

The Jurisprudence of Noise: An Islamic Legal Analysis of the *Sound Horeg* Phenomenon in Indonesia

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Abstract: The phenomenon of *sound horeg* as a form of excessive and competitive contemporary cultural expression has raised theological, social, and ethical issues that urgently need to be studied scientifically. This practice is not merely entertainment, but has shifted to become a symbol of luxury and public arrogance that has social, medical, and moral implications. This research is important because there has been no comprehensive legal-theological study that systematically assesses this phenomenon from an Islamic legal perspective. Using a qualitative and interpretive theological-legal approach, this study combines the *taḥqīq al-manāṭ* method (empirical investigation of factual reality) with Mustafa Muslim's inductive thematic interpretation, which interprets verses of the Qur'an through keyword analysis and the context of revelation. The synthesis of the interpretation results is then integrated with the principles of *uṣūl al-fiqh* and *maqāṣid al-sharī'ah*, especially *lā ḍarara wa lā ḍirār*, to produce a contextually relevant legal analysis. The results of the study show that *sound horeg*, in its current form, fundamentally contradicts the principles of Islamic ethics and law because it contains elements of wastefulness (*isrāf* and *tabdzīr*), public harm (*ḍarar*), immoral entertainment (*lahw al-ḥadīth*), and social arrogance (*kibr*). These findings confirm that Islamic jurisprudence has adequate methodological tools to navigate modern phenomena without losing its normative values, while opening opportunities for the development of a constructive cultural ethical model that is in line with the objectives of Sharia.

Keywords: *Sound horeg*, Islamic ethics; *maqāṣid al-sharī'ah*, public harm, Islamic law.

Abstract: Fenomena *sound horeg* sebagai bentuk ekspresi budaya kontemporer yang berlebihan dan kompetitif telah menimbulkan persoalan teologis, sosial, dan etis yang mendesak untuk dikaji secara ilmiah. Praktik ini bukan sekadar hiburan, tetapi telah bergeser menjadi simbol kemewahan dan kesombongan publik yang menimbulkan dampak sosial, medis, dan moral. Penelitian ini menjadi penting karena belum ada kajian yuridis-teologis komprehensif yang menilai fenomena ini dari perspektif hukum Islam secara sistematis. Menggunakan pendekatan teologis-yuridis kualitatif dan interpretatif, penelitian ini menggabungkan metode *taḥqīq al-manāṭ* (penyelidikan empiris terhadap

realitas faktual) dengan tafsir tematik gaya induktif menurut Mustafa Muslim, yang menafsirkan ayat-ayat Al-Qur'an melalui analisis kata kunci dan konteks pewahyuan. Sintesis hasil tafsir kemudian diintegrasikan dengan prinsip-prinsip *uṣūl al-fiqh* dan *maqāṣid al-sharī'ah*, terutama *lā ḍarara wa lā ḍirār*, untuk menghasilkan analisis hukum yang relevan secara kontekstual. Hasil penelitian menunjukkan bahwa *sound horeg*, dalam bentuknya saat ini, secara fundamental bertentangan dengan prinsip-prinsip etika dan hukum Islam karena mengandung unsur pemborosan (*isrāf* dan *tabdzīr*), kerugian publik (*ḍarar*), hiburan yang tidak bermoral (*lahw al-ḥadīth*), serta kesombongan sosial (*kibr*). Temuan ini menegaskan bahwa fiqh Islam memiliki perangkat metodologis yang memadai untuk menavigasi fenomena modern tanpa kehilangan nilai normatifnya, sekaligus membuka peluang bagi pengembangan model etika budaya yang konstruktif dan selaras dengan tujuan syariat.

Keywords: *Sound horeg*, etika Islam, *maqāṣid al-sharī'ah*; kerugian publik; hukum Islam.



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INTRODUCTION

Recent social and cultural phenomena in East Java show new dynamics in community celebrations. While in the past the village wind carried the melodies of gamelan or traditional arts, now those sounds are slowly being replaced. The wind that once carried the melodies of traditional art performances is now increasingly inaudible and has even been replaced by sounds that local residents consider to be the result of modernization efforts. This phenomenon is known locally as *sound horeg*—a term that literally means "sounds" that make the body vibrate intensely—and takes the form of convoys of trucks equipped with giant sound systems, producing extreme sound waves, vibrations, and strong shocks that can be physically felt by humans.

The use of loudspeakers, or more commonly known as "*sound systems*," initially served as a complementary component in traditions such as carnivals, weddings, or certain social and religious celebrations. However, over time, this practice has evolved and undergone a significant shift; it has become an arena for showcasing technological sophistication, civilizational progress, and symbols of social status. The change in function from merely a complementary component in some entertainment events to a battle for sound supremacy has positioned *sound horeg* as a complex socio-cultural phenomenon.

The spread of *sound horeg* is a dramatic local manifestation, formed from a series of technological transformation processes. Around the world, powerful developments in audio technology have long changed the face of public celebrations. Local acoustic traditions are often replaced by music amplified by more sophisticated and modern electronic systems.¹ This technological shift is not neutral; it restructures social relationships and communal identities. While some communities adopt these tools to

¹ Jean-David Caillouët, "Voices of the Southeast Asian Soundscape," *Creative Research in Music*, 2020, <https://doi.org/10.4324/9780429278426-11>.

reinforce old traditions, they do so with a fresher touch.² Powerful modern sound systems introduce socio-religious dynamics that involve various aspects. Consciously choosing loud volume becomes a unique social sign, as it can be used to strengthen relationships or assert dominance over others. The phenomenon in East Java, however, represents an extreme case where technology not only reinforces culture but actually creates a new culture, centered on an excessive aesthetic that often conflicts with established social and religious norms in the region.

