International Journal of Technology and Education Research

https://e-journal.citakonsultindo.or.id/index.php/IJETER

E-ISSN: 2986-0733

"Sound Horeg" As Sonic Spectacle: Collective Bodily Immersion And Participatory Entertainment Culture In Indonesia's Digital Entertainment Space

Lawrence Philip

Produksi Film Dan Televisi, Akademi Komunikasi SAE Indonesia

E-mail: l.philip@nextakademi.id

Abstract

The transition in current entertainment culture has seen audience experience move away from passive consumption towards an immersive, multimodal and participatory involvement. In this context, the birth of "Sound Horeg" in Indonesia exemplifies a sonic-based form of public entertainment characterised by excessive loudness, bass intensity, collective bodily participation and extensive digital circulation. Existing studies on immersion and participatory culture have largely concentrated on virtual reality, digital fandom, educational embodiment and online interaction, with scant emphasis to sonic-driven immersive experience in public entertainment venues. This study therefore seeks to explore how "Sound Horeg" functions as a sonic spectacle to create collective bodily absorption and participatory entertainment culture inside hybrid physical-digital settings. This study adopted a qualitative interpretative approach using sensory digital ethnography and multimodal thematic analysis. Data were acquired using immersive field observation, audiovisual documentation, sound environment analysis and digital ethnography in TikTok, Instagram Reels and YouTube Shorts. The results show that acoustic intensity and bass pressure act as immersive triggers that produce physiological synchronicity, emotional amplification and collective audience participation. The study also shows that participatory documenting methods expand immersive experiences into digital media contexts through audiovisual circulation and short-video culture. The findings also suggest that "Sound Horeg" creates a hybrid physical-digital immersive ecology in which music, bodies, crowd interaction, and social media circulation continuously reinforce one other. This study contributes to the field of creative media and digital culture studies by extending the concept of immersion beyond virtual simulation to a sonic-driven communal sensory experience. The paper also introduces the aural Spectacle Immersion Framework as a conceptual tool to describe the relationships between

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

International Journal of Technology and Education Research

https://e-journal.citakonsultindo.or.id/index.php/IJETER

E-ISSN: 2986-0733

aural intensity, bodily synchronisation, emotional contagion, participatory documentation and digital circulation within modern immersive entertainment culture.

Keywords: sonic spectacle; collective bodily immersion; participatory entertainment culture; sensory digital ethnography; hybrid immersive media

INTRODUCTION

Academic attention has shifted to entertainment experiences that are increasingly interactive, multisensory, and based on digital participation. This is demonstrated by research on a culture of participation, colorful experiences, and collective participation. In previous research, engagement and shared value creation in leisure and sports events have been investigated[1], cultural engagement and accessibility in the context of social inclusion[2], Audience engagement in arts and culture organizations[3], and participation in games and interactive interactions in virtual spaces like Roblox[4].

At the same time, progress in embodiment and immersion studies is also evident in research on embodiment learning[5], research on virtual embodiment and multisensory interaction based on the metaverse and virtual reality[6], navigation in virtual reality[7], and collective rhythm, body synchronization, and emotional contagion in human social coordination[8]. Selain itu, studi tentang partisipasi media dan keterlibatan afektif menunjukkan

[1] Xiaowei Jiang et al., "Motivational Antecedents, Value Co-Creation Process, and Behavioral Consequences in Participatory Sport Tourism," *Sustainability (Switzerland)* 13, no. 17 (2021): 1–16, https://doi.org/10.3390/su13179916.
[2] Sara Sáez-Velasco et al., "Cultural Participation as a Pathway to Social Inclusion: A Systematic Review and Youth Perspectives on Disability and Engagement," *Societies* 15, no. 10 (2025), https://doi.org/10.3390/soc15100288.
[3] Nada Saad Alnasser and Lim Jing Yi, "Strategies Applied by Different Arts and Cultural Organizations for Their Audience Development: A Comparative Review," *Heliyon* 9, no. 5 (2023): e15835, https://doi.org/10.1016/j.heliyon.2023.e15835.
[4] Domenico Morreale and Alessia Rosa, "Roblox and the Pervasiveness of Play: What Game-Making Communities Can Teach Us About Participatory Practices in Affinity Spaces," *International Journal of Communication* 18 (2024): 4281–99.
[5] Pierluigi Faella, Simone Digennaro, and Alice Iannaccone, "Educational Practices in Motion: A Scoping Review of Embodied Learning Approaches in School," *Frontiers in Education* 10, no. May (2025), https://doi.org/10.3389/feduc.2025.1568744.
[6] Nina Jane Patel, "Exploring the Implications of the Metaverse: Opportunities and Challenges for Dance Movement Therapy," *Body, Movement and Dance in Psychotherapy* 19, no. 4 (2024): 340–51, https://doi.org/10.1080/17432979.2024.2306581.
[7] Lucía Solares et al., "Immersive Technologies Targeting Spatial Memory Decline: A Systematic Review," *Biomedicines* 13, no. 9 (2025): 1–30, https://doi.org/10.3390/biomedicines13092105.
[8] Arodi Farrera and Gabriel Ramos-Fernández, "Collective Rhythm as an Emergent Property During Human Social Coordination," *Frontiers in Psychology* 12, no. February (2022): 1–14, https://doi.org/10.3389/fpsyg.2021.772262.

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

peningkatan partisipasi dalam fandom digital dan komunitas online[9], Meanwhile, changes in participation in recreational and social physical activities are also studied in the context of social activities and health. In general, research shows that involvement, participation, embodiment, and collective engagement are increasingly understood as important components in modern cultural and entertainment experiences.

