



---

## THE SOUND HOREG PHENOMENON FROM THE PERSPECTIVE OF PANCASILA VALUES ON SOCIAL ORDER IN JEMBER REGENCY

Bella Safira Rachmatika<sup>1</sup>  
Universitas PGRI Argopuro, Jember, Indonesia  
[Safirabelas10@gmail.com](mailto:Safirabelas10@gmail.com)

Helda Mega Maya<sup>2\*</sup>  
Universitas PGRI Argopuro, Jember, Indonesia

Ahmad Fadli<sup>3</sup>  
Universitas PGRI Argopuro, Jember, Indonesia

---

### Abstract

This study examines the phenomenon of *sound horeg* as a form of the development of public entertainment in Jember across various social activities. The *sound horeg* phenomenon has positive impacts by strengthening social interaction and creating economic opportunities for local communities. However, it also generates negative consequences, including excessive noise pollution and the potential disruption of public order. The differing public responses to the *sound horeg* phenomenon indicate a shift in societal values. Therefore, this study aims to understand the *sound horeg* phenomenon from the perspective of Pancasila values, particularly the second, third, and fourth principles, and its impact on social order within the community. This study employs a descriptive qualitative research method conducted in Jember Regency. Data were collected through observation, semi-structured interviews, and documentation. The data were analyzed using the stages of data reduction, data presentation, and conclusion drawing, while the validity of the findings was ensured through source triangulation. The findings reveal that the *sound horeg* phenomenon serves not only as a form of public entertainment but also influences people's social behavior in maintaining social order. From the perspective of Pancasila values, the *sound horeg* phenomenon reflects the values of unity, togetherness, and social justice when it is managed wisely. Conversely, if *sound horeg* activities are not conducted responsibly, they have the potential to conflict with the values of Pancasila in community life.

**Keywords:** *Sound Horeg*, Pancasila Values, Social Order



## INTRODUCTION

Cultural phenomena in society cannot be separated from the continuously evolving social dynamics driven by the passage of time. Culture functions not only as a form of symbolic expression but also plays a strategic role in shaping societal values, norms, and patterns of social interaction. Within society, culture constitutes an important factor influencing the ways individuals and groups behave and interact with one another. Consequently, changes in culture inevitably bring about changes in social life. In the context of national and state life, the values of Pancasila serve as the fundamental basis for regulating social life to achieve a balance between individual interests and the collective good. Pancasila functions not only as the state ideology but also as a moral guideline for people's everyday lives. The values embodied in Pancasila—such as humanity, unity, and social justice—require members of society to demonstrate mutual respect, maintain social harmony, and promote social order. Risdiyana and Dewi (2021) argue that the implementation of Pancasila values in community life is essential for maintaining social equilibrium and preventing conflicts within society.

From a philosophical perspective, the *sound horeg* phenomenon can be understood as part of the cultural dynamics of modern society, evolving alongside social change and the growing demand for public entertainment. From the standpoint of social philosophy, every form of individual or collective freedom in expressing culture and entertainment should take into account moral values, social ethics, and the rights of others within society. Essentially, social life requires a balance between individual freedom and the public interest to ensure harmonious social order. Within the context of national life, Pancasila serves as the primary philosophical foundation for regulating social relations in Indonesian society. Pancasila functions not only as the ideological foundation of the state but also as a moral guide for social life. The Second Principle of Pancasila emphasizes respect for human dignity, including the protection of public comfort and tranquility. The Third Principle highlights the importance of preserving national unity and social harmony, while the Fourth Principle advocates resolving social issues through deliberation and collective wisdom.

The *sound horeg* phenomenon illustrates the dynamic relationship between the public's freedom to express themselves through entertainment and their responsibility to maintain social order. In practice, the use of high-intensity sound systems often generates both support and opposition within the community. This condition suggests that freedom of expression in popular culture cannot be



exercised without due consideration of social norms and societal values (Halimah & Warsiyah, 2022). Therefore, from a philosophical perspective, the *sound horeg* phenomenon should be understood not merely as a form of public entertainment but also as a social phenomenon closely related to the implementation of Pancasila values in community life.

Along with the advancement of the times, modernization and globalization have brought significant changes to people's lifestyles (Noor, Inayati, et al., 2021), including in the sphere of entertainment. Modern society tends to have increasingly complex and diverse entertainment needs as a means of relieving the pressures of everyday life. Entertainment is no longer merely a complementary activity but has become an integral part of social life. These transformations have also influenced the forms of entertainment that emerge within society, making them increasingly creative and innovative while simultaneously giving rise to various social consequences.

