftar but also as a symbol of

Ramadan and Banjar Islamic identity. When the beduk is sounded, community members collectively recognize that the time for breaking the fast has arrived in accordance with the teachings of the Prophet. In this regard, the beduk functions as a medium for transmitting Hadits through localized cultural expression. This phenomenon demonstrates how prophetic traditions can remain alive through culturally specific symbols and practices.

From an anthropological perspective, the beduk also functions as a mechanism for preserving collective memory. Younger generations learn to associate the arrival of iftar with the sound of the beduk they hear during Ramadan. Through this process, religious awareness is cultivated naturally through everyday experiences. As a result, the beduk serves as an instrument of culturally based Islamic education that continuously transmits the values embodied within the Hadits. This practice illustrates that living Hadits operates not only through textual study but also through cultural experience and social participation.

Modernity and the Digitalization of Iftar Time Markers

Technological developments in the modern era have introduced new forms of symbols for marking the time of iftar. Today, Muslims rely not only on the adhan and the beduk but also on smartphone applications, electronic schedules, digital clocks, and internet-based platforms. These technologies provide highly precise information based on astronomical calculations. Nevertheless, the fundamental principle remains unchanged: the determination of iftar is still based upon the prophetic teaching concerning sunset.

From a living Hadits perspective, digital notifications may be regarded as the most recent transformation of sound symbols associated with iftar. Whereas Muslims in the Prophetic era relied on direct observation of nature, and later generations depended on the adhan and the beduk, contemporary Muslims increasingly receive this information through digital technologies. This transformation demonstrates the adaptability of Hadits traditions across changing historical circumstances. Technology alters the means through which information is delivered but does not alter the religious substance of the prophetic teaching itself.

Synthesizing Living Hadits in Banjar Society

The findings indicate that the transformation of symbols marking iftar time has occurred through three principal stages: visual symbols (sunset observation), traditional auditory symbols (the adhan and the beduk), and modern digital symbols (electronic notifications). All three forms serve the same purpose, namely communicating the prophetic message that the time for breaking the fast has arrived. The differences lie primarily in the communicative media employed within different social and technological contexts.

Through the perspective of living Hadits, the transformation of sound symbols in Banjar society demonstrates that prophetic traditions remain vibrant and relevant within diverse cultural settings. The beduk as a traditional symbol and digital notifications as modern symbols both represent different manifestations of the same prophetic guidance. Consequently, the relationship between Islam, tradition, and modernity in Banjar society should not be understood as oppositional. Rather, these elements function complementarily in sustaining the continuity of prophetic teachings amid ongoing social, cultural, and technological transformations.

The findings of this study indicate that the transformation of sound symbols used to mark iftar time in Banjar society represents a complex interaction between Islamic teachings, local cultural traditions, and modern technological developments. The normative foundation of iftar determination remains rooted in prophetic teachings that establish sunset as the definitive marker for ending the fast.¹⁷ However, the means through which this temporal transition is communicated and experienced have undergone significant changes across historical periods. These changes illustrate the dynamic character of Islamic traditions and their capacity to adapt to evolving social contexts.¹⁸ Rather than replacing religious principles, transformations in sound symbols have functioned as mechanisms for preserving and transmitting prophetic values. Consequently, the phenomenon reflects continuity within change rather than discontinuity.

The earliest phase of iftar determination was characterized by direct observation of natural phenomena. In the Prophetic era, Muslims relied on visual recognition of sunset as instructed by the Prophet Muhammad. This practice cultivated attentiveness to the environment and strengthened awareness of divine signs manifested through nature. The experience required active participation and direct engagement with the rhythms of creation.¹⁹ Educationally, it nurtured discipline, patience, and spiritual reflection. Thus, sunset observation functioned not only as a practical method but also as a form of religious pedagogy.