Various forms of digital media-based entertainment show a shift from passive media consumption to increasingly participatory, atmospheric, and audiovisual entertainment experiences. For example, virtual grapevine scenes have evolved from conventional digital representations into collective multisensory experiences mediated by user interactions and information systems[10]. By using the Watch Parties feature, platforms like Twitch create a synchronized viewing experience that allows audiences to build a collective experience in real-time through community interactions and shared expressive codes. On the other hand, Netflix creates media interactions tailored to user preferences through algorithm integration and personalized audiovisual experiences[11].

Meanwhile, the phenomenon of performative spectatorship in digital meme culture, such as the Minecraft film, shows how audiences become part of the spectacle through collective cultural rituals based on digital media[12]. In addition, the development of interesting stories and content involving various sensations has shown that tactile effects, olfactory stimulation, and audiovisual engagement become key components of the entertainment experience[13]. As demonstrated by various changes, digital entertainment culture is increasingly moving toward enjoyable participation that involves the body, collective emotions, and audiovisual interactions simultaneously. Furthermore, this participatory cultural transformation is driving the emergence of various forms of engaging entertainment that combine physical interactions, emotional engagement, and digital practices, all of which participate in modern entertainment experiences. The audience body no longer functions as a passive spectator in an

[9] Jie Lan, Moniza Waheed, and Rosmiza Bidin, "What Fuels Fans in China? Unraveling the Factors for Online Fan Community Engagement Associated with Politics: A Systematic Review," *SAGE Open* 15, no. 4 (2025): 1–18, https://doi.org/10.1177/21582440251374604.
[10] Leona Chandra Kruse and Katharina Drechsler, "Digitalization of Multisensory Collective Activity: The Case of Virtual Wine Tasting," *Journal of Information Technology* 37, no. 4 (2022): 341–58, https://doi.org/10.1177/02683962221096860.
[11] Vicente Rodríguez Ortega, "'We Pay to Buy Ourselves': Netflix, Spectators & Streaming," *Journal of Communication Inquiry* 47, no. 2 (2022): 126–44, https://doi.org/10.1177/01968599211072446.
[12] Dag Øivind Madsen, "Memetic Performance and Participatory Spectacle: Audience Ritual in the 2025 Minecraft Movie," *Frontiers in Communication* 10 (2025), https://doi.org/10.3389/fcomm.2025.1699245.
[13] Dani Marfil et al., "Integration of Multisensorial Effects in Synchronised Immersive Hybrid TV Scenarios," *IEEE Access* 10 (2022): 79071–89, https://doi.org/10.1109/access.2022.3194170.

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

interactive digital show; rather, it serves as a medium and archive of embodied and relational experiences[14]. Immersive media technologies such as virtual reality and 360° video also expand the first-person experience through emotional engagement and multisensory interactions, creating a new emotional geography in the user experience[15].

Digital media makes public spaces more attractive, which affects the audience's sensory, interactive, and cognitive experiences[16]. On virtual social reality platforms like VRChat, avatar interaction and body synchronization create a sense of intimacy and social proximity, even though the user is in a different location[17]. At the same time, websites like TikTok show how participating in digital culture allows users to build collective memory and engage in performative participation through participatory audiovisual practices[18]. Therefore, advances in digital media indicate that the body, collective emotions, audiovisual interactions, and digital participation are increasingly shaping the modern entertainment experience. Discourses about embodiment, immersion, and collective experience are growing across fields such as virtual reality, multisensory interactions, musical performances, and interactive learning. This trend has evolved in the context of digital entertainment. Research on VR marketing indicates that embodiment increases immersion and enjoyment, which in turn affects user experiential engagement[19]. Additionally, VR stories like Baba Yaga show how immersive narratives enable customers to experience embodied empathy and explore identity through participatory virtual experiences[20].

According to Li, multisensory interaction technology can enhance realism and engagement in audiovisual performances through emotional identification and gesture-based interfaces. However, research on embodied learning indicates that reflective engagement and

[14] Máiréad Ní Chróinín, "The Body as (Digital) Archive: Documenting, Re-Enacting and Teaching Digital Interactive and Immersive Performance," *International Journal of Research in Economics and Social Sciences* 27, no. 2 (2022): 182–98, https://doi.org/10.1080/13569783.2022.2061846.
[15] António Baía Reis, "Immersive Media and Social Change: The 'Empathy Machine' Is Dead, Long Live 'Emotional Geography'!," *Anàlisi: Quaderns de Comunicació i Cultura* 68 (2023): 135–54, https://doi.org/10.5565/rev/analisi.3539.
[16] Anqi Zhu, "Immersive Public Art and Humanistic City Image Building in the Digital Era," *Applied Mathematics and Nonlinear Sciences* 9, no. 1 (2024), https://doi.org/10.2478/amns-2024-2489.
[17] Felix Krell and Nico Wettmann, "Corporeal Interactions in VRChat: Situational Intensity and Body Synchronization," *Symbolic Interaction* 46, no. 2 (2023): 159–81, https://doi.org/10.1002/symb.629.
[18] Tom Divon and Tobias Ebbrecht-Hartmann, "'On TikTok, Everything Needs to Be Playful, Even the Holocaust!': Playability, Memes, and Participatory Memory Culture," *New Media & Society*, 2025, https://doi.org/10.1177/14614448251356453.
[19] "Embodiment, Immersion, and Enjoyment in Virtual Reality Marketing Experiences," *Psychology & Marketing*, 2023, https://doi.org/10.1002/mar.21822.
[20] Rania Magdi Fawzy, "VR as a Metaleptic Possible World of Global Citizenship Embodiment: A Cognitive Stylistic Approach," *Digital Scholarship in the Humanities*, 2023, https://doi.org/10.1093/llc/fqad078.

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

embodied feelings in virtual reality are higher than in conventional digital media[21].

