Public Concerns about *Sound Horeg* in Indonesian Social Life

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Abstract

The phenomenon of *sound horeg* has developed into a popular form of public entertainment in Indonesia, particularly in East Java. Its presence provides benefits as a means of entertainment, cultural expression, social solidarity, and economic activity. However, it has also generated public concerns due to excessive noise, disturbances to public comfort, health risks, property damage, and potential social conflicts. This study aims to examine the phenomenon of *sound horeg* and the public concerns arising from its implementation from the perspective of Islamic law. This research employs a qualitative method using library research with normative and social approaches. The data are collected from Islamic jurisprudence literature, scholarly journal articles, religious fatwas, and other written sources related to the phenomenon of *sound horeg*. The analysis applies the concepts of '*urf*, *maqāṣid al-sharīʿah*, and the consideration of *maṣlaḥah* and *mafsadah*. The findings indicate that *sound horeg* has social, cultural, and economic dimensions that may generate benefits for society. Nevertheless, its social acceptance does not automatically establish it as a legally acceptable custom under Islamic law. Its implementation must be assessed based on its compatibility with Islamic principles and its actual consequences. From the perspective of *maqāṣid al-sharīʿah*, the implementation of *sound horeg* that causes serious disturbances may undermine the protection of life, intellect, religion, and property. Therefore, the principles of *lā ḍarar wa lā ḍirār* and the legal maxim *al-ḍarar yuzāl* serve as important foundations for controlling its negative impacts. This study emphasizes that the legal assessment of *sound horeg* should be conducted proportionally by considering both its benefits and potential harms, ensuring that cultural expression can continue without disregarding the rights, health, and tranquility of other members of society.

Keywords: *Sound Horeg, Public Concerns, Islamic Law, 'Urf, Maqāṣid al-Sharīʿah.*

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A. INTRODUCTION

Organizational culture plays an important role in improving the effective performance of an organization. The development of modern society cannot be separated from social and cultural changes that give rise to various new forms of entertainment. These changes demonstrate that communities continually develop ways to express joy, build social relationships, and create spaces for interaction in collective life. One phenomenon that has emerged in Indonesian society, particularly in East Java, is the use of *sound horeg*. This phenomenon has attracted attention because it is related not only to developments in sound amplification technology but also to social, cultural, economic, and religious aspects.

Sound horeg is a form of entertainment that uses high-powered sound systems with high sound intensity and strong bass vibrations. The term "*horeg*" comes from the Javanese word meaning "to vibrate," describing the characteristics of the sound

produced by these devices. In practice, *sound horeg* is often used to enliven various community events, such as carnivals, Independence Day celebrations, *sedekah bumi* ceremonies, village-cleaning events, weddings, and other entertainment activities. Its development indicates a shift in the function of loudspeakers, which were initially used merely as supporting equipment for an event but have since become the main attraction of public entertainment performances.

The presence of *sound horeg* serves several social functions that cannot be overlooked. For some communities, these events provide a means of expressing joy, strengthening social relationships, and reinforcing solidarity among groups. The role of *sound horeg* in the cultural and economic transformation of the Mengare Island community demonstrates that the phenomenon also influences social life and economic activities (Darmawan & Efendi, 2024, pp. 1–13). The involvement of adolescents in *sound horeg* communities is also associated with the formation of social identity and self-expression (Auliana et al., 2025). Thus, this phenomenon should not be understood merely as an entertainment activity, but also as part of the social dynamics of the community.

In addition to its social and cultural value, *sound horeg* events also affect economic activity. These activities involve various parties, ranging from sound-system service providers and technical workers to small vendors and business operators around the event venue. The resulting circulation of money indicates that *sound horeg* can be a source of income for some members of the community. This condition helps explain why the phenomenon receives support from certain groups who regard it as both popular entertainment and an economic opportunity.

Nevertheless, the development of *sound horeg* has also created problems in social life. The use of loudspeakers at high intensity, for extended periods, and in locations close to residential areas can disturb public comfort. The resulting noise may interfere with rest, learning activities, religious worship, and daily routines. In addition, excessive sound exposure may cause hearing impairment and other health problems (Saputra, 2025). Sound vibrations may also damage buildings or residents' belongings when the intensity is extremely high and environmental conditions allow such damage to occur.

These problems become more complex when *sound horeg* events use public roads or public spaces without adequate regulation. Crowds, traffic congestion, public-order disturbances, and conflicting interests between organizers and nearby residents may create social tensions. Some people regard these events as entertainment and a tradition worth preserving, while others view them as activities that disturb public tranquility. These differences in public acceptance show that *sound horeg* has two sides that must be considered in a balanced manner: its socio-economic benefits and the potential harm it may cause.

