

Sound Horeg from the Perspective of *Maṣlaḥah Mursalah*: An Analysis of the East Java Indonesian Ulema Council (MUI) Fatwa No. 1 of 2025

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Abstract

The phenomenon of using sound horeg—a high-volume loudspeaker system with a dominant bass—has become a trend in various regions of Indonesia, particularly in entertainment events and public gatherings. While it provides entertainment value and cultural appeal, its usage often triggers noise pollution, public disturbances, and social conflicts. In response to this phenomenon, the Indonesian Ulema Council (MUI) of East Java issued Fatwa No. 1 of 2025, which provides ethical and religious guidelines regarding the use of sound horeg. This study employs a qualitative descriptive-analytical approach with a library research method, focusing on the content analysis of the fatwa through the perspective of *maṣlaḥah mursalah*. The aim is to examine the content of MUI East Java Fatwa No. 1 of 2025, analyze the *maṣlaḥah mursalah* considerations underlying its issuance, and assess its social and religious implications within society. The findings indicate that the fatwa explicitly declares the use of sound horeg as haram, since it generates more harm than benefit. Nevertheless, the fatwa provides certain exceptions, namely when the use of sound equipment is conducted in a reasonable manner, without excess, and without causing harm to the surrounding community.

Keywords: MUI Fatwa, Sound Horeg, *Maṣlaḥah Mursalah*.

Introduction

The development of technology in the fields of audio and entertainment has had a significant impact on social life within society. One phenomenon that has emerged in recent years is the use of *sound horeg*, namely high-powered sound amplification devices characterized by extremely loud volume and dominant bass, particularly in entertainment events such as carnivals, public festivals, and private celebrations (Yoedo & Bate'e, 2023). Yuli Christiana Yoedo and Rema Jaya Bate'e explain that *sound horeg* refers to sound amplification equipment commonly used to enlarge or clarify sound, typically in the form of portable loudspeakers or high-capacity audio systems. These devices are designed to broadcast sound over a wide range and at high volume so that it can be heard simultaneously by large audiences. The main characteristics of *sound horeg* include high volume output, adjustable frequency control, and portability (Subhan, 2018).

The presence of *sound horeg* often generates both support and opposition. On the one hand, it provides entertainment and enhances the liveliness of events; on the other hand, it has the potential to cause disturbances to public order, noise pollution, and even social conflict within communities.

The phenomenon of *sound horeg* usage in various regions of Indonesia frequently gives rise to public controversy. High-intensity noise pollution not only disrupts environmental comfort but also poses potential risks to auditory health and psychological well-being. Several reports have documented social tensions between event organizers and surrounding residents due to the excessive noise produced. This situation highlights the need for regulations that are not merely administrative in nature but are also grounded in ethical and religious considerations.

Diah Andianingsari and Abdul Rahman argue that, within the public sphere, the use of *sound horeg* tends to be more diverse and organized. These devices are often utilized in political campaigns, protest demonstrations, religious gatherings, as well as various community activities and other large-scale public meetings (Andianingsari & Rahman, 2023). In political campaigns, *sound horeg* is commonly used to deliver visions, missions, and speeches at very high volume, creating a sense of solemnity and ensuring that the message can be heard by a wide audience. Similarly, in religious events such as *pengajian* or *sholawatan*, which are typically attended by large numbers of participants, *sound horeg* is employed as a community initiative to ensure that religious messages can reach all attendees.

Despite its numerous benefits, *sound horeg* has sparked ongoing debate within society. While it enjoys popularity among various social groups—including youth, mothers, and the elderly—its use continues to provoke controversy due to the noise it generates. Improper use in inappropriate times and contexts often results in discomfort and disruptions to public order. Excessive volume levels may lead to stress, hearing impairment, sleep disturbances, and even environmental degradation within communities.

Eko Wibowo and R. Widodo Triputro emphasize that the use of noise-producing sound devices in public spaces in Indonesia is regulated at multiple levels, ranging from national legislation and regional regulations to local policies. These regulations are intended to maintain public order and social comfort in response to the use of sound amplification devices that generate excessive noise, including *sound horeg* (Wibowo & Triputro, 2022).