As Muslim communities expanded geographically, practical challenges encouraged the development of collective mechanisms for communicating religious time. The adhan emerged as an important auditory symbol that enabled communities to synchronize religious practices. Through sound, information regarding prayer and iftar times could be transmitted efficiently across larger populations. This development transformed the experience of sacred time from an individual activity into a communal event.²⁰ The adhan therefore became both a practical instrument and a symbol of collective religious identity. Its role illustrates the growing significance of sound within Islamic ritual life.

The increasing importance of auditory communication paved the way for the incorporation of additional local sound symbols. Muslim societies frequently adapted cultural instruments and practices to support religious activities. Such adaptations reflected the interaction between universal Islamic teachings and local cultural environments. Rather than diminishing the authority of prophetic traditions, these developments facilitated their transmission within diverse communities.²¹ Sound

¹⁷ Mohammed Moussa and Emi Goto, "Beyond Modernity: Critical Perspectives on Islam, Tradition and Power," *Beyond Modernity: Critical Perspectives on Islam, Tradition and Power*, 2023, 9, <https://doi.org/10.5040/9798881810214>.

¹⁸ SITTI AMINAH AzIs, "Ancient Local Culture of the Buginese and Islam: Phenomenological Analysis of the Acculturation of Islam and the Bissu Tradition," *European Journal for Philosophy of Religion* 15, no. 3 (2023): 368, <https://doi.org/10.24204/EJPR.2023.4266>.

¹⁹ Haroon Bashir, "Slavery, Abolition, and Islam: Debating Freedom in the Islamic Tradition," *Slavery, Abolition, and Islam: Debating Freedom in the Islamic Tradition*, 2025, 178, <https://doi.org/10.1093/oso/9780192874740.001.0001>.

²⁰ Bernard Gerbaka, Sami Richa, and Roland Tomb, "Islam, Traditions and Legislation: The Context of Human Rights' Conventions in MENA," *Child Maltreatment: Contemporary Issues in Research and Policy* 13 (2021): 404, https://doi.org/10.1007/978-3-030-66507-4_20.

²¹ Mohamad Sobirin, "The Ritual Agency and Living Tradition of Aḍ-Ḍamm 'Alā Qalb Al-Qur'Ān in Local Islamic Communities of Banyumas," *Jurnal Studi Ilmu-Ilmu Al-Qur'an Dan Hadis* 26, no. 2 (2025): 469, <https://doi.org/10.14421/qh.v26i2.6708>.

symbols became bridges connecting religious teachings with cultural experiences. Consequently, local adaptations emerged as important manifestations of living Hadith traditions.

The Indonesian experience provides one of the clearest examples of this process. Throughout the archipelago, Muslim communities integrated local cultural elements into religious life while maintaining adherence to Islamic principles. The beduk became one of the most prominent symbols resulting from this interaction. Although not originating from Arab-Islamic culture, the instrument gradually acquired religious significance through its association with mosques and Islamic rituals. During Ramadan, the sound of the beduk became closely linked to the anticipation and celebration of iftar. This transformation illustrates the capacity of Islamic traditions to engage creatively with local cultural resources.

The Banjar community presents a particularly significant case because of the central role of Islam in shaping social and cultural identity. Religious practices are deeply embedded within communal life and serve as important markers of collective belonging. Within this context, the beduk functions as more than a communicative device. Its sound carries historical memories, cultural meanings, and religious values accumulated across generations.²² Community members often associate the resonance of the beduk with childhood experiences, communal gatherings, and Ramadan spirituality. As a result, the instrument operates as a powerful symbol of religious continuity and cultural heritage.

The transformation of the beduk into a religious symbol can be understood through the lens of living Hadiths theory. The prophetic teaching regarding the arrival of iftar remains the normative foundation of the practice. However, the method used to communicate this moment has been adapted according to local cultural conditions. The beduk represents a localized expression of the prophetic instruction rather than an alternative religious authority. Through repeated use in Ramadan rituals, the instrument becomes a vehicle through which prophetic values are embodied and transmitted. This process demonstrates how Hadiths traditions continue to live within cultural practices.

