



Madihin in transition: performance, hybridity, and cultural transformation in banjarese oral art



Muhammad Budi Zakia Sani ^{a,1,*}, Wadiyo Wadiyo ^{b,2}, Suminto A Sayuti ^{c,3}, Syakir Syakir ^{b,3}

^a Universitas Lambung Mangkurat, Banjarmasin, Indonesia

^b Universitas Negeri Semarang, Semarang, Jawa Tengah, Indonesia

^c Universitas Negeri Yogyakarta, Yogyakarta, Indonesia

¹ mbudizakiasani@ulm.ac.id; ² wadiyo@mail.unnes.ac.id; ³ suminto_sayuti@uny.ac.id; ⁴ kirmuharrar@mail.unnes.ac.id

* Corresponding Author

ABSTRACT

Madihin is a traditional Banjarese oral performance art that combines rhythmic improvisation, poetic verses, humor, and the beating of the *tarbang* (frame drum). More than mere entertainment, Madihin historically functioned as a medium of advice, social commentary, and community bonding. However, in the context of modernization and globalization, both its functions and modes of presentation have been reshaped. This study aims to analyze the continuity and transformation of Madihin by focusing on its changing functions, performance forms, and cultural significance in contemporary society. Employing a qualitative approach, data were collected through interviews with prominent *pamadihinan* (performers), field observations, and documentation analysis. The findings reveal that Madihin has shifted from its traditional role as a vehicle of moral counsel and communal entertainment to a more diverse medium encompassing education, tourism promotion, and even political communication. Performance innovations such as Madihin hip-hop and Madihin dangdut illustrate how this oral tradition adapts to popular cultural trends while preserving its improvisational core and symbolic values. At the same time, the challenges of regeneration among younger generations highlight the fragile continuity of this art. This research demonstrates that the sustainability of Madihin relies on its capacity for innovation without losing its cultural identity, offering broader insight into how oral performance traditions negotiate relevance, identity, and authenticity in the face of social and cultural change.

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1. Introduction

Madihin is a traditional art form of the Banjar ethnic group in South Kalimantan, Indonesia, which has been practiced since approximately the 18th century. Originating in Kampung Tawia, Angkinang District, South Hulu Sungai Regency, *madihin* has historically been an important medium for cultural expression, oral storytelling, and social commentary within the Banjar community [1]. Early performers, such as Dulah Nyangnyang, exemplified the skill and artistry required to sustain this oral tradition. The term *madihin* derives from *madah*, meaning “rhyme” in Indonesian literary tradition, and “words of praise” in Arabic, reflecting the dual function of the art form as both poetic and moral expression [2]. Traditionally, *madihin* is performed by a *pamadihinan* either individually or in pairs. Performers recite rhyming verses or poems while playing the *tarbang*, a large tambourine that provides rhythm and marks the beginning of each performance. These verses are often humorous, satirical, or didactic, requiring performers to memorize extensive texts while maintaining the flexibility to improvise according to audience reactions [3]. In addition to verbal and instrumental components, facial expressions, gestures,

and body movements enrich the performance, making it accessible and engaging to diverse audiences [4].

Thematic content in *madihin* ranges from praise and moral teachings to social critique, reflecting both local and contemporary issues. In modern performances, verses often address everyday struggles, environmental challenges, and relational conflicts experienced by communities along Banjarmasin's riverside. Humor and sarcasm are frequently employed, enabling performers to communicate complex social messages effectively [5]. This multi-layered function underscores *madihin's* role as both cultural heritage and a medium of public discourse. Despite its historical and cultural significance, the sustainability of *madihin* faces challenges. Interest among younger generations is declining, and the number of skilled performers is limited. The rarity of practitioners highlights the urgency of systematic preservation and transmission efforts. Without interventions, there is a risk that this culturally significant art form could disappear. To address these challenges, contemporary *madihin* has undergone adaptations, integrating modern musical forms such as hip-hop and dangdut. These hybrid performances maintain traditional rhyming and rhythmic structures while appealing to contemporary audiences. Such innovations illustrate how *madihin* negotiates between continuity and change, adapting to modern contexts while preserving core cultural identity [6].

The transformation of *madihin* can be understood through the lens of social and cultural change theories. Internal change emphasizes adaptations driven by community needs and preferences, while external change considers the influence of cross-cultural interactions and globalization. These perspectives highlight the dynamic, non-static nature of culture, demonstrating how *madihin* evolves while maintaining its historical and cultural essence [7]. Arnold Toynbee's "Challenge and Response" theory offers insight into *madihin's* adaptive processes. According to Toynbee, societies innovate in response to social, economic, or cultural challenges. In the context of *madihin*, innovations such as *madihin hip-hop* represent creative responses to contemporary challenges, including audience expectations and media exposure, ensuring the art form remains relevant within Banjar society [8]. Similarly, Leavis's theory of cultural continuity emphasizes the deliberate preservation of minority cultural practices. Formal and informal education, as well as the integration of *madihin* into tourism and cultural programs, serve as mechanisms for maintaining its transmission. These efforts ensure that the art form remains accessible and meaningful for future generations [9]. The dual process of innovation and preservation reflects the complex dynamics of *madihin*, where tradition interacts with modernity. By integrating contemporary themes, humor, and hybrid musical styles, *madihin* continues to function as a medium of communication, social critique, and cultural education, bridging historical knowledge with contemporary relevance.