At the national level, regulations concerning noise are stipulated in Law Number 32 of 2009 on Environmental Protection and Management (*Undang-Undang Perlindungan dan Pengelolaan Lingkungan Hidup*). This law contains provisions related to the control of environmental pollution, in which noise is classified as one form of pollution. The law regulates this issue through several articles, particularly Article 20, which establishes environmental quality standards including noise thresholds, and

Article 22, which requires the implementation of an Environmental Impact Assessment (*Analisis Mengenai Dampak Lingkungan / AMDAL*) for any activity that may cause significant impacts, including noise disturbances (*UU No. 32 Tahun 2009*, n.d.)

Government Regulation Number 60 of 2017 on Environmental Noise Control (hereinafter referred to as the Environmental Noise Control Regulation) further governs various aspects of noise and crowd control aimed at protecting human health and ensuring public comfort (*PP No. 60 Tahun 2017*, n.d.). Enforcement and supervision carried out by the police are guided by Law Number 2 of 2002 on the Indonesian National Police (hereinafter referred to as the Indonesian National Police Law) (*UU No. 2 Tahun 2002*, n.d.). In addition, regional regulation issued by the Malang Regency is stipulated in Regional Regulation Number 11 of 2019, Article 13 letter (a), on the Implementation of Public Order (hereinafter referred to as the Public Order Regulation), which states that “every person and/or entity is prohibited from carrying out activities that create excessive noise, disturbance, or that may disrupt the tranquility of others in or around places of worship during religious services, educational institutions, hospitals, and/or residential areas” (*2019-Peraturan Daerah Kabupaten Malang Nomor 11 Tahun 2019*, n.d.).

In Indonesia, numerous regulations have been enacted to safeguard public welfare. In this context, the Indonesian Ulema Council (*Majelis Ulama Indonesia / MUI*) of East Java issued Fatwa Number 1 of 2025 concerning the use of *sound horeg* as an effort to provide legal and ethical guidance for Muslims. This fatwa serves not only as a religious reference but also as a moral consideration in maintaining social order. Given that the *sound horeg* phenomenon intersects with public interests, an analysis of this fatwa is essential to assess the extent to which Islamic legal considerations—particularly through the concept of *maslahah mursalah*—are implemented in MUI’s decision-making process.

From the perspective of Islamic law, all activities undertaken by Muslims should take into account the principle of *maslahah*, namely the benefit or welfare intended by the Sharia, whether in the form of *maslahah daruriyyah* (primary), *hajiyyah* (secondary), or *tahsiniyyah* (tertiary). When a social phenomenon is not explicitly regulated in the Qur’an and Hadith, scholars may employ *maslahah mursalah* as a basis for legal determination. Therefore, MUI Fatwa Number 1 of 2025 is particularly noteworthy for analysis, as it implicitly reflects considerations of public welfare in responding to modern social phenomena such as *sound horeg*.

Abdul Hakim examines the position of Islamic jurisprudence (*fiqh*) regarding the use of loudspeakers in mosques. He concludes that the Circular Letter of the Ministry of Religious Affairs does not contradict *fiqh* principles and emphasizes the importance of socialization and local wisdom in the enforcement of regulations so that their implementation does not become rigid (Hakim, 2023). Meanwhile, Muzaky and

Muslim analyze the “Circular Letter of the Minister of Religious Affairs No. 05 of 2022” from a cultural perspective. They highlight that such policies should consistently acknowledge local cultural values and not merely reflect the dominance of urban culture over rural community traditions (Muzaky & Muslim, 2023). Nurizati et al. measured the intensity of the *adhan* sound produced by mosque loudspeakers in Bekasi and found a maximum level of 84.5 dB—still below the safety threshold according to local regulations—yet their findings underscore the continuing relevance of volume regulation in public spaces (Nurizati et al., 2024). Research conducted in Semarang further indicates that noise levels at the Baitur Rasyid Campus Mosque exceeded the standard noise limit for places of worship (55 dB), primarily due to room acoustics and surrounding traffic density (Ahmad et al., 2020).