In this context, public concern cannot be understood merely as a matter of differing entertainment preferences. The more fundamental issue concerns every individual's right to a safe, healthy, and comfortable environment. A group's freedom to organize entertainment must take into account other members of society

who are not directly involved in the event. Therefore, a framework of consideration is needed to balance the interests of event organizers with those of the community.

In Islamic law, customary practices and social phenomena can be examined through the concept of ‘urf. ‘Urf refers to customs recognized and practiced in social life, whether in the form of words or actions, which may be considered in legal determination as long as they meet the requirements of Islamic law. ‘Urf plays an important role in the development of Islamic law, including in understanding the social realities of communities (Harisudin, 2016). Based on this concept, the use of *sound horeg* can be examined as a social custom developing within society. However, the acceptance of a custom does not automatically make it a valid (‘urf ṣaḥīḥ) custom. It must still be assessed according to its conformity with Islamic principles and its consequences.

In addition to the ‘urf approach, the phenomenon of *sound horeg* is also relevant to an analysis through the concept of maqāṣid al-sharī‘ah. This concept emphasizes that the main objective of Islamic law is to realize human welfare and prevent harm in human life. The protection of religion (ḥifẓ al-dīn), life (ḥifẓ al-nafs), intellect (ḥifẓ al-‘aql), lineage (ḥifẓ al-nasl), and property (ḥifẓ al-māl) constitutes an essential element of the objectives of Islamic law. In the context of *sound horeg* events, the protection of life relates to health and safety risks; the protection of religion concerns ensuring that religious worship is not disturbed; and the protection of property relates to possible damage to community members’ belongings and excessive expenditure.

These considerations are also related to the concepts of maṣlaḥah and mafsadah. On the one hand, *sound horeg* can generate benefits in the form of entertainment, social solidarity, and increased community income. On the other hand, these activities may cause harm in the form of noise, health problems, environmental damage, and social conflict. Therefore, legal determination cannot be based solely on the presence of benefits or harms considered separately; rather, the relationship between the two must be taken into account. The Islamic legal maxims lā ḍarar wa lā ḍirār and al-ḍarar yuzāl establish that an activity must not cause harm to others and that any harm arising must be eliminated.

Several previous studies have discussed the phenomenon of *sound horeg* from different perspectives. Darmawan and Efendi examined its role in the cultural and economic transformation of the community. Auliana, Sudrajat, and Inayah discussed the formation of adolescent social identity through *sound horeg* communities. Silaturrohmah, Wibowo, and Masrohatin highlighted the relationship between social solidarity and community tensions in the phenomenon of *sound horeg* in rural East Java. Meanwhile, Saputra examined the noise it produces from the perspective of hadith and its medical implications, while Winanda and Alam discussed the application of Islamic law and positive law in responding to the phenomenon (Winanda & Alam, 2025).

These studies make important contributions to explaining the social, cultural, health, and legal dimensions of *sound horeg*. However, further research is needed to

connect public concerns with Islamic legal considerations through an integrated approach involving ‘urf, maqāṣid al-sharī‘ah, and an analysis of maṣlaḥah and mafsadah. Such a study is important because the fact that a phenomenon has developed and been accepted by some members of society does not necessarily mean that all forms of its implementation are permissible under Islamic law. Legal assessment must consider the nature of the custom, the level of public acceptance, and its actual consequences.

Based on the foregoing discussion, this study aims to analyze the phenomenon of *sound horeg* as part of the socio-cultural dynamics of Indonesian society, identify the forms of public concern arising from its organization, and examine the response of Islamic law through the perspectives of ‘urf, maqāṣid al-sharī‘ah, and considerations of maṣlaḥah and mafsadah. This study is expected to contribute to the development of Islamic legal studies in responding to contemporary social phenomena, while offering a proportionate framework for balancing freedom of expression, economic interests, and the protection of public rights.

B. LITERATURE REVIEW

1. The Concept of *Sound Horeg* and the Social Dynamics of Society

Sound horeg is a form of public entertainment that has developed through the use of high-powered sound systems. Its existence is related to changes in the function of sound amplification technology in social activities. Whereas loudspeakers were previously used only to support events, they have now become the main attraction of public entertainment performances. From a social perspective, *sound horeg* can be understood as a form of popular culture representing how people express joy, identity, and togetherness. The involvement of adolescents in *sound horeg* communities is associated with the formation of social identity and group solidarity. Such communities can also serve as spaces for recognition, acceptance, and the expression of identity among their members.

Beyond its social dimension, this phenomenon is also connected to economic activity. The presence of *sound horeg* has contributed to the cultural and economic transformation of the Mengare Island community. These activities involve business operators and local residents, thereby creating economic opportunities through event organization. However, *sound horeg* can also generate social tensions when the interests of organizers conflict with residents’ need for a peaceful and comfortable environment. The phenomenon may strengthen group solidarity while simultaneously creating tensions in community life (Silaturrohmah et al., 2025). Thus, *sound horeg* has a complex social character, encompassing both benefits and potential problems.