Given these dynamics, this research identifies a critical gap in understanding how *madihin* has transformed in function and form, how internal and external factors influence these changes, and how the art can be sustainably preserved amid modernization and globalization. Previous studies have described the historical and performative aspects of *madihin*, but systematic analyses of transformation, adaptation, and continuity remain limited. The urgency of this research is further emphasized by the declining number of practitioners and the potential loss of cultural knowledge. Understanding the mechanisms of change and adaptation is essential not only for documenting this traditional art form but also for developing strategies to engage younger generations and ensure its sustainability [10]. Accordingly, the objectives of this study are to: (1) identify changes in the function and form of *madihin* performances; (2) examine internal and external factors influencing these transformations; (3) analyze the sustainability of *madihin* in the context of modernization and globalization; (4) highlight preservation efforts through formal and informal education and tourism adaptation; (5) describe the influence of cultural change on *madihin's* continuity; (6) apply social change theory to understand its dynamics; (7) explore innovative approaches to engage youth, including collaboration with modern music genres; and (8) reveal the role of *madihin* as a medium of communication and cultural education [11].

2. Method

This study employs a qualitative research design with an interdisciplinary approach, integrating hermeneutic-interpretative analysis, historical research, and ethnographic fieldwork to examine the educational and cultural dimensions of *madihin* art in South Kalimantan. The formal object of the study is educational philosophy, while the material object encompasses the conceptualization and practice of art education in Indonesian public schools. The methodological framework follows a systematic three-step analytical process: identification and description of relevant concepts, systematization of patterns and themes, and evaluation of conceptual coherence to generate comprehensive findings [12]. By combining these approaches, the study links theoretical inquiry with historical context and empirical observation, ensuring that conceptual analysis is grounded in lived practices. Fieldwork was conducted in Banjarmasin City, South Kalimantan, where *madihin* continues to be actively performed. Data were collected through direct observation of performances, semi-structured interviews with key informants including prominent artists and cultural practitioners such as Drs. Mukhlis Maman, Drs. M. Thaha, John Tralala (Yusran Effendi), Suanang Iyan, and Ahmad Sya'rani and analysis of archival and documentary sources. Observation captured performance techniques, audience interactions, and contextual elements, while interviews provided emic perspectives reflecting performers' experiences, motivations, and interpretive insights [13]. Documentary analysis included policy documents, historical records, and scholarly literature to contextualize findings and triangulate information.

The researcher functioned as the primary instrument of data collection, employing an emic perspective to prioritize participants' experiences and interpretations rather than imposing external assumptions. This approach aligns with qualitative ethnographic principles, enabling the researcher to capture nuanced social, cultural, and performative dimensions of *madihin* as they naturally occur in the field. The combination of observation, interview, and documentation ensures the reliability and validity of the data, while allowing for comprehensive analysis of both structural and dynamic aspects of the art form [14]. Data analysis proceeded in a structured manner, beginning with coding and categorization of field and textual data to identify recurring themes related to performance structure, pedagogy, social function, and cultural continuity. These themes were then systematized to establish patterns of interaction between internal factors (*e.g.*, performer agency, creativity, motivation) and external factors (*e.g.*, societal demand, tourism, policy, and globalization). The final analytical stage involved interpretation of these patterns in relation to the philosophical, historical, and cultural contexts of *madihin*, integrating insights from the literature and field observations to produce coherent, evidence-based conclusions. To enhance clarity and methodological transparency, a research methods chart was employed, visualizing the flow from conceptual framework, data collection, triangulation, coding, and interpretation. This framework ensures that each stage of the research is systematically aligned with the study's objectives, bridging philosophical theory, historical insight, and ethnographic practice. By explicitly linking methodological design with analytical procedures, the study maintains rigor while facilitating replicability and comprehension for readers [15].