The educational dimensions of beduk usage are particularly significant. The sound of the instrument functions as a communal reminder that encourages religious observance and participation. Children and young people learn to associate the auditory signal with fasting, prayer, and communal worship. Through repeated exposure, religious values become integrated into everyday experience.²³ This educational process occurs informally through participation in community life rather than exclusively through formal instruction. Consequently, the beduk contributes to intergenerational transmission of Islamic knowledge and identity.

The findings also indicate that sound symbols play an important role in shaping collective memory. Religious sounds possess the capacity to evoke emotional responses and reinforce social cohesion. The repeated experience of hearing the beduk during Ramadan creates enduring associations with sacred time and communal belonging. These auditory memories contribute to the preservation of cultural identity

²² Raden Sumiadi, "Harmony of Islam and Local Wisdom: An Ethnographic Study of Wetu Telu Tradition in Lombok," *KARSA Journal of Social and Islamic Culture* 33, no. 2 (2025): 667, <https://doi.org/10.19105/karsa.v33i2.21458>.

²³ Razwan ul-Haq, "The Nature of Islamic Art: Locating a Tradition of Fitrah in the Art and Culture of Islam, with Particular Reference to Calligraphy," *Contemporary British Muslim Arts and Cultural Production: Identity, Belonging and Social Change*, 2023, 52, <https://doi.org/10.4324/9781003330714-6>.

across generations.²⁴ Even individuals who migrate or experience social change often retain strong emotional connections to familiar religious sounds. Thus, sound functions as a powerful medium for sustaining religious and cultural continuity.

The role of sound in constructing sacred space is equally important. Auditory symbols transform ordinary environments into religiously meaningful spaces by signaling the presence of sacred activities. The sound of the beduk announces the transition from fasting to celebration and marks a significant moment within the daily rhythm of Ramadan. Community members respond collectively to this signal, creating a shared experience of sacred time. Such processes reinforce communal awareness and strengthen religious identity. Therefore, sound contributes not only to communication but also to the production of religious meaning.

The emergence of modern communication technologies has introduced new dimensions to the experience of iftar. Contemporary Muslims increasingly rely on digital applications, electronic clocks, online schedules, and smartphone notifications. These technologies provide highly accurate information regarding sunset times and religious obligations.²⁵ Their widespread adoption reflects broader processes of technological modernization within Muslim societies. Digital systems offer convenience, accessibility, and efficiency that traditional methods cannot always provide. Consequently, they have become important components of contemporary religious practice.

The adoption of digital notifications has altered the sensory character of religious communication. Unlike the communal resonance of the beduk, smartphone alerts are often experienced individually.²⁶ Religious information is increasingly mediated through personal devices rather than shared public symbols. This transformation affects how sacred time is perceived and experienced. While digital technologies enhance precision, they may reduce opportunities for collective auditory participation. Such developments highlight the changing relationship between religion, technology, and social interaction in contemporary Muslim life.

The shift toward digital communication also reflects broader changes in patterns of authority. Traditional sound symbols were closely associated with mosques, religious leaders, and communal institutions. Digital platforms decentralize access to religious information by allowing individuals to obtain schedules and notifications independently.²⁷ This development increases accessibility while simultaneously transforming the structures through which religious knowledge is disseminated. Educationally, it encourages greater individual responsibility for religious observance. However, it also raises questions concerning communal cohesion and shared religious experiences.

The interaction between beduk traditions and digital technologies illustrates that modernity does not necessarily eliminate traditional practices. In many Banjar

²⁴ Michele Scarpati, "Rethinking Tradition in Contemporary Islam: An Analysis of Applied Islamology by Mohammed Arkoun," *Anaquel de Estudios Arabes* 35, no. 1 (2024): 81, <https://doi.org/10.5209/anqe.91943>.