One form of entertainment that has developed rapidly is the use of high-intensity sound systems at various social events, such as wedding celebrations, carnivals, and other public entertainment activities. This phenomenon has become part of popular culture, reflecting the social dynamics of society, particularly in terms of cultural expression and the growing demand for entertainment. Wibowo et al. (2025) argue that the *sound horeg* phenomenon in urban areas presents a duality between its entertainment and economic benefits and its negative impacts, namely extreme noise pollution, which can reduce the quality of life and trigger social conflict. Sound systems are used not only as technical devices for amplifying audio but also as symbols of festivity and collective identity in social events. Nevertheless, the use of high-volume sound systems has also generated a range of social problems, particularly those related to excessive noise and disturbances to public order.

From a sociological perspective, social order refers to a condition in which members of society live in an orderly and harmonious manner in accordance with prevailing social norms. Soekanto (2017) explains that social order largely depends on the community's awareness of adhering to established norms and maintaining balance in social interactions. When these norms are violated, social disruptions may arise in the form of conflict, discomfort, and social disharmony. Therefore, all social activities, including entertainment, should be conducted in accordance with prevailing norms and values to avoid disrupting social order.

The phenomenon of using high-volume sound systems, commonly known as *sound horeg*, has become increasingly prevalent in Jember Regency. The *sound horeg* phenomenon has evolved not only as a form of public entertainment but



also as a source of various social incidents that have attracted public attention. One notable case involved local residents deliberately damaging part of a bridge to enable a vehicle transporting a *sound horeg* system to pass through the Wuluhan District of Jember Regency. This incident illustrates how public infrastructure was altered as a consequence of *sound horeg* activities (Detik.com, 2025). Another incident in Balung Kidul, Jember Regency, demonstrated that *sound horeg* activities also caused damage to residents' homes. The incident prompted demands for compensation from affected community members and calls for an evaluation of the implementation of *sound horeg* events in the area (SuaraIndonesia.co.id, 2025). These two incidents indicate that the *sound horeg* phenomenon in Jember Regency extends beyond a mere form of entertainment and has developed into a social issue with tangible implications for the maintenance of public order.

From a legal perspective, the *sound horeg* phenomenon is associated with various regulations governing public order, environmental comfort, and permissible noise levels within society. In Indonesia, noise regulation is stipulated in the Decree of the Minister of State for the Environment No. KEP-48/MENLH/11/1996 concerning Environmental Noise Level Standards, which defines noise as any unwanted sound occurring at a certain intensity and duration that may adversely affect human health and environmental comfort. Under this regulation, the maximum permissible noise level in residential areas is set at 55 dB.

Furthermore, provisions concerning disturbances to public peace are also regulated under Law No. 1 of 2023 concerning the Indonesian Criminal Code (*Kitab Undang-Undang Hukum Pidana* [KUHP]). Specifically, Article 265 stipulates that any person who disturbs the peace and tranquility of a neighborhood by creating excessive noise or public disturbance at night may be subject to criminal sanctions in the form of a fine. This provision demonstrates the state's commitment to protecting the public's right to a peaceful and comfortable living environment.

At the regional level, the Provincial Government of East Java has also issued a Joint Circular Letter in 2025 concerning the use of sound systems or loudspeakers throughout East Java as a guideline for maintaining public order. The circular regulates permissible sound levels, operating hours, and prohibits the use of sound systems that may disrupt public facilities, places of worship, hospitals, and residential neighborhoods. Accordingly, from a legal standpoint, the *sound horeg* phenomenon should not merely be regarded as a form of public



entertainment but also as an issue involving public order, environmental protection, and the safeguarding of citizens' rights. Therefore, greater public awareness is needed to ensure that sound systems are used responsibly and in a manner consistent with both the values of Pancasila and the applicable legal framework.

*Sound horeg* is a form of community-based entertainment that utilizes high-intensity sound amplification technology as a medium of cultural expression. In practice, *sound horeg* is commonly featured at various social events involving large gatherings, such as wedding celebrations, carnivals, and other festive occasions. This phenomenon represents not only a form of entertainment but also reflects the social dynamics through which communities express their identity and sense of solidarity. Fikri (2025) explains that *sound horeg* can be understood as a form of grassroots cultural expression that represents the voices of local communities within a broader social space. This perspective suggests that *sound horeg* encompasses not only an entertainment dimension but also profound social and cultural significance. In this context, *sound horeg* serves as a medium through which communities assert their existence and strengthen their collective social identity.