3. Results and Discussion

3.1. Musical instruments accompaniment

The *tarbang* is the primary percussion instrument used in *madihin* performances, functioning both as a rhythmic foundation and as an interactive accompaniment to the vocal recitation of rhymes and poems. Structurally, the *tarbang* resembles a large tambourine, with a diameter of approximately 30 centimeters and a shell depth of about 15 centimeters. It is typically made from wood for the frame and animal skin or synthetic material for the drumhead, allowing for resonant sound production. Small metal jingles may be attached to the frame, adding tonal variation and enhancing the rhythmic texture of the performance. In performance, the *pamadihinan* simultaneously strikes and manipulates the *tarbang* with one or both hands while reciting verses. This requires precise coordination, as the instrument provides the tempo and accentuation for each syllable or rhyme, guiding the pacing and flow of the recitation. The

performer often varies the striking technique alternating between finger taps, palm strikes, or muted touches to create dynamic contrasts that enhance both the auditory and expressive qualities of the performance. Beyond mere rhythm, the *tarbang* serves a structural role in the performance of *madihin*. It marks the beginning and end of sections, signals transitions between thematic verses, and interacts with vocal improvisation. The interplay between instrument and voice creates a layered performance in which the musical and verbal elements mutually reinforce meaning and audience engagement. By providing a rhythmic anchor, the *tarbang* enables the *pamadihinan* to improvise verses confidently while maintaining coherence and synchrony.

In addition to its performative function, the *tarbang* carries cultural significance, Fig. 1. Its presence in *Madihin* symbolizes continuity with Banjar musical traditions and emphasizes the integration of music and poetry as complementary expressive forms. The instrument thus embodies both technical and symbolic dimensions, bridging rhythmic, lyrical, and cultural elements in a single cohesive performance [16]. Images and illustrations of the *tarbang* should be placed alongside this discussion, with captions positioned separately to maintain narrative flow. This allows the reader to visually understand the instrument's structure and performance technique without disrupting the academic explanation. Overall, the *tarbang* is not merely an accompaniment but a central component of *madihin*, providing rhythm, structural cues, and aesthetic texture. Its technical construction, playing technique, and integration with vocal performance demonstrate the complexity and sophistication of this traditional Banjar art form. By understanding the instrument's role, researchers and audiences can better appreciate the interplay of music, poetry, and cultural expression that defines *madihin*.



Fig. 1. *Terbang* (*Rebana*, the traditional drum of *Madihin*)

3.2. Vocals and Poetry

Vocals and poetry constitute the central expressive components of a *madihin* performance, forming the primary medium through which performers convey meaning, humor, and social commentary. In this art form, the *pamadihinan* integrates vocal recitation with musical accompaniment, creating a dynamic interplay between language, rhythm, and audience interaction. The ability to perform both vocals and poetry with precision and spontaneity is a defining skill of *madihin* artists, reflecting their mastery of linguistic, mnemonic, and performative techniques. Structurally, *madihin* poetry is characterized by rhyming patterns, recitative phrasing, and improvisational flexibility. Each verse must maintain coherence in content and rhythm while allowing performers to adapt spontaneously to the audience's responses. This dual demand for structure and improvisation exemplifies the cognitive and artistic complexity inherent in *madihin* performance. The functional role of vocals extends beyond mere recitation. Vocals guide the pacing of the performance, signal transitions between thematic sections, and emphasize humorous or satirical elements embedded within the poetry. By modulating tone, volume, and tempo, the performer can enhance audience engagement, highlight social critique, and underscore cultural or moral messages. Poetry, as the verbal component, carries semantic and symbolic weight, embedding local wisdom, social values, and contemporary commentary within aesthetically structured verses. Poetic content in *madihin*

often addresses social, cultural, and environmental themes, reflecting both historical traditions and modern realities. Performers use rhetorical devices such as satire, metaphor, and wordplay to engage listeners, facilitate memory retention, and convey complex ideas in an entertaining and accessible manner. This sophisticated verbal artistry distinguishes *madihin* from mere oral storytelling, positioning it as a multidimensional cultural performance.

In performance practice, the integration of vocals and poetry with musical accompaniment is essential. The rhythmic cues provided by the *tarbang* guide the timing and articulation of verses, ensuring cohesion between vocal delivery and instrumental support. The performer's ability to synchronize speech, musical rhythm, and gestural expression determines the overall effectiveness and aesthetic impact of the performance. The pedagogical significance of *madihin* vocals and poetry lies in their role as vehicles for cultural transmission. Through repeated exposure to rhymes, metaphors, and narratives, audiences internalize linguistic patterns, ethical values, and historical knowledge embedded in the performance. Thus, *madihin* functions not only as entertainment but also as a medium for informal education and community identity reinforcement. Vocal performance in *Madihin* also requires mastery of improvisation, enabling performers to respond to situational cues, audience reactions, and topical events. This adaptive capability ensures that each performance is unique, reflecting both the individual artist's creativity and the socio-cultural context in which it occurs. The expressive power of poetry in *Madihin* is further enhanced by the performer's use of prosody, tone modulation, and stylistic variation. These elements collectively create a rich auditory and cognitive experience, allowing audiences to appreciate both the technical skill and the interpretive depth of the performance. Moreover, the interaction between vocals, poetry, and instrumental rhythm illustrates the integrative nature of *madihin* as a performative art form. Each component, voice, verse, and percussion, functions synergistically to communicate meaning, evoke emotional responses, and maintain audience engagement throughout the performance. In summary, vocals and poetry in *madihin* are not merely decorative elements but constitute the structural, expressive, and interpretive core of the performance, Fig. 2. They embody the cognitive, cultural, and aesthetic sophistication of the art form, demonstrating the intricate balance between structure, improvisation, and communicative efficacy that defines *madihin* as a living cultural tradition.



