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Article

# “Sound Horeg” vs. Jaranan: Local Wisdom Confronting the Challenge of Noise Pollution

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Abstract

The phenomenon of "sound horeg," an extreme intensity audio system, is becoming increasingly prevalent in Indonesia, posing a serious challenge to public comfort and health due to noise levels exceeding safe limits. This article analyzes the discrepancy between "sound horeg" as contemporary entertainment and Jaranan, a traditional performing art rich in philosophical values and local wisdom. Employing a qualitative approach based on literature review, this research identifies the characteristics and implications of "sound horeg," including its potential for social conflict and environmental damage. In contrast to Jaranan, which functions as a medium for cultural transmission and a guardian of harmony, "sound horeg" tends to be temporary and can be considered "anti-cultural" as it erodes social order. To address this noise challenge, this article proposes the implementation of restorative justice as a humanistic solution for conflict resolution and affirms the relevance of Pancasila's values—particularly the second, third, and fifth principles—as an ethical foundation for balancing freedom of expression with social responsibility. The findings of this research are expected to inspire concrete actions in preserving culture and creating a harmonious environment.

**Keywords:** sound horeg; jaranan; noise pollution; restorative justice; pancasila

## 1. Introduction

### 1.1. Background

Indonesia, with its abundant cultural richness, is home to diverse artistic expressions and traditions that have been passed down through generations. Traditional performing arts such as Jaranan are tangible examples of local wisdom that not only serve as entertainment but also as a means of transmitting societal values, identity, and life philosophies (Slamet, 2019; Pujiningtyas, 2019). Jaranan, with its historical roots and sacred rituals, reflects a heroic spirit and mirrors a complex cultural system, supported by community idealism, creativity, and public appreciation (Pujiningtyas, 2019). The existence of Jaranan is clear evidence of how culture can maintain social harmony and provide guidance for societal orientation (Pujaastawa, 2015; Rahmah & Anshori, 2023).

However, amidst the dynamics of contemporary societal development, new forms of entertainment sometimes emerge that have the potential to erode or even contradict noble cultural values. One such phenomenon is the widespread presence of "sound horeg," an extreme intensity audio system often used in various community events, particularly in East Java (Parikesit et al., 2025; Yasmin, 2025). Although intended to enliven events, "sound horeg" frequently produces noise levels far exceeding the safe threshold set by the government, such as 55 dB(A) for residential areas (Decree of the Minister of Environment No. 48 of 1996). Studies show that "sound horeg" can reach 100-110 dB, causing serious impacts on public physical and psychological health, ranging from hearing impairment, stress, to a decline in quality of life (Parikesit et al., 2025; Leslie, 1993; Gabriel, 1993). Furthermore, this phenomenon has the potential to trigger social conflict among citizens, disrupt public order, and even damage public facilities, leading to unrest and debate in various circles (Parikesit et al., 2025).

The discrepancy between modern entertainment expressions like "sound horeg" and the public's right to a calm and healthy environment, as well as highly cherished local wisdom, indicates a complex problem. Conventional criminal law approaches are often considered less effective in restoring damaged social relations due to noise conflicts (Kristiyadi & Setyawan, 2022). Therefore, this research views the need for an in-depth study that not only identifies the root causes but also offers innovative and sustainable solutions. A restorative justice approach and the affirmation of Pancasila's values—particularly the second, third, and fifth principles—are necessary as a foundation for balancing freedom of expression with social and environmental responsibility, while maintaining social harmony within society (Parikesit et al., 2025; Pusat Pendidikan dan Pelatihan Tenaga Administrasi, 2024).

This research stems from the author's curiosity about how these two phenomena—one rooted in tradition and the other a contemporary trend—interact within the Indonesian socio-cultural context, and how legal and national ethical principles can provide a way out. Using a qualitative approach with a comprehensive literature review, this research is expected to provide a holistic understanding and formulate concrete recommendations to address the "sound horeg" noise issue while preserving intangible cultural heritage.

### 1.2. Research Questions

Based on the background outlined, this research formulates the following research questions:

1. What are the characteristics and implications of the "sound horeg" phenomenon in Indonesia from environmental and public health perspectives?
2. How does "sound horeg" compare with the traditional performing art of Jaranan in the context of cultural values and social order?
3. How can the restorative justice approach and Pancasila's values be implemented to address "sound horeg" noise conflicts and maintain social harmony?

### 1.3. Research Objectives

In line with the research questions above, this research aims to:

1. Analyze the characteristics and implications of the "sound horeg" phenomenon in Indonesia from environmental and public health perspectives.
2. Identify the fundamental differences between "sound horeg" and the traditional performing art of Jaranan in terms of cultural values and their impact on social order.
3. Formulate recommendations for implementing the restorative justice approach and Pancasila's values as solutions to handle "sound horeg" noise conflicts and maintain social harmony.

### 1.4. Research Benefits

This research is expected to provide several benefits, both theoretical and practical:

#### 1.4.1. Theoretical Benefits

- **Knowledge Development:** This research contributes to the development of cultural anthropology, sociology of law, and environmental science studies, particularly regarding the interaction between contemporary entertainment, local wisdom, and social regulation.
- **Analytical Framework:** Provides a comparative analytical framework between traditional cultural phenomena and modern entertainment trends, as well as the relevance of Pancasila's values and restorative justice in resolving social conflicts.
- **Catalyst for New Concepts/Theories:** Has the potential to give rise to new concepts or theories related to cultural adaptation and the management of socio-environmental impacts of modern entertainment forms in Indonesia.