Nevertheless, the phenomenon has generated diverse public responses, ranging from support to opposition. On the one hand, *sound horeg* is regarded as a form of entertainment that strengthens social relationships among community members and fosters a sense of togetherness. Its presence at social events often becomes a major attraction that encourages greater public participation. Moreover, *sound horeg* provides opportunities for individuals to express themselves and enjoy entertainment collectively. These aspects demonstrate its positive contribution to enhancing social interaction and community cohesion.

On the other hand, the use of *sound horeg* also gives rise to a number of negative consequences that cannot be overlooked. One of the primary concerns is the excessive noise produced by high-volume sound systems. Such noise can disturb public comfort, particularly for individuals who are not involved in the event. It may also interfere with daily activities, including rest, work, and other routine pursuits. Over the long term, excessive noise exposure may adversely affect both the physical and mental health of community members. Basner et al. (2020) explain that prolonged exposure to high-intensity noise can lead to a range of adverse effects, including health problems, increased stress levels, and diminished quality of social interaction. Similarly, Stansfeld and Matheson (2018) argue that excessive noise has the potential to trigger social conflict, particularly when certain activities are perceived as disrupting the comfort and well-being of



others. In the context of the *sound horeg* phenomenon, the resulting noise frequently becomes a source of conflict among residents, especially in densely populated residential areas.

This phenomenon reflects the tension between the public's demand for entertainment and the social values that should be upheld within society. From the perspective of popular culture, the *sound horeg* phenomenon can be understood as a form of social expression that reflects the dynamic nature of community life. Nugroho and Anindya (2020) argue that popular culture often serves as a site of contestation between dominant values and alternative cultural expressions. This suggests that the *sound horeg* phenomenon extends beyond the realm of entertainment and encompasses broader issues related to values, social norms, and patterns of interaction within society.

At the same time, the values of Pancasila, as the philosophical foundation of the Indonesian nation, should provide guidance in responding to this phenomenon. The principle of humanity emphasizes the importance of respecting the rights of others, including their right to comfort and tranquility. The principle of unity highlights the need to preserve social harmony, while the principle of social justice calls for a balance between individual interests and the collective good. In practice, however, the *sound horeg* phenomenon does not always align with these values, particularly when its implementation disrupts public order and social harmony.

Several previous studies have examined the issues of noise pollution and popular culture from various perspectives. Iswara et al. (2020) found that excessive noise has significant impacts on both the environment and public comfort, while Rahmah (2022) explained that social behavior is influenced by multiple factors, including culture and prevailing social conditions. Nevertheless, most of these studies have focused separately on technical, health, or social behavioral aspects, without providing a comprehensive understanding of the *sound horeg* phenomenon within the framework of Pancasila values.

Based on the foregoing discussion, it can be concluded that a research gap remains regarding the analysis of the *sound horeg* phenomenon as an element of popular culture from the perspective of Pancasila values and its implications for social order. Therefore, this study is important in providing a more comprehensive understanding of the *sound horeg* phenomenon and its impact on community life. The findings are expected to contribute to the development of civic education scholarship, particularly in enhancing understanding of the implementation of Pancasila values in social life. Furthermore, this study is



expected to offer practical recommendations that may serve as a basis for maintaining a balance between the community's need for entertainment and the preservation of social order in Jember Regency.

## LITERATURE REVIEW

### Social Order

Social order refers to a condition in which members of society live in an orderly, harmonious manner in accordance with prevailing norms and regulations. From a sociological perspective, social order constitutes the fundamental basis for establishing a stable and sustainable society. Soekanto (2021) explains that social order is formed through the community's awareness of complying with social norms and maintaining balance in social interactions. When these norms are violated, social disturbances may arise in the form of conflict and social disharmony.

Furthermore, Narwoko and Suyanto (2021) argue that social order is influenced not only by formal regulations but also by the informal social norms embedded within society. In modern societies, rapid social change frequently poses challenges to social order, particularly when people's behavior no longer aligns with prevailing norms. Therefore, every social activity, including entertainment, should consider its potential impact on social order to prevent disturbances to community life.