The concept of embodied parallelism in virtual reality emphasizes that physical body movements and virtual actions must be synchronized to produce optimal immersive interaction[22]. Many studies show that immersion and embodiment are increasingly understood as multisensory processes that involve the body, rhythm, emotions, and participatory interactions.

Nonetheless, previous research has focused on social engagement, educational embodiment, digital fandom, and engagement in virtual environments. As a result, experiences that are rich in sound and body synchronization in public entertainment venues remain scarce. However, some studies have shown that sound is essential for creating an emotionally charged user experience[23]. The concept of sensory flow also emphasizes the importance of synchronizing physical experiences with digital sensory stimuli to generate immersive engagement[24].

In addition, embodied resonance in collective music-making techniques suggests that coordinated body movements and sound can produce significant social and sensory experiences[25]. However, these ideas remain very limited in the realm of sound-based public entertainment. In other words, there is still little research on how sonic intensity, bass pressure, bodily vibration, crowd synchronization, and digital documentation of participation simultaneously shape the participation of the collective body.

This limitation becomes even more important when it coincides with the emergence of the phenomenon of "Sound Horeg" in Indonesia, a form of public entertainment based on sound performances. This phenomenon demonstrates how digital documentation techniques, crowd synchronization, bass intensity, and audio thumps create an immersive, collective entertainment experience. Social media-based participatory practices in Indonesia's digital culture have enabled various expressions of local culture to gain new visibility through audiovisual circulation

[21] Mahda M Bagher et al., "Virtual Reality for Geospatial Education: Immersive Technologies Enhance Sense of Embodiment," *Cartography and Geographic Information Science* 50, no. 3 (2022): 233–48, https://doi.org/10.1080/15230406.2022.2122569.
[22] Grant Bollmer and A Suddarth, "Embodied Parallelism and Immersion in Virtual Reality Gaming," *Convergence* 28, no. 2 (2022): 579–94, https://doi.org/10.1177/13548565211070691.
[23] Jacob Hedges, Robert Sazdov, and Andrew Johnston, "Audio's Impact on Immersive Experience in Extended Reality and Digital Games: A Systematic Review," *Journal of The Audio Engineering Society* 72, no. 10 (2024): 630–49, https://doi.org/10.17743/jaes.2022.0169.
[24] Joe Marshall et al., "Sensory Alignment in Immersive Entertainment," *Human Factors in Computing Systems*, 2019, 700, https://doi.org/10.1145/3290605.3300930.
[25] Charles White, "Embodied Resonance in Technology-Mediated Group Music-Making," *International Journal of Performance Arts and Digital Media*, 2025, https://doi.org/10.1080/14794713.2025.2473139.

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

and algorithmic amplification[26]. At the same time, it has been shown that collective rhythmic experiences in voice-based activities can also create social synchronization and strong emotional engagement. In addition, various studies on soundscapes and multisensory listening show that sound experiences can create a collective sensory atmosphere that engages the user's body and emotions simultaneously[27]. Therefore, "Sound Horeg" is not just a sound-system-based viral entertainment; it is an immersive entertainment phenomenon that combines voice, body, public participation, and digital circulation into a single experience. Despite these advances, research on inspired entertainment culture still lacks theory and empirical evidence. In particular, it examines how sonic intensity, bodily resonance, emotional crowd synchronization, and active digital circulation work together to shape the collective bodily experience in public entertainment spaces. Most previous research has focused on virtual immersion simulation, digital interaction, or institutional participation. As a result, it has not explained much about how mass-based sound atmospheres and sensory interactions can produce immersive experiences in the context of cultural participation-based public entertainment. Therefore, to understand the phenomenon of "Sound Horeg" as a form of sound performance that creates collective bodily engagement, emotional synchronization of the masses, and entertainment culture in the context of Indonesian digital entertainment, this study offers novelty through an ethnographic approach to digital sensations. The study not only expands the conversation on cultural participation, embodied immersion, and immersive entertainment, but also offers a new perspective on the voice-driven collective sharing experience as a hybrid form of physical and digital collective experiences. This study aims to understand how sound, the body, public participation, and audiovisual circulation work together to form a pleasurable entertainment ecology around the phenomenon of "Sound Horeg". Therefore, this research is expected to make a conceptual contribution to creative research on media and digital culture, especially in understanding the transformation of modern entertainment that is increasingly censorship-based.

RESEARCH METHODS

This study uses an interpretive qualitative methodology that combines digital touch ethnographic design with multimodal language analysis. The phenomenon of "Sound Horeg" not

[26] Ahmad Ismail, "Sounding Identity in the Digital Age: Eastern Indonesia's Musical Voices on Tiktok," *Frontiers in Communication* 10 (2025), https://doi.org/10.3389/fcomm.2025.1651788.
[27] Kate Galloway, "The Sonic Strategies and Technologies of Listening Alone Together in The World According to Sound's Outside In: A Communal Listening Series," *The Radio Journal: International Studies in Broadcast and Audio Media* 20, no. 1 (2022): 85–103, https://doi.org/10.1386/rjao_00057_1; Karin C Ryding et al., "Lydspor: An Urban Sound Experience Weaving Together Past and Present through Vibrating Bodies," *International Conference on Human Factors in Computing Systems*, 2023, https://doi.org/10.1145/3544548.3581523.