#### 1.4.2. Practical Benefits

- For Society: Provides a better understanding of the negative impacts of "sound horeg" and the importance of maintaining environmental tranquility, as well as promoting local wisdom values in social interactions.
- For Government and Law Enforcement Agencies: Provides evidence-based recommendations for formulating more effective policies in regulating potentially disruptive entertainment practices, and encourages the application of restorative justice as an alternative for resolving noise conflicts.
- For Artists and Communities: Inspires artists to innovate while upholding social and environmental ethics, and encourages efforts to preserve traditional performing arts such as Jaranan as a national cultural asset.
- For Authors and Students: Adds knowledge and experience in preparing scientific research proposals and producing quality research reports, in accordance with scientific forum standards, and encourages the emergence of innovative and inspiring scientific works.

## 2. Literature Review

### 2.1. Basic Concepts of Culture and Traditional Performing Arts

Anthropology, as a discipline that studies humans and culture, focuses on humans as biological and social entities, analyzing societal development and the cultural products it generates (Lubis, 2021). It is crucial to differentiate between the philosophy of culture and the science of culture. The philosophy of culture delves into the essence of culture as a human reality and is responsible for guiding its development, while the science of culture, such as cultural anthropology, describes and analyzes specific cultural forms without establishing norms (Bakker, 1984, in Pujaastawa, 2015).

Although the concept of culture does not have a single universal definition, etymologically, "kebudayaan" or culture originates from the Latin word *colere* (to cultivate) or from the Sanskrit words *buddhaya* (intellect) or *abhudaya* (Poerwanto, 2000, in Pujaastawa, 2015; Bakker, 1984, in Pujaastawa, 2015). Sir Edward Burnett Tylor, in 1871, defined culture as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (Pujaastawa, 2015). This definition subsequently evolved rapidly, with Kroeber and Kluckhohn (1952) identifying hundreds of concepts and concluding that culture is a pattern of behavior acquired and transmitted through symbols, forming the distinctive characteristics of a human group, including its material manifestations (Pujaastawa, 2015). The manifestations of culture can be categorized into three, according to J.J. Honigman (1954, in Poerwanto, 2000, and Pujaastawa, 2015): cultural system (values, ideas, norms), social system (patterned activities), and artifacts (physical works). Koentjaraningrat (1982; 1996, in Pujaastawa, 2015) further separated the system of ideas as a distinct cultural manifestation. Thus, culture encompasses systems of values, ideas, actions, and creations. The system of values functions as a guide for orientation within society, although it differs from more specific worldviews or ideologies (Pujaastawa, 2015).

In a social context, culture acts as a tool for socialization and connection, becoming a distinctive characteristic of a group or nation (Rahmah & Anshori, 2023). Cultural diversity, encompassing ethnicity, language, religion, traditions, arts, cuisine, architecture, and traditional attire, represents the nation's strength rooted in local wisdom (Pusat Pendidikan dan Pelatihan Tenaga Administrasi, 2024). This local wisdom promotes appreciation for differences, preserves cultural heritage, and serves as a source of knowledge for environmental adaptation and social interaction, ensuring cultural sustainability and harmony (Pusat Pendidikan dan Pelatihan Tenaga Administrasi, 2024).

In traditional performing arts, meaning, symbols, and aesthetic values are essential elements that form their identity. Traditional dance, for instance, contains profound meanings, symbolic worldviews, and aesthetic values that distinguish it from new creative dances (Kusumastuti & Milasari, 2021). This comparison illustrates how culture is expressed, interpreted, and developed. All these elements make traditional performing arts a reflection of a society's cultural, social, and value



systems. Therefore, a deep understanding of culture through sociology, anthropology, and the philosophy of culture is crucial for identifying the characteristics and values inherent in traditional performing arts as cultural heritage, and for distinguishing them from other less culturally rooted phenomena.

## 2.2. Jaranan as Indonesian Intangible Cultural Heritage

Jaranan, also known as Kuda Lumping or Kuda Kepang, is a traditional performing art popular in Central Java, East Java, and Yogyakarta (Sejarah dan Sosial, 2024). This dance features performers with imitation bamboo woven horses, accompanied by traditional music such as kenong, gong, kendang, and slompret (Sejarah dan Sosial, 2024). The KBBI (Great Dictionary of the Indonesian Language) defines Kuda Lumping as a bamboo woven horse prop for horse-like dances (Slamet, 2019). The name Jaranan varies regionally, but its essence remains the same (Sejarah dan Sosial, 2024). Its main appeal often involves acts of trance (ndadi) and magical attractions like eating glass, which are integral parts of its rituals (Sejarah dan Sosial, 2024).

The origins of Jaranan vary: some link it to Prince Diponegoro, ancient magical rituals, military training of the Mataram Kingdom under Sultan Hamengku Buwono I or Joko Kathilan, or even the struggles of Sunan Kalijaga and Raden Patah (Sejarah dan Sosial, 2024; Slamet, 2019). Functionally, Jaranan has evolved from sacred rituals and spiritual needs into performance and entertainment (Slamet, 2019). Community involvement has accelerated its development as a means of cultural expression that communicates meaning and values through symbols, such as worldviews, valuable principles, and identity representation (Sutrisno, 1999, in Slamet, 2019).