The controversy surrounding *sound horeg* is rooted in a debate over the meaning of volume itself. In academic studies, volume is not merely a technical aspect, but also a social text laden with symbols and power relations. In certain contexts, noise actually strengthens social solidarity, serving as a means of resistance against marginalization and social exclusion. For marginalized groups, loud noise becomes a form of cultural resistance—a way to reclaim space and challenge established social domination. However, volume also functions as a marker of social differentiation; on the one hand, it can be interpreted as an expression of courage, while on the other, it is perceived as rudeness in cultures that uphold silence as an ethic. The phenomenon of *sound horeg* brings these contradictory functions together in real tension: for its practitioners and supporters, it is a form of communal pride and collective creativity, while for outsiders, especially those outside East Java, it is considered an aggressive act that causes casualties, health problems, and damage to public facilities and private property.³

This social tension has worsened and escalated into an ethical crisis in the context of the Muslim majority in East Java. The large scale, high cost, and tangible disruptive impact of this phenomenon have made it inevitable that it would be criticized by authoritative Islamic institutions, including the Indonesian Ulema Council (MUI) and Nahdlatul Ulama (NU). Their involvement shows that this phenomenon has gone beyond a mere social issue and entered the realm of Islamic ethics and law. The debate is framed in Islamic ethical terminology, raising questions about wastefulness (*tabdzīr*), public harm (*ḍarar*), and appropriate limits on entertainment. The involvement of these institutions reflects a dynamic process of *ijtihad* (legal reasoning), in which religious principles are actively applied to new and contemporary

² Birgit Abels, "Austronesian Soundscapes: Performing Arts in Oceania and Southeast Asia," 2010, <https://doi.org/10.5117/9789089640857>.

³ Miftahul Huda and Bilal Ramadhan, "Husband of Victim Dies at Sound Horeg Carnival: The Sound Was Loud, It's Unreasonable to Say It Wasn't Dangerous," Kompas, 2025, <https://surabaya.kompas.com/read/2025/08/04/134617578/suami-korban-meninggal-di-karnaval-sound-horeg-suaranya-keras-nggak-masuk>; Hilda Meilisa Rinanda, "Facts-Facts About a Young Mother Who Died While Watching Sound Horeg in Lumajang," detikjatim, 2025, <https://www.detik.com/jatim/berita/d-8045597/fakta-fakta-ibu-muda-meninggal-saat-nonton-sound-horeg-di-lumajang>; MUI Digital Editorial Team, "East Java MUI Fatwa Commission Invites Doctors and Sound Horeg Businesspeople to Discuss Fatwa," MUI Digital, 2025, <https://mui.or.id/baca/berita/komisi-fatwa-mui-jatim-invites-doctors-and-sound-horeg-businessmen-to-discuss-fatwa>; Damianus Bram, "Sound Horeg: East Java's Unique Entertainment That Has Taken Social Media by Storm, Pros and Cons Emerge," solobalapan.com, 2025, <https://solobalapan.jawapos.com/berita-utama/2306351459/sound-horeg-hiburan-khas-jawa-timur-yang-menggetarkan-media-sosial-pro-dan-kontra-pun-bermunculan>.

issues.⁴ The resulting fatwa is not merely an application of the text, but is based on a multidisciplinary perspective and an awareness of concrete social realities,⁵ transforming the *sound horeg* controversy into a crucial public discourse on the position of tradition, technology, and Islamic ethics in modern Indonesian society.

Although there has been an institutional response to this phenomenon, critical gaps remain in the academic understanding of it. While academics have explored the tension between technology and Islamic values, this discussion often remains at a general level, discussing the neutrality of technology,⁶ or focusing on the content of digital media rather than the sensory and spatial impact of the technology itself.⁷ The specific and concrete experiences of *sound horeg*—the physical application of sound and vibration as a primary cultural product—remain under-explored theoretically. Existing fatwas, while authoritative, are essentially doctrinal-legal statements for public guidance. Naturally, they do not form a deep and systematic academic analysis that fully unravels the philosophical and theological foundations of the prohibition, connecting the uniqueness of the phenomenon with the basic principles of the Islamic legal tradition.

This study argues that the tools for such in-depth analysis are found in classical Islamic fiqh, which has a rich tradition of regulating urban life to prevent harm and ensure the public good (*maṣlaḥa ʿamma*). Principles such as *lā ḍarar wa-lā ḍirār* (no harm and no retaliation) have historically been applied by fuqaha to mediate disputes and regulate activities that could have a negative impact on the community.⁸

A literature review on *sound horeg* shows that previous studies are still partial; Fikri (2025) and Fikri et al. (2025) are only descriptive without involving a well-

⁴ Gusti Muhamad Shadiq et al., "Analysis of the Istinbath Methodology and Characteristics of Islamic Law in Fatwa Institutions in Indonesia (LBMNU, Muhammadiyah Tarjih Council, and MUI Fatwa Commission)," *Journal of Islamic Law, Economics, and Indonesian Legal Theory* 2, no. 2 (June 8, 2024): 684–99, <https://doi.org/10.62976/ijijel.v2i2.546>.

⁵ A. Halil Thahir, "Towards Multidimensional Ushul Al-Fiqh: A Study of the Integration of Knowledge in the Fatwas of the Indonesian Ulema Council," *Samarah: Journal of Family Law and Islamic Law* 8, no. 2 (May 7, 2024): 687, <https://doi.org/10.22373/sjhk.v8i2.19686>; Syarif Firdaus and Mukhsin Achmad, "An Epistemological Study of Islamic Law in the Context of the Indonesian Ulema Council's Fatwa," *JURNAL PUSAKA* 14, no. 1 (June 18, 2024): 42–55, <https://doi.org/10.35897/ps.v14i1.1451>.