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

only showcases popular entertainment activities but also creates participatory cultural experiences through sound atmosphere, collective body engagement, and the reproduction of experiences in digital spaces. This approach was chosen because it offers a more holistic understanding of these dynamics. In contrast to previous studies that predominantly positioned engagement as audience behavior, engagement as a virtual experience, or engagement as consumer interaction, this study considers body, sound, crowd, and digital documentation as the key components that make up a colorful entertainment experience. Therefore, the aim of the study was to determine how the intensity of sound produces sound performance, how mass synchronization shapes collective body engagement, and how those experiences are reproduced and amplified through a culture of digital participation. The phenomenon of "Sound Horeg" occurs in both digital and physical spaces, so digital sensory ethnographic design is used. The experience of engaging in this phenomenon does not occur only directly in the entertainment space; the practice of documentation, the dissemination of short videos, and the replication of the audiovisual atmosphere on social media are also part of this process. Therefore, this study uses atmospheric observations, collective body behavior, crowd rhythms, sound environments, and digital performativity that appear in events and on social media platforms as the main data sources. To conduct this study, multilocation direct observation was conducted in several areas in East Java and Central Java, which are centers of the development of the "Horeg Sound" phenomenon. The observation locations were Malang, Pasuruan, Banyuwangi, Kediri, Tulungagung, Solo, Pati, and Purwodadi. These locations were chosen for the intensity of street sound system activity and high public participation. The selection of multiple locations was made to compare the entertainment atmosphere, public participation patterns, and the ways in which deep entertainment culture emerges in various social contexts. In addition to field observations, research is conducted in digital spaces through sound system community channels, TikTok, Instagram Reels, YouTube Shorts, and Facebook Video. Because the experience of "Sound Horeg" does not end at a physical location but is continuously reproduced through audiovisual documentation, repost culture, remix circulation, and the short practices of participating videos, digital space is considered an extension of immersive space. The main subjects of the research are the participants and visitors of the "Sound Horeg" event who are directly involved in public entertainment activities. The focus of the research is on observing collective body behavior, movement synchronization, physical responses to sound pressure, digital documentation patterns, and participation in activities during the event. The subjects were purposively selected because they are actively engaged in the collective entertainment atmosphere and have been documented on social media and in audiovisual field recordings. Meanwhile, supporting data

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

sources come from digital artifacts such as videos from TikTok, YouTube Shorts, Instagram Reels, captions, comments, hashtags, reposts, stitches, and remixes of videos related to the "Sound Horeg' phenomenon. Digital data is used because it can demonstrate how sensational experiences are created, displayed, and disseminated within Indonesia's digital entertainment culture.

Table 1.Focus Of Observation And Research Data Sources

Research Focus	Observation Indicators	Data Source
Sonic Spectacle	Bass intensity, loudness, audio repetition, sonic pressure	Field observations, video events
Collective Bodily Immersion	Crowd synchronization, bodily reaction, rhythmic movement	Field observation, audiovisual recording
Participatory Entertainment Culture	Recording practices, uploading behavior, digital participation	TikTok, Reels, Shorts
Emotional Contagion	Collective euphoria, crowd affect, emotional amplification	Crowd documentation, field notes
Hybrid Physical-Digital Experience	Reproduction of immersive atmosphere in digital media	Social media artifacts

Sensory-audiovisual observation, digital ethnography, and analysis of audiovisual artifacts were used to collect data. Field observations were conducted in person, focusing on mass movements, body alignment, emotional expression, smartphone use, participation intensity, and physical responses to bass sounds and pressure. Researchers recorded atmospheric experiences in entertainment spaces using field notes, video recordings, ambient audio recordings, and visualizations. In the digital ethnography stage, researchers collected content using keywords such as "Sound Horeg", "horeg", "horeg viral", "horeg carnival", "sound system horeg", and "horeg horeg viral." The content analyzed included viral videos, circulation hashtags, audience comments, reposts, remixes, and stitches, which demonstrated the performativity. This process shows how collective experiences are reproduced audiovisually in the social media ecosystem. In addition, the analysis of audiovisual artifacts focused on the

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

sensory components found in the video documentation; these include sound beats, visual rhythms, lighting, mass concentration, body resonance, and media frames. The "Sound Horeg" experience involves a lot of sound sensations, gestures, and a collective atmosphere rather than just text or story.

The research uses multimodal thematic analysis to understand how sounds, bodies, crowds, and digital media interact in an immersive entertainment experience. First, open sensory coding is used to identify dominant components, such as sonic intensity, bodily response, crowd movement, immersive expression, and emotional atmosphere, that arise when viewing digital artifacts. In the second stage, the data are grouped into several main themes through multimodal categorization. These themes include sonic spectacle, body synchronization, participatory documentation, emotional transmission, and hybrid immersive experiences. At this stage, audiovisual data, field records, and digital documentation are analyzed simultaneously to identify recurring patterns of collective engagement. In the next step, interpretive analysis focuses on how sound pressure, mass rhythm, digital documentation, and body coordination work together to form collective body immersion. Furthermore, these findings are linked to theories about participation culture, collective body immersion, collective rhythm, sensation studies, spectacle theory, and digital entertainment culture.

Table 2.Data Analysis Stages

~~Stages of Analysis~~	Analysis Activities	Output
Open Sensory Coding	Identification of sensory elements and bodily response	Initial sensory codes
Multimodal Categorization	Grouping of audiovisual themes and crowd interaction	Thematic categories
Interpretative Analysis	Interpretation of voice, body, and crowd relationships	Conceptual patterns
Theoretical Synthesis	Integration of findings with theory	Theoretical contribution
Stages of Analysis	Aktivitas Analisis	Output
Open Sensory Coding	Identifikasi elemen sensorik dan bodily response	Initial sensory codes
Multimodal Categorization	Grouping of audiovisual themes and crowd interaction	Thematic categories