Environmental noise, including the use of high-volume sound systems, represents one of the factors that may affect social order. Basner et al. (2021) state that environmental noise has adverse effects on public health, comfort, and social interaction. Accordingly, social order constitutes an essential dimension for assessing the impact of the *sound horeg* phenomenon on community life.

### The Sound Horeg Phenomenon

*Sound horeg* is a popular cultural phenomenon that has developed within Indonesian society, particularly in Jember Regency, as a form of entertainment characterized by the use of high-intensity sound systems. Fikri (2025) describes *sound horeg* as a form of grassroots cultural expression through which communities demonstrate their identity and social existence in the public sphere. Consequently, this phenomenon functions not only as entertainment but also as a reflection of the social and cultural dynamics through which communities express their identity and solidarity.

Fikri (2025) further explains that *sound horeg* represents a grassroots cultural expression emerging as a manifestation of the community's voice within a broader social space. Within the framework of popular culture, this phenomenon



illustrates the transformation of public entertainment toward increasingly modern and dynamic forms.

Nugroho and Anindya (2021) argue that popular culture often serves as a medium through which communities express their social identity in the public sphere. Accordingly, *sound horeg* should be understood not merely as entertainment but also as a social phenomenon possessing cultural and identity dimensions.

Nevertheless, the *sound horeg* phenomenon has generated both support and opposition within society. Wibowo et al. (2025) report that most community members tend to oppose *sound horeg* because of the excessive noise it produces, although some groups continue to support it due to its entertainment and economic benefits. On the one hand, *sound horeg* fosters social interaction and a sense of togetherness; on the other hand, it disrupts public order. These contrasting perspectives demonstrate the complexity of the *sound horeg* phenomenon and the need for a more comprehensive analysis.

Within the local context of Jember Regency, the *sound horeg* phenomenon has also produced significant social consequences. Several media reports have documented alterations to public infrastructure resulting from *sound horeg* activities (Detik.com, 2025). In addition, direct impacts on local communities have been reported, including damage to residents' homes that has triggered social conflict and compensation claims against event organizers (SuaraIndonesia.co.id, 2025). These cases demonstrate that the *sound horeg* phenomenon extends beyond popular culture and has tangible implications for the maintenance of social order.

### **Noise from a Social Perspective**

Noise is one of the forms of environmental disturbance that can adversely affect the quality of life within society. From a social perspective, noise is not merely a physical phenomenon but also one that influences social interaction and public order. Basner et al. (2021) explain that prolonged exposure to high levels of noise can lead to stress, health problems, and reduced quality of interpersonal communication. Similarly, Stansfeld and Clark (2022) argue that excessive noise may trigger social conflict, particularly when certain activities are perceived as disrupting the comfort and well-being of others.

From a sociological perspective, noise may also be interpreted as a violation of social norms. Cohen (2021) explains that behavior inconsistent with established norms often provokes social reactions in the form of rejection or conflict. Therefore, within the context of the *sound horeg* phenomenon, excessive noise



should be viewed not merely as a technical issue but also as a social problem closely related to societal norms and values.

### **Community Social Behavior**

Community social behavior refers to the responses of individuals and groups to the social situations they encounter. Such behavior is shaped by values, norms, and the social environment that influence patterns of interaction within society. Rahmah (2022) states that community social behavior is strongly influenced by social, economic, and cultural factors prevailing within the surrounding environment.

In the context of the *sound horeg* phenomenon, community behavior can be viewed from two perspectives: those who participate in the activities and those who are affected by them. Participants generally perceive *sound horeg* as a form of entertainment and social expression, whereas affected residents tend to regard it as a disturbance to social order. These differing perceptions have the potential to generate social conflict if they are not properly managed. Therefore, a comprehensive understanding of community social behavior is essential in addressing the *sound horeg* phenomenon.

### **Pancasila Values**

#### **The Second Principle: Just and Civilized Humanity**

The Second Principle of Pancasila states, "*Just and Civilized Humanity.*" This principle emphasizes respect for human rights, human dignity, and humanitarian values in social life. Risdiyani and Dewi (2021) explain that humanitarian values are reflected in mutual respect, tolerance, and an awareness of the importance of respecting the rights of others within society.

In relation to the *sound horeg* phenomenon, this principle requires greater awareness of maintaining public comfort and tranquility. Activities that generate excessive noise may infringe upon the rights of others and are therefore inconsistent with humanitarian values.