Fig. 2. Madihin Artist

Table 1 presents the structure of a *Madihin* performance, which consists of four main stages: *hadiyan* (opening), *mamasang tabi* (introduction), *manguran* (content), and closing, each accompanied by sample lyrics in Banjarese Indonesian and English translations. The opening section features symbolic poetry about jasmine and cempaka flowers as an aesthetic introduction. The *mamasang tabi* stage contains greetings, requests for permission, and an introduction to the atmosphere by addressing the audience from various circles, emphasizing *Madihin's* distinctive communication ethics. In the *manguran* section, the speaker delivers the main content in the form of *pantun* with cultural nuances, social criticism, and moral reflections on the human condition and the world. The performance closes with an apology and an invitation to learn from the message conveyed. This overall structure demonstrates the coherent performative flow of *Madihin*, starting from a polite opening, through a message-laden content, to a closing that summarizes the essence of the performance.

Table 1. Madihin Lyric in Banjar Indonesia and English version

Structure's Step	Lyric in Banjar Indonesia	Lyric in English
Opening (hadiyan)	<i>Ilahi awan. Lah kambing, kambing malati basusun dua Bunga campaka andak di tawing</i>	<i>Jasmine flowers arranged in two layers Plumeria flowers placed on the wall</i>
Mamasang tabi	<i>Assalammualaikum saya memulai. Sebelum ayun tangan saya berlangkah kaki. Masih terurai tangan sepuluh jari. Memukul terbang iraman serasi. Kulihat kanan dan kulihat kiri Ada perempuan ada juga laki-laki. Ada orang tua anak-anak muda-mudi. Selamat menyimak dan mendengarkan lagi.</i>	<i>Assalammualaikum I started it. Before swing hands and feet. Still unraveled ten hands finger. Beats the drum rhythm compatible. See to right and also to left. There are women as well as men. There are old, teenagers and children. Congratulations listen and listen again.</i>
Manguran or contents	<i>Kambang malati basusun dua. Bunga campaka andak ditawing. Ulun banyanyi mambawa budaya. Seni banua tetap lantang dan nyaring. Sasaudah mamacaha pantun hadiyan. Bakamuka pulang kita bajalan. Kamana arah kaman tujuan. Wayahini dunia salalu hujan. Karana manusia kalakuan sambarangan. Kahada lagi hidup mamikirakan. Satiap urang kada baik kalakuan.</i>	<i>Melati flower take in two/ Cempaka flower position in the building. I'm singing bring the culture. Banua art to grow and laugh sound. After hadiyan rhymes. Ago walking walk to front. Where direction and destination. Now the world is already dying. Because man lots of bad properties. No again thinking afterlife. Everywhere to do immoralit.</i>
Closing	<i>Cukup sekian madihin saya bawakan. Mohon maaf kalau ada kesalahan. Kalau yang baik ambil jadi pijakan. Saya bernyanyi cukup samapi sekian.</i>	<i>Enough sorry madihin ulun bring. Please excuse me if there is wrong. If lah there is for example well in the field. I'm singing to end and finish.</i>

3.3. Transformation of form presentation in Madihin art

1) Musical Aspects

The emergence of *madihin dangdut* reflects a contemporary adaptation of traditional *madihin*, positioned at the intersection of cultural preservation, audience demand, and government support for the creative industry. Indonesian cultural policies increasingly emphasize the development of creative industries to stimulate economic growth, promote local culture, and enhance community engagement. Within this context, *Madihin Dangdut* exemplifies how artists strategically adapt traditional performances to meet societal expectations for entertainment while maintaining the core cultural and poetic identity of the art form. This adaptation demonstrates the dynamic interaction between policy frameworks, market demand, and cultural continuity. Improvisation is central to the transformation of *madihin* into *madihin dangdut*. Traditionally, *madihin* performers combine memorized rhymes with spontaneous variations in language, humor, and audience interaction. In the *dangdut* adaptation, improvisation extends to the integration of contemporary musical rhythms and vocal techniques, enabling performers to respond to real-time audience feedback. This flexibility allows artists to modulate tempo, rhythm, and lyrical content, creating performances that are both entertaining and contextually relevant. Improvisation thus functions as the mechanism through which *Madihin Dangdut* negotiates continuity with tradition while embracing innovation.