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

Platform triangulation, data triangulation, and bold explanations ensure the validity of the research. Platform triangulation was carried out by comparing the results of field observations, audiovisual documentation, social media artifacts, and digital videos to ensure consistency in immersion patterns and participation actions. Data triangulation was carried out by comparing the representation of phenomena across TikTok, Instagram Reels, and YouTube Shorts to examine various media spaces. In addition, the study uses thick descriptions to capture the entertainment atmosphere, sound pressure, mass rhythm, body alignment, and overall emotional distribution. This enables contextual and interpretive understanding of the colorful experience. This method captures collective sensory experiences that are difficult to describe in conventional ways. Methodologically, this study offers a qualitative, sensation-based media methodology. This methodology combines sensory digital ethnography, embodied crowd observation, sound mood analysis, and digital artifact analysis. This research positions body experience, sound atmosphere, and digital documentation as the main sources for understanding the entertainment culture embedded in Indonesian public entertainment. This differs from previous research that was predominantly survey-based, institutional audience studies, or lab-embedded studies. It is hoped that this method can expand research methodologies in the fields of creative media, digital culture, and sensory entertainment research.

RESULTS OF RESEARCH AND DISCUSSION

1. Mass Synchronization and Participatory Immersion

The results of the observation show that mass synchronization is an important component in the formation of collective body involvement. The similarity of movement indicates not only synchronization but also the rhythm of the collective response to changes in audio tempo, bass transitions, and sound system performance. At various observation sites, the masses exhibited an immersion pattern formed through repeated participation, in which people spontaneously followed the mass's rhythm and established body coordination simultaneously.

This phenomenon shows that the entertainment experience in "Sound Horeg" is created collectively through bodily interaction among participants. The synchronization pattern in the entertainment space grows stronger as the number of people present and the intensity of the sound increase. Emotional expressions that spread through body movements, cheers, and repetitive rhythmic responses during the event are also demonstrated by mass participation. As the boundaries between performers, sound system operators, and audiences become increasingly fluid, the use of street and open public spaces enhances the sense of real

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

engagement. In some events, the people in attendance not only become spectators but also contribute to the event through physical engagement and public appearances that are constantly reproduced during the performance.

According to the formation pattern of the collective body invading, the intensity of the sound is the main factor that drives the collective body response. In the entertainment space, the body's collective response causes emotional amplification. In the end, the process creates an interesting atmosphere that enhances the experience of body contact along with the phenomenon of "Sound Horeg".

2. **Hybrid Physical-Digital Immersive Experience**

The results of the study show that the phenomenon of "Sound Horeg" is a type of entertainment experience that combines physical and digital spaces. This experience is created not only through in-person attendance at events but also through the dissemination of audiovisual content on social media, which extends the collective experience into the digital space. In this context, social media serves as an extension of the event, allowing the atmosphere of the masses to be reproduced until the event ends.

The connection between mass activities in the field and digital performativity that appears online demonstrates hybrid immersion. The short videos not only chronicle events but also relive the stunning sonic atmosphere through rhythmic editing, amplified bass, visual representations of population density, and the reproduction of euphoric feelings. Therefore, the phenomenon of "Sound Horeg" has become more than just a physical space experience. Instead, it has evolved into a participatory entertainment culture that combines body, sound, crowd, and digital media into a single collective experience ecosystem.

The immersive experience at "Sound Horeg" consists of four main stages that reflect the relationship between digital and physical spaces. First, an engaging atmosphere is created at the physical event location through sound, mass concentration, and physical engagement. Second, the experience is documented using smartphones and audiovisual recordings. Third, the recordings are circulated digitally through TikTok, Reels, and Shorts. Fourth, digital circulation extends and replicates the incredible experience, shaping a hybrid collective entertainment experience that takes place in the social media space.

DISCUSSION

The results of the study show that the phenomenon of "Sound Horeg" not only serves as loud, noise-based public entertainment but also creates an environment full of sound. Sound intensity, rhythmic synchronization, and audiovisual participation encourage shared bodily

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

participation. In "Sound Horeg," the emerging entertainment experience shows a shift from passive entertainment consumption to multisensory engagement involving the body, collective emotions, and digital documentation. In this context, sonic intensity is not just an entertainment audio component; it is also an important factor in body coordination, emotional amplification, and community engagement. These results support the argument that colorful entertainment should be understood as a process of collective experience that arises through the interaction among sound, body, atmosphere, and social participation.

In "Sound Horeg," the role of sonic spectacle demonstrates how modern entertainment culture increasingly relies on loudness, bass pressure, and sensory intensity as ways to attract audiences. Immersive experiences are usually associated with virtual reality, digital simulations, and multisensory interactions based on technology. Studies on immersive technology also emphasize embodiment and sensory interaction as primary mechanisms that shape presence and engagement with the environment. However, these research findings show that sound atmosphere and the physical participation of crowds in public entertainment spaces can also induce immersion. In "Sound Horeg," the pounding bass and repetitive sound patterns produce bodily resonance that synchronizes mass movements and their emotional reactions. As a result, this research indicates that immersive experiences are not always dependent on virtual simulations; they can also emerge in entertainment environments driven by the touch of sound.

In addition, the study's results showed that rhythmic synchronization among participants fostered collective bodily participation. The mass synchronization in "Sound Horeg" is a process of bodily coordination formed by repetitive bass patterns, voice transitions, and collective emotional responses. The findings align with research on collective rhythm and social coordination, which indicates that rhythmic synchronization improves emotional bonding and social cohesion among participants[28]. In addition, embodiment research shows that bodily interaction and participation in movement are essential for shaping engaging engagement and meaningful experience[29]. However, this study shows that in open public entertainment spaces, sound pressure, a large population, and the stimulation of collective sensations lead to body synchronization in "Sound Horeg". This contrasts with previous research, which has mostly addressed embodiment in educational contexts or virtual environments. The appearance of bodily synchronization indicates the mechanism by which feelings spread. Collective euphoria spreads through synchronized body movements, mass cheers, bodily vibrations, and repetitive

[28] Farrera and Ramos-Fernández, "Collective Rhythm as an Emergent Property During Human Social Coordination."
[29] Faella, Digennaro, and Iannaccone, "Educational Practices in Motion: A Scoping Review of Embodied Learning Approaches in School."

