From Bedug to Sound Horeg: The Digital Transformation of Takbiran and Its Implications for Halal Tourism and Cultural Heritage in Indonesia

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ABSTRACT

This study aims to explore the cultural transformation of the takbiran ritual in East Java, focusing on the shift from traditional bedug drums to the digital sound system known as sound horeg. It seeks to understand how this evolution reflects the adaptation of religious and cultural practices amid technological advancement and social dynamics, as well as its implications for halal tourism development. Using an exploratory qualitative approach, the study employs participant observation, in-depth semi-structured interviews with various stakeholders, and digital content analysis of social media and local news. Data triangulation and thematic analysis are applied to uncover the social, cultural, and spiritual dimensions of the phenomenon. Findings reveal that sound horeg represents a performative cultural innovation that integrates religious values with modern entertainment, driven primarily by youth as cultural agents. This shift embodies a negotiation between tradition and modernity, creating new social spaces and challenges in maintaining spiritual authenticity. Additionally, sound horeg holds significant potential as a unique cultural attraction within halal tourism, promoting community-based sustainable development. This study contributes novel insights into how digital technology reshapes Islamic ritual practices in Indonesia, highlighting the role of youth in cultural innovation and the intersection of tradition, modernity, and tourism. It also advances understanding of intangible cultural heritage adaptation in the digital era, with practical implications for policy and community empowerment.

Keywords: Takbiran ritual, sound horeg, cultural transformation, halal tourism, intangible cultural heritage, digital innovation

INTRODUCTION

The phenomenon of cultural transformation within Muslim communities in Indonesia has become increasingly dynamic alongside technological advancements and socio-cultural changes. One particularly intriguing phenomenon is the shift in how the takbiran night is celebrated before Eid al-Fitr — which was traditionally marked by torches, bedug drums, and simple takbir parades — but has now begun to transition toward the use of large-scale audio systems known as sound horeg. This phenomenon is especially prevalent in East Java and its surrounding areas, symbolizing a shift from traditional religious rituals to a form of collective, community-based contemporary cultural expression. This process is not merely technical (involving the replacement of tools) but also reflects broader changes in values, aesthetics, and social dynamics. Hence, understanding this phenomenon is essential as part of cultural, sociological, and tourism anthropological studies.

The transformation of the takbiran form has elicited diverse responses and controversies within society. On one hand, younger generations view sound horeg as a creative expression, fostering community togetherness and energetic entertainment — a new ritual relevant to the modern era. Conversely, religious leaders, elders, and some community members perceive this new form as diminishing the spiritual meaning of takbiran, rendering it more commercialized, superficial, or even neglecting the solemn values traditionally associated with it. For instance, studies have shown that the sound horeg phenomenon generates a "politics of noise" and tension between popular-religious cultural legitimacy and local moral authority (Fikri, 2025). This situation indicates ongoing dialogues and negotiations of

values within local Muslim communities — positioning sound horeg as a social arena in the process of cultural change.

Within the context of tourism, particularly under the framework of Halal Tourism, this phenomenon presents both opportunities and challenges. Halal tourism today encompasses not only halal food and beverages, Sharia-compliant accommodations, and prayer facilities but also cultural experiences aligned with Islamic values and local identities. Systematic studies demonstrate that the development of halal tourism in Indonesia faces challenges such as service standardization, stakeholder coordination, and the utilization of digital technology and sustainability (Samudra et al., 2024). Therefore, integrating local cultural elements like sound horeg into halal tourism packages could represent an attractive strategy — but must be balanced with an understanding of spiritual values, cultural ethics, and socio-cultural sustainability.

The sound horeg phenomenon can also be viewed as part of cultural digitization. In many cases, youth communities utilize large audio systems, modified vehicles, digital-based loudspeakers, and social media for promotion, transforming the takbiran ritual into a more performative and social-media-friendly event. This process reflects how traditional rituals evolve toward more public and auditory cultural performativity. Research notes that the influence of digitalization and technology in halal tourism is increasingly significant (Karmanto et al., 2025). In other words, sound horeg is not merely a change in tools but a shift in ritual practice and public interaction shaped by technology.

This transformation inevitably has implications for cultural heritage and spiritual values. From anthropological and sociological perspectives, the once solemn and sacred takbiran ritual has now undergone hybridization between religiosity, entertainment, and community. Cultural hybridization theory explains that local culture is not static but continuously adapts to modernity and technology. Hence, sound horeg can be regarded as a new form of intangible cultural heritage emerging from the dynamics of the Muslim community in East Java. Studies on the acculturation of religion and local culture also show that changing traditions can maintain their original identity while adapting to contemporary contexts (Chandra & Hadi, 2021). Therefore, it is important in this study to consider how spiritual values, local communities, and traditions interact in the present.