²⁵ Hawa La'ala Nabilla Fada et al., "Punden as a Sacred Eco-Spiritual Space: Oral Traditions and Javanese Islam in Environmental Discourses," *Multidisciplinary Science Journal* 8, no. 8 (2026), <https://doi.org/10.31893/multiscience.2026502>.

²⁶ Khaled El-Rouayheb, "Islam without Europe: Traditions of Reform in Eighteenth-Century Islamic Thought. By Ahmad S. Dallal," *Journal of the American Oriental Society* 141, no. 2 (2021): 486, <https://doi.org/10.7817/jaos.141.2.2021.rev031>.

²⁷ Abbas Jong, "Reconfiguring Political Islam: A Discursive Tradition Approach," *American Journal of Islam and Society* 42, no. 3–4 (2025): 27, <https://doi.org/10.35632/ajis.v42i3-4.3609>.

communities, traditional sound symbols and digital notifications coexist rather than compete. Individuals may hear the beduk while simultaneously receiving smartphone reminders. This coexistence demonstrates the adaptive character of Islamic traditions and their ability to incorporate new technologies without abandoning established cultural forms.²⁸ Religious continuity is therefore maintained through processes of integration rather than replacement. Such findings challenge simplistic assumptions that modernization inevitably leads to the disappearance of tradition.

Table I
Transformation of Sound Symbols for Iftar Time in Banjar Society: A Living Hadits Perspective

Dimension	Prophetic Era	Classical Islamic Period	Banjar Traditional Period	Contemporary Digital Era	Living Hadits Interpretation
Main Marker Time	Sunset observation	Sunset and adhan	Beduk, adhan, communal signals	Smartphone notifications, digital schedules	Continuity of prophetic norm
Communication Mode	Visual	Auditory and visual	Auditory and communal	Digital and algorithmic	Adaptation of transmission methods
Religious Authority	Direct prophetic guidance	Scholars and mosques	Religious leaders and local institutions	Digital platforms and religious applications	Expansion of interpretive media
Educational Function	Discipline and attentiveness	Collective religious formation	Cultural transmission and identity formation	Digital literacy and religious accessibility	Continuous value transmission
Social Character	Communal observation	Institutionalized community practice	Strong collective participation	Individualized yet networked participation	Transformation of social experience

²⁸ Helen Spurling, "The Reception of Gog and Magog in Jewish Traditions at the Emergence of Islam," *Gog and Magog: Contributions toward a World History of an Apocalyptic Motif*, 2023, 136, <https://doi.org/10.1515/9783110720235-006>.

Dimension	Prophetic Era	Classical Islamic Period	Banjar Traditional Period	Contemporary Digital Era	Living Hadits Interpretation
Cultural Expression	Arab-Muslim context	Diverse Islamic civilizations	Banjar Islamic culture	Global culture digital	Localization and modernization of Hadits
Symbolic Meaning	Obedience to divine signs	Religious cohesion	Cultural memory and Islamic identity	Precision and technological adaptation	Dynamic embodiment of prophetic teachings

Sound as a Medium of Religious Communication

The findings reveal that sound has historically functioned as one of the most effective media for communicating religious information within Muslim societies. Unlike written texts that require literacy and direct access, sound reaches broader segments of the population regardless of educational background.²⁹ The use of sound in Islamic rituals therefore reflects an inclusive approach to religious communication. Throughout Islamic history, auditory symbols have enabled communities to organize collective worship and synchronize religious activities. The adhan represents the most prominent example of this phenomenon. Its widespread acceptance demonstrates the importance of sound within Islamic civilization.

Religious sounds possess a unique ability to create collective awareness. When members of a community hear the same sound simultaneously, they experience a shared temporal reality. This shared experience contributes to the formation of social cohesion and religious solidarity. The sound of the adhan or beduk is therefore not merely informative but also integrative. Individuals become aware that they are participating in a broader religious community.³⁰ Consequently, sound functions as a mechanism for constructing collective religious consciousness.