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

rhythmic responses during events. The results support affect theory, which holds that physical proximity and sensory interactions transmit collective emotional intensity. In the context of "Sound Horeg," the bond between sound pressure and mass engagement increases emotional contagion. This results in the kind of collective engagement that turns the audience into an active part of the show. Therefore, engagement in "Sound Horeg" is more than just audience presence; it is a form of emotional engagement created through the interaction among sound, body, and the collective atmosphere.

In addition, another important finding concerns the emergence of a participatory entertainment culture through digital documentation practices. Studies show that participants actively record, upload, remix, and share video content related to "Sound Horeg" on TikTok, Instagram Reels, and YouTube Shorts. This practice suggests that modern, colorful entertainment is increasingly dependent on the ecology of the media involved, in which audiences not only watch but also create content and enhance events. According to research on cultural participation and digital fandom, contemporary media audiences actively contribute to the production and circulation of cultural experiences[30]. However, in contrast to previous research that focused more on online community engagement and digital fandom, this study shows that cultural engagement in "Sound Horeg" is deeply rooted in the experience of gathering with large physical crowds and in voice engagement.

In addition, the study's results show that digital documentation is a further development of full participation. By using audiovisual frames and rhythm editing, short videos uploaded to social media can replicate the crowd's mood, bass intensity, emotional excitement, and body alignment. This shows that involvement in "Sound Horeg" is not limited to physical event spaces but also continues to grow in the digital circulation space. Thus, the study's approach to documenting participation enhances our understanding of user-generated content and emphasizes its role in reproducing collective sensory experiences. In this context, social media not only serves as a communication medium but also as an experiential amplifier that brings sound into the digital space.

Another important contribution of this research is its exploration of the hybrid relationship between digital and physical spaces. The results show that "Sound Horeg" is a hybrid of physical and digital immersive experiences, in which sound atmosphere, public participation, and audiovisual circulation continuously interact across offline and online spaces. According to previous research, the physical participation in digital interaction differs from immersive media

[30] Lan, Waheed, and Bidin, "What Fuels Fans in China? Unraveling the Factors for Online Fan Community Engagement Associated with Politics: A Systematic Review."

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

and participatory culture. However, this study shows that the lived experience of society and the reproduction of digital media are what make modern entertainment enjoyable. Through TikTok videos, remix culture, repost circulation, and algorithmic amplification, the experiential atmosphere created at the physical event location continues to expand.

This hybrid immersion structure reflects a broader shift in the culture of modern digital entertainment. The entertainment experience is no longer limited by time or space. Instead, immersive participation continues to be reproduced through digital circulation and participatory audiovisual practices. Studies on online participation and on a pleasant environment of media cooperation also show similar trends. Nevertheless, this study shows that voice-driven entertainment amplifies this process because voice and bodily actions have a very high level of audiovisual reproducibility on short-video platforms. Therefore, "Sound Horeg" serves as both a physical public event and a digitally engaging media experience.

Selain itu, penelitian ini membantu merevisi konsep immersion dalam studi media dan hiburan. Immersion biasanya didefinisikan sebagai pengalaman yang dimediasi oleh teknologi melalui virtual reality, simulation, atau interaksi digital[31]. Sebaliknya, penelitian ini menunjukkan bahwa atmosfer suara, vibrasi tubuh, sinkronisasi massa, dan partisipasi sensorik kolektif dalam ruang hiburan publik juga dapat menyebabkan immersion. Akibatnya, pengalaman di "Sound Horeg" bergantung pada intensitas interaksi sensorik antara suara, tubuh, dan dinamika kerumunan daripada simulasi virtual. Dengan menempatkan sonic atmosphere dan collective bodily coordination sebagai mekanisme utama immersive entertainment, temuan ini memperluas cakupan konseptual studi immersive.

In addition, this study shows that sound intensity facilitates collective physical participation. Loudness and bass pressure create a sensory environment that physically affects body movement, emotional response, and engagement. According to sensation research, sound can organize spatial experiences, emotional atmospheres, and social interactions, and these findings support that argument. However, this study demonstrates the collective and public aspects of voice engagement in community-based entertainment culture. This contrasts with previous sound studies research that focused heavily on personal listening practices and mediated sound consumption.

This research introduces the Sonic Spectacle Immersion Framework to explain how immersive entertainment emerges from the interplay among sonic intensity, bodily synchronization, emotional amplification, participation documentation, and digital circulation.

[31] Jane Patel, "Exploring the Implications of the Metaverse: Opportunities and Challenges for Dance Movement Therapy"; Solares et al., "Immersive Technologies Targeting Spatial Memory Decline: A Systematic Review."

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

In this framework, pressure sounds serve as an initial sensory driver that produces bodily resonance and rhythmic synchronization across the mass. Furthermore, the process produces emotional amplification and engagement that are continuously reproduced through audiovisual circulation in the digital media space. By integrating embodiment, participatory culture, sonic studies, and immersive entertainment within a single analytical perspective, this framework makes a conceptual contribution to creative media and digital culture research.