⁶ Ehsan Arzroomchilar and Maryam Olamaiekopaie, "Where Technology Meets Islam: Towards an Islamic Perspective on Technology," *Journal of Islamic Thought and Civilization* 12, no. 2 (November 11, 2022): 14–27, <https://doi.org/10.32350/jitc.122.02>.

⁷ Zulkiple Abd Ghani and Suria Hani A. Rahman, "The Transformation of Entertainment and Islamic Values in Malaysian Films," *Journal of Arab and Muslim Media Studies* 16, no. 1 (April 1, 2023): 3–16, https://doi.org/10.1386/jammr_00053_1; Azreen Zuhairi Abu Bakar et al., "A Comprehensive Review of Islamic Ethics and Technological Advancement," *Journal of Advanced Research in Applied Science and Engineering Technology* 51, no. 1 (September 4, 2024): 184–94, <https://doi.org/10.37934/araset.51.1.184194>.

⁸ Abderrazak Ourkia and Mohamad Abdullah Alsaied, "The Influence of Islamic Fiqh Principles on Historic City Planning," *Journal of Posthumanism* 5, no. 5 (April 29, 2025), <https://doi.org/10.63332/joph.v5i5.1304>; Mohammad Arif Kamal, Tahsinur Rahman Warsi, and Osama Nasir, "Islamic Principles as A Design Framework for Urban Systems: Environmental Concerns and Sustainable Development," *Journal of Islamic Architecture* 7, no. 4 (December 30, 2023): 699–712, <https://doi.org/10.18860/jia.v7i4.21187>.

established theoretical perspective,⁹ Arifin and Mansur (2025) are limited to the relationship between the phenomenon and the rules of fiqh without examining holistic processes such as *tahqīq al-manāṭ*, for example,¹⁰ while Fauzi, Nasrulloh, and Himi (2024) rely too much on Ibn Kathīr's interpretation.¹¹ Therefore, an integrated analysis is needed that views *sound horeg* as a practice that simultaneously contains elements of economic waste, physical damage, social arrogance, and spiritual disturbance that violate the principles of Islamic law.

The above gap needs to be filled with a comprehensive theological-legal analysis. The excessive form of *Sound Horeg* triggers a variety of deep contradictions to the core principles of Islam: the prohibition of luxury and wastefulness (*isrāf* and *tabdzīr*), the absolute obligation to prevent harm and disturbance (*ḍarar* and *īdzā'*), criticism of entertainment that becomes very distracting (*lahw al-ḥadīth*), and condemnation of social arrogance (*kibr*).

Thus, it is clear that the contribution of this research lies in the systematic application of a multi-layered framework of Islamic interpretation; combining thematic interpretation of the Qur'an (*tafsīr mawḍū'ī*), Islamic legal maxims (*al-qawā'id al-fiqhiyyah*), and the theory of the main objectives of Sharia (*maqāṣid al-sharī'ah*), to analyze this complex contemporary socio-technological issue. This layered reading certainly goes beyond simple legal rulings, but offers a robust model of how Islamic thought can critically and constructively interact with the challenges of modern cultural expression.

RESEARCH METHOD

This study uses a qualitative and interpretive theological-juridical approach to analyze the phenomenon of "*sound horeg*." The initial phase of the study involved documentary analysis in accordance with the Islamic legal principle of *tahqīq al-manāṭ*, or empirical investigation of the factual reality of a case.¹² Data was systematically collected from public sources, including *fatwas* from Indonesian Islamic institutions, official

⁹ Mohammad Fikria, Didik Suharijadi, and Hasan Baharun, "Sound Horeg as A Popular Cultural Discourse: A Cultural Critical Study of Religious Responses in East Java," *Tutur Sintaksis: Journal of Indonesian Language and Literature Education, Linguistic Studies and Local Wisdom* 1, no. 1 (2025): 25–41, <https://doi.org/https://doi.org/10.64344/trst.v1i1.31>; Mohammad Fikri, "When Sound Is Forbidden: Sound Horeg and Noise Politics in Jember," *Multicultural: Journal of Social Sciences* 3, no. 2 (2025): 1–17, <https://doi.org/10.20527/multikultural.v3i2.673>.

¹⁰ Misbahul Arifin and Umar Mansur, "FIQH ANALYSIS OF THE 'SOUNDHOREG' TREND: AN ETHICAL STUDY AND LIMITS ON THE USE OF AUDIO," *LexIslamica: A Multidisciplinary Approach to Islamic Law and Its Contemporary Applications* 1, no. 1 (2025): 1–11, <https://doi.org/10.33650/joki.v4i2>.

¹¹ Ahmad Fauzi, Nasrulloh, and Annafik Fuad Hilmi, "The Influence of Sound Horeg on the Surrounding Environment in the Perspective of Al-Qur'an Surah Al-A'raf Verse 31 in Ibn Kathir's Interpretation," *Journal of International Multidisciplinary Research* 2, no. 11 (2024): 170–76, <https://doi.org/https://doi.org/10.62504/jimr973>.