Ilman Hendrawan Saputra addresses the phenomenon of *Sound Horeg* in East Java through a combination of hadith literature analysis and medical assessment. He concludes that although this tradition carries cultural value, sound levels frequently exceeding 85 dB generate negative effects such as hearing impairment, stress, and sleep disturbances. Nevertheless, the tradition can still be preserved through adjustments in event management, gender segregation, and proper regulation of sound volume (Saputra, 2025a).

Empirically, various studies show that the sound level of horeg sound can reach 95–135 dB, far exceeding the WHO threshold of 85 dB for a maximum of 8 hours of safe exposure (*This is the Impact of Sound Horeg on Health According to Expert Explanations*, n.d.). The health impacts caused include permanent damage to cochlear cells, tinnitus, sleep disturbances, and an increased risk of heart disease (*Sound Horeg*, 2025). In addition to health, horeg sound also triggers social conflicts. East Java LASR data recorded 37 cases of conflicts between residents (2022–2023) due to excessive noise (Kompasiana.com, 2025). It is not uncommon for property damage to occur such as broken house glass due to vibration (Budiman, 2025). In response to this, some local communities began to draw up a “horegers code of conduct” to limit operational hours and duration of events (Sindi, n.d.).

Public responses to fatwas have varied. Many residents support the restriction on the use of sound horeg because it is considered to disturb the peace (*Residents Support the Sound Horeg Rule in East Java*, n.d.). However, there are also business actors who consider the fatwa to be too restrictive for creativity and the economy. This difference in acceptance is in line with the theory of legal culture, that the level of compliance with religious law is influenced by factors of understanding, economy, and local culture.

Kompasiana highlights the contrast between festive culture (using Sound Horeg) and normative order. The author emphasizes that *Maslahah Mursalah* (consideration of maslahat without textual evidence) becomes an ethical framework for assessing this practice: culture can be defended if the benefits outweigh the

damage, and vice versa must be limited. (*The phenomenon of "sound horeg": weighing between law, culture and fiqh masalah mursalah page 1 - Kompasiana.Com, n.d.*) Times Indonesia also emphasized that the East Java MUI Fatwa is not just a prohibition, but a moral call that pays attention to sharia, social, health, and psychological of the community. This fatwa stands on the principles of *la dharar wa la dhirar* and *maqāṣid sharia* such as safeguarding the soul (*ḥifẓ an-nafs*) and reason (*ḥifẓ al-aql*). (Hainorrahman, n.d.)

An analysis of this fatwa from the perspective of *masalah mursalah* is expected to provide insights into the relevance of the MUI fatwa in addressing contemporary social dynamics. It may also serve as a reference for relevant stakeholders—including local governments, law enforcement agencies, and religious leaders—in managing the issue of *sound horeg* usage in a manner consistent with public welfare and social order.

Based on the introduction and background outlined above, there has thus far been no research specifically addressing “*Sound Horeg from the Perspective of Masalah Mursalah: An Analysis of the East Java MUI Fatwa No. 1 of 2025.*” This study focuses on three main objectives. First, it examines the content and legal provisions contained in MUI Fatwa No. 1 of 2025 regarding the use of *sound horeg*. Second, it analyzes how *masalah mursalah* is employed as a foundational consideration in the process of issuing the fatwa. Third, it explores the social and religious impacts that have emerged within society as a consequence of the implementation of the fatwa in relation to the *sound horeg* phenomenon.

In a multicultural society like Indonesia, the diversity of cultures, religions, and social expressions is an unavoidable reality. Sound horeg emerged as a form of popular cultural expression that has a place in many communities, especially rural and suburban areas. Acceptance of diversity is one of the important foundations for the creation of social cohesion (Arant et al., 2021). In this context, sound horeg is not only seen as entertainment, but also as a symbol of togetherness and community identity. Thus, this phenomenon reflects how the diversity of cultural expressions in Indonesia is growing in line with people's needs for entertainment, self-expression, and social interaction.

However, diversity also creates challenges when certain cultural expressions cause disruption to other groups. Not a few people are bothered by the loud sound and dominance of bass sounds, especially when used outside the limits of reasonableness. The conflicts between citizens recorded in the East Java LASR report (2022–2023) show that the diversity of cultural expressions without proper management can turn into a source of social disintegration.