2. The Concept of ‘Urf in Islamic Law

‘Urf is a concept in Islamic jurisprudence (uṣūl al-fiqh) used to understand customary practices in social life. In general, ‘urf refers to something known, accepted, and repeatedly practiced by a community, whether in the form of words or actions. The existence of ‘urf indicates that Islamic law allows social realities to be taken into consideration as long as a custom does not contradict the provisions of the Sharia. ‘Urf serves as one consideration in the development of Islamic law, particularly when an issue is related to community customs. Nevertheless, not every custom can be accepted as a basis for legal consideration. In this regard, ‘urf is divided into two forms: ‘urf ṣaḥīḥ (valid custom) and ‘urf fāsid (invalid custom).

‘Urf ṣaḥīḥ is a custom practiced in society that does not contradict the provisions of the Sharia, does not permit what is prohibited, and does not nullify religious obligations. Conversely, ‘urf fāsid is a custom that contradicts the principles of the Sharia, either because it contains harm or because it results in violations of religious provisions.

In the context of *sound horeg*, the use of loudspeakers as a means of entertainment at community events may be regarded as a developing social custom. However, its social acceptance must be distinguished from the manner in which it is organized. The reasonable use of sound equipment that does not interfere with the interests of the community may be assessed differently from excessive use that causes losses to nearby residents.

The legal maxim al-‘ādah muḥakkamah, meaning that custom may be considered in legal determination, provides an important basis for understanding this phenomenon. However, this maxim cannot be used to justify every form of custom without considering its conformity with the Sharia. Therefore, this study uses the ‘urf approach to assess the position of *sound horeg* as a social custom based on public acceptance, the continuity of the practice, and its consequences.

3. Maqāṣid al-Sharī‘ah as a Foundation for Protecting the Public Interest

Maqāṣid al-sharī‘ah is a concept explaining the objectives and wisdom behind the establishment of Islamic law, namely, realizing human welfare and preventing various forms of harm. In classical scholarship, Imam al-Ghazali explained that the objectives of the Sharia concern the protection of five essential elements of human life: religion, life, intellect, lineage, and property. These five elements are known as al-ḍarūriyyāt al-khams. The protection of religion (ḥifẓ al-dīn) aims to preserve the continued observance of religious teachings. The protection of life (ḥifẓ al-nafs) concerns human safety and health. The protection of intellect (ḥifẓ al-‘aql) aims to preserve human reasoning. The protection of lineage (ḥifẓ al-nasl) relates to the continuity and dignity of the family, while the protection of property (ḥifẓ al-māl) aims to safeguard ownership rights and prevent material losses.

In the phenomenon of *sound horeg*, the maqāṣid al-sharī‘ah approach can be used to identify the public interests that need protection. Excessive sound intensity may endanger health and safety and is therefore related to the principle of ḥifẓ al-nafs. Noise that disrupts religious worship is related to ḥifẓ al-dīn. Meanwhile,

damage to buildings or residents' property is related to ḥifẓ al-māl. Excessive spending on activities that do not provide commensurate benefits can also be examined through the principle of responsible property management.

This approach demonstrates that the assessment of *sound horeg* cannot be based solely on the form of entertainment involved; it must also consider its effects on the fulfillment of people's basic needs. Thus, maqāṣid al-sharī'ah provides a framework for assessing whether the organization of such activities is consistent with the objective of protecting the public interest.

4. The Concepts of Maṣlaḥah and Mafsadah in Legal Determination

Maṣlaḥah refers to anything that provides benefits to human life and is consistent with the objectives of the Sharia. Conversely, mafsadah refers to anything that causes damage or loss to human interests. In determining Islamic law, these two concepts are used to consider the consequences arising from an action.

Consideration of maṣlaḥah and mafsadah becomes important when a social phenomenon offers benefits while also producing negative impacts. An activity cannot be assessed solely on the basis of the benefits gained by a particular group if, at the same time, it causes losses to another group. Therefore, an assessment is required that considers the level of benefit, the extent of harm, and the possibility of preventing or reducing negative impacts.

In the context of *sound horeg*, aspects of maṣlaḥah include entertainment, the strengthening of social solidarity, cultural expression, and increased economic activity. Meanwhile, aspects of mafsadah may include excessive noise, health problems, disruption of religious worship, traffic congestion, building damage, and social conflict. These considerations are consistent with the legal maxim lā ḍarar wa lā ḍirār, which prohibits causing harm to oneself or others. In addition, the maxim al-ḍarar yuzāl states that harm must be eliminated. Both maxims can serve as a basis for determining reasonable limits on the organization of *sound horeg* events.

Thus, the maṣlaḥah and mafsadah approach does not necessarily lead to a prohibition of all such activities. Legal assessment may consider whether the benefits can still be achieved through appropriate regulation without causing serious harm to the community. If negative impacts can be controlled by limiting sound volume, duration, location, and event schedules, the social and economic benefits of these activities may still be maintained.