¹² Mohamad Ismail Bin Mohamad Yunus, "The Position and Application of Islamic Law Principles (Qawā'id Al-Fiqhiyyah) in Evidence Law (Turuq Al-Hukmiyyah)," *FIAT JUSTISIA: Journal of Legal Science* 13, no. 1 (April 2, 2019): 43, <https://doi.org/10.25041/fiatjustisia.v13no1.1479>; Syaifuddin Zuhdi and Rizki Widyawati, "Principles of Islamic Law in the Considerations of Religious Court Judges," in *Advances in Social Science, Education and Humanities Research* (Atlantis Press, 2022), 280–86, <https://doi.org/10.2991/assehr.k.220501.032>.

statements, government regulations, and media reports documenting the social, medical, and material impacts of this phenomenon. The essence of this research is layered interpretive analysis. First, a thematic interpretation of the Qur'an (*tafsīr mawḍūʿī*) was conducted. The framework for this thematic interpretation adopts the inductive style proposed by Mustafa Muslim; it focuses on the analysis of keywords (*mufradāt*) in the verses of the Qur'an. Differences in meaning are understood based on the context in which the verses were revealed, and then these various meanings are synthesized into one comprehensive conclusion. From this synthesis, a general meaning is drawn as the main idea of the interpretation, giving rise to a holistic synthesis of guidance on relevant themes, such as luxury, loss, entertainment, and arrogance. Thus, the inductive style leads the interpreter from partial meanings to a universal and comprehensive thematic understanding of the Qur'an.¹³

The analysis is then enhanced by applying the higher principles of Islamic legal theory (*uṣūl al-fiqh*), especially the main legal principles (*al-qawā'id al-fiqhiyyah*) such as *Lā ḍarara wa lā ḍirār* and the framework of the main objectives of Sharia (*maqāṣid al-sharī'ah*), which are essential tools for establishing contextually relevant laws.¹⁴ The reliability of the findings is ensured through analytical triangulation, whereby conclusions drawn from thematic exegesis, legal principles, and the *maqāṣid* framework are mutually verified to form a cohesive and robust juridical argument, grounded in textual evidence and empirical reality.

RESULTS AND DISCUSSION

Wastefulness and Economic Ethics

One of the most fundamental criticisms of the *sound horeg* phenomenon from an Islamic perspective lies in the realm of economic and consumer ethics. This practice, with its spectacular scale and fantastic *rental* costs, according to Kapanlagi.com, varies depending on the package and distance, with a minimum range of Rp30–35 million for local areas.¹⁵ Meanwhile, Allya et al. note higher rental costs, reaching IDR 40–120 million per event.¹⁶ This contradicts two fundamental Qur'anic prohibitions against wastefulness: *isrāf* (excessive luxury) and *tabdzīr* (waste of resources for the sake of pride). Analysis of these concepts shows that *sound horeg* is not merely an expression of celebratory culture, but a concrete manifestation of prohibited economic behavior,

¹³ Mustafa Muslim, *Mabahis Fi Al-Tafsir Al-Mawdu'i* (Damascus: Dar al-Qalam, 2000), 23–28.

¹⁴ Fariha Fatima Dr Shahzadi Pakeeza, "The Application of the Five Basic Principles of Islamic Law (Al-Qawā'id Al-Fiqhiyyah Al-Khams Al-Kubra) in Islamic Criminal Law" 13 (2020): 1–13, <https://doi.org/10.51506/JIHAT-UL-ISLAM.V13I2.149>; Luqman Zakariyah, *Legal Principles in Islamic Criminal Law: Theory and Application* (Leiden: Brill | Nijhoff, 2015), <https://doi.org/10.1163/9789004304871>.

¹⁵ Kapanlagidotcom, *The Sound Horeg Phenomenon, Broken Glass Brings Joy - Tarig Undang's Assets Reach 1 Billion* (Indonesia, 2025), <https://youtu.be/vZs2Mmtw8bY?si=34mbNOnwmCN3a7Si>.

¹⁶ Allya Salsa Bilatul Kh, Diajeng Anugrah Cantika Sari, and Fatkurohman Nur Rangga, "The Development of Sound Systems as Culture and Social Competition in Sumbersewu Village, Muncar District, Banyuwangi," *RISOMA: Journal of Social Humanities and Education Research* 2, no. 4 (2024): 227, <https://doi.org/https://doi.org/10.62383/risoma.v2i4.156>.

in which capital and resources are diverted from usefulness toward destruction and arrogance.

The Qur'an emphasizes the principle of moderation (*wasatīyyah*) as a key feature of ethical living, while warning against excessive behavior. One of the verses that emphasizes this is found in Surah al-A'raf (7:31): "...eat and drink, but do not be excessive. Indeed, He does not like those who are excessive." According to classical exegetes such as Ibn Kathir and al-Qurṭubī, this verse emphasizes that *isrāf* is the use of something that is essentially lawful, but to an excessive degree that exceeds reasonable needs. In other words, *israf* does not only apply to things that are haram, but also to things that are mubah when their use exceeds reasonable limits.¹⁷ In the context of modern life, the phenomenon of *sound horeg* can be understood as a contemporary form of *israf*.

Sound and music are essentially permissible resources and can be a means of entertainment and social bonding, but when used excessively—especially at extreme volumes that cause public disturbance—this function becomes a form of *israf* (excess) that violates the value of moderation (*wasatīyyah*) in Islamic teachings. This certainly reflects a form of modern wastefulness that contradicts Islamic economic ethics, giving rise to social disharmony.

If *israf* means exceeding permissible limits, *tabdzīr* has a much more serious connotation: allocating wealth for things that are completely inappropriate or even prohibited. This can be seen in Sūrat al-Isrā' verse 27: "Indeed, the wasteful are brothers of the devils..." which explains a stern warning for those who are *tabdzīr*. Classical and modern exegetes of the Qur'an agree that *tabdzīr* is spending wealth in an un t manner, for sinful purposes, or for destruction.¹⁸ The dimension of *extravagance* in *sound horeg* is very clear.