Jaranan reflects a spirit of heroism and militarism through dynamic, rhythmic, and aggressive movements resembling warfare (Slamet, 2019). Supernatural and magical scenes reflect the power developed in the Javanese Kingdom to resist colonialists (Slamet, 2019). In Tulungagung, there are three main styles: Jaranan Jawa Klasik (the oldest, deeply mystical and ritualistic, functioning for gratitude and ancestral respect), Jaranan Senterewe (depicting cavalry soldiers, influenced by Ngremo dance, shifting towards performance aspects yet remaining mystical, often for celebrations), and Jaranan Pegon (a modification of wayang orang, elastic, varying in appearance and props, flexible number of dancers) (Mahardhika, 2021; Imron, 2016, in Mahardhika, 2021). In Temanggung, Tari Jaranan Margowati emphasizes the power of warhorses without trance scenes, with characteristic military costumes of mountain communities, and is currently being proposed as Intangible Cultural Heritage (Slamet, 2019).

The existence of Jaranan is strongly supported by internal and external factors. The Jaranan Guyubing Budaya group in Blitar, for example, survives thanks to idealism, creativity in choreographing movements, accompaniment, and costumes, and the strong motivation of its members (Pujiningtyas, 2019; Widyastutieningrum, 2007, in Pujiningtyas, 2019). Regular activities, achievements in festivals (even to the point of being banned from performing due to winning dominance), good management, regeneration of members of various ages, and independent facilities (costumes, props, gamelan from government assistance) are strong internal supports (Pujiningtyas, 2019). Externally, the appreciation of hosts, increasing audience interest with innovation, publication strategies through social media (Facebook, Instagram, YouTube) to disseminate schedules and performance results, and government support in the form of funds and opportunities to perform as cultural ambassadors, greatly strengthen the group's existence and creativity (Pujiningtyas, 2019).

The crucial role of music in triggering trance (ndadi) is also evident. In the Turangga Muda Budaya (T.M.B.) community in Tulungagung, the pre-performance ritual of ngutuk'i (invoking ancestral spirits) is always accompanied by the slow-tempo Gending Kembang Jeruk (Septiya, 2024). The climax of the performance, such as the Rampokan Singobarong segment, becomes the main moment for trance, where the sound of kendang, high-pitched slompret, and fast, monotonous rhythms from kethuk kenong and gong significantly affect the dancers' emotions (Septiya, 2024). The phenomenon of trance, defined by Rouget (1985, in Septiya, 2024) as a transformation of consciousness due to excessive focus on sensory stimuli, differs from Victoria M. Clara van

Groenendaal's view (in Septiya, 2024) who categorizes it as possession in Jaranan, where dancers lose their identity and believe they are possessed by spirits. Music is considered the strongest factor triggering trance, with high notes and monotonous rhythms being effective (Kartomi and Groenendaal, in Septiya, 2024; Rouget, 1985, in Septiya, 2024).

The relationship between music and trance is evident from the dancers' preference for specific gending (musical compositions): Gending Panaragan (medium, monotonous) during trance, and Gending Kembang Jeruk (slow) when they are to be brought out of trance (di-gambhu'i) (Septiya, 2024). This music-induced trance is also closely related to emotion. Meyer (2001, in Septiya, 2024) explains emotion as a mental response triggered by music, while Becker (2001, in Septiya, 2024) adds that music can be a catalyst for changes in consciousness and create extreme emotional states. The pleasure derived from Jaranan music for dancers in trance manifests in unusual movements. Schopenhauer (in Stephen, in Septiya, 2024) even views music as the most original expression of the soul, reflecting primordial will and emotion. Sloboda and Juslin (2001, in Septiya, 2024) further explain that emotions in music are influenced by musical structure (intrinsic emotions) and contextual factors (extrinsic emotions), both visible in the Jaranan dancers' choice of gending (Septiya, 2024). Overall, Jaranan is an intangible cultural heritage rich in history, symbolic meaning, rituals, and collective values. Its sustainability is supported not only by internal adaptation and innovation but also by external support and the vital role of music in every aspect of its performance.

### 2.3. Concepts of Noise and Its Impacts: Environmental and Health Perspectives

Noise is a serious problem in urban environments, especially residential areas, primarily caused by motor vehicle traffic. The increasing number of vehicles and the use of residential roads as shortcuts exacerbate this condition (Setiawan, 2010). Research in Yogyakarta and Jakarta, as well as a case study of the PLTD (Diesel Power Plant) Kebun Kapas Fakfak, indicate that noise levels in residential areas often exceed government-set safe limits, requiring serious attention given their negative impacts on health and quality of life (Setiawan, 2010; Jasmawandi, 2025).

Simply put, noise is an unwanted sound, whether it disrupts comfort, concentration, or is even harmful (Leslie, 1993; Harris, 1979; FTA, in Jasmawandi, 2025). Noise can be irregular sound vibrations, unlike structured music. Loudness, pitch, and sound quality are influencing factors (Sv Szokolay, 1979, in Setiawan, 2010). Noise is also categorized by its nature: impulsive (occasional), continuous (constant), and semi-continuous (intermittent) (Wardhana, 2001, in Setiawan, 2010).

The Indonesian government has established safe limits for noise levels. According to the Decree of the Minister of Environment No. 48 of 1996, residential areas should not exceed 55 decibels (dB(A)) during the day and 45 dB at night (Menteri Negara Lingkungan Hidup, 1996, in Setiawan, 2010; Jasmawandi, 2025). If these limits are exceeded, the condition is considered noise pollution. Ministerial Regulation of Health No. 718 of 1987 also divides regions into zones with different noise limits, for example, 45–55 dB for residential areas (Zone B) (Setiawan, 2010).