In Banjar society, the significance of sound extends beyond its practical communicative function. The beduk has become deeply embedded within cultural memory and social identity. Its resonance evokes emotional and spiritual associations that have developed over generations. Community members often describe feelings of nostalgia and belonging when hearing the sound during Ramadan. These emotional responses indicate that religious sounds operate at symbolic as well as practical levels. Thus, the beduk serves simultaneously as a communicative device, a cultural artifact, and a religious symbol.

²⁹ Constantin Canavas, "Homeopathy and Islam in Malaysia: Encounters of Religion and Complementary Medical Traditions in a Modern Asian Multi-Ethnic Society," *Situating Religion and Medicine in Asia: Methodological Insights and Innovations*, 2023, 307, <https://www.scopus.com/inward/record.uri?partnerID=HzOxMe3b%5C&scp=85184464497%5C&origin=inward>.

³⁰ Taufik Abdullah, "Islam and the Formation of Tradition in Indonesia: A Comparative Perspective," *Comparative History of India and Indonesia, Volume 4 India and Indonesia: General Perspectives*, 2023, 21, https://doi.org/10.1163/9789004643888_004.

The Beduk as a Manifestation of Living Hadits

The study demonstrates that the beduk should be understood as a manifestation of living Hadits rather than merely a cultural tradition. Although the Prophet Muhammad did not utilize the beduk as a marker for iftar, the instrument functions as a medium through which prophetic teachings are communicated and embodied. The normative principle remains the prophetic instruction to break the fast at sunset. What changes is the method through which the arrival of sunset is announced.³¹ This distinction between normative content and communicative form is central to understanding living Hadits traditions. Through this lens, the beduk becomes an example of how communities creatively actualize prophetic teachings within local contexts.

The process of localization reflects the flexibility of Islamic civilization in engaging with cultural diversity. Islamic teachings have historically adapted to different social environments without sacrificing fundamental principles. The integration of the beduk into religious life illustrates this adaptive capacity.³² Local communities selected a culturally familiar instrument and assigned it religious significance. Through repeated use, the instrument became associated with Islamic rituals and communal identity. Consequently, the beduk represents both cultural continuity and religious transformation.

Living Hadits theory emphasizes that prophetic traditions remain alive through social practice. The Banjar experience provides strong evidence for this perspective. Community members may not consciously refer to specific Hadits texts when responding to the sound of the beduk. Nevertheless, their actions remain connected to prophetic guidance through cultural mediation. The beduk functions as an intermediary that links contemporary practice to prophetic teachings. This dynamic illustrates the ongoing vitality of Hadits within lived religious experience.

Religious Identity and Collective Memory

Another important finding concerns the relationship between sound symbols and collective memory. Collective memory refers to shared understandings of the past that contribute to group identity. In Banjar society, religious sounds play a significant role in preserving such memories.³³ The repeated experience of hearing the beduk during Ramadan creates enduring associations with family, community, and worship. These associations are transmitted across generations through participation in communal rituals. Consequently, the beduk contributes to the preservation of cultural and religious heritage.

The educational significance of collective memory should not be underestimated. Islamic education extends beyond formal institutions and includes processes of socialization occurring within everyday life. Religious sounds serve as

³¹ Michael Muhammad Knight, "Making Islamic Masculinities Clothing Traditions in African American Islam," *Silhouettes of the Soul: Meditations on Fashion, Religion, and Subjectivity*, 2022, 151, <https://www.scopus.com/inward/record.uri?partnerID=HzOxMe3b%5C&scp=85203379578%5C&origin=inward>.

³² Ali Abedi Renani and Seyyed Ebrahim Sarparast Sadat, "New Methods for Understanding Political Islam Tradition-Constituted Rationality and the Theory of the Spirit of Meaning in the Work of Naini," *Supplements to Method and Theory in the Study of Religion* 20 (2023): 97, https://doi.org/10.1163/9789004536630_007.