Tolerance emphasizes accepting differences, but still maintaining boundaries so that common interests are not disturbed. In social life, tolerance plays an important role as a balancing mechanism between individual freedom and public order. Through socio-economic analysis, it is stated that dynamic interactions between individuals

affect the level of tolerance in society (Cerquetti et al., 2013). In the context of *sound horeg*, this is seen in the community who are able to accept the tradition as part of local entertainment, but also demand a regulation of hours of use or volume limits. Thus, tolerance does not mean unconditional neglect, but acceptance that is limited by the principle of benefit.

Tolerance theory also emphasizes the existence of a critical boundary when a cultural practice causes harm to the other. Tolerance can only be exercised as long as the practice does not violate the basic rights of others, such as the right to health and tranquility of life (Del Águila, 2005). It is at this point that the MUI fatwa takes on the role of a "guardian of the boundary of tolerance," ensuring that the use of sound horeg does not exceed the threshold that can harm the community. In other words, the fatwa helps to balance freedom of expression in local culture with citizens' right to live comfortably, healthily, and in peace.

Social change is one of the classic theories that is relevant in seeing the impact of fatwa on people's social practices. Every new norm that enters society will cause a process of adaptation, resistance, or even transformation (Parsons, 1951). The MUI Fatwa No. 1 of 2025 can be seen as a trigger for social change, where people are beginning to be directed to change the habit of using sound horeg freely into a more measurable and controlled practice. Within the framework of Parsons' theory, some people will adapt to this new norm, some will resist, and some may modify their habits to conform to the fatwa.

In addition, the theory of social tipping processes explains that social change often occurs when a new norm manages to pass a critical point in societal acceptance (Winkelmann et al., 2020). In the case of sound horeg, if most people begin to adjust to the MUI fatwa—for example, by lowering the volume, limiting operating hours, or creating a community code of ethics—then the phenomenon can be a turning point towards a more civilized and healthy culture. Thus, this fatwa is not just a religious rule, but also an instrument of social engineering that encourages people to make a transition from potentially destructive cultural practices to a more constructive and beneficial direction. More broadly, social change theory can also be used to assess the dynamics of conflict and acceptance in society. The public response to fatwas—whether in the form of full support, conditional acceptance, or rejection—shows that social change is not a linear process. This process involves the tug-of-war between cultural, economic, and religious interests that will ultimately shape new patterns in the social practices of society. The MUI fatwa on *sound horeg* is thus a clear example of how a religious norm can be a catalyst in contemporary social change in Indonesia.

Research Methods

This study uses a qualitative approach with the library research method, which is supported by document analysis and limited interviews if necessary (Meleong, 1989). The type of research used is qualitative, descriptive-analytical, to understand

the content of the East Java MUI Fatwa and analyze it from the perspective of *maslahah mursalah* (Sugiyono, 2008). The data source consists of primary sources in the form of the East Java MUI Fatwa No. 1 of 2025 concerning the Use of *Sound Horeg* (Eastern, n.d.), and secondary sources that include books on *maslahah mursalah* and *maqashid al-shari'ah*, as well as journal articles, research reports, and relevant news on the use of *sound horeg* (*Al-Mustashfa Fi Ushul Full Volume - Imam Ghazali*, n.d.).

The data collection technique is carried out through a literature study, namely by collecting and studying fatwa documents, fiqh books, and related scientific literature (Fadhila et al., n.d.). In addition, documentation is carried out by archiving data related to the social phenomenon of the use of *sound horeg* and community responses to it (M. Habib, 2024). In the data analysis technique, content *analysis* of the MUI Fatwa was employed, which was then linked to the concept of *maslahah mursalah* and the social implications of the use of *sound horeg*. The final results are presented in the form of descriptive analysis and interpretation from the perspective of Islamic law (Ahmad Shidqi, 2022).

Result and Discussion

Content and Legal Provisions of MUI East Java Fatwa No. 1 of 2025

In the modern era, the awareness of countries with Islamic nuances was born to form an organized and systemic forum or forum of scholars to accommodate muftis in official institutions (Hasyim, 2011). In Indonesia, this forum is known as the Indonesian Ulema Council (MUI) which was established in 1975 with the authority to issue fatwas in the religious field, especially in the field of Islamic law (Moch Nur Ichwan, n.d.). Fatwa is an answer to sharia law questions submitted by a mufti or authoritative institution to the public. Fatwas are not positive laws, but they have important normative power in the lives of Muslims. As Law Number 12 concerning the Establishment of Laws and Regulations does not accommodate fatwas as a source of law. In the Indonesian context, fatwas issued by the Indonesian Ulema Council (MUI) have a great influence on the socio-religious practices of the community.