The impact of noise on health can be very serious. Physically, exposure to loud sounds can cause hearing impairment, increased blood pressure, sleep disturbances, and stomach aches (Satwiko, 2004; Leslie, 1993; Gabriel, 1993; Jasmawandi, 2025). In the long term, it can lead to permanent ear damage. Mentally/psychologically, noise can trigger anxiety, stress, concentration difficulties, fatigue, and even reduce work productivity (Leslie, 1993; Gabriel, 1993; Jasmawandi, 2025). The WHO also notes that noise can disrupt communication (Birgitta, 1999, in Setiawan, 2010).

In addition to individual impacts, noise also affects the social and natural environment. In society, excessive noise can disrupt social interaction, such as interfering with verbal communication, and can even cause conflict among residents due to continuous discomfort (Jasmawandi, 2025). This ultimately contributes to a decline in the quality of community life (Setiawan, 2010; Jasmawandi, 2025). For the natural environment, loud noises from industrial machines like PLTD can also disturb wildlife, especially birds and other sound-sensitive animals (Jasmawandi, 2025).

Noise control focuses on the sound source, propagation medium, and receiver. Approaches can be architectural/technical, such as using sound dampeners, acoustic barriers, or planting vegetation.

Additionally, urban planning by locating noise sources away from residential areas, as well as government regulation and oversight, are also crucial for noise mitigation (Setiawan, 2010; Jusmawandi, 2025).

#### 2.4. *The "Sound Horeg" Phenomenon: Characteristics and Social Implications*

"Sound horeg" is an increasingly prevalent phenomenon, especially in East Java, referring to an extremely high-volume audio system commonly used to enliven various community events such as weddings, birthdays, circumcisions, carnivals, and large family gatherings (Parikesit et al., 2025; Yasmin, 2025). This system often uses the assistance of transport trucks to accommodate large audio boxes, allowing its mobility in various locations (Parikesit et al., 2025). Although initially used for large-scale events like concerts or national holiday commemorations, its use has now expanded to private events without considering the impact on the surrounding environment (Parikesit et al., 2025).

Public perception of "sound horeg" varies and is often controversial. While considered part of tradition or entertainment by some, the extreme volume of noise produced, especially at night or in densely populated areas, is often viewed negatively as it disrupts comfort and public order (Parikesit et al., 2025; Yasmin, 2025). Many feel disturbed and are against its use, while others try to adapt it, such as using "sound horeg" for dakwah (Islamic preaching) activities by Gus Iqdam, as long as it does not cause other negative impacts like deviant behavior or drunkenness (Yasmin, 2025). The "sound horeg" phenomenon poses various significant social and environmental implications.

##### 2.4.1. Environmental and Health Impacts

Excessive use of "sound horeg" can produce noise that exceeds the comfort and even health thresholds (Parikesit et al., 2025). Long-term exposure to loud sounds risks causing sleep disturbances, stress, increased blood pressure, and even permanent hearing damage (Parikesit et al., 2025; Yasmin, 2025). The ideal distance between "sound horeg" and residential areas is at least 200 meters to reach a safe threshold of 55 decibels, considering that a distance of 1 meter can produce 100-110 decibels, explaining why many residents are exposed to significant impacts (Parikesit et al., 2025).

##### 2.4.2. Disruption of Order and Social Conflict

Excessive noise can trigger inter-community conflict and disrupt social relations, even requiring police intervention to stop activities deemed to violate public order (Parikesit et al., 2025). Concrete examples include cases of village heads receiving threats and damage to residents' property due to "sound horeg" operations (Parikesit et al., 2025). This also impacts the disruption of verbal communication and a decline in the quality of community life (Yasmin, 2025).

##### 2.4.3. Damage to Public and Private Facilities

In addition to the impact of noise, the massive use of "sound horeg" with its truck-borne audio system often results in damage to road facilities and private property (Parikesit et al., 2025).

##### 2.4.4. Legal Aspects and Conflict Resolution

The use of "sound horeg" exceeding noise thresholds is considered an unlawful act, violating the community's right to a calm and healthy environment (Parikesit et al., 2025). This can be prosecuted under Article 99 of Law No. 32 of 2009 concerning Environmental Protection and Management, and Article 503 of the Criminal Code (KUHP) which regulates public order disturbances. Article 99 of the PPLH Law even includes significant criminal sanctions and fines if noise causes injury, health hazards, or death. However, conventional criminal law enforcement is often considered less effective in restoring social relations (Kristiyadi & Setyawan, 2022, in Parikesit et al., 2025). Therefore, the restorative justice approach is proposed as a more humanistic and effective alternative (Parikesit et

al., 2025). This approach focuses on resolution through deliberation, restoration of social relations, education of offenders, continuous monitoring, and commensurate compensation (punitive damages) for victims, with the aim of creating sustainable public order (Parikesit et al., 2025; Sarbini et al., 2020, in Parikesit et al., 2025). The implementation of restorative justice is expected to overcome the limitations of rigid conventional criminal law, which often triggers tension, thereby creating a better understanding in society (Parikesit et al., 2025).

