

## ABSTRAK

Penelitian ini bertujuan menganalisis praktik produksi dan konsumsi *Sound horeg* sebagai hiburan rakyat di Kota Malang dalam kerangka *media and cultural production* serta merefleksikan implikasi etika komunikasinya di ruang publik. Fenomena *Sound horeg* tidak hanya dipahami sebagai ekspresi budaya lokal, tetapi sebagai praktik komunikasi publik yang berlangsung dalam arena sosial yang sarat relasi kuasa, distribusi modal, dan negosiasi legitimasi. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan teknik wawancara mendalam, observasi, dan dokumentasi terhadap pelaku, audiens, serta masyarakat terdampak. Analisis dilakukan secara induktif dengan mengacu pada konsep *field*, *habitus*, *capital*, dan *autonomy* Pierre Bourdieu serta dilengkapi perspektif etika komunikasi sebagai kerangka normatif. Hasil penelitian menunjukkan bahwa *Sound horeg* beroperasi dalam arena produksi budaya lokal yang memiliki kontribusi sosial-ekonomi signifikan, namun juga memunculkan potensi ketegangan akibat perbedaan *habitus* dan persepsi masyarakat terhadap penggunaan ruang publik. Derajat otonomi praktik ini dinegosiasikan melalui koordinasi komunitas, regulasi lokal, serta toleransi sosial masyarakat. Penelitian ini menyimpulkan bahwa keberlanjutan *Sound horeg* memerlukan keseimbangan antara kebebasan berekspresi dan tanggung jawab sosial agar dapat diterima secara berkelanjutan dalam masyarakat Kota Malang yang plural.

Kata kunci: *Sound horeg*, etika komunikasi, komunikasi publik, hiburan rakyat, ruang publik.

## **ABSTRACT**

*This study aims to analyze the production and consumption practices of Sound horeg as a form of local popular entertainment in Malang City within the framework of media and cultural production, while also reflecting on its communication ethics implications in public space. Sound horeg is not merely understood as a local cultural expression, but as a form of public communication practice operating within a social field characterized by power relations, capital distribution, and negotiated legitimacy. This research employs a qualitative descriptive approach, using in-depth interviews, observation, and documentation involving performers, audiences, and affected community members. The analysis is conducted inductively by applying Pierre Bourdieu's concepts of field, habitus, capital, and autonomy, complemented by communication ethics as a normative perspective. The findings reveal that Sound horeg operates within a local cultural production field that contributes significantly to the socio-economic life of the community, yet simultaneously generates potential social tensions due to differences in habitus and public perceptions regarding the use of shared spaces. The degree of autonomy of this practice is continuously negotiated through community coordination, local regulations, and social tolerance. The study concludes that the sustainability of Sound horeg requires a balance between freedom of expression and social responsibility in order to remain socially acceptable within Malang's plural society.*

*Keywords: Sound horeg, communication ethics, public communication, popular entertainment, public space.*