The development of Muslims in Indonesia who experience various contemporary legal problems in various aspects of pluralistic society (Mohamad Abdun Nasir, 2014). For this reason, it is necessary to find a solution that is in accordance with the signs of Islamic law and the purpose of Islamic sharia (*maqāṣid al-syarī'ah*) in the form of a fatwa of scholars that is structurally and organized in the Indonesian Ulema Council (Zakaria Syafei, 2017). The existence of the MUI in Indonesia has an important role in answering the increasingly complex problems of Muslims through fatwas, even such as the problem of *sound horeg* which is very popular with the majority of groups in Indonesia. The existence of a *horeg sound* culture raises several pros and cons from the perspective of the community. Some fanatics like it, some are ordinary, and some are very worried about the noise created by *the sound of horeg*.

Islamic legal problems that occur to Muslims in Indonesia are developing dynamically, one of the solutions is the MUI fatwa (Hasyim, 2011). In Uşûl Fiqh, the mufti only gives fatwas if requested and on matters that he is in control. The Mufti is obliged to understand the case in detail, consider the benefits, and take into account the social impact of his fatwa, because the mistake of fatwa can mislead the ummah (Amir Syarifuddin, 2009). Fatwas are non-binding, in contrast to judges' decisions that must be implemented, but can become jurisprudence if used as the basis for court decisions (Wahbah al-Zuhaylī, 1986).

Regarding the East Java MUI Fatwa No. 1 of 2025 concerning the use of *sound horeg*, the MUI acts as a mufti who considers sharia, social, and community welfare aspects. Although it is not binding by state law, this fatwa has moral force and is a guideline for the ummah in maintaining order and avoiding harm from the use of *sound horeg*, and has the potential to become a formal legal reference if used in court decisions or regional regulations (East, n.d.). The fatwa gave rise to mixed responses in the community. Some residents welcomed it because they considered that the noise of the *sound of horeg* had disturbed comfort, order, and even health, so that the fatwa was considered a form of social protection (*Pro-Cons of Sound Horeg and Fatwa Haram MUI*, n.d.).

However, *sound service entrepreneurs* criticized this fatwa, considering that the haram is too generalized and has the potential to disrupt livelihoods. They consider that restrictions should be carried out through technical regulations, not moral prohibitions. Academics and cultural experts also provide different perspectives. Academics from the University of Muhammadiyah Surabaya argue that the phenomenon of *sound horeg* needs to be seen as an expression of folk culture and entertainment that has social value, so it is necessary to have a comprehensive study and dialogue between MUI, community leaders, and business actors so that the solutions taken do not trigger social tensions (*Polemic Sound Horeg Banned by Ulama, UM Surabaya Academics Give Response | University of Muhammadiyah Surabaya*, n.d.). Similarly, cultural expert Meimura emphasized that the main problem is not in the *sound horeg* tool, but in the way and context of its use (*Fatwa Haram Sound Horeg Reaps Pro-Cons, This is the Response of Surabaya Residents*, n.d.).

The East Java MUI itself emphasized that this fatwa is not an absolute haram, but an effort to control the use of *horeg sound* so that it does not harm, violate norms, or disturb public order. The goal is to prevent *harm* and maintain the common good (*DJKI Responds After East Java MUI Issues Fatwa Sound Horeg | Tempo.Co*, n.d.).

Thus, the position of the East Java MUI fatwa on *sound horeg* can not only be understood from the perspective of Islamic law, but also from the socio-cultural perspective that affects its acceptance in society. This understanding is important as a basis for further analyzing how the fatwa was formulated, the basis of the shari'i used,

and the extent to which consideration of benefits (*maslahah mursalah*) plays a role in its determination.