#### **The Third Principle: The Unity of Indonesia**

The Third Principle of Pancasila states, "*The Unity of Indonesia.*" It emphasizes the importance of preserving solidarity, harmony, and national unity in social life. Kaelan (2022) argues that the value of unity constitutes the foundation for maintaining social integration and preventing conflict within society. In the context of the *sound horeg* phenomenon, differing perceptions between supporters and those adversely affected may lead to social conflict. Therefore, the principle of unity requires mutual understanding, tolerance, and prioritization of the common good to prevent social division.



### **The Fourth Principle: Democracy Guided by the Inner Wisdom of Deliberation Among Representatives**

The Fourth Principle of Pancasila states, "*Democracy Guided by the Inner Wisdom of Deliberation Among Representatives.*" This principle emphasizes deliberation, public participation, and wise decision-making in resolving social issues. Kaelan (2022) explains that democratic values imply that decisions affecting society should be reached through deliberation and consensus. Within the context of the *sound horeg* phenomenon, this principle plays a crucial role in resolving conflicts that arise within communities. Issues related to excessive noise and public order can be addressed through dialogue and deliberation among all stakeholders. Accordingly, the implementation of the Fourth Principle can contribute to fair, inclusive, and widely accepted solutions.

### **RESEARCH METHOD**

This study employed a qualitative approach with a descriptive research design. A qualitative approach was selected because the study aims to gain an in-depth understanding of a social phenomenon occurring within the community, specifically the *sound horeg* phenomenon from the perspective of Pancasila values and its implications for social order in Jember Regency. Qualitative research is intended to understand phenomena experienced by research participants holistically through descriptions expressed in words and language within a particular natural context (Noor, 2025).

This research adopted a descriptive qualitative design. Descriptive research seeks to systematically describe facts, conditions, and phenomena occurring in the field. Sugiyono (2022) explains that descriptive qualitative research is used to investigate natural settings, in which the researcher serves as the primary instrument for data collection. Through this approach, the researcher sought to describe the practices of *sound horeg*, community responses, and their implications for social order within society.

The study employed a case study design because it focused on a specific phenomenon that has developed within the community, namely the *sound horeg* phenomenon in Jember Regency. Yin (2018) explains that case studies are appropriate for obtaining an in-depth understanding of a contemporary phenomenon within its real-life context. Through this case study design, the researcher was able to examine the *sound horeg* phenomenon comprehensively, including its practices, the social interactions it generates, and its relationship to the implementation of Pancasila values in community life.



The research was conducted in Jember Regency, particularly in areas where *sound horeg* events are frequently organized, such as wedding celebrations, carnivals, and other community entertainment activities. The research site was selected purposively because Jember Regency is one of the regions where the *sound horeg* phenomenon has developed rapidly and has attracted considerable public attention.

The participants in this study consisted of *sound horeg* organizers and participants, community members affected by the activities, community leaders, and local government officials. Informants were selected using purposive sampling, whereby participants were chosen based on specific criteria relevant to the objectives of the study. Sugiyono (2022) explains that purposive sampling is a technique for selecting data sources based on predetermined considerations to ensure that the data obtained are relevant to the research focus.

Data were collected through observation, in-depth interviews, and documentation. Observation was conducted to directly examine the implementation of *sound horeg* activities within the community. In-depth interviews were used to obtain information regarding participants' perspectives, experiences, and responses to the *sound horeg* phenomenon. Documentation, including photographs, archival records, and other relevant documents, served as supporting data.

The data were analyzed using the interactive model developed by Miles and Huberman, which consists of three stages: data reduction, data display, and conclusion drawing. Miles, Huberman, and Saldaña (2014) explain that qualitative data analysis is conducted interactively and continuously until data saturation is achieved. To ensure the trustworthiness of the findings, this study employed both source triangulation and methodological triangulation, thereby enhancing the validity and credibility of the collected data.

## RESULTS AND DISCUSSION

Based on an interview with Noval Hakiki, the second person in charge of the *BOS MUDA AUDIO sound horeg* group, it was found that the business has been operating continuously since 2019. The informant, aged 23, resides in Krajan Hamlet, Sukorambi, Jember Regency. In conducting its business, *BOS MUDA AUDIO* operates throughout Jember Regency and its surrounding areas.