Other emerging challenges include social-environmental impacts and cultural sustainability. For example, the use of large sound horeg systems often causes extreme noise pollution, disturbances to hearing health, sleep, and the daily activities of surrounding residents. Studies indicate a low level of legal awareness among sound horeg operators and potential value conflicts within the community (Suhala, 2025). From the perspective of halal tourism and sustainability, such issues require regulation and management to ensure local culture is not exploited but rather developed into a socially and culturally responsible tourism experience.

On the other hand, some regions have begun to recognize the potential of popular culture phenomena like sound horeg as cultural commodities and attractive tourist attractions, especially for young Muslim tourists seeking unique experiences. However, incorporating them into halal tourism destinations requires careful planning: involving local communities, preserving values, regulating noise levels, and integrating into authentic halal tourism narratives. Research shows that destination image and service quality significantly influence Muslim tourists' interest (Fatimah & Sugianto, 2024). Thus, sound horeg has the potential to become a cultural attraction, but its implementation must consider social, cultural, and Sharia aspects.

Based on this background, this study aims to analyze the transformation phenomenon of takbiran from the bedug drum to sound horeg in East Java through a sociological and anthropological tourism approach. The primary focus is to understand the cultural and spiritual meanings of this phenomenon, exploring its potential and challenges in halal tourism development and local cultural preservation. This research is expected to contribute to discourse on developing halal tourism based on local culture and the digital transformation of Islamic culture. Using a qualitative approach involving observation, interviews, and digital documentation analysis, the study situates sound horeg within the framework of socio-cultural change and halal tourism.

Specifically, the research will address the following questions: (1) How do communities interpret the transformation of takbiran from bedug to sound horeg? (2) What are the cultural and spiritual implications of sound horeg? (3) How can this phenomenon be integrated into sustainable halal tourism

based on local culture? (4) What are the sociological and anthropological challenges in developing sound horeg as a halal tourism attraction? By answering these questions, the study aims to offer community-based policy recommendations and developmental strategies.

Cultural transformation driven by digital technology advancement has become a focus for many scholars. Manuel Castells, in his information network theory, emphasizes how communication technologies reshape social and cultural interaction patterns through network spaces that transcend traditional geographic boundaries (Castells, 2010). This concept is relevant to understanding the sound horeg phenomenon, which leverages digital audio technology and social media as means of religious ritual expression and community entertainment in East Java. Henry Jenkins introduces the concept of convergence culture, where old and new cultures interact, creating new forms of collective cultural participation involving various digital media (Jenkins, 2006). In the context of sound horeg, the traditional takbiran ritual converges with digital culture and modern entertainment, producing a new cultural performance that is widely accessible and interactive.

In tourism sociology, performativity theory (Butler, 1990) explains that identity and culture are often enacted through rituals or tourist attractions. The sound horeg phenomenon can be viewed as a local cultural performance that functions not only as a religious ritual but also as an entertaining spectacle attracting tourists. Pierre Bourdieu, with his concepts of habitus and cultural capital, explains how social and cultural practices are produced and reproduced in society, including how local communities maintain traditional values while adapting to modern demands (Bourdieu, 1984). In halal tourism, a local culture-based approach is crucial to preserving authenticity while maximizing cultural economic potential.

Anthropological studies of religion highlight how contemporary Islam and religious practices interact with popular culture and entertainment. Ethnographic studies by Asad (Asad, 1993) and Morey & Yaqin (Morey & Yaqin, 2011) show that religious practices in Muslim societies are not monolithic but dynamic and continuously transforming within local social and cultural contexts. Particularly in Indonesia, popular Islamic culture phenomena such as sound horeg have been studied as arenas for negotiating religious and entertainment values, illustrating the hybridization of traditional religion and modern culture. In this context, religious rituals can become spaces for creative and social expression that also contain controversies and value conflicts.

Various studies emphasize the development of halal tourism in Indonesia, which encompasses not only Sharia-compliant facilities and services but also the integration of local culture and spiritual experiences. Samudra underline the importance of developing halal tourism that considers cultural and sustainability dimensions (Samudra et al., 2024). Research by Almeira, Safitri, and Surwandono discusses halal tourism branding strategies through government and major Islamic organization collaborations, strengthening the image of halal tourism based on local cultural identity (Almeira et al., 2023). Meanwhile, Pradana specifically examines the controversies surrounding popular Islamic culture like sound horeg, revealing how music and entertainment interact with religious and moral authority in the public sphere (Pradana, 2025). These findings provide a critical framework for understanding the dynamics of religious cultural change in the context of modern society and halal tourism.