Maslahah mursalah is a benefit that is not explicitly mentioned in the nash (Qur'an and Hadith), but is still used as a legal consideration as long as it does not conflict with the principles of sharia (Wahbah al-Zuhayli, 1986). This concept is used by scholars to answer new problems (*al-nawāzil*) that are not found in any particular evidence, but have significant implications for the lives of the people. This *maslahah* consideration refers to the main purposes of the shari'ah (*maqāṣid al-syarī'ah*), such as maintaining religion (*ḥifẓ al-dīn*), soul (*ḥifẓ al-naḥs*), intellect (*ḥifẓ al-'aql*), posterity (*ḥifẓ al-nasl*), and wealth (*ḥifẓ al-māl*) (Imam Abu Ishaq, n.d.).

In the context of fatwa, *maslahah mursalah* plays an important role in formulating answers to contemporary problems, including the phenomenon of using *sound horeg* that does not have a specific postulate in nash. Although the Qur'an and Hadith do not directly talk about modern loudspeakers, scholars can see the potential *mafsadat* (damage) caused, such as hearing disorders, public disorders, and social conflicts.

Maqashid al-shari'ah is the general purpose of Islamic law, which includes the protection of religion, soul, intellect, descent, and property. Fatwas issued should ideally consider the extent to which a particular phenomenon impacts these five goals. The excessive use of *sound horeg* can be reviewed from this point of view, especially in the aspects of maintaining the tranquility of worship, community morals, and mental health.

The East Java MUI Fatwa No. 1 of 2025 regarding the use of *sound horeg* is not only a product of religious law, but also a social intervention that has the potential to affect people's behavior patterns. In the perspective of social change theory, every rule or policy introduced into society will cause a process of adaptation, resistance, or even value transformation (Soekanto, 2002). This fatwa is present as a response to popular cultural phenomena that are growing rapidly in several regions, but give rise to problems of order and health. Thus, this fatwa can be understood as an effort to shift cultural practices that are considered not in accordance with the principles of sharia benefits and values (Talcott Parsons, 1951).

In terms of people's behavior towards religious law, *legal culture theory* explains that the level of public acceptance of a religious provision is influenced by internal factors (religious understanding, personal beliefs) and external factors (social environment, peer pressure, local customs) (Lawrence M. Friedman, 1975). For community groups who view *sound horeg* as a form of traditional entertainment with cultural value, this fatwa tends to trigger resistance or rejection. On the other hand, for groups who feel disturbed by the noise, this fatwa is actually a legitimacy to demand control of the practice.

The social impact of this fatwa can be seen in two forms: first, the normative impact, where the fatwa becomes a moral guideline that encourages collective

awareness to limit the use of *sound horeg*; second, the practical impact, in the form of changes in the behavior of some people who begin to reduce or modify the use of the device so as not to cause *harm*. Meanwhile, the religious impact lies in increasing the authority of fatwa institutions in the eyes of the people, as well as testing the extent to which people are willing to adjust their cultural practices for the sake of sharia principles (Amir Syarifuddin, 2009).

However, the process of receiving fatwas is not always linear. According to the view of religious sociologists, religious behavior change often takes place in stages: starting from awareness, then attitude formation, and finally real behavioral change (Bryan S. Turner, 1991). Therefore, the success of the MUI fatwa in changing behavior related to *sound horeg* is highly dependent on socialization strategies, persuasive approaches, and support from religious leaders and local government officials.

Fatwa in the Framework of Maqāṣid al-Sharī'ah and Social Change

There are two perspectives in looking at the East Java MUI fatwa no. 1 of 2025 regarding the use of sound horeg: the normative-sharia approach and the social-empirical approach. The normative approach emphasizes that fatwa is an instrument of Islamic law based on maqāṣid al-syarī'ah, especially the principles of prevention of harm (*dar'u al-mafāṣid*) and the protection of public benefits (*jalb al-maṣāliḥ*) (Fajri, 2022). Meanwhile, the empirical approach sees this fatwa as social engineering aimed at organizing people's behavior to be in harmony with public order and social health.