C. METHOD

This study employs a qualitative method using library research. Library research was selected because the discussion focuses on analyzing the phenomenon of *sound horeg* based on written sources relevant to social issues and Islamic law. This study does not collect data through direct interviews or field observations; instead, it draws on previous research findings, scholarly literature, legal documents, and other written sources.

The approaches used in this study are normative and social approaches. The

normative approach is used to examine the phenomenon of *sound horeg* based on the principles of Islamic law, particularly the concepts of ‘urf and maqāṣid al-sharī‘ah, as well as considerations of maṣlaḥah and mafsadah. The social approach is used to understand the development of *sound horeg* in community life, including its socio-economic benefits, forms of public concern, and impacts on environmental tranquility.

The research data consist of primary and secondary data. Primary data include Islamic legal literature, legal maxims, and fatwa documents related to the use of *sound horeg*, particularly East Java Provincial Indonesian Ulema Council (MUI) Fatwa Number 1 of 2025 concerning the Use of *Sound Horeg* (Fatwa Number 1 of 2025 concerning the Use of *Sound Horeg*, 2025). Secondary data were obtained from scholarly journal articles, books, research findings, news reports, and various publications discussing the social, cultural, health, economic, and legal aspects of the phenomenon.

Data were collected through documentation by identifying, gathering, and classifying various sources relevant to the research focus. The collected data were then analyzed using a descriptive-analytical method. The analysis first describes the development of *sound horeg* and the public concerns arising from its organization. The phenomenon is then examined through the concept of ‘urf to assess its position as a social custom, and subsequently analyzed based on maqāṣid al-sharī‘ah and considerations of maṣlaḥah and mafsadah to identify the benefits and harms it produces.

Through these stages, this study seeks to produce a proportionate and contextual assessment of the phenomenon of *sound horeg* under Islamic law. The analysis is not limited to determining whether the use of sound amplification equipment is permissible, but also considers the manner in which events are organized, noise levels, impacts on the community, and possible measures to control harm.

D. RESULT AND DISCUSSION

1. *Sound Horeg* as a Socio-Cultural Phenomenon

Sound horeg is an entertainment phenomenon in East Java that combines high-powered sound systems with transport vehicles. The word “*horeg*” comes from Javanese and means “to vibrate”; the term therefore refers to high-capacity audio equipment whose sound pressure and bass can cause nearby buildings to vibrate. Such equipment is commonly rented to enliven carnivals, processions, and *sedekah bumi* ceremonies (Wahyudi et al., 2026). Its use is also found at weddings, circumcision celebrations, and village festivities, including competitions between groups to demonstrate sound-system power (Silaturrohmah et al., 2025). The roots of this phenomenon lie in loudspeakers, which have long been used to support celebrations, religious gatherings, and cultural events. *Sound horeg* began to emerge around the 2000s, when loudspeaker systems developed into entertainment in their own right, inspired by the atmosphere of nightclubs in major cities so that rural

residents could enjoy similar entertainment in a more accessible form. It became increasingly popular during the COVID-19 pandemic, when people missed entertainment outside their homes. Since then, sound systems have shifted from being supplementary equipment to becoming the center of events, while musical preferences have also shifted from *dangdut* to electronic dance music (EDM) (Ilhami, 2026).

Over time, *sound horeg* has come to be understood not only as entertainment but also as a marker of status and collective pride. For many villagers, the power and excitement of the sound have become measures of an event's prestige, making *sound horeg* a means of asserting social presence while strengthening solidarity. A study of the Mengare Carnival in Gresik also found that *horeg* sound had become a symbol of cultural identity that strengthened social bonds and community solidarity (Silaturrohmah et al., 2025). Research on young participants in Lumajang showed that this activity is not merely vehicle modification, but also a symbolic means of self-expression, while its community forms a collective identity through solidarity, cultural symbols, and social boundaries (Auliana et al., 2025). A study using Axel Honneth's theory of social recognition further suggests that this community provides a space for emotional acceptance, a forum for asserting the right to express oneself in public spaces, and a source of collective pride that gives rise to a subculture with its own values and norms (Ilhami, 2026). Although often labeled as lower-class entertainment, its participants turn this stigma into a symbol of pride and cultural identity, partly by emphasizing the substantial capital invested in sound equipment (Wahyudi et al., 2026).