The exorbitant costs of building and renting this sound system, which can reach tens of millions, are then used for "battle sound" that has no legitimate religious benefit (*manfa'ah shar'iyyah*).¹⁹ Instead, they cause great harm (*mafsadah*); damaging hearing, property, and social order, making them a perfect manifestation of *tabdzīr* and *idā'at al-māl* (waste of wealth).²⁰

However, on the other hand, this carnival *sound horeg* opens up opportunities for local economic independence, as observed by Darmawan (2024) and Aprilian (2025).²¹ Its practical and creative nature always attracts local businesses to

¹⁷ Ibn Kathīr, "Tafsīr Al-Qur'ān Al-'Aẓīm," in *Volume 3* (Cairo: Maktabah al-Islamiya, 2005), p. 432; Abu 'Abdillah Muhammad Al-Qurtubi, "Al-Jamī' Al-Ahkām Al-Qur'an," in *Volume 9* (Beirut: Al-Resalah Publishers, 2006), p. 196.

¹⁸ Ibn Jarir Al-Tabari, "Jamī' Al-Bayan 'an Ta'wīl Al-Qur'an," in *Volume 14* (Cairo: Hajr li al-Ṭabā'ah wa al-Nashr wa al-Tauzī' wa al-I'lān, 2001), 568; Wahbah Al-Zuhaili, "Tafsir Al-Munir Fi Al-'Aqidah Wa Al-Syariah Wa Al-Manhaj," in *Volume 8* (Damascus: Dar al-Fikr, 2009), pp. 62–63.

¹⁹ Kapanlagidotcom, *The Sound Horeg Phenomenon, Broken Glass Brings Joy - Tarig Invites Up to 1 Truck Worth 1 Billion*.

²⁰ Muhammad Thohir bin 'Asyur, "Tahrir Wa Al-Tanwir," in *Volume 15* (Tunisia: Dar al-Tunis li al-Nasyr, 1984), 78–79.

²¹ Mohammad Dzikri Darmawan and Riska Efendi, "The Role of Horeg Sound in Cultural and Economic Transformations of Mengare Island," *Turath: Interdisciplinary Journal of Economics* 1, no. 1

participate and contribute to the agenda. This line of argument has always been used to justify their existence. Of course, this sharply contradicts the framework of Islamic economic ethics, which strictly prohibits commercial activities based on waste, impulsive consumption, or the promotion of harmful goods and services, regardless of their short-term economic impact.²² The scale of social and environmental damage caused is far greater than the temporary and limited circulation of money. This practice directly undermines one of the main objectives of Sharia (*maqāṣid al-sharī'ah*), namely the preservation of wealth (*ḥifẓ al-māl*), both for those who engage in wasteful spending and for the victims who suffer material losses.²³

Furthermore, the motivation behind these massive economic investments is often not to create true communal happiness, but rather to demonstrate power and status (*riya'* and *fakhūr*).²⁴ Classical scholars such as al-Ghazālī emphasized that celebrations become reprehensible when driven by the intention to show off, which leads to wastefulness.²⁵

The practice of "battle sound" is a contest of pride, a parade of technological, social, and financial superiority disguised in noise. It is a conspicuous form of consumption that is openly rejected by Islamic social norms, which encourage modesty (*ḥayā'*) and humility.²⁶ Therefore, viewed through the lens of Islamic economic ethics, *sound horeg* is not a legitimate economic activity, but rather a practice that is condemned because of its inseparable connection with *isrāf* in function, *tabdzīr* in expenditure, and *riyā'* in motivation.

Damage, Public Order, and Social Ethics

Beyond internal economic ethics that avoid wastefulness, Islamic jurisprudence places greater emphasis on the external social consequences of one's actions. The phenomenon of "*sound horeg*," when analyzed through the lens of social ethics, represents a profound and direct violation of the community's right to security, peace, and order. This practice is a tangible form of harm (*ḍarar*) and deliberate disturbance

(2024): 1–13, <https://doi.org/https://doi.org/10.15642/turath.2024.1.1.1-13>; Elham Wulan Aprilian, Arif, and Sari Dewi Poerwanti, "The Impact of Parade SoundHoreg on the Socioeconomic Conditions of the Bumirejo Village Community, Blitar Regency," *Jurnal Intervensi Sosial* 4, no. 1 (2025): 16, <https://doi.org/https://doi.org/10.32734/intervensisosial.v4i1.20197>.

²² Hafidza Sanshia Arum and Mawardi Mawardi, "Waste and Excessive Consumption in Modern Finance: An Analysis of the Values of Qs. Al-Isra: 26-27," *Al-Muzdahir: Journal of Islamic Economics* 7, no. 1 (January 1, 2025): 26–27, <https://doi.org/10.55352/ekis.v7i1.1375>; Ekrem Yilmaz, "Summary of Wastefulness in the Context of Islamic Economics and Heterodox Approaches: On General Discourse," *Journal of Ethics and International Systems*, April 16, 2024, <https://doi.org/10.1108/IJOES-08-2023-0177>.

²³ Muhammad Thohir bin 'Asyur, "Tahrir Wa Al-Tanwir," in *Vol. 8* (Tunisia: Dar al-Tunis li al-Nasyr, 1984), 166.

²⁴ Gede Arga Adrian, "Beware of Sound Horeg Damaging Hearing," UMS Newsletter, 2024, <https://www.ums.ac.id/berita/teropong-jagat/waspada-sound-horeg-merusak-pendengaran>.

²⁵ Fawad Khaleel and Alija Avdukic, "Classical Islamic Literature (950–1450 CE) on the Institutionalization of Ethics to Regulate Markets and Society," *Religions* 15, no. 12 (December 9, 2024): 1496, <https://doi.org/10.3390/rel15121496>.

²⁶ Abd. Aziz Faiz et al., "Religious Festivals of the Muslim Middle Class in Contemporary Indonesia," *IBDA: Journal of Islamic and Cultural Studies* 21, no. 2 (September 14, 2023): 169–86, <https://doi.org/10.24090/ibda.v21i2.6859>.