According to the informant, community responses to the presence of *sound horeg* vary across different localities. Although these communities are located within the same regency, some residents support the presence of *sound horeg*, while others oppose it. Nevertheless, in Jember Regency, the majority of residents



are generally enthusiastic and supportive because of their strong interest in this form of entertainment.

The informant further explained that the appeal of *sound horeg* lies not only in the quality and intensity of its sound but also in its continually evolving visual presentation. These developments include variations in color, design, and sound quality during performances, which encourage audiences to follow the evolution of *sound horeg* over time.

Based on an interview with Linggarjati, a content creator and event documentarian specializing in *sound horeg*, it was found that the informant has been involved in the *sound horeg* community since 2018. At 31 years of age, the informant actively produces digital content and documents various *sound horeg* events.

According to the informant, *sound horeg* possesses a broad appeal that attracts people of all age groups, from children to adults. In addition to serving as a form of public entertainment, *sound horeg* is also considered to have positive economic impacts on surrounding communities. The informant explained that *sound horeg* events create business opportunities for micro, small, and medium-sized enterprises (MSMEs), parking service providers, sound system rental businesses, and various other local enterprises operating around event venues. As a content creator who closely follows the development of *sound horeg*, the informant viewed the phenomenon as more than simply a form of entertainment. Rather, it also promotes social interaction and stimulates economic activity within local communities. These findings indicate that the *sound horeg* phenomenon has considerable social influence, particularly in the fields of entertainment and the creative economy. From the perspective of Pancasila values, the phenomenon also reflects the principles of unity and social justice because it fosters social cohesion while simultaneously creating economic opportunities for community members involved in these activities.

Based on an interview with Wafi, a 30-year-old resident of Ambulu, Jember Regency, it was found that the informant expressed reservations regarding the presence of *sound horeg*. According to the informant, the use of high-volume *sound horeg* systems frequently disturbs public peace and quiet, particularly during rest periods and after people return home from work. The informant stated that the excessive noise reduces public comfort in carrying out everyday activities.

The informant further explained that *sound horeg* performances held during carnival events often contribute to traffic congestion because of the large crowds attending the events and the use of public roads for these activities. Such



conditions were considered disruptive to public order and the convenience of surrounding residents.

From the perspective of Pancasila values, the informant argued that the *sound horeg* phenomenon is inconsistent with the Second Principle, *Just and Civilized Humanity*, because it does not adequately respect the public's right to peace and comfort. Furthermore, the phenomenon was also viewed as being inconsistent with the Third Principle, *The Unity of Indonesia*, when it gives rise to disagreements and social conflict within the community. The informant also associated the phenomenon with the Fourth Principle, *Democracy Guided by the Inner Wisdom of Deliberation Among Representatives*, arguing that *sound horeg* events should involve prior consultation and obtain the agreement of surrounding community members before being conducted.

Based on an interview conducted on 28 April 2026 with Mr. Dana, the owner of *Young Event Property*, a professional sound system business, it was found that the informant had established the business in 2009, even before the *sound horeg* phenomenon emerged and gained widespread popularity. The 36-year-old informant resides in Rich Village Housing Estate, Jember Regency.

In operating the business, *Young Event Property* serves a broad geographical area, including Jember, Banyuwangi, Surabaya, and Malang, and has also managed events in Bandung and Jakarta. The informant explained that the company primarily provides sound systems for formal events, including wedding ceremonies, government functions, music concerts, the Jember Fashion Carnival, and various indoor events.

According to the informant, the company's last involvement in a *sound horeg* event occurred in 2018. Since then, the business has focused primarily on formal and professional events. The informant also explained that sound system volume is always adjusted according to the nature of the event and the client's requirements. This approach is intended to ensure that the sound system meets the specific needs of each event while minimizing unnecessary disturbance to nearby residents.

Regarding public responses to sound system usage, the informant stated that no significant problems had arisen because the equipment is used only for specific events and for limited durations. Nevertheless, the informant acknowledged that complaints had occasionally been received from residents who believed that the sound system disturbed individuals who were ill and living near the event venue.

From the perspective of Pancasila values, the informant's views reflect an effort to maintain a balance between entertainment needs and public comfort.



Adjusting sound system volume according to the characteristics of the event and the surrounding environment demonstrates the humanitarian values embodied in Pancasila by respecting the rights of others to peace and comfort. Moreover, the awareness of considering community responses underscores the importance of preserving social harmony and maintaining public order within society.