³³ Muhsin Lutfi Martens, "The Masjid Al-Haram: Balancing Tradition and Renewal at the Heart of Islam," *Imagining Antiquity in Islamic Societies*, 2022, 253, https://doi.org/10.1386/ijia_00006_1.

informal educational tools that communicate values and meanings through repeated experience. Children who grow up hearing the beduk learn to associate its sound with fasting, prayer, and communal worship. These associations gradually become integrated into their religious identity. Therefore, sound functions as a medium of both memory and education.

Collective memory also contributes to social resilience in the face of change. Communities undergoing modernization often experience transformations in social structures and cultural practices. Religious symbols such as the beduk provide continuity amidst these changes.³⁴ They connect contemporary generations with historical traditions and shared identities. This continuity strengthens communal cohesion and reinforces cultural confidence. As a result, traditional sound symbols remain relevant even in rapidly changing societies.

Modernity and the Digital Transformation of Religious Sounds

The emergence of digital technology has transformed the ways in which religious information is communicated and experienced. Smartphone applications now provide precise calculations regarding sunset times and fasting schedules. These technologies have become increasingly popular among Muslim communities because of their convenience and accessibility. Digital notifications offer immediate access to religious information regardless of location. Such developments illustrate the growing influence of technology within contemporary religious life.³⁵ Consequently, digital media have become important competitors and complements to traditional sound symbols.

The shift toward digital notifications represents a significant transformation in the sensory dimensions of religious practice. Traditional auditory symbols such as the beduk are public and communal in nature. Their sounds are experienced collectively within shared physical spaces. Digital notifications, by contrast, are often individualized and privately experienced. This difference influences how sacred time is perceived and socially organized. The experience of iftar becomes increasingly mediated through personal technological devices. Such changes reflect broader trends associated with digital modernity.

Despite these transformations, the findings suggest that digital technology does not necessarily displace traditional practices. In many Banjar communities, beduk traditions continue alongside digital innovations. Individuals frequently utilize both forms of communication simultaneously. This coexistence indicates that tradition and modernity should not be viewed as mutually exclusive categories.³⁶ Instead, they often interact in complementary ways. The persistence of the beduk demonstrates the enduring cultural significance of traditional religious symbols.

The coexistence of traditional and digital markers reflects a broader pattern within contemporary Islam.³⁷ Muslim societies frequently integrate new technologies

³⁴ Jashira Jamin, Yanti Idaya Aspura Mohd Khalid, and Masitah Ahmad, "Preserving Malay Midwifery Traditions: The Role of Islam and Local Wisdom in Sustaining Intangible Heritage," *Global Journal Al-Thaqafah*, 2025, 18, <https://doi.org/10.7187/GJATSI112025-2>.

³⁵ Fikri Fahrul Faiz and Muhammad Nida' Fadlan, "Wasatīyah Islam: Traditions and Challenges in Southeast Asia," *Studia Islamika* 29, no. 2 (2022): 419, <https://doi.org/10.36712/sdi.v29i2.28110>.

³⁶ Amine Tais, "Islam, Salafism, and Peace: Facing the Challenges of Tradition and Change," *Religions* 15, no. 1 (2024), <https://doi.org/10.3390/rel15010093>.

³⁷ Muhammad Maroof Shah, "Imam Hussain, Gandhi, Gaffar Khan and the Tradition of Winning Martyrdom and Satyagraha in Islam," *Rethinking Satyagraha: Truth, Travel and Translation*, 2025, 83, <https://doi.org/10.4324/9781003630210-8>.

while maintaining established religious traditions. Such integration allows communities to benefit from technological innovation without abandoning cultural heritage. This process illustrates the adaptive capacity of Islamic civilization. Religious continuity is preserved through the selective incorporation of modern tools. Consequently, modernization does not necessarily imply secularization or cultural loss.