### 2.5. Paradigm Comparison: Culture vs. Contemporary Mass Entertainment

Understanding the difference between culture and contemporary mass entertainment is crucial in examining social phenomena. Culture can be defined as the complex whole of knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by humans as members of society, transmitted through symbols and forming the distinct characteristics of a group (Tylor, 1871; Kroeber & Kluckhohn, 1952, in Pujaastawa, 2015). Traditional performing arts, such as Jaranan, reflect cultural identity through profound meaning, symbolic worldviews, and aesthetic values that distinguish them from new creative dances (Kusumastuti & Milasari, 2021; Slamet, 2019). This demonstrates that culture possesses historical, philosophical, and continuous value, serving as a guide for orientation within society, as well as a tool for socialization and connection that maintains social harmony (Pujaastawa, 2015; Rahmah & Anshori, 2023).

A practice can be recognized as culture if it involves social consensus, firmly held noble values, and continuity across generations. Cultural diversity, rooted in local wisdom, promotes appreciation for differences, preserves heritage, and serves as a source of environmental adaptation and social interaction leading to sustainability and harmony (Pusat Pendidikan dan Pelatihan Tenaga Administrasi, 2024). For example, the existence of Jaranan is supported not only by internal idealism and creativity but also by public appreciation and government support, ensuring its regeneration and preservation as cultural heritage (Pujiningtyas, 2019).

On the other hand, contemporary mass entertainment, such as the "sound horeg" phenomenon, is often more oriented towards transient consumption and trends without deep philosophical value. Its use extends to private events without considering the broad impact on the surrounding environment, and public perception of it varies from entertainment to disruptive nuisance that causes controversy (Parikesit et al., 2025; Yasmin, 2025). This phenomenon, which can cause extreme noise, has social implications in the form of public discomfort, potential damage to public or private facilities, and triggers inter-community conflict due to the violation of the right to a calm and healthy environment (Parikesit et al., 2025).

In the context of cultural preservation and maintaining social order from disturbing phenomena, the values of Pancasila have strong relevance. Especially the second principle, "Just and Civilized Humanity," demands recognition and respect for every individual's right to live in a comfortable and healthy environment, which is threatened by excessive noise (Parikesit et al., 2025; Setiawan, 2010; Jusmawandi, 2025). The violation of this right contradicts the principles of justice and civilization mandated. The third principle, "The Unity of Indonesia," emphasizes the importance of maintaining social harmony and avoiding inter-community conflicts that can arise from noise disturbances (Parikesit et al., 2025; Pusat Pendidikan dan Pelatihan Tenaga Administrasi, 2024). Finally, the fifth principle, "Social Justice for All Indonesians," underscores the need for fair problem resolution that favors victim recovery, as offered by the restorative justice approach in handling "sound horeg" cases, aiming to minimize conflict and increase legal awareness for sustainable public order (Parikesit et al., 2025). Thus, a deep understanding of culture and its impacts, as well as the application of Pancasila's values, becomes a crucial foundation for balancing cultural expression and the need for social order in the contemporary era.

## 3. Research Methodology

### 3.1. Research Type and Approach



This research adopts a qualitative approach. A qualitative approach was chosen because it allows for an in-depth exploration of the development of social phenomena, focusing on how individuals or groups within society have different perspectives on a given reality (Heriyanto, 2018). This research aims to answer fundamental questions such as why people behave in certain ways, how attitudes and perceptions are formed, and how they are influenced by their surrounding social and cultural environment. The main characteristics of the qualitative approach relevant to this research include:

- **Description and Interpretation:** This research will provide a detailed description of the "sound horeg" phenomenon and public perception of it, as well as interpret the meaning behind the phenomenon within cultural and social contexts.
- **Flexible yet Systematic Process:** Although the qualitative research process is flexible to adapt to the dynamics of the phenomenon being studied, the steps will remain systematic to ensure the validity and reliability of the findings.
- **Emphasis on Natural Context:** Data will be collected from the natural context where the "sound horeg" phenomenon occurs, allowing for a holistic and contextual understanding.

This research does not focus on quantitative numbers or measurements, but rather on experiences, logic, and phenomena linked to relevant literature, thus potentially giving rise to new concepts or theories related to the interaction between contemporary entertainment and cultural values and social order.

### 3.2. Data Collection Methods and Techniques

In this qualitative research, the data collection method will focus on a literature review. Given the absence of respondents, test tools, questionnaires, or direct empirical field data, information will be obtained from relevant and credible secondary sources. The data collection technique used will be document and content analysis. This technique involves a systematic review of various forms of documents and literature to extract information relevant to the research questions. Secondary data sources will include:

- **Laws and Regulations:** Including Law No. 32 of 2009 concerning Environmental Protection and Management, the Criminal Code (KUHP), particularly Article 503, and the Minister of Environment Regulations regarding noise level standards.
- **Scientific Journals and Academic Articles:** Published sources discussing concepts of culture, traditional performing arts (especially Jaranan), concepts of noise and its impacts, and the "sound horeg" phenomenon and its legal implications.
- **Research Reports and Reference Books:** Works that provide theoretical frameworks and descriptive data related to the issues discussed.
- **News and Public Reports:** Reports from mass media or public complaints relevant to cases of conflict or negative impacts of "sound horeg" to gain a contextual and current understanding of the phenomenon.

### 3.3. Data Collection Procedures

The data collection procedures will be carried out in stages and systematically to ensure the completeness and relevance of the information obtained:

#### 3.3.1. Keyword Identification and Database Search

The initial step is to identify keywords relevant to the research theme, such as "sound horeg," "noise," "restorative justice," "traditional culture," "Jaranan," "environmental law," and "Pancasila." These keywords will be used to search for literature in scientific databases.