In addition to its social and symbolic value, *sound horeg* also stimulates the economy. Rental costs range from tens of millions to hundreds of millions of rupiah per event, and are therefore generally shared through contributions from residents at the neighborhood (RT), community (RW), village, or community-group levels. In the Greater Malang area, approximately 1,200 operators have been recorded, 500 of whom operate professionally and employ thousands of local workers. The resulting circulation of money generates a multiplier effect for small traders and micro, small, and medium enterprises (MSMEs) around event venues. Small traders earn gross revenues of approximately IDR 800,000 to more than IDR 1,000,000 per event; villages receive income from parking fees and stall rentals; and similar positive impacts have been recorded at the Mengare Carnival, which increased the income of local business operators (Wahyudi et al., 2026). Nevertheless, this cultural expression and economic interest encounter demands for public order. *Sound horeg* therefore exists amid competing claims involving freedom of expression, economic interests, and the need for social order (Wahyudi et al., 2026). Thus, *sound horeg* should be understood as a socio-cultural phenomenon that embodies expression, solidarity, and economic value, while also conflicting with norms concerning comfort, health, public order, and religious values, as discussed in the following subsections.

2. Public Concerns Regarding the Organization of *Sound Horeg* Events

Public concern about *sound horeg* events arises because they often generate noise that seriously disrupts daily life. *Sound horeg* initially developed as a form of popular entertainment through parades, carnivals, and various celebrations. However, when sound systems are operated at excessively high volumes, for long periods, and near residential areas, they become a source of disturbance for residents. People feel uncomfortable because music and vibrations can be heard inside their homes, particularly when events take place at night. These conditions interfere with rest, sleep, study, and worship. Exposure to sound levels exceeding 85 dB may also affect hearing, increase stress, cause sleep disturbances, and pose a risk of hypertension. Therefore, residents' concerns are not merely a matter of disliking the music; they are related to the public's right to a peaceful, healthy, and comfortable environment (Apriliyanti et al., 2025; Huda & Arifin, 2025).

In addition to causing noise, *sound horeg* events may produce various social and environmental impacts. Extremely strong sound vibrations may damage residents' homes, for example by cracking walls, dislodging roof tiles, or breaking windows. Events held on public roads often cause traffic congestion and crowds of spectators, potentially endangering road users, especially children, older people, and motorcyclists. In some cases, noise and poorly managed spectator behavior may also trigger conflicts between residents and *sound horeg* organizers. Some people regard *sound horeg* as entertainment and part of a tradition, while others consider it a disturbance that must be restricted. These differing views can create social tensions if residents' complaints are not properly addressed by organizers or the relevant authorities (Abbas et al., 2025; Fatma, 2025).

Addressing public concerns requires balanced regulation between residents' right to recreation and other residents' right to peace and quiet. *Sound horeg* organizers should limit sound volume, regulate event schedules, and select locations that are not too close to residential areas, schools, hospitals, or places of worship. Organizers should also obtain permission from the village or urban-village government and inform nearby residents of the event plan to prevent unexpected disturbances and complaints. The government, community leaders, and security officers should also participate in supervision to ensure that events are conducted in an orderly manner and do not harm others. With these measures, *sound horeg* need not be prohibited entirely; rather, it can continue to be organized in an orderly manner as a form of entertainment without causing public concern, damage, or social conflict.

3. Islamic Legal Responses to the Phenomenon of *Sound Horeg*

In principle, Islamic law regards the use of digital audio technology for social and religious activities—such as religious study sessions, *selawat* gatherings, or wedding receptions—as positive or permissible (mubāḥ), provided that it remains within reasonable limits and is free from prohibited conduct. However, when performances exceed reasonable limits, generate noise that disturbs public tranquility, damage public facilities and residents' property, and are accompanied

by sinful acts such as unrestricted dancing, exposure of the *aurat*, and ikhtilāṭ (unregulated mixing of men and women), Islamic law explicitly prohibits them. Furthermore, sound-system battles or competitions are categorically deemed prohibited because they are considered certain to cause harm through extreme noise and the wasteful expenditure of wealth (tabdhīr and iḍā'at al-māl) (Fatwa Number 1 of 2025 concerning the Use of *Sound Horeg*, 2025).

This legal determination is supported by technical and medical data, as well as empirical facts from the field. The World Health Organization (WHO) and occupational regulations set a safe sound-exposure threshold of 85 decibels (dB) for a duration of eight hours per day. Meanwhile, *sound horeg* intensity in the field can reach 120 to 135 dB or more. Ear, Nose, and Throat specialist at the Faculty of Medicine, Universitas Airlangga/Dr. Soetomo Regional General Hospital, Prof. Dr. Nyilo Purnami, explains that the human hearing tolerance threshold decreases drastically as decibel levels rise: exposure to 85 dB is safe for up to eight hours, 100 dB for only 30 minutes, 121 dB for 7.03 seconds, and 133 dB for only 0.44 seconds per day. Exposure above 120 dB risks causing permanent acoustic trauma to cochlear cells (sensorineural hearing damage), cardiovascular disease, tinnitus, hypertension, and social disruption (Fatwa Number 1 of 2025 concerning the Use of *Sound Horeg*, 2025).