Negotiating Tradition and Modernity

The transformation of iftar sound symbols in Banjar society ultimately reflects an ongoing negotiation between tradition and modernity. This negotiation involves balancing commitment to religious authenticity with responsiveness to changing social and technological conditions.³⁸ The persistence of prophetic norms alongside evolving communicative forms demonstrates the flexibility of Islamic tradition.³⁹ Communities preserve core religious values while adapting methods of transmission to contemporary realities. Such adaptability has been a defining characteristic of Islamic civilization throughout history. It remains equally important in the digital age.

The findings challenge assumptions that modernization inevitably erodes traditional religious practices. Instead, the evidence suggests that traditions often survive by adapting to new contexts.⁴⁰ The beduk continues to hold symbolic significance even as digital technologies become increasingly widespread. Its survival reflects the emotional, cultural, and educational functions that cannot be fully replicated by technological devices. Religious traditions therefore possess resources for resilience that extend beyond their practical utility. Understanding these dynamics is essential for contemporary Islamic studies. From a living Hadits perspective, the transformation of sound symbols demonstrates the continuing vitality of prophetic teachings. Hadits remains influential not merely through textual preservation but through ongoing social embodiment. The movement from sunset observation to beduk resonance and digital notifications illustrates how prophetic guidance can be expressed through diverse cultural and technological forms. This capacity for adaptation ensures the continuing relevance of Islamic teachings in changing historical circumstances. Consequently, living Hadits provides a valuable framework for understanding continuity and transformation within Muslim societies.

³⁸ M. Nawa Syarif Fajar Sakti et al., "Nature as Revelation Across Abrahamic Mysticism: Sufi, Kabbalistic, and Christian Mystical Ecotheologies," *Pharos Journal of Theology* 107, no. 2 (2026): 10, <https://doi.org/10.46222/pharosjot.107.23>.

³⁹ Nikmatullah Nikmatullah, "Grave Pilgrimage: The Interface of Islam and Local Tradition in Indonesia," *International Journal of Religious Tourism and Pilgrimage* 13, no. 4 (2026): 64–76, <https://doi.org/10.21427/4wfc-5x51>.

⁴⁰ S Günther, "Introduction. The Moral Philosopher and Historian Miskawayh: Binding Nature of Tradition and Redefinition in the Educational Discourse of Islam," *Studies in Education and Religion in Ancient and Pre Modern History in the Mediterranean and Its Environs* 14 (2022): 39, <https://www.scopus.com/inward/record.uri?partnerID=HzOxMe3b%5C&scp=105038005999%5C&origin=inward>.

Conclusion

This study concludes that the transformation of sound symbols used to mark iftar time in Banjar society reflects a dynamic interaction between Islam, local tradition, and modernity. The prophetic teaching that sunset marks the end of fasting remains the normative foundation of religious practice across historical periods. However, the methods used to communicate and experience this moment have evolved from direct sunset observation to communal auditory symbols such as the adhan and beduk, and more recently to digital notifications and algorithm-based technologies. Through the perspective of living Hadits, these transformations should not be understood as departures from prophetic teachings but as contextual adaptations that enable religious values to remain meaningful within changing social environments. The Banjar experience demonstrates that local cultural expressions can function as effective vehicles for transmitting Islamic teachings while preserving communal identity and cultural memory. The study further reveals that sound symbols possess significant educational, social, and symbolic functions within Muslim communities. The beduk serves not only as a practical marker of iftar time but also as a medium for religious socialization, intergenerational transmission of values, and construction of collective identity. Although digital technologies increasingly influence contemporary religious life, traditional sound symbols continue to retain cultural and emotional significance. The coexistence of beduk traditions and digital notifications illustrates that tradition and modernity are not necessarily opposing forces but can interact in mutually reinforcing ways. Ultimately, the transformation of iftar sound symbols in Banjar society demonstrates the enduring adaptability of Islamic traditions and highlights the relevance of living Hadits as a framework for understanding the relationship between religious continuity, cultural change, and technological modernization in contemporary Muslim societies.

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