In this context, the East Java MUI fatwa No. 1 of 2025 has similarities with the tradition of *maslahah mursalah* practiced by *ushul fiqh* scholars. As in *fiqh*, *maslahah mursalah* provides space for the making of laws on contemporary phenomena that are not explicitly mentioned in the *nash*. Thus, the phenomenon of sound horeg that was unknown in the classical era can still be regulated with sharia principles through the assessment of *maslahat* and *mafsadah*. This fatwa is proof that sharia is dynamic and adaptive to the development of the times (Syafei, 2017). If drawn to the comparison, the position of this MUI fatwa is similar to al-Ghazali's thinking which emphasizes the balance between the external and the internal. Just as prayer will only be meaningful if it is accompanied by spiritual awareness, so *too sound horeg* as a cultural expression will only have a positive value if it does not cause social or health damage. The MUI fatwa is here to restore that balance: between freedom of expression and social responsibility (Saputra, 2025b).

From a social perspective, this fatwa can be understood as Talcott Parsons' theory of social change: every new norm introduced will result in adaptation, resistance, or transformation of values. Public acceptance of fatwas has proven to be diverse. Some residents support it because they feel disturbed by the noise, while entertainment business actors reject it because it is considered to interfere with their livelihoods. This difference in response is in line with Lawrence Friedman's theory of

legal culture, which states that compliance with religious law is determined by local understanding, economic conditions, and culture (Friedman, 1975). In addition, the impact that arises from fatwas can be divided into two: normative and practical. The normative impact can be seen from the increasing moral awareness that the use of sound horeg needs to be controlled for the common good (Aprilian et al., 2025). Meanwhile, the practical impact is the modification in community practices, such as volume regulation, limitation of operational hours, or the preparation of the "horegers code of ethics" created by the Indonesian sound system (PSSI) community in Pati and Jepara. This phenomenon shows that the MUI fatwa not only provides a legal basis, but also seeks to create real social change.

Finally, this fatwa affirms that Islamic law in the form of fatwas not only serves as a normative answer, but also as a moral, social, and cultural instrument. In the context of sound horeg, the East Java MUI Fatwa expressly states its haram, because it is considered to cause more harm than benefit. Thus, the existence of this fatwa is not a form of rejection of culture, but an effort to balance local cultural values with the universal principles of Islamic sharia which are oriented towards the benefit of the ummah. Although this fatwa stipulates the prohibition of sound horeg, the MUI still provides an exception in certain conditions, for example if the use of sound devices is carried out reasonably, does not exceed the WHO threshold of 85 dB, and does not cause harm to the community such as damaging public facilities, damaging other people's property and watching male and female dances by opening the aurat. In addition, in *the culture of battle sound* (adu sound) it is also fatwa haram because it contains elements of *tabzir* and *idha'atuk mal* (wasting wealth). Therefore, it is important for the community and policy makers to continue to pay attention to local cultural aspects, but within a framework that is in harmony with sharia, by enforcing the rules for the use of sound systems according to the limits of reasonableness and proportionate needs.

Conclusion

Based on the above data exposure, it can be concluded that the East Java MUI Fatwa No. 1 of 2025 concerning the Use of *Horeg Sound* is a response to socio-cultural phenomena that give rise to pros and cons in society. Although it does not have positive legally binding power, this fatwa serves as a moral and ethical guideline that emphasizes the principle of benefit (*maslahah mursalah*) in Islamic law. East Java MUI Fatwa No. 1 of 2025 emphasizes that the *sound horeg* law is haram. As for the fatwa, the MUI provides several exceptions to prevent harm such as disturbance of order, noise pollution, and potential social conflicts, as well as efforts to maintain the goals of sharia (*maqāṣid al-syarī'ah*) such as tranquility of worship, health, and social harmony.

Public acceptance of this fatwa varies – some support it for the sake of benefit, while others reject it for economic reasons or cultural values. Therefore, its

effectiveness depends on socialization, persuasive approaches, and collaboration between MUI, local governments, community leaders, and business actors. Overall, this fatwa represents an effort to harmonize religious values, social needs, and local culture, as well as a form of social engineering to direct people's behavior towards the common good.

The limitation of this study is the lack of empirical analysis of community practices in responding to fatwas, so that the results are more conceptual. It is hoped that future research can involve surveys, interviews, and interdisciplinary studies so that the implementation of fatwas can be understood more concretely.

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