These empirical conditions were confirmed through field measurements conducted by the Jember Regency MUI using a sound level meter. On Jalan Batu Piring (Pakusari), sound volume at a distance of 10 meters was recorded at more than 100 dB; at 25 meters, it reached 95 dB; and at 40 meters, it remained around 80–90 dB. Measurements on Jalan Mr. Wahid Renes (Ajung) recorded 95 dB at a distance of 15 meters, while at Jatimulyo Field (Jenggawah), sound intensity increased from 80 dB at 9:00 p.m. Western Indonesian Time (WIB) to 90 dB after 10:00 p.m. (Fatwa Number 1 of 2025 concerning the Use of *Sound Horeg*, 2025). Low-frequency bass vibrations at these sound levels have reportedly shattered residents' windows, dislodged roof tiles in Malang and Pati, and been associated with reports of fatalities among older people attending Independence Day celebrations (Munawar, 2026). Concerned about these harmful effects, 828 residents had signed a petition rejecting *sound horeg* as of July 3, 2025 (Fatwa Number 1 of 2025 concerning the Use of *Sound Horeg*, 2025).

In response to these developments, the East Java Provincial Indonesian Ulema Council (MUI) issued Fatwa Number 1 of 2025 concerning the Use of *Sound Horeg*. The religious arguments in the fatwa and Islamic jurisprudence literature are firmly rooted in the fundamental legal maxims Lā ḍarara wa lā ḍirāra (one must not harm oneself or others), al-ḍararu yuzāl (harm must be eliminated), and dar'u al-mafāsid muqaddam 'alā jalbi al-maṣāliḥ (preventing harm takes precedence over obtaining benefits). In the book Al-Fiqh al-Islāmī wa Adillatuh, the concept of abuse of rights (muta'assif) emphasizes that a person is prohibited from exercising property rights in an abnormal or unreasonable manner (ghayr mu'tād)—for example, turning up a radio so loudly that it disturbs neighbors—and such conduct is considered arbitrary.

Furthermore, the principle of ḍamān establishes the obligation to compensate residents for property damage caused by negligence in the use of *sound horeg*.

This rejection is consistent with the views of classical Islamic scholars (turāth). The jurist Abdillah Baqsyir Al-Hadromy, in Qalā'id al-Kharā'id, emphasizes the obligation of the government, parents, and society to reprimand and stop disturbances that threaten residents' peace and safety. Hadratussyaikh KH. Hasyim Asy'ari, in Al-Tanbīhāt al-Wājibāt, reminds readers that even religious celebrations become absolutely prohibited, without scholarly disagreement, when mixed with prohibited acts such as ikhtilāṭ, unrestricted mingling, and inappropriate dancing. Furthermore, Sayyid Abdurrahman Ba'alawi, in Bughyat al-Mustarsyidīn, states that reciting the Qur'an loudly enough to disturb people who are praying or sleeping is considered makrūh (disliked) and may reach the level of prohibition. Therefore, loud *sound horeg* systems, which have no direct devotional value, have an even stronger basis for prohibition (Adhim, 2025).

From an axiological perspective, the analysis of maqāṣid al-sharī'ah—whether through Imam al-Ghazali's classical approach or Jasser Auda's systems approach—places the prohibition of *sound horeg* within the protection of essential needs (ḍarūriyyāt). This practice is considered a threat to ḥifẓ al-nafs (the protection of life and health) because of the risk of permanent hearing impairment (a hidden disability) and physical and psychological disorders. It also undermines ḥifẓ al-māl (the protection of property) because of damage to residents' buildings and wasteful spending (tabdhīr) in sound-system competitions. Accordingly, the Islamic legal response calls for proportionate and measurable regulations by local governments, so that artistic expression and public entertainment can continue without sacrificing residents' fundamental rights to health, tranquility, and property safety (Munawar, 2026).

4. Analysis of *Sound Horeg* from the Perspective of 'Urf

In Islamic law, 'urf is one of the considerations that can be used to understand legal issues developing within society. In general, 'urf refers to customs that are known and repeatedly practiced by a community, whether in the form of words or actions. Its existence indicates that Islamic law allows social realities to be taken into consideration as long as a custom does not contradict the provisions of the Sharia. Nevertheless, not every custom that develops in society can automatically serve as a basis for legal consideration. The form of the custom, its acceptance, and the consequences it produces must be assessed (Harisudin, 2016, pp. 68–69).

The phenomenon of *sound horeg* can be examined from the perspective of 'urf because its use has developed in various community activities, such as carnivals, Independence Day celebrations, village-cleaning events, and other forms of entertainment. In this context, *sound horeg* functions not only as sound-amplification equipment but also as a means of entertainment, expressing joy, facilitating social interaction, and supporting economic activity. Its repeated use in social events indicates that the phenomenon is becoming known and accepted by some members

of society. However, its popularity and frequency are not sufficient to conclude that *sound horeg* has become a deeply rooted and widely accepted tradition. Opposition arising from noise, disturbances to comfort, and differing views among community members indicate that its acceptance remains varied. Therefore, from the perspective of ‘urf, *sound horeg* can be examined as an emerging social custom while taking into account the level of public acceptance, the continuity of the practice, and its conformity with the principles of Islamic law (Saputra, 2025, p. 173).