The interview findings indicate that the *sound horeg* phenomenon in Jember Regency has two contrasting dimensions within community life. On the one hand, *sound horeg* is perceived as a form of public entertainment that strengthens social interaction among people of different age groups (Noor, 2020). These social interactions also generate positive economic impacts by creating opportunities for parking services, micro, small, and medium-sized enterprises (MSMEs), sound system rental businesses, and other sectors of the creative economy.

On the other hand, the *sound horeg* phenomenon also produces negative consequences for the community in Jember Regency. High-volume *sound horeg* performances generate excessive noise and traffic congestion, thereby disrupting public comfort and convenience. Furthermore, the differing public responses to the *sound horeg* phenomenon create the potential for social conflict within the community (Ahmadin, 2025). These findings highlight the importance of maintaining a balance between the community's need for entertainment and the preservation of social order.

The *sound horeg* phenomenon also reflects several values embodied in Pancasila. When managed responsibly by all stakeholders, *sound horeg* can embody the values of unity, mutual cooperation (*gotong royong*), and social justice (Noor, Idrus, et al., 2021). Conversely, if it is not managed appropriately, *sound horeg* may conflict with the Pancasila values of humanity, deliberative decision-making, and the maintenance of social order within community life.

## CONCLUSION

The findings of this study highlight the importance of establishing policies that balance the community's demand for entertainment with the preservation of social order in the implementation of *sound horeg* activities in Jember Regency. The local government is therefore encouraged to formulate regulations governing the use of sound systems to ensure that the noise generated by *sound horeg* does not interfere with the activities and comfort of surrounding communities. Such regulations may include limitations on sound volume, operating hours, and the designation of appropriate public spaces for *sound horeg* events.



Furthermore, the local government should facilitate collaboration among event organizers, law enforcement authorities, and community members to minimize the potential for social conflict arising from differing perceptions of the *sound horeg* phenomenon. Both the implementation of *sound horeg* activities and inter-stakeholder cooperation should be carried out under the supervision of the local government to ensure the maintenance of public order.

The implications of these policy recommendations indicate that the *sound horeg* phenomenon is closely related to community social behavior. Beyond serving as a form of entertainment, *sound horeg* also reflects how community members uphold social order and respect the rights of others within the social environment. From a social perspective, the excessive noise generated by *sound horeg* may adversely affect public comfort and interpersonal relationships if it is not managed appropriately. Therefore, social awareness and cooperation among all stakeholders are essential for maintaining harmonious community relations. These policy recommendations are also consistent with the values embodied in Pancasila, particularly the Second, Third, and Fourth Principles, by emphasizing deliberation, community participation, and public consent before *sound horeg* activities are conducted. Accordingly, the *sound horeg* phenomenon can continue to develop as a form of community entertainment without compromising social order or the implementation of Pancasila values in social life.

#### DAFTAR PUSTAKA/ REFERENCES

- Ahmadin, A. (2025). *Sosiologi Ruang : Konsep, Teori, dan Studi Kasus*. CV . Widina Media Utama.
- Basner, M., Babisch, W., Davis, A., Brink, M., Clark, C., Janssen, S., & Stansfeld, S. (2020). *Auditory and non-auditory effects of noise on health*. *The Lancet*, 383(9925), 1325–1332.
- Cohen, S. (2012). *Folk devils and moral panics: The creation of the mods and rockers*. Routledge.
- Denovson, N. (2024). Analisis kebisingan studio perancangan terhadap konsentrasi mahasiswa. *Jurnal Desain Interior*, 9(1), 55–63.
- Detik.com. (2025). Viral jembatan di Jember dibongkar demi truk muat sound horeg bisa lewat. <https://www.detik.com/jatim/berita/d-8126831/viral-jembatan-di-jember-dibongkar-demi-truk-muat-sound-horeg-bisa-lewat>
- Fikri, M. (2025). Ketika suara diharamkan: sound horeg dan politik kebisingan di Jember. *Multikultural: Jurnal Ilmu Sosial*, 3(2), 1–17.
- Fikri, M. (2025). Sound horeg sebagai ekspresi budaya akar rumput dalam ruang sosial masyarakat. *Jurnal Sosial Budaya*, 10(1), 45–56.