#### 3.3.2. Initial Literature Search and Selection

Conduct an initial search using the defined keywords. Initial selection is based on the relevance of titles and abstracts. Articles, journals, or books that appear relevant will be saved for further review.

### 3.3.3. In-depth Reading and Information Extraction

Read the selected literature in-depth. During this process, key information related to concepts, theories, empirical data (from previous research), expert opinions, and case examples will be extracted. Important notes, direct quotes, and main ideas will be systematically recorded.

### 3.3.4. Source Verification and Credibility

Ensure the credibility and validity of each information source. This includes checking the reputation of journals/publishers, author backgrounds, and publication years. Priority will be given to primary sources published in reputable scientific journals or recognized books.

### 3.3.5. Thematic Data Organization

After the information is collected, the data will be organized based on main themes relevant to the sub-sections of the literature review and research questions. This will facilitate the analysis and synthesis of information. For example, data on "definition of culture," "impacts of noise," or "mechanisms of restorative justice" will be grouped separately.

## 3.4. *Analysis Techniques and Conclusion Drawing*

The analysis technique used is qualitative descriptive analysis with a literature review approach. This process involves reviewing, interpreting, and synthesizing information from various secondary data sources that have been collected.

### 3.4.1. Data Reduction

The first step is data reduction, which involves selecting, focusing, simplifying, abstracting, and transforming "raw" data emerging from field notes or documents (Miles & Huberman, 1994). In the context of a literature study, this means identifying and sorting the most relevant and significant information from all the literature read, and setting aside irrelevant details.

### 3.4.2. Data Presentation

The reduced data will then be presented in a systematic and coherent descriptive narrative. This data presentation will help in identifying patterns, relationships, and connections between concepts. The presentation structure will follow the framework of the sub-chapters in Chapters II and IV.

### 3.4.3. Verification and Triangulation

Although there is no direct field data, verification will be carried out by comparing information from various literature sources (data triangulation) to ensure consistency and validity of arguments. If there are different or contradictory views among sources, these will be explained and analyzed.

### 3.4.4. Conclusion Drawing

Based on the data reduction and presentation, conclusions will be drawn inductively. The conclusions will be descriptive-analytical, answering the research problems, and reflecting the main findings emerging from the literature analysis. These conclusions will be supported by evidence and arguments from the cited sources.

### 3.4.5. Recommendation Formulation

After conclusions are drawn, recommendations will be formulated. These recommendations will be practical and/or theoretical, directed at relevant parties (e.g., society, government, or artists), and may also lead to further research in the future.

## 4. Results and Discussion

This chapter presents the key findings obtained from the qualitative descriptive analysis through an in-depth literature review. Data that has been reduced and thematically organized from various secondary sources, including laws and regulations, scientific journals, and community reports, will be presented here. Further discussion will analyze the implications of the "sound horeg" phenomenon on social order and cultural harmony, as well as examine the relevance of the restorative justice approach and Pancasila values in tackling its negative impacts. The process of data verification and triangulation across literature has been conducted to ensure the consistency and validity of the arguments presented.

### 4.1. Research Findings

#### 4.1.1. Characteristics of "Sound Horeg" as High-Intensity Contemporary Audiovisual Entertainment

"Sound horeg" is identified as an extreme-volume audio system prevalent in East Java, used in various community events such as weddings, carnivals, or family gatherings (hajatan). Its use often involves transport trucks to support large audio boxes, allowing for wide mobility across various locations. This phenomenon shows a shift in function; while initially perhaps intended for large-scale events like concerts, its use has now expanded to private events without considering the impact on the surrounding environment. Parikesit et al. (2025) and Yasmin (2025) consistently identify these characteristics, reflecting a transition from specific needs to more casual and less controlled mass entertainment.

#### 4.1.2. "Sound Horeg" Noise Levels Exceed Tolerance and Regulatory Limits

Literature analysis explicitly shows that "sound horeg" produces noise levels far above the safe threshold set by the government. According to the Decree of the Minister of Environment No. 48 of 1996, residential areas should not exceed 55 dB(A) during the day and 45 dB at night. However, a study by Parikesit et al. (2025) reports that "sound horeg" can reach 100-110 dB at one meter, causing significant sound exposure to nearby residents. This disturbance is reinforced by findings from Setiawan (2010) and Jusmawandi (2025) in case studies in Yogyakarta and Jakarta, which also show that residential areas often already exceed safe limits due to traffic activity, thus the presence of "sound horeg" exacerbates existing noise conditions. No literature was found presenting different data or contradictory views regarding noise thresholds, indicating a consensus on the violation of limits by "sound horeg."

#### 4.1.3. Negative Impacts of "Sound Horeg" on Public Health and Quality of Life

Exposure to "sound horeg" noise has serious impacts, both physically and psychologically. Physically, Leslie (1993), Gabriel (1993), and Jusmawandi (2025) consistently outline hearing impairment, increased blood pressure, sleep disturbances, and stomach aches as direct effects. In the long term, the potential for permanent ear damage poses a serious threat (Satwiko, 2004). Mentally and psychologically, noise triggers anxiety, stress, concentration difficulties, fatigue, and decreased work productivity (consistent with findings from Leslie, 1993, and Gabriel, 1993). Personal distress regarding disturbed sleep and daily activities, such as the experience of the author's friend's sibling who had to evacuate, is an empirical illustration that reinforces the literature's findings on the decline in quality of life due to this phenomenon.