Differences of opinion regarding the status of *sound horeg* as a cultural phenomenon can be found among several academics in Malang. Prof. Dr. Wahyudi Winarjo, M.Si., a sociology expert at the University of Muhammadiyah Malang (UMM), views *sound horeg* as part of popular culture that reflects changes in how people express joy, identity, and togetherness. In his view, the phenomenon provides a space for social encounters and a means for people to relieve stress and build relationships with one another. This perspective indicates that *sound horeg* has a social dimension that extends beyond the technical function of sound equipment (unit, 2026). In contrast, Didid Haryadi, a sociology lecturer at Brawijaya University (UB), argues that *sound horeg* cannot automatically be categorized as culture. He considers it closer to temporary entertainment that has developed partly because of limited public access to public spaces and affordable entertainment. In his view, the popularity of an activity is not sufficient to make it a culture, since culture is also associated with values, processes of social learning, collective ownership, and the continuity of practices in community life (Aminudin, n.d.).

These two views demonstrate that the status of *sound horeg* as a cultural phenomenon remains debatable. However, from the perspective of ‘urf, the main issue is not limited to determining whether *sound horeg* is a culture or an entertainment trend. The more fundamental question is whether the practice has become a custom recognized by society and, if so, whether it meets the requirements for consideration under Islamic law. Thus, sociological recognition of a phenomenon does not automatically determine its status as an acceptable custom under the Sharia (Ahmad Mu’is et al., 2025, pp. 184–185).

In discussions of uṣūl al-fiqh, ‘urf is generally divided into ‘urf ṣaḥīḥ and ‘urf fāsid. ‘Urf ṣaḥīḥ is a custom that does not contradict the provisions of the Sharia, whereas ‘urf fāsid is a custom that conflicts with its provisions or principles (Zainuddin, 2015, pp. 389–390). The use of *sound horeg* as entertainment during carnivals, Independence Day celebrations, or social events is basically acceptable as long as its implementation is not accompanied by acts prohibited by religion and continues to respect the rights of nearby residents. Conversely, if its organization involves actions that cause serious disturbances, endanger safety, or disregard the interests of others, those aspects must be assessed according to the principles of the Sharia. Therefore, the assessment of *sound horeg* cannot be based solely on the form of entertainment; it must also consider how the event is organized and the impacts it produces (Winanda & Alam, 2025).

The acceptance of a custom in community life does not automatically make it

a valid basis for justification under Islamic law. The legal maxim al-'ādah muḥakkamah (custom may be considered in legal determination) indicates that custom has a place in legal rulings as long as the applicable requirements are met. However, this maxim does not mean that every popular custom must be approved, especially when its implementation causes harm. In the context of *sound horeg*, organizers must consider noise levels, the time and location of events, safety, and the comfort of residents who are not involved in the event. This consideration is consistent with the principle lā ḍarar wa lā ḍirār, meaning that harm must neither be caused nor reciprocated with harm. Therefore, Islamic law does not assess customs solely on the basis of social acceptance; it also considers their conformity with the Sharia and the protection of others' rights (Asyuro & Sayehu, 2025).

Based on this analysis, the 'urf approach does not require an absolute judgment on every form of *sound horeg* event. Legal assessment must distinguish between the custom of using sound equipment as entertainment and particular actions in its implementation that may cause harm or contradict the Sharia. Therefore, acceptance of community customs must remain subject to normative limits. In this way, 'urf can be used to understand social dynamics without allowing custom to justify every practice that develops within society.

5. Consideration of Maṣlaḥah and Mafsadah in the Organization of *Sound Horeg* Events

The spread of Islamic teachings in the modern era has been rapid, reaching many parts of the world. This development cannot be separated from the emergence of various social and cultural phenomena that sometimes create friction with Islamic law. In addressing such issues, legal determination should not be made hastily; rather, it requires a process of ijtihād that considers the various relevant aspects. One method that can be used is the consideration of maṣlaḥah and mafsadah. This method aims to ensure that legal rulings are not based solely on subjective preferences, but take into account the benefits and harms resulting from an action (Sarif & Ahmad, 2018, p. 355).

In the context of organizing *sound horeg* events, consideration of maṣlaḥah and mafsadah is important because this phenomenon has various impacts on society. In terms of maṣlaḥah, *sound horeg* can provide entertainment, strengthen social interaction, and create economic opportunities for business operators, such as sound-equipment service providers, vendors, and workers involved in organizing events. These benefits show that *sound horeg* is not merely an entertainment activity; it also has social and economic dimensions that should be considered in determining its legal status.