(*īdzā'*), violating one of the basic principles of Islamic law: the prohibition of causing harm to others. This is not merely a matter of rudeness, but a violation of the social contract that obliges Muslims to be guardians of the welfare of their community.²⁷

The use of extreme sound volumes reaching 130–140 decibels (dB), even though the recommended safe threshold for normal human hearing is only around 85 dB for an eight-hour duration, clearly indicates the practice of *isrāf*, which is wastefulness and excessive use of Allah's blessings in the form of sound waves. This imbalance not only violates the principle of personal ethics in Islam, which demands the proportional management of resources, but also demonstrates a neglect of social responsibility as emphasized in *fiqh*. This is exacerbated by the absence of strict regulations from local governments, as noted by Imron Hakiki (2025), who points out that despite administrative awareness, legal efforts remain persuasive and dependent on reports from concerned citizens.²⁸ This situation traps Satpol PP, as the frontline implementer of policy, in a passive position that relies solely on dialogue without clear sanctions.²⁹

Meanwhile, Islam highlights this through one of the Prophet's hadiths, which serves as a normative-ethical boundary, *lā ḍarara wa lā ḍirār* (no harm and no retaliation). This principle serves as a universal prohibition against all forms of harm, whether physical, material, or psychological.³⁰ Islamic legal studies explicitly extend this concept to include intangible harm. Actions that cause public nuisance, noise pollution, or psychological distress are considered impermissible because they disrupt public order and welfare, even without causing direct physical injury.³¹ The extreme noise and vibration of *sound horeg*—which causes stress, disrupts sleep, and creates an environment of anxiety—clearly falls within the category of prohibited harm. The recognition of non-monetary damages for mental and emotional distress in Islamic law further emphasizes that the psychological suffering caused by such auditory aggression is a prosecutable offense against the community.³²

²⁷ Yunita Enzelina Silaban et al., "Analysis of Noise Levels at Children's Playground X in Palangka Raya City," *Indonesian Physics Research Journal* 4, no. 2 (June 30, 2024): 42–54, <https://doi.org/10.33019/jrfi.v4i2.5272>.

²⁸ Imron Hakiki and Aloysius Gonsaga AE, "Malang Regency Government Prepares Derivative Regulations Related to Sound Horeg," *Kompas*, 2025, <http://surabaya.kompas.com/read/2025/08/18/132951778/pemkab-malang-siapkan-aturan-turunan-terkait-sound-horeg>.

²⁹ Auliana Salsabila Fitria, "Legal Supervision of Renters Using Gigantic Sound Systems that Exceed Decibel Limits from the Perspective of Positive Law and Maqashid Syariah (Study at the Malang Regency Civil Service Police Unit)" (Thesis: UIN Maulana Malik Ibrahim Malang, 2025), 55–56.

³⁰ Jalaluddin Al-Suyuti, *Asybah Wa Al-Nadzair* (Beirut: Dar Al-Kutub Ilmiyah, 1983), 7.

³¹ M. Kasim, Muh. Isra Syarif, and Ashal Mattanra, "The Application of the Principle of *Lā Ḍarara Wa Lā Ḍirār* in the Use of Firecrackers to Repel Plant Pests," *AL-QIBLAH: Journal of Islamic Studies and Arabic Language* 3, no. 5 (September 27, 2024): 843–65, <https://doi.org/10.36701/qiblah.v3i5.1746>; Sahid Wahid, Achmad Musyahid, and Rahmatiah HL, "The Logic of Damage in Islamic Law: A Philosophical Perspective as the Foundation of Ethical Education," *Journal of Education and Assessment* 4, no. 3 (December 23, 2024): 25–28, <https://doi.org/10.55885/jerp.v4i3.462>.

³² H Abbas and M Sajjad, "English-6 The Concept of Liability for Damages in Islamic Law: A Study of the Question of Compensatory Damages," *Al-Aijaz Research Journal in Islamic Studies and Humanities*, 2021, [https://doi.org/10.53575/english6.v5.02\(21\).68-80](https://doi.org/10.53575/english6.v5.02(21).68-80).

General prohibitions against harmful actions are explained in detail in the discussion of neighbors' rights (*ḥuqūq al-jār*). Islamic law gives neighbors clear and enforceable rights to be free from disturbance and to enjoy peaceful use of their property.³³ Community events, regardless of the nature of the celebration, are not exempt from this rule. Flooding the neighborhood with deafening noise is a form of violation (*ta'addī*) that infringes on these protected rights.³⁴ The argument that *sound horeg* is a communal expression becomes legally invalid if that expression is carried out at the expense of the basic rights of others in the community. The collective responsibility to prevent harm takes precedence over any group's desire for a particular form of celebration, especially one that is inherently invasive.

The prohibition of *sound horeg* on the basis of danger is based on the highest objectives of Sharia (*maqāṣid al-sharī'ah*), specifically the preservation of life and health (*ḥifẓ al-nafs*) and the preservation of reason and intellect (*ḥifẓ al-'aql*). Islamic law requires the regulation or prohibition of any practice that poses a clear threat to public health.³⁵ The scientifically proven risk of permanent hearing damage from exposure to extreme decibel levels makes *sound horeg* a direct threat to *ḥifẓ al-nafs*. Simultaneously, the constant assault of noise, the creation of a stressful environment, and sleep disruption constitute an attack on mental well-being, undermining the goal of *ḥifẓ al-'aql*.³⁶ Just as the law regulates environmental pollutants or other public health hazards, it must also address the severe acoustic hazards posed by this phenomenon. The obligation to protect human life and sanity provides a definitive and non-negotiable basis for these restrictions, classifying them not merely as social nuisances, but as serious threats to the basic well-being of the community.