In addition, this research contributes methodologically to the development of high-quality sensation-based media research. Approaches such as surveys, virtual simulations, interviews, or institutional audience analysis still dominate previous research on immersion and engagement. Instead, the study shows that the ethnography of digital sensations is essential for understanding the sensation-filled entertainment experience, which unfolds through the interactions of the body, sound atmosphere, and audiovisual culture. By combining sensational observation, sound mood analysis, crowd synchronization analysis, and digital artifact analysis, this study expands the methodological approach to studying digital media and cultural creatives. Overall, the results show that "Sound Horeg" represents a new form of entertainment ecology in which sound, the body, public participation, and digital circulation work together to shape a collective, sensational experience. This phenomenon shows that modern entertainment uses hybrid physical-digital participation and multisensory bodily engagement. Therefore, in the modern digital entertainment environment, immersive entertainment can be defined as a cultural process that is acoustic, collective, collaborative, and atmospheric, rather than merely a technology simulation experience.

CONCLUSION

This study shows that the phenomenon of "Sound Horeg" is not merely sound-system-based public entertainment; it is a Sonic Spectacle that creates an incredible entertainment experience through the interplay of sound intensity, bodily synchronization, emotional amplification, and digital circulation. The results show that bass beats, audio pressure, and collective rhythms serve as drivers that engage people collectively in public entertainment spaces. In this context, the audience's body is no longer merely watching passively; it becomes an active part of the event through bodily coordination, mass synchronization, and emotional engagement that unfold simultaneously. In addition, the study found that the immersive experience in "Sound Horeg" does not end in the physical event space but continues to evolve through audiovisual documentation and circulation practices that participate on digital platforms such as TikTok, Instagram Reels, and YouTube Shorts. Digital documentation, cultural

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

remix, and short video circulation allow immersive experiences to be consistently reproduced, resulting in a hybrid of digital and physical entertainment. As a result, engagement in the phenomenon of "Sound Horeg" occurs through a combination of sound, body, public participation, and digital audiovisual reproduction in the collective entertainment experience, rather than relying on virtual simulation, as predominantly discussed in previous studies.

Conceptually, this research expands the discussion of cultural participation, embodied immersion, and immersive entertainment by offering a perspective on sound-driven immersive entertainment as a form of collective sensory experience grounded in sound atmosphere and bodily engagement. In addition, this study offers a Sonic Spectacle Immersion Framework that explains how sonic pressure, bodily resonance, emotional contagion, and participation affect participation. This contribution shows that sensational entertainment in the modern era is produced not only through virtual technology but also through multisensory collective experiences that occur simultaneously in public entertainment spaces and through digital media.

Methodologically, this study uses digital sensory ethnography to demonstrate the importance of understanding the modern entertainment phenomenon that relies on bodily experience, atmosphere, and digital participation. Compared to conventional methods that rely on surveys or audience analysis, this approach allows research to capture the relationship between sound, bodily movement, mass impact, and digital media circulation in a more contextual and embodied way. However, this research remains limited to observation sites and short analysis platforms. Therefore, cross-cultural comparisons, exploration of fun entertainment in other sound-based entertainment communities, and further research on multisensory participation in today's digital entertainment ecosystem can broaden the study's context. Thus, the research on "Sound Horeg" offers a new opportunity to understand the changes in modern entertainment culture that are increasingly shaped by the interaction among sound, the body, collective participation, and the distribution of digital media.

Artificial Intelligence (AI) Usage Statement

The author states that all research ideas, problem formulation, research design, framework development, data analysis, interpretation of results, discussion, and conclusion drawing in this article are the result of the author's original thoughts and work. Artificial Intelligence (AI) is used only as a tool for language editing, grammar checking, improving the readability of manuscripts, and improving the structure of academic writing. AI is not used to generate research data, analyze data, compile research results, make scientific interpretations,

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

or make academic decisions related to the substance of the research. The entire content of the article has been reviewed, verified, and fully accounted for by the author.

REFERENCE

Alnasser, Nada Saad, and Lim Jing Yi. "Strategies Applied by Different Arts and Cultural Organizations for Their Audience Development: A Comparative Review." Heliyon 9, no. 5 (2023): e15835. https://doi.org/10.1016/j.heliyon.2023.e15835.

Bagher, Mahda M, Pejman Sajjadi, Jan Oliver Wallgrün, Peter LaFemina, and Alexander Klippel. "Virtual Reality for Geospatial Education: Immersive Technologies Enhance Sense of Embodiment." Cartography and Geographic Information Science 50, no. 3 (2022): 233–48. https://doi.org/10.1080/15230406.2022.2122569.

Bollmer, Grant, and A Suddarth. "Embodied Parallelism and Immersion in Virtual Reality Gaming." Convergence 28, no. 2 (2022): 579–94. https://doi.org/10.1177/13548565211070691.

Chróinín, Máiréad Ní. "The Body as (Digital) Archive: Documenting, Re-Enacting and Teaching Digital Interactive and Immersive Performance." International Journal of Research in Economics and Social Sciences 27, no. 2 (2022): 182–98. https://doi.org/10.1080/13569783.2022.2061846.

Divon, Tom, and Tobias Ebbrecht-Hartmann. "'On TikTok, Everything Needs to Be Playful, Even the Holocaust!': Playability, Memes, and Participatory Memory Culture." New Media & Society, 2025. https://doi.org/10.1177/14614448251356453.

"Embodiment, Immersion, and Enjoyment in Virtual Reality Marketing Experiences." Psychology & Marketing, 2023. https://doi.org/10.1002/mar.21822.

Faella, Pierluigi, Simone Digennaro, and Alice Iannaccone. "Educational Practices in Motion: A Scoping Review of Embodied Learning Approaches in School." Frontiers in Education 10, no. May (2025). https://doi.org/10.3389/feduc.2025.1568744.

Farrera, Arodi, and Gabriel Ramos-Fernández. "Collective Rhythm as an Emergent Property During Human Social Coordination." Frontiers in Psychology 12, no. February (2022): 1–14. https://doi.org/10.3389/fpsyg.2021.772262.