Madihin dangdut maintains the mnemonic, poetic, and humorous elements of traditional *madihin* while incorporating the dynamic energy of *dangdut* music. The *tarbang*, retained as the primary percussion instrument, provides rhythmic structure and guides vocal delivery, ensuring coherence between instrumental and verbal elements. Performers synchronize vocal recitation, instrumental rhythm, and audience interaction, creating layered performances in which music, poetry, and gesture reinforce each other. This integration enhances the aesthetic and communicative impact of the art form, demonstrating technical skill and cultural sophistication. From a theoretical perspective, the evolution of *madihin dangdut* can be analyzed through social and cultural change frameworks. Internal factors, such as performers' creativity and improvisational skills, interact with external influences, including audience

preferences, media exposure, and government policies promoting creative industries. This interaction produces adaptive innovations that sustain the relevance and visibility of *madihin* in contemporary society. By situating improvisation and performance adaptation within this framework, researchers can better understand how traditional arts respond to evolving cultural, social, and economic pressures. In summary, *Madihin Dangdut* exemplifies the strategic adaptation of traditional art forms within contemporary cultural and creative industry contexts **Fig. 3**. By integrating improvisation, contemporary musical elements, and audience-oriented performance strategies, this innovation ensures both the preservation and revitalization of *madihin*. The art form thus achieves a balance between continuity and change, fulfilling cultural, aesthetic, and economic functions while maintaining its identity as a living expression of Banjar heritage [17].



Fig. 3. Madihin Dangdut by keyboard (models dangdut madihin via the internet
<https://www.google.co.id>)

The vocal performance in *Madihin* constitutes a central expressive element, combining precise articulation, dynamic modulation, and rhythmic control to deliver rhymed verses with clarity, humor, and social commentary. Skilled *Pamadihinan* uses vocal variation to emphasize meaning, guide audience attention, and shape the tempo and flow of the performance. These vocal techniques not only enhance aesthetic appeal but also serve as mnemonic devices that support improvisation and audience interaction, ensuring that each performance is both engaging and contextually relevant. Advice poems (*puisi nasihat*) are another essential component of *madihin*, conveying ethical guidance, local wisdom, and practical life lessons through accessible and entertaining poetic structures. Embedded within humorous and rhymed verses, these poems reinforce cultural norms, educate audiences informally, and preserve communal memory and identity.

The integration of advice poetry with vocal performance creates a layered communication system, allowing performers to deliver social and moral messages effectively while maintaining the audience's engagement. In contemporary practice, *Madihin* has incorporated modern musical elements, including hip-hop rhythms and choral arrangements, expanding the art form's sonic and performative dimensions. These innovations complement rather than replace traditional structures, integrating rap-style vocalization and layered chorus sections alongside rhymed verses and improvisation. This fusion enhances aesthetic richness, appeals to younger audiences, and strengthens cultural identity by demonstrating the adaptability of Banjar artistic traditions, **Fig. 4**. Through this combination of vocal mastery, advice poetry, and contemporary innovation, *madihin* continues to fulfill its social, educational, and entertainment functions while evolving as a dynamic and resilient cultural art form [18].



Fig. 4. Madihin Kocak (Personal documentation by Said Jola)

2) NonMusical Aspects

The sustainability of *madihin* as a cultural tradition increasingly depends on the awareness and engagement of younger performers. Active participation by emerging artists ensures the transmission of technical skills, improvisational techniques, and poetic conventions that define the art form. This generational involvement reflects not only individual artistic initiative but also a broader communal responsibility to maintain and adapt Banjar cultural heritage. By participating in performances, rehearsals, and community events, young artists cultivate both skill and cultural consciousness, which are critical for the continuity of *madihin* in contemporary society. Preservation and innovation operate simultaneously as dynamic processes within *madihin*. While preservation emphasizes the retention of core poetic structures, rhythmic patterns, and traditional performance practices, innovation allows the incorporation of new musical elements, improvisational strategies, and audience-responsive adaptations. These processes are interdependent: preservation provides a stable foundation upon which innovation can occur, ensuring that creative adaptations maintain cultural coherence. From a theoretical perspective, this dynamic aligns with cultural change theory, wherein internal forces such as performers' creativity interact with external pressures, including audience expectations and societal modernization, to produce adaptive evolution while sustaining cultural identity. Costume evolution represents a visible manifestation of *madihin's* adaptive strategies. Traditional attire, characterized by Banjar-specific motifs and formal wear, is modified in contemporary performances to accommodate modern aesthetics, performance mobility, and audience engagement. These changes, while seemingly superficial, are significant in signaling the art form's responsiveness to changing cultural contexts and generational preferences. Costume adaptation, combined with vocal, musical, and improvisational innovations, demonstrates how *Madihin* negotiates continuity and change, preserving its historical identity while remaining relevant and accessible to contemporary audiences, Fig. 5. Such integration reinforces the social and cultural functions of *Madihin*, strengthening local identity and sustaining its relevance within both traditional and modern performance spheres [19].