METHOD

This study employs an exploratory qualitative approach to gain an in-depth understanding of the phenomenon of ritual transformation in takbiran—from the traditional use of the bedug drum to the sound horeg—within the cultural and halal tourism context in East Java. The exploratory qualitative approach was chosen because it allows the researcher to openly and deeply explore the meanings, experiences, and complex socio-cultural dynamics without being constrained by rigid initial hypotheses (Creswell, 2019).

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Data Collection Techniques

1. Participatory Observation

   Participatory observation was conducted by the researcher directly engaging in and taking part in sound horeg takbiran night activities at the research sites. This method enabled the researcher to observe firsthand the activities, social interactions, cultural expressions, and the ritual atmosphere in its authentic context. Various aspects were documented, including the preparation of sound horeg, interaction patterns among participants, community responses, and social dynamics surrounding the events. Observations were recorded through detailed field notes, photographs, and video recordings as visual and audio data. This approach also allowed the researcher to experience the emotional and social dimensions of the ritual participants, resulting in rich and authentic data.

2. In-depth Interviews

   Semi-structured interviews were conducted to explore subjective perspectives and meanings from various actors involved in the sound horeg phenomenon. Informants were purposively selected based on criteria including: ordinary residents who regularly participate in takbiran, youth sound horeg performers, religious leaders (ustaz), local customary leaders, and sound system entrepreneurs. The interview questions were designed to explore how they interpret this ritual transformation, its impact on spiritual and cultural values, social experiences, as well as hopes or concerns related to the sound horeg phenomenon. Interviews were recorded with consent and later transcribed verbatim for analysis. Probing techniques were employed to encourage informants to reveal deeper and more reflective views and feelings.

3. Digital Content Analysis

   As a complement to field data, this study also conducted content analysis of social media platforms (TikTok, YouTube) and local news discussing the sound horeg phenomenon. Social media was chosen as it serves as a public space for expression and modern documentation of this ritual. The analyzed data included videos of sound horeg performances, user comments, and news articles covering the issue. Content analysis aimed to understand how sound horeg is represented, perceived, and critiqued by the wider public in the digital realm. This technique helped reveal social and cultural dimensions that might not be visible through observation and interviews, as well as the role of technology and media in the cultural transformation process.

Research Location

The research was conducted in two areas of East Java Province known for their active sound horeg culture, namely Blitar Regency and Malang City. These locations were selected due to high community participation and the diversity of sound horeg actors, providing a representative depiction of the phenomenon in East Java. These sites also represent urban and semi-urban contexts with differing social and cultural dynamics, allowing for comparative analysis across local contexts in cultural transformation and halal tourism development.

Data Analysis

Data from observations, interviews, and digital content analysis were systematically collected and organized. The data were then analyzed using thematic analysis through the following steps: (1) familiarization with the data through repeated readings; (2) initial coding based on emerging patterns and themes; (3) grouping codes into broader themes related to cultural meaning, spiritual values, social impact, and tourism aspects; (4) interpreting themes with reference to sociological, anthropological, and digital cultural transformation theories; (5) validating the data through triangulation across sources and methods to ensure the credibility of the findings. The results of the analysis are presented in descriptive narrative form, illustrating the complexity of the sound horeg phenomenon as a site of negotiation for culture, spirituality, and halal tourism in the digital era.

RESULT AND DISCUSSION

1. From Bedug to Bass: The Evolution of Takbiran

   The takbiran ritual has traditionally been associated with the use of the bedug drum and torches as primary instruments during the night of Eid al-Fitr celebrations in East Java. The bedug not only functions as a musical instrument but also holds strong religious symbolism and serves as a traditional means of communication within the community. This tradition carries profound spiritual significance, reinforcing social bonds and marking the sacredness of the religious celebration. However, social changes and technological advancements have led communities to adopt new methods in conducting takbiran. The emergence of the "sound horeg" phenomenon represents a form of modernization, replacing the traditional bedug with a digital sound system that is more dynamic and efficient.

   Sound horeg combines modern audio technology with entertainment elements, thereby offering an experience that differs markedly from previous takbiran traditions. This sound system is primarily utilized by local youth communities eager to create a livelier and more engaging takbiran atmosphere. The transformation goes beyond the replacement of tools; it encompasses changes in social interaction and communication within the religious ritual context. Aligning with Manuel Castells' theory, information technology opens new spaces for society to adapt traditional cultural practices to contemporary settings, thus illustrating the dynamic relationship between technology and culture (Castells, 2010).