Entertainment, Piety, and Arrogance

Although the phenomenon of *sound horeg* is clearly problematic from the perspective of economic ethics and public danger, its greatest challenge lies in its relationship to Islamic concepts of religiosity, permissible entertainment, and social ethics. This practice forces us to review the boundaries of public celebration, going beyond the limits of acceptable enjoyment and entering an area that Islamic tradition criticizes as spiritually dangerous. This analysis delves into the heart of the matter by applying two interrelated ethical frameworks: the Qur'anic concept of *lahw al-ḥadīth*

³³ Ali Fakher, "Contemporary Issues in Neighborly Relations," *Journal of Umm Al-Qura University for Sharia Sciences and Islamic Studies*, no. 95 (December 19, 2023): 143–55, <https://doi.org/10.54940/si26141842>.

³⁴ Sanabila Khairil Ahya and Tajul Arifin, "Neighbor Disputes in the Perspective of Muttafaq 'Alaih Hadith and Article 503 of the Criminal Code," *JISPENDIORA Journal of Social Sciences, Education, and Humanities* 3, no. 2 (June 19, 2024): 100–110, <https://doi.org/10.56910/jispendiora.v3i2.1493>.

³⁵ Moh Dahlan et al., "The Islamic Principle of Ḥifẓ Al-Nafs (Protection of Life) and COVID-19 in Indonesia: A Case Study of the Nurul Iman Mosque in Bengkulu City," *Heliyon* 7, no. 7 (July 2021): e07541, <https://doi.org/10.1016/j.heliyon.2021.e07541>; Arkin Haris et al., "Eco-Maqāṣid in Climate Change Campaigns: From Ecolinguistic Studies to Islamic Legal Philosophy," *Al-Manahij: Journal of Islamic Legal Studies*, August 13, 2024, pp. 219–36, <https://doi.org/10.24090/mnh.v18i2.10652>.

³⁶ Chairil Irawan Rangkuti, Sukiati Sukiati, and Ramadhan Syahmedi Siregar, "The Concept of Maqashid Syariah in the Effectiveness of the Implementation of Presidential Regulation No. 72 of 2021 concerning the Handling of Stunting in Mandailing Natal Regency," *Journal of Law, Politics, and Humanities* 4, no. 5 (July 10, 2024): 1404–17, <https://doi.org/10.38035/jlph.v4i5.526>.

(idle or disruptive conversation) and the strict prohibition against *kibr* (arrogance). Together, they reveal that *sound horeg* is not merely a form of entertainment, but a socio-spiritual performance that embodies the traits the Qur'an seeks to limit: indifference to Allah, facilitation of evil, and arrogant display in public spaces.

The main sacred text for evaluating entertainment, as seen in Sūrat Luqmān verse 6, reads: "*And among men are those who purchase idle talk (lahw al-ḥadīth) to mislead people from the path of Allah without knowledge and to mock it. They will have a humiliating punishment.*" The interpretation of *lahw al-ḥadīth* has been the subject of extensive scholarly discussion. A significant and authoritative line of interpretation, traceable to the early generations of Muslims, specifically identifies it with singing and musical instruments (*al-ghinā' wa al-ma'āzif*). The prominent companion Abdullah ibn Mas'ūd once swore that this verse refers to singing, a view also held by prominent figures such as Ibn 'Abbās and Jābir, and became the basis for fuqaha who argued for a general prohibition on music. (narration of ibn Mas'ud). As recorded in classical exegesis such as the work of Ibn Kathīr, this perspective views musical entertainment as something that inherently distracts from more noble pursuits and remembrance of Allah.³⁷

However, a more holistic and contextual reading, supported by both classical and modern scholarship, focuses on the stated purpose or effective cause (*'illah*) of the verse. The prohibition is not absolute, but qualified by the intended result: "to mislead from the path of Allah" (*liyuḍilla 'an sabīlillāh*) and to treat religion with "mockery" (*huzuw*). From this perspective, *lahw al-ḥadīth* is not limited to specific media, but includes any form of speech, activity, or entertainment that serves as a means to spread falsehood, distract from religious obligations, and create an environment of moral decline.³⁸ The critical question, therefore, is not whether sound or music is inherently prohibited, but whether the specific practice of "*horeg sound*" fulfills these negative conditions.

When this subtle framework is applied, *sound horeg* is clearly included in the form of *lahw al-ḥadīth*, which is prohibited. *First*, its characteristic is sensory domination. Excessive volume is inherently a form of *lahw* (distraction), as it makes deep contemplation, meaningful conversation, or even prayer impossible. It is designed to overwhelm the senses and absorb all attention, creating a state of indifference. *Second*, and more critically, it serves as a powerful tool for *idlāl* (misguidance).

As empirically noted, these events often function as a "package" of transgressions, creating a public arena for activities that are contrary to Islamic morality, such as provocative dancing, alcohol consumption, and promiscuous mixing of the sexes, as acknowledged by one of the owners of the *sound horeg* business

³⁷ Ibn Kathir, "Tafsir Al-Qur'an Al-'Adzim," in *Volume 5* (Cairo: Maktabah al-Islamiyyah, 2003), 682.

³⁸ Akhmad Aidil Fitra and Yousuf Aboujanah, "A Gadamerian Hermeneutical Analysis of the Interpretation of QS. Luqman (31):6 in the Context of Contemporary Entertainment Discourse," *Al-Karim: International Journal of Qur'anic and Islamic Studies* 3, no. 1 (March 30, 2025): 59–78, <https://doi.org/10.33367/al-karim.v3i1.6839>.

himself.³⁹ In this context, the sound system is not an innocent backdrop to a party; it is the main enabler and magnet for such behaviors. It actively fosters an ecosystem that diverts participants from "the path of Allah" towards behaviors that are considered sinful.