Fig. 5. Madihin Merdeka (Personal documentation by Said Jola)

The transformation of *madihin* performances from private, familial, or village-centered settings to public venues represents a significant shift in the social and cultural dynamics of the art form. Originally performed in intimate contexts, *madihin* served as a vehicle for community bonding, informal moral education, and the reinforcement of local customs. Its relocation to public spaces, including cultural festivals, community halls, and tourism events, expands the audience base and alters the performance's social function, creating new opportunities for cultural visibility, recognition, and social engagement. This shift also carries profound cultural and political implications. Public performances enhance the status of *madihin* as a recognized component of Banjar cultural heritage, reinforcing collective identity and legitimizing the art form within broader cultural policies and creative industry frameworks. The transition facilitates intergenerational transmission, introduces the art form to new social groups, and positions *madihin* as a medium for cultural diplomacy and community representation. Politically, public performances can attract government support, sponsorship, and media coverage, linking local traditions with national cultural agendas and contributing to the formal valorization of Banjar heritage [20]. Moreover, the movement from private to public spaces necessitates adaptations in content, performance style, and audience interaction. Performers adjust lyrical content, incorporate contemporary musical elements, and modulate performance dynamics to accommodate diverse audiences while maintaining traditional structures. This balance between innovation and preservation illustrates how *Madihin* negotiates continuity and change, preserving its identity while adapting to evolving social contexts. The shift thus exemplifies the interplay of cultural resilience, social negotiation, and performative strategy, highlighting the broader implications of public performance for sustaining and legitimizing traditional arts in contemporary society [21].

3.4. Function transformation of Madihin art

1) Expression Emotional

Madihin functions simultaneously as a platform for social commentary, popular entertainment, and transnational cultural exchange, reflecting its multifaceted role in Banjar society. Through humorous, satirical, and improvisational verses, performers address local social issues, critique power structures, and comment on everyday challenges. This capacity positions *Madihin* as a vehicle for informal social regulation, allowing communities to negotiate norms, question authority, and engage with social dilemmas in an accessible and participatory format. As popular entertainment, *madihin* transcends its original private or ritual contexts to appeal to broader audiences, combining verbal wit, poetic structure, and musical accompaniment to engage diverse social groups. The integration of contemporary elements, including hip-hop and choral arrangements, not only attracts younger generations but also ensures that the art form remains socially relevant. In this way, *Madihin* mediates between tradition and modernity, providing communal enjoyment while reinforcing cultural identity and continuity. Its entertainment function is inseparable from its educative and social roles, demonstrating the art form's capacity to entertain while simultaneously conveying ethical, cultural, and moral messages [22]. On a transnational scale, *madihin* participates in cultural exchange through performance tours, festivals, and digital media dissemination. These platforms introduce Banjar cultural heritage to global audiences, enhancing cross-cultural understanding and positioning the art form within broader discussions of globalization and cultural preservation. The transnational dimension amplifies its political and cultural significance, as *madihin* becomes a symbol of both local identity and global cultural connectivity. By linking social critique, popular appeal, and international exposure, *madihin* exemplifies how traditional arts can navigate complex socio-cultural landscapes, maintaining relevance and influence in a rapidly changing world.

2) Communication

Madihin functions as an intricate medium of communication within Banjar society, combining oral performance, poetic structure, and musical accompaniment to convey messages effectively. From a theoretical perspective, its communicative role aligns with oral literature frameworks, wherein narrative, rhyme, and rhythm serve as mechanisms for encoding, transmitting, and interpreting cultural knowledge. Performers engage audiences interactively, using humor, improvisation, and rhetorical devices to ensure that social messages are

understood, remembered, and shared within communal networks. This interactive communication reinforces social cohesion and collective memory while allowing subtle critique of norms, behaviors, and power structures [23]. As a medium of social criticism, *madihin* operates within the socio-political context of Banjar society by addressing ethical, cultural, and governance issues. Through satire, irony, and allegory, performers provide commentary on contemporary challenges, from local leadership decisions to social inequalities, in a format that is culturally legitimate and accessible. This function is particularly effective because oral delivery, mnemonic rhyme, and audience participation create an immediate feedback loop, allowing performers to tailor criticism to prevailing social sensibilities while avoiding overt confrontation. The performance thus becomes both a cultural negotiation and a socially sanctioned forum for dialogue. Furthermore, the fusion of communication theory and oral literature perspectives highlights *madihin's* dual role as both entertainment and socio-political commentary. By integrating narrative structure, poetic improvisation, and performative interaction, *madihin* exemplifies the ways in which traditional arts mediate cultural knowledge, reinforce identity, and facilitate social reflection. In this context, the art form transcends mere performance, functioning as an instrument of cultural literacy and participatory discourse. Its effectiveness as a communicative medium is amplified by its embeddedness in local norms, shared historical references, and collective aesthetic expectations, ensuring that messages resonate meaningfully within Banjar society [24].