   The actors involved in sound horeg are diverse, ranging from young sound system operators to traditional leaders and creative economy practitioners. Their motivations vary from a desire to preserve tradition with a modern twist to leveraging creative business opportunities. This phenomenon exemplifies how society can innovate culturally while maintaining the ritualistic and spiritual dimensions in today's context. Sound horeg thus becomes a tangible example of the interplay between technology and culture, producing new forms of cultural expression.

   This shift also reveals complex social dynamics, where young generations play a pivotal role as cultural change agents. They blend old and new values within a continuously evolving ritual framework. The evolution from the traditional bedug to the digital sound horeg reflects how religious rituals can remain vibrant and adaptive to socio-economic needs and technological advancements. This process simultaneously creates new opportunities and challenges for preserving cultural and spiritual values in a rapidly changing world.

2. Sound Horeg as Cultural Performativities

   Sound horeg has transformed into a cultural performance that is not only religious but also encompasses entertainment and mass spectacle elements. The youth, as the primary performers, organize sound horeg events by combining electronic music, traditional sounds, and visually stimulating components. This musical aesthetic generates a multisensory experience that captivates audiences both in person and through digital media platforms. This phenomenon demonstrates the adaptability of local culture to contemporary tastes and technologies, merging tradition with modern entertainment.

   Pierre Bourdieu conceptualizes culture as a symbolic battleground where cultural practices reflect social structures and group identities (Bourdieu, 1984). In the context of sound horeg, young people leverage their cultural capital to express identities and creativity closely linked to their communities. Through their performances, they create new social spaces that harmoniously integrate tradition and modernity. Thus, sound horeg becomes a medium for youth communities to reinforce social solidarity and assert their social existence through shared cultural expression.

   The role of social media is critical in expanding the reach of sound horeg to broader audiences. Platforms such as TikTok and YouTube are utilized to document and promote these events, enabling viral spread and attracting national and even international attention. Henry Jenkins' concept of convergence culture aptly explains this phenomenon as a meeting point between traditional culture and digital technology, fostering new participatory cultural communities (Jenkins, 2006). Consequently, sound horeg transcends local ritual confines and emerges as a living digital cultural product thriving in virtual spaces.

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The meanings attributed to sound horeg by the public are varied and complex. For some, sound horeg represents joyful entertainment and an innovative way of celebrating religious traditions. For others, it embodies a cultural identity reflecting youth creativity and social dynamism in preserving heritage. Moreover, sound horeg serves as a social communication medium that strengthens community bonds through collective activities blending cultural elements and technology.

3. Contestation of Values: Spirituality versus Entertainment

The transformation of takbiran through sound horeg has sparked value tensions between groups adhering strictly to spiritual traditions and those advocating for cultural innovation. Religious scholars and traditional leaders critique sound horeg, arguing that it shifts the ritual's focus from spiritual depth to mere entertainment. They maintain that the takbiran ritual must preserve its sacredness and should not be commercialized or reduced to spectacle. Such concerns arise from the view that the use of modern sound systems potentially diminishes the religious value and alters the ritual's original meaning.

Conversely, younger generations and creative economy actors perceive sound horeg as a crucial cultural adaptation that resonates with contemporary realities. They contend that sound horeg is more than entertainment; it fosters community cohesion and revitalizes traditions in a more engaging and relevant manner. Additionally, sound horeg opens economic opportunities that can enhance local community welfare. This perspective illustrates the interaction between cultural and economic values within social dynamics, revealing a complex negotiation of interests.

This value conflict reflects the cultural negotiation process typical in societies undergoing social change and modernization. Bourdieu describes symbolic struggles between conservative and progressive groups as intrinsic to cultural reproduction and transformation (Bourdieu, 1984). The contestation between spirituality and entertainment within sound horeg exemplifies how culture remains open to change, yet its core identity and meanings are constantly at stake. This debate also fosters dialogic space, allowing both parties to appreciate and understand each other's viewpoints.

Consequently, sound horeg becomes not only a symbol of cultural change but also a social learning arena for balancing traditional values and modernity. It highlights the ongoing negotiation in reconciling spiritual reverence with contemporary cultural expressions.