#### 4.1.4. Potential Social Conflict and Environmental Damage Due to "Sound Horeg"

Excessive noise from "sound horeg" not only disturbs individuals but also has the potential to trigger inter-community conflicts and disrupt social interaction, even requiring police intervention. Parikesit et al. (2025) specifically note cases of village heads receiving threats due to "sound horeg" operations, indicating tangible horizontal conflicts. In addition to noise impacts, the massive use of "sound horeg" with truck-borne audio systems is also frequently reported to cause damage to road facilities and private property, adding to the burden of social and material losses (Parikesit et al., 2025). Public reports from mass media also confirm these patterns of disturbance and damage, validating findings from scientific journals.

#### 4.1.5. Jaranan as Intangible Cultural Heritage with Deep Philosophical and Historical Values

Jaranan is identified as a traditional performing art in Central Java, East Java, and Yogyakarta, rich in history, symbolic meaning, rituals, and collective values. Slamet (2019) and Pujiningtyas (2019) comprehensively explain that Jaranan is rooted in sacred rituals and spiritual needs, reflecting a heroic spirit, and serving as a means of cultural expression that communicates worldview and identity. Unlike the characteristics of contemporary entertainment, and with no contradictory views found in the literature, Jaranan's sustainability is supported by community idealism, creativity, management, regeneration, and government support, making it a sustainable cultural practice essential for local identity (Pujiningtyas, 2019). All reviewed literature shows a consensus that Jaranan is an established cultural practice, unlike "sound horeg."

#### 4.1.6. Relevance of Restorative Justice and Pancasila Values in Addressing Noise Issues

Findings show agreement among legal experts (such as Parikesit et al., 2025, and Kristiyadi & Setyawan, 2022) that conventional criminal law approaches are often less effective in restoring social relations due to noise conflicts. Therefore, restorative justice is proposed as a more humanistic and effective alternative, focusing on deliberation, relationship restoration, education, oversight, and compensation (Parikesit et al., 2025; Sarbini et al., 2020). Furthermore, the values of Pancasila—particularly the second principle (Just and Civilized Humanity), third principle (The Unity of Indonesia), and fifth principle (Social Justice)—are widely recognized as relevant guidelines for upholding the community's right to a comfortable environment, social harmony, and fair problem resolution in facing the "sound horeg" phenomenon (Parikesit et al., 2025; Pusat Pendidikan dan Pelatihan Tenaga Administrasi, 2024).

### 4.2. Discussion

This section analyzes the research findings in greater depth, linking them to the theoretical framework and central issues raised, and providing a critical interpretation of the "sound horeg" phenomenon and the urgency of preserving traditional culture like Jaranan. This analysis is built upon the data that has been reduced and presented in the previous section, with a focus on interpretation and synthesis to inductively answer the research problems.

#### 4.2.1. Discrepancy Between Entertainment Expression and the Right to Environmental Tranquility

The "sound horeg" phenomenon highlights a significant discrepancy between freedom of expression in the form of entertainment and the fundamental right of the community to enjoy a calm and healthy environment. What is considered "lively" by some, becomes "torture" for others. This is not merely a sound preference, but a violation of noise quality standards established by law, such as the Decree of the Minister of Environment No. 48 of 1996. Literature review (Setiawan, 2010; Jusmawandi, 2025) consistently supports the view that urban environments are already vulnerable to noise, and the addition of "sound horeg" exacerbates this situation. The failure of "sound horeg" perpetrators to consider this impact indicates a lack of awareness of social and environmental ethics, where private entertainment oppresses collective comfort. The context of personal distress



experienced by the author's friend's sibling is a micro illustration reflecting a broader macro problem in urban society.

#### 4.2.2. "Sound Horeg": An Anti-Culture within the Framework of Noise

If culture is defined as a complex whole encompassing knowledge, beliefs, arts, morals, laws, and customs acquired as members of society, transmitted through symbols, and forming distinct group characteristics (Tylor, 1871; Kroeber & Kluckhohn, 1952), then "sound horeg" does not meet these criteria. Based on an in-depth review of various sources, and without strong opposing arguments found, it does not involve binding social consensus, firmly held noble values, or intergenerational continuity that enriches national heritage. Instead, analysis shows that "sound horeg" is closer to a phenomenon of transient consumption and temporary trends, whose impact is destructive to the social and physical environment. The label "anti-culture" can be affixed because it directly threatens local wisdom that upholds harmony, destroys tranquility, and even potentially damages public facilities, all of which contradict the spirit of togetherness and respect for the environment inherent in true culture (Pusat Pendidikan dan Pelatihan Tenaga Administrasi, 2024).

#### 4.2.3. Jaranan: The Power of Local Wisdom That Needs to Be Re-cultured

In stark contrast to "sound horeg," Jaranan is a tangible manifestation of time-tested local wisdom. The profound meaning, symbolic worldview, and aesthetic values contained within it make it a reflection of the cultural, social, and value systems of society (Kusumastuti & Milasari, 2021). Comparison with "sound horeg" highlights that Jaranan is rooted in sacred rituals and spiritual needs, which Slamet (2019) explains as a means of cultural expression that communicates worldview and identity. The sustainability of Jaranan, supported by the idealism of its performers, public appreciation, and government support (Pujiningtyas, 2019, asserts), proves that it is a practice that actively preserves cultural heritage. Therefore, the urge to "re-culture Jaranan tradition" is not just nostalgia, but a call to maintain identity, noble values, and an effective means of socialization, all of which are essential for national character building and maintaining social harmony.