3.5. Continuity of *madihin* art

Every region possesses local norms that guide communication, interaction, and social behavior [26]. These norms provide a foundation for understanding how cultural practices, including *madihin*, are embedded within communal life. *Madihin*, as a traditional performing art, reflects local values, humor, and social commentary, serving both as a medium for cultural expression and a tool for informal education. Recognizing these functions highlights the significance of incorporating *madihin* into broader discussions of community identity and cultural continuity. In formal educational settings, *madihin* can be effectively integrated as a pedagogical resource within classroom instruction. By using *madihin* as teaching material, educators can promote cultural literacy, familiarize students with traditional art forms, and cultivate appreciation for Banjar heritage. This integration supports the preservation and continuity of *madihin*, ensuring that younger generations gain practical knowledge and emotional connection to the art form, while reinforcing its relevance and sustainability within local communities [25]. Integrating *madihin* into the formal school curriculum can play a crucial role in ensuring the continuity and sustainability of this traditional art form. By situating *madihin* within classroom learning, students gain direct exposure to its poetic structures, musical elements, and performative techniques, fostering both appreciation and practical understanding. Such integration not only preserves the technical and cultural aspects of *madihin* but also strengthens its relevance to younger generations, embedding the art form within contemporary educational and social contexts. Moreover, this educational approach has broader cultural and analytical implications. It demonstrates how the continuity or potential decline of local cultural practices is not solely determined by historical landscapes or state and market interventions, but also by active pedagogical strategies that transmit knowledge and cultural values. By engaging students in *madihin* performances and discussions, schools contribute to the preservation of Banjar heritage, ensuring that the art form remains a living tradition capable of adapting to evolving societal needs [26].

Environment and family play a critical role in shaping a child's character, and traditional arts such as *madihin* can serve as an effective medium for non-formal arts education. Through engagement with *madihin*, children are introduced to aesthetic principles, poetic expression, and performative skills, fostering creativity, cultural awareness, and emotional intelligence. The pedagogical process involves observation, imitation, and participatory performance, allowing children to internalize both artistic techniques and underlying moral or social messages embedded in the verses. By actively participating in *madihin* performances, children develop cognitive, social, and expressive capacities that contribute to holistic character formation. Community-based initiatives, including local studios, cultural centers, and performance groups, play a pivotal role in facilitating this educational process. These settings provide structured yet

flexible environments where children can practice, receive mentorship, and collaborate with experienced performers, ensuring intergenerational knowledge transfer. The presence of supportive communities not only enables skill development but also reinforces the continuity and preservation of *madihin* as a living tradition. By linking pedagogy with communal participation, *madihin* education contributes meaningfully to both cultural sustainability and the formation of socially and culturally aware young citizens [27]. Music-based approaches, including singing and movement, have been extensively examined for their effects on young children's cognitive, motor, and social development [28]. In non-formal educational settings, such as community studios or cultural workshops, children engage in experiential learning that is intrinsically motivated, participatory, and flexible. Unlike formal classrooms, these environments reduce coercion and performance pressure, allowing children to explore artistic expression at their own pace. The integration of music and movement facilitates multisensory learning, enhancing memory retention, rhythmic coordination, and emotional engagement, which collectively contribute to the development of creativity, social skills, and cultural literacy.

The regeneration of traditional arts, such as *madihin*, within public and community-based contexts demonstrates the practical advantages of non-formal education. Guilds, cultural centers, and performance communities provide mentorship, collaborative practice, and direct exposure to live performances, creating an immersive learning experience. These conditions enable more effective skill transmission and stronger engagement compared with formal educational settings, where curricular constraints and standardized assessment may limit hands-on practice. By fostering voluntary participation, collaborative learning, and experiential engagement, non-formal music and movement programs support both the preservation of cultural heritage and the holistic development of children's artistic and social competencies. The adaptation and modernization of *madihin* enhance its potential to participate in tourism and cultural market activities, creating opportunities for both cultural visibility and economic benefit. By incorporating contemporary elements and responding to audience preferences, *madihin* performances can attract tourists, engage broader communities, and generate income for performers and cultural institutions. This interaction with the tourism sector also reinforces the relevance of *madihin*, encouraging performers to maintain and refine their skills while preserving the traditional poetic and musical structures that define the art form. Furthermore, the sustainability of *madihin* in the context of globalization and technological advancement relies on its dynamic and adaptable nature. Rather than being preserved passively, *madihin* evolves in response to societal changes, market demands, and new media platforms. This research examines how these adaptive processes facilitate continuity, ensuring that *madihin* remains culturally significant while navigating the pressures of modernity. By focusing on the interplay between tradition, innovation, and socio-economic engagement, the study aims to clarify the mechanisms through which *madihin* survives, thrives, and contributes to both local identity and broader cultural exchange.