4. The Potential of Sound Horeg in Halal Tourism

Sound horeg holds significant potential as a tourism attraction within the halal tourism framework, which emphasizes Sharia compliance and sustainability principles. Halal tourism requires destinations to meet religious standards while preserving local cultural and environmental integrity (Samudra et al., 2024). Within this context, sound horeg, blending religious values with local culture, can become a unique and appealing product for Muslim tourists seeking authentic experiences. However, its development as a tourism attraction must adhere to non-exploitative and inclusive principles to avoid undermining religious and social values.

Community involvement is critical to ensuring that sound horeg management is sustainable and directly benefits local populations. This aligns with findings by Almeira et al., which emphasize that successful halal tourism depends heavily on the active participation of local communities in destination development and management. Moreover, digital technology utilization for promoting sound horeg via social media platforms can expand market reach and enhance tourist appeal (Almeira et al., 2023). This approach aligns with modern tourism trends that integrate cultural experiences with interactive technology, thereby enriching the tourist experience.

With proper management, sound horeg could serve as an innovative and sustainable model of community-based halal tourism development. Its growth is not solely an economic endeavor but also an effort to preserve culture and reinforce local identity. This development offers communities a platform to present a dynamic and inclusive form of Islamic culture to visitors while maintaining spiritual values in religious practices. Therefore, sound horeg represents a promising convergence of cultural heritage and sustainable tourism in East Java.

5. A New Cultural Heritage?

   Sound horeg has the potential to be recognized as intangible cultural heritage, reflecting the evolution of Islamic traditions in the digital and modern era. Intangible cultural heritage encompasses practices, expressions, and knowledge that constitute the social and cultural identity of a community(Asad, 1993). As a fusion of tradition and digital technology, sound horeg demonstrates how culture can evolve without losing its historical roots. Such recognition is essential to ensure that the phenomenon is viewed not as a fleeting trend but as a sustainable cultural identity.

   To sustain and develop sound horeg as cultural heritage, preservation efforts are required, including documentation, research, and supportive cultural policies. These efforts must involve local communities as both owners and custodians of the heritage. Additionally, cultural regulators and institutions need to play an active role in establishing standards and providing space for innovation without eroding core values. Preservation of sound horeg involves maintaining a balance between traditional and modern elements so that its spiritual and social meanings remain intact.

   Properly managed, sound horeg can become a symbol of a modern Muslim community in East Java that remains firmly rooted in tradition. This case exemplifies how cultural heritage can live and adapt according to contemporary societal needs. Recognition as cultural heritage can also enhance community awareness and pride in their cultural identity. Furthermore, it opens opportunities for creative economic development based on culture, which can contribute to the sustainable welfare of local populations. Thus, sound horeg embodies both cultural continuity and innovative adaptation in a globalizing world.

CONCLUSION

The transformation of the takbiran ritual from the traditional use of the bedug drum to the digital sound horeg represents a concrete example of cultural adaptation in response to technological advancements and social dynamics in East Java. Sound horeg is not merely a technological innovation but also a representation of cultural performativity that integrates religious values with modern entertainment. This phenomenon demonstrates how the younger generation acts as agents of change, enriching the Islamic cultural heritage in a more inclusive and contextual manner. Despite the value contestation between traditional and modern perspectives, sound horeg has the potential to become a sustainable element of intangible cultural heritage if managed appropriately. In the context of halal tourism, sound horeg offers opportunities to develop authentic local culture-based tourist attractions that are appealing to Muslim travelers.

An important implication of these findings is the need for a halal tourism development approach that actively respects and involves local cultural expressions, including modern innovations that do not diminish spiritual values. Cultural policies must strike a balance between preserving tradition and supporting technological creativity as a medium for new cultural expressions. Additionally, public education regarding modern religious expressions should be enhanced to foster broader understanding and respect for the diverse and adaptive forms of religious practices.

Recommendations

1. Government

   Local governments need to support the preservation and innovation of sound horeg through adequate policies, facilities, and regulations. Training programs for cultural practitioners and creative economy actors are also essential. Governments should facilitate the documentation and official recognition of sound horeg as intangible cultural heritage.

2. Academics

   Scholars are encouraged to conduct in-depth research on sound horeg and digital culture within the halal tourism context. Research outcomes can serve as the foundation for policy development and public education.

3. Local Communities

   Local communities should be empowered to independently and sustainably manage sound horeg. Capacity building in technology and management is important to strengthen their roles as cultural and creative economy actors.

4. Digital Technology

   The utilization of social media and video platforms should be optimized for promoting and documenting sound horeg. Collaboration among government, academia, and communities is necessary to support technology-based cultural preservation.

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