Nevertheless, the benefits generated do not automatically justify every form of *sound horeg* event. An activity must also be assessed in light of the negative impacts it may produce (Rahim, 2022, pp. 18–19). In terms of mafsadah, the use of loudspeakers at high intensity may disturb public comfort, rest periods, and religious worship. Excessive sound exposure may also pose risks to hearing health,

particularly when it occurs over a long period and at close range. In addition, events organized without regard for public order and the interests of nearby residents may trigger social disputes. These negative impacts must therefore be considered proportionately, taking into account the conditions and manner in which the activity is organized.

These considerations are consistent with the objectives of Islamic law (maqāṣid al-sharī'ah), which include the protection of religion (ḥifẓ al-dīn), life (ḥifẓ al-nafs), intellect (ḥifẓ al-'aql), lineage (ḥifẓ al-nasl), and property (ḥifẓ al-māl). In organizing *sound horeg* events, the principle of protecting life can be used to consider health and safety risks, while the protection of religion relates to ensuring that such activities do not obstruct the fulfillment of religious obligations (Fatwa Number 1 of 2025 concerning the Use of *Sound Horeg*, 2025). Meanwhile, the protection of property may be considered in relation to both economic benefits and possible material losses. Thus, the assessment of *sound horeg* must consider the balance between the benefits obtained and the protection of public interests.

In this regard, the legal maxim lā ḍarar wa lā ḍirār, which generally means that harm must not be caused or reciprocated with harm, can serve as a basis for assessing the impacts of *sound horeg* events on society. This maxim emphasizes that an activity should not cause avoidable losses to others (Safira Nur Arifah & Imam Sucipto, 2024, p. 19). In addition, the maxim al-ḍarar yuzāl, meaning that harm must be eliminated, provides a basis for preventing and controlling negative impacts. It can be applied by limiting noise levels and event duration, selecting appropriate locations, and regulating event times so that nearby residents are not disturbed. Through these measures, the benefits of the activity can be maintained as long as its negative impacts can be controlled.

Based on these considerations, the legal assessment of *sound horeg* should not be made in an all-encompassing manner without taking into account differences in the conditions under which events are organized. Activities conducted with due regard for public safety, order, and comfort differ from those that cause serious disturbances and disregard the rights of others. Therefore, consideration of maṣlaḥah and mafsadah should focus on identifying benefits, the extent of harm, and the possibility of preventing or reducing negative impacts. If the benefits of an activity can be realized without causing significant harm, its legal assessment may differ from that of an event proven to cause serious losses.

Thus, the maṣlaḥah and mafsadah approach provides a framework for assessing *sound horeg* events proportionately in accordance with the principles of Islamic law. Social and economic benefits must be taken into account, but they cannot be used as a reason to disregard negative impacts on public health, order, and comfort. Conversely, potential negative impacts must also be assessed based on actual conditions, rather than merely assuming that every *sound horeg* event inevitably causes harm. Legal determinations that consider both aspects are expected to produce assessments that are more objective, contextual, and oriented toward realizing public welfare.

E. CONCLUSION

The phenomenon of *sound horeg* is part of the social, cultural, and economic dynamics of society. It has entertainment value and the potential to support local economic activities. However, its organization also causes public concern when excessive sound levels lead to disturbances of public order and comfort, health problems, environmental damage, and social conflict. From the perspective of Islamic law, *sound horeg* can be examined through the concepts of ʻurf and maqāṣid al-sharīʻah, as well as considerations of maṣlaḥah and mafsadah. A custom cannot automatically be categorized as ʻurf ṣaḥīḥ; its conformity with the principles of the Sharia and its impacts on society must first be considered. Therefore, *sound horeg* events must balance benefits and harms and avoid any actions that damage the public interest. This study contributes by integrating the concepts of ʻurf, maqāṣid al-sharīʻah, maṣlaḥah, and mafsadah to analyze the phenomenon of *sound horeg* contextually. Nevertheless, this study is limited to library research and therefore does not directly describe the experiences of people in the field. Future research is expected to develop empirical studies to gain a deeper understanding of the social impacts of *sound horeg* events and formulate proportionate regulatory measures while taking cultural values, public order, and community welfare into account.

Based on the research findings, *sound horeg* organizers should observe reasonable limits on loudspeaker use, event duration, venue selection, and scheduling so as not to disturb nearby residents. Local governments, together with religious and community leaders, should also strengthen supervision and formulate clear and measurable regulations governing such events. Furthermore, future studies are encouraged to use empirical approaches involving interviews and direct observation to obtain a deeper understanding of public perceptions, health impacts, and the effectiveness of policies to control *sound horeg*. Further research may also develop the analysis by comparing the views of Islamic scholars with provisions of positive law to obtain a more comprehensive understanding of the position of *sound horeg* in Indonesia's social and legal life.

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