3.6. Changes in the function and form of *madihin* presentation

Based on Alvin Boskoff's theory of social change, changes in *madihin* art are influenced by internal and external factors. Internal factors include the artist's efforts to answer the needs of the local community, such as creating variations in presentation forms such as *madihin* hip-hop and dangdut. This innovation makes *madihin* more relevant to the tastes of modern audiences without losing its traditional values. The development of technology and industry that took place globally causes changes in various aspects of life, including in the arts [28]. On the other hand, external factors such as globalization and the influence of foreign cultures have created opportunities as well as challenges for *Madihin* art. Acculturation with modern art gives *madihin* a new color, but also poses the risk of losing authenticity if not done wisely. *Madihin* as a Medium of Education and Communication. *Madihin* not only functions as entertainment, but also as an educational tool and medium of communication. The poems in *madihin* often contain moral messages, social criticism, and character education that are relevant to current societal conditions. In the context of formal education, integrating *Madihin* into the school curriculum can help preserve this art while teaching local cultural values to the younger generation. As a medium of communication, *madihin* has great potential to convey social criticism in a subtle and

effective manner. Messages conveyed through pantun or poetry are often packaged with humor, making them more easily accepted by the wider community.

3.7. Continuity of Madihin Art

Oral tradition and the African oral poet Tradition, here, is operational in two constructs. On the one hand, it refers to the generic structure of an old order of values and practices, and on the other, it represents the oral form of verses dating from ancestral times, devoid of the written tradition. For the purposes of this discourse, usage will entail constant fluidity and overlapping; occasional specificities guided by immediate contextual leanings. Oral tradition is seen both as information and as a means of communication passed down through generations by word of mouth. It is not written down and includes histories, cultures, and cultural traditions, literature, etc., about a people. Also known as oral lore, the knowledge, art, ideas, and so on contained therein are mostly transmitted through speech, songs, tales (folktales), chants, verses, prose, etc [29]. According to Leavis' continuity theory, the continuity of *modern* art depends on the efforts of the art community, educational institutions, and society as a whole to maintain and develop this art. In practice, the formation of an art community such as "Madihinesia" is an important step in building the regeneration of *Madihin* artists. In addition, the involvement of *madihin* art in local and international tourism events provides a great opportunity to introduce this art to a wider audience. Collaboration with modern media and digital platforms can also help maintain *Madihin's* existence amidst global cultural competition.

3.8. Innovation in Madihin

In the field of education, it is necessary to promote the comprehensive development of students' competencies. For this reason, it is necessary to create the appropriate scenarios to favour learning situations that offer resources and strategies to obtain tools that allow them to interact in social life in the best possible way. Although innovations such as *madihin* dangdut and humor attract new audiences, it is important to ensure that the traditional values in this art are maintained. This requires a balance between conservation and preservation, as outlined in Arnold Toynbee's challenge and response theory. *Madihin* artists need to respond to modern challenges in creative ways without sacrificing the Banjar cultural identity. *Madihin* has the ability to capture children's interest and attention, making it beneficial to combine this art form with various learning techniques to foster children's growth in areas like cognitive, creative, motor, and socio-emotional development [30].

4. Conclusion

This study highlights the adaptive and resilient nature of *madihin* as a traditional Banjar art form, demonstrating that its continuity depends on the interplay between internal and external factors. Internally, the motivation, creativity, and initiative of *Pamadihinan* play a pivotal role in sustaining and innovating the art form, as performers actively refine techniques, experiment with new musical elements, and engage audiences to maintain relevance. Externally, societal demands, audience preferences, tourism opportunities, and technological developments provide both challenges and opportunities, shaping the trajectory of *Madihin's* evolution. These findings illustrate that the survival and dynamism of *madihin* are not accidental but emerge from the strategic interaction between performer agency and environmental conditions. Based on these insights, several strategic recommendations can support the preservation and development of *Madihin*. Integrating *madihin* into formal education can foster early appreciation and technical competence among younger generations, while community studios and cultural centers provide mentorship and practical engagement. Additionally, optimizing *Madihin's* role in tourism and cultural promotion, combined with the use of digital platforms for documentation and outreach, can enhance visibility, audience engagement, and cultural sustainability. By situating these strategies within the framework of internal motivation and external opportunities, the study emphasizes how targeted interventions can strengthen the art form's resilience, ensure intergenerational transmission, and maintain its socio-cultural significance in the context of modernization and globalization.

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