- Gunawan, Y., Wartini, W., & Nurbaya, F. (2024). Upaya pengendalian kebisingan pada genset 512 kVA. *Jurnal Teknik Lingkungan*, 10(2), 101–110.
- Halim, H. (2022). Pengukuran tingkat kebisingan lalu lintas pada sarana sosial. *Jurnal Kesehatan Masyarakat*, 6(2), 78–85.
- Halimah, L. N., & Warsiyah, W. (2022). Implementasi Sikap Toleransi Sebagai Nilai Pendidikan Islam Dalam Kehidupan Sosial Keagamaan Masyarakat Plural. *Al-Fikri: Jurnal Studi Dan Penelitian Pendidikan Islam*, 5(2), 131–141. <https://doi.org/10.30659/jspi.5.2.131-141>
- Iswara, V. D., Hery, H., & Hedriarianti, E. (2020). Analisis tingkat kebisingan dan dampaknya terhadap lingkungan. *Jurnal Lingkungan Hidup*, 5(1), 23–30.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). Sage Publications.
- Moleong, L. J. (2021). *Metodologi penelitian kualitatif*. PT Remaja Rosdakarya.
- Noor, T. R. (2020). Menepis Prasangka Dan Diskriminasi Dalam Perilaku Beragama Untuk Masa Depan Multikulturalisme Di Indonesia. *Fikri: Jurnal Kajian Agama, Sosial Dan Budaya*, 5(2), 210–222. <https://doi.org/10.25217/jf.v5i2.1058>
- Noor, T. R., Idrus, I., Ridwan, M. M., & Maskuri, M. (2021). FKUB Dan Spirit Toleransi : Implementasi Pendidikan Agama Islam Multikultural Dalam Mengembangkan Kerukunan Umat Beragama Pada Masyarakat Tengger. *Khazanah: Jurnal Studi Islam Dan Humaniora*, 19(1), 83–104. <https://doi.org/10.18592/khazanah.v19i1.4638>
- Noor, T. R., Inayati, I. N., & Bakri, M. (2021). Majelis Taklim Sebagai Transformator Pendidikan, Ekonomi Dan Sosial Budaya Pada Komunitas Muslimah Urban. *Tarbiyatuna: Jurnal Pendidikan Islam*, 14(1), 1–19. <https://doi.org/10.36835/tarbiyatuna.v14i1.797>
- Nugroho, Y., & Anindya, D. (2020). Budaya populer dan identitas sosial masyarakat modern. *Jurnal Ilmu Sosial*, 15(1), 67–75.
- Rahmah, S. (2022). Perilaku sosial masyarakat dalam menghadapi perubahan sosial. *Jurnal Sosiologi*, 8(2), 89–98.
- Risdiany, R., & Dewi, D. A. (2021). Implementasi nilai-nilai Pancasila dalam kehidupan bermasyarakat. *Jurnal Pendidikan Kewarganegaraan*, 5(2), 123–130.
- Soekanto, S. (2017). *Sosiologi suatu pengantar*. Rajawali Pers.
- Stansfeld, S. A., & Matheson, M. P. (2018). *Noise pollution: Non-auditory effects on health*. *British Medical Bulletin*, 68(1), 243–257.
- Sugiyono. (2022). *Metode penelitian kualitatif*. Alfabeta.



- SuaraIndonesia.co.id. (2025). Rumah rusak karena sound horeg di Balung Kidul Jember, warga menuntut ganti rugi. <https://jember.suaraindonesia.co.id/news/news/68faedaddc49a/Rumah-Rusak-karena-Sound-Horeg-di-Balung-Kidul-Jember-Warga-Tuntut-Ganti-Rugi-dan-Kaji-Ulang-Kegiatan>
- Toha, M., Zuana, M. M. M., & Isbahi, M. B. (2025). Acculturation of Mataraman Local Wisdom with Islamic Values: Implications for Social and Economic Development. *Danadyaksa: Post Modern Economy Journal*, 2(1), 33–47. <https://doi.org/10.69965/danadyaksa.v2i1.143>
- Wibowo, T. T., Romadhoni, R. E., Pitaloka, R. C., Gani, A. S., & Cahyana, A. (2025). Rekomendasi pengembangan kebijakan sound horeg melalui analisis spasial dan persepsi masyarakat terhadap tingkat adaptabilitas pada wilayah perkotaan Kabupaten Jember. *Impression: Jurnal Teknologi dan Informasi*, 4(3), 408–419.
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). Sage Publications.