#### 4.2.4. The Urgency of Restorative Justice in Rebuilding Social Harmony

Cases of conflict due to "sound horeg" noise highlight the need for a more effective problem-solving approach than mere criminal sanctions. Research by Parikesit et al. (2025) and Kristiyadi & Setyawan (2022) consistently suggests that conventional criminal law enforcement is often less effective in restoring damaged social relations. Restorative justice offers a framework that focuses on restoring social relationships, not just punishment. Through deliberation, education, and compensation, this approach not only resolves case by case but also aims to increase legal awareness and rebuild mutual respect in society (Sarbini et al., 2020, supports this concept). This is a more humanistic and holistic strategy to ensure sustainable public order, minimize the potential for long-term conflict, and restore a sense of security in residential environments.

#### 4.2.5. Pancasila as the Ethical Foundation of Culture and Environment

The values of Pancasila serve as a primary compass in navigating the complexities between cultural expression and the need for social order. The second principle, "Just and Civilized Humanity," explicitly asserts that every individual's right to live in a comfortable and healthy environment must be respected (Setiawan, 2010; Jusmawandi, 2025). The "sound horeg" phenomenon clearly contradicts this principle, undermining justice and civilization. The third principle, "The Unity of Indonesia," calls for social harmony and conflict prevention, a goal threatened by excessive noise (Pusat Pendidikan dan Pelatihan Tenaga Administrasi, 2024). Meanwhile, the fifth principle, "Social Justice for All Indonesians," demands fair solutions that prioritize victim recovery, as offered by the restorative justice approach (Parikesit et al., 2025). Thus, consistent application of these Pancasila

principles can be a strong foundation for balancing freedom of expression with social and environmental responsibility.

## 5. Conclusions

### 5.1. Conclusions

This research has highlighted the complex dynamics between the contemporary entertainment phenomenon "sound horeg" and the traditional performing art Jaranan within the Indonesian socio-cultural context, as well as their implications for social order and harmony. Findings indicate that "sound horeg," although intended to liven up events, consistently produces noise levels far exceeding safe limits, causing serious impacts on public physical and psychological health, and potentially triggering social conflict and damage to public facilities. This phenomenon, which is more of a transient trend without deep philosophical value, can be categorized as "anti-cultural" because it fundamentally contradicts the principles of local wisdom that uphold harmony and tranquility.

Conversely, Jaranan represents an intangible cultural heritage rich in meaning, symbols, and philosophical values, rooted in sacred rituals and serving as a means of transmitting identity and noble national values. The sustainability of Jaranan, supported by community idealism and public appreciation, demonstrates how traditional art can maintain social order and enrich culture. The discrepancy between these two phenomena underscores the urgency of balancing freedom of expression with social responsibility.

This research asserts that the restorative justice approach offers a more humanistic and effective solution in handling "sound horeg" noise conflicts compared to conventional criminal law enforcement, as it focuses on restoring social relations and education. Furthermore, the values of Pancasila, particularly the second principle (Just and Civilized Humanity), third principle (The Unity of Indonesia), and fifth principle (Social Justice), are proven highly relevant as an ethical foundation for balancing individual rights to a comfortable environment, maintaining unity, and ensuring social justice in the context of cultural expression and entertainment. Thus, understanding and implementing these principles are crucial for creating sustainable harmony in society.

### 5.2. Suggestions

Based on the findings and conclusions of this research, several suggestions can be put forward to address existing problems and encourage the creation of sustainable social harmony.

#### 5.2.1. For Society and Local Communities

Society is expected to increase awareness of the negative impacts of "sound horeg" noise on health and the surrounding environment. Active participation in community dialogue and deliberation is highly encouraged to seek common solutions, and to promote more responsible and environmentally friendly forms of entertainment. Additionally, it is urged to further appreciate and re-culture traditional performing arts such as Jaranan, which not only serve as a form of entertainment but also as a medium for preserving noble values and local wisdom.

#### 5.2.2. For Government and Law Enforcement Agencies

Local governments and law enforcement agencies need to strengthen regulations and oversight of noise level standards, especially in residential areas, and implement firm but educational sanctions. It is important to adopt and implement the restorative justice approach in resolving noise conflicts, prioritizing mediation, education, and social relationship restoration over conventional criminal approaches. Training initiatives for law enforcement officials regarding restorative justice in the context of noise issues are also highly recommended.

#### 5.2.3. For Artists and Event Organizers

Artists and event organizers who use high-intensity audio systems are advised to innovate in creating engaging entertainment without sacrificing public comfort and health. This could involve using more controlled sound technology, or exploring event formats that do not rely on extreme volume. Collaboration with local communities and traditional leaders can help foster a better understanding of social and cultural values in artistic expression..

#### 5.2.4. For Academics and Future Researchers

This research is a literature review; therefore, future researchers can continue with in-depth empirical research through surveys, interviews, or field observations to obtain primary data regarding public perception, the direct impacts of "sound horeg," and the effectiveness of restorative justice implementation in various regions. Further study on the potential for modification or harmonious integration of "sound horeg" elements into traditional performing arts, without neglecting ethical and environmental aspects, is also an interesting area for research.

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