Its function as an enabler of crime makes this practice a classic example of the application of the principle of *sadd al-dharī'ah* (blocking the means to crime). Islamic jurisprudence authorizes the authorities to prohibit an action that is not directly prohibited if that action is a reliable and highly probable gateway to a prohibited result (*mafsadah*).⁴⁰ Even if one argues for the abstract permissibility of loud music, the specific format of *sound horeg* has been proven to be a consistent means (*dharī'ah*) leading to public corruption, wastefulness, and immoral gatherings. Prohibiting it is a necessary preventive measure to protect the moral and social structure of the community, a principle widely used by scholars in various fields, from family law to trade regulation.⁴¹

This analysis becomes even more profound when considering the motivation behind the phenomenon, which is directly addressed in the verse following the prohibition of *lahw al-ḥadīth*. Sūrat Luqmān, verse 7, describes the subject's reaction to the scriptures: "And when Our verses are recited to him, he turns away in arrogance (*mustakbiran*) as if he had not heard them, as if there were deafness in his ears." The Qur'an clearly links engagement in distracting entertainment with the spiritual disease of arrogance (*kibr*). "Sound horeg," especially in its competitive "battle sound" format, is a public and performative manifestation of this vice. It is a race for supremacy, a demonstration of who can be the loudest, the strongest, and the most dominant. The attempt to dominate through material power and technology is the definition of *kibr* and *fakhūr*, traits that are strongly condemned in Islam because of their corrosive effect on individual piety and social cohesion.⁴²

Arrogance is considered the root cause of social fragmentation, fueling envy and conflict while undermining the solidarity essential to healthy communities.⁴³ The *sound horeg* competition represents this, creating division and a culture of intimidation. This stands in stark contrast to the fundamental Islamic value of humility (*tawāḍu'*), which is central to personal piety and social harmony. The Qur'an praises

³⁹ Fajar Agastya, "Sound Horeg Entrepreneur Says MUI Fatwa Hinders Indonesia from Becoming a Developed Country," Metro TV News, 2025.

⁴⁰ Muhammad bin 'Ali Al-Syaukani, "Irsyad Al-Fuhul Ila Tahqiq Al-Haq Min Ilmi Al-Usul," in *Volume 2* (Beirut: Dar al-Kutub al-'Arabi, 1999), 193–94; Sansan Ziaul Haq, "Questioning the Validity of Sadd Al-Dharai' as Evidence in Islamic Law: The Epistemological Polemic of Ushuliyyin," *AL-AQWAL: Journal of Islamic Legal Studies*, 2024, <https://doi.org/10.53491/alaqwal.v3i02.1035>; I Arafah, "The Approach of Sadd Adz-Dzari'ah in Islamic Studies" 5 (2020): 68–86, <https://doi.org/10.32505/muamalat.v5i1.1443>.

⁴¹ Wan Zulkifli Wan Hassan and Laizatunnorhasikin Mohd Adom, "The Theory and Application of Sadd Al-Dhara'i' (Blocking Means) in Reducing Crime in Malaysia," *Journal of Academic Research in Business and Social Sciences* 12, no. 4 (April 5, 2022), <https://doi.org/10.6007/IJARBSS/v12-i4/13084>.

⁴² Dr. Burhan Rashid, "Humility and Arrogance: Their Legal and Ethical Positions in Islam," *Journal of Contemporary Issues in Business and Government* 27 (2021): 372–81, <https://doi.org/10.47750/CIBG.2021.27.03.051>.

⁴³ Atif Khalil, "Humility in Islamic Contemplative Ethics," *Journal of Islamic Ethics* 4, no. 1–2 (December 15, 2020): 223–52, <https://doi.org/10.1163/24685542-12340048>.

the “servants of the Most Merciful” as those who “walk on earth with humility” (QS. Al-Furqān: 63). The aggressive, frightening, and self-aggrandizing procession of the *sound horeg* convoy is the opposite of this ideal. It is an attack not only on the tranquility of public hearing but also on the basic ethics of humility that form the foundation of Muslim character.

The phenomenon of *sound horeg* fails to meet the ethical standards of permissible entertainment on interrelated grounds. It is not a neutral cultural expression, but rather a potent form of *lahw al-ḥadīth*, defined by its ability to distract attention from Allah, its function as a means of moral transgression, and its basis in the spiritual disease of arrogance. This practice reflects a rejection of fundamental Islamic values, namely moderation, social responsibility, and humility. The prohibition against it is not a narrow decision against music, but a comprehensive defense of the spiritual and ethical integrity of the community. It is a necessary intervention to prevent a clear path to social and moral decline, affirming that in Islam, true celebration fosters connection and gratitude, not division and arrogance.

CONCLUSION

This study confirms that the phenomenon of *sound horeg* in its excessive and competitive form contradicts Islamic legal and ethical principles. The prohibition against this practice is not due to a single violation, but rather a convergence of interrelated violations: waste of resources (*isrāf* and *tabdzīr*), harm to public health and order (*ḍarar* and *īdzāʿ*), morally corrupting entertainment (*lahw al-ḥadīth*), and expressions of social arrogance (*kibr*) that violate the value of humility. Thus, *sound horeg* fails to meet the ethical standards of the Qur'an, the principles of Islamic law, and the main objectives of *maqāṣid al-sharīʿah* in protecting religion, life, reason, and property.

The main contribution of this study is the integration of *taḥqīq al-manāṭ* and inductive thematic tafsir analysis with the framework of *uṣūl al-fiqh* and *maqāṣid al-sharīʿah*, resulting in a robust and contextual juridical model. Although limited to secondary sources without field data, this study offers a replicable methodological framework for critically reading socio-technological phenomena. The implication is that Islamic fiqh has the analytical capacity to navigate modernity without losing its normative foundation, as well as opening up opportunities for the development of a constructive cultural ethic that is in harmony with the values of sharia.

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