Fawzy, Rania Magdi. "VR as a Metaleptic Possible World of Global Citizenship Embodiment: A Cognitive Stylistic Approach." Digital Scholarship in the Humanities, 2023. https://doi.org/10.1093/llc/fqad078.

Galloway, Kate. "The Sonic Strategies and Technologies of Listening Alone Together in The World According to Sound's Outside In: A Communal Listening Series." The Radio Journal:

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

International Studies in Broadcast and Audio Media 20, no. 1 (2022): 85–103. https://doi.org/10.1386/rjao_00057_1.

Hedges, Jacob, Robert Sazdov, and Andrew Johnston. "Audio's Impact on Immersive Experience in Extended Reality and Digital Games: A Systematic Review." Journal of The Audio Engineering Society 72, no. 10 (2024): 630–49. https://doi.org/10.17743/jaes.2022.0169.

Ismail, Ahmad. "Sounding Identity in the Digital Age: Eastern Indonesia's Musical Voices on Tiktok." Frontiers in Communication 10 (2025). https://doi.org/10.3389/fcomm.2025.1651788.

Jane Patel, Nina. "Exploring the Implications of the Metaverse: Opportunities and Challenges for Dance Movement Therapy." Body, Movement and Dance in Psychotherapy 19, no. 4 (2024): 340–51. https://doi.org/10.1080/17432979.2024.2306581.

Jiang, Xiaowei, Andrew Kim, Kyungyeol Kim, Qian Yang, Jerónimo García-Fernández, and James J. Zhang. "Motivational Antecedents, Value Co-Creation Process, and Behavioral Consequences in Participatory Sport Tourism." Sustainability (Switzerland) 13, no. 17 (2021): 1–16. https://doi.org/10.3390/su13179916.

Kim, Eui Jae, Seong Man Park, and Hyun Wook Kang. "Changes in Leisure Activities of the Elderly Due to the COVID-19 in Korea." Frontiers in Public Health 10, no. 2 (2022). https://doi.org/10.3389/fpubh.2022.966989.

Krell, Felix, and Nico Wettmann. "Corporeal Interactions in VRChat: Situational Intensity and Body Synchronization." Symbolic Interaction 46, no. 2 (2023): 159–81. https://doi.org/10.1002/symb.629.

Kruse, Leona Chandra, and Katharina Drechsler. "Digitalization of Multisensory Collective Activity: The Case of Virtual Wine Tasting." Journal of Information Technology 37, no. 4 (2022): 341–58. https://doi.org/10.1177/02683962221096860.

Lan, Jie, Moniza Waheed, and Rosmiza Bidin. "What Fuels Fans in China? Unraveling the Factors for Online Fan Community Engagement Associated with Politics: A Systematic Review." SAGE Open 15, no. 4 (2025): 1–18. https://doi.org/10.1177/21582440251374604.

Madsen, Dag Øivind. "Memetic Performance and Participatory Spectacle: Audience Ritual in the 2025 Minecraft Movie." Frontiers in Communication 10 (2025). https://doi.org/10.3389/fcomm.2025.1699245.

Marfil, Dani, Fernando Boronat, Juan Fernando González, and Almanzor Sapena. "Integration of Multisensorial Effects in Synchronised Immersive Hybrid TV Scenarios." IEEE Access 10 (2022): 79071–89. https://doi.org/10.1109/access.2022.3194170.

Marshall, Joe, Steve Benford, Richard Byrne, and Paul Tennent. "Sensory Alignment in Immersive

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.

Entertainment." Human Factors in Computing Systems, 2019, 700. https://doi.org/10.1145/3290605.3300930.

Morreale, Domenico, and Alessia Rosa. "Roblox and the Pervasiveness of Play: What Game-Making Communities Can Teach Us About Participatory Practices in Affinity Spaces." International Journal of Communication 18 (2024): 4281–99.

Ortega, Vicente Rodríguez. "'We Pay to Buy Ourselves': Netflix, Spectators & Streaming." Journal of Communication Inquiry 47, no. 2 (2022): 126–44. https://doi.org/10.1177/01968599211072446.

Reis, António Baía. "Immersive Media and Social Change: The 'Empathy Machine' Is Dead, Long Live 'Emotional Geography'!" Anàlisi: Quaderns de Comunicació i Cultura 68 (2023): 135–54. https://doi.org/10.5565/rev/analisi.3539.

Ryding, Karin C, Vasiliki Tsaknaki, Stina Hasse Jørgensen, and Jonas Fritsch. "Lydspor: An Urban Sound Experience Weaving Together Past and Present through Vibrating Bodies." International Conference on Human Factors in Computing Systems, 2023. https://doi.org/10.1145/3544548.3581523.

Sáez-Velasco, Sara, Abel Merino-Orozco, Cristina Di Giusto-Valle, Elvira Mercado-Val, Gloria Pérez De Albéniz-Garrote, Vanesa Delgado-Benito, and Begoña Medina-Gómez. "Cultural Participation as a Pathway to Social Inclusion: A Systematic Review and Youth Perspectives on Disability and Engagement." Societies 15, no. 10 (2025). https://doi.org/10.3390/soc15100288.

Solares, Lucía, Sara García-Navarra, Tania Llana, Sara Garces-Arilla, and Marta Mendez. "Immersive Technologies Targeting Spatial Memory Decline: A Systematic Review." Biomedicines 13, no. 9 (2025): 1–30. https://doi.org/10.3390/biomedicines13092105.

White, Charles. "Embodied Resonance in Technology-Mediated Group Music-Making." International Journal of Performance Arts and Digital Media, 2025. https://doi.org/10.1080/14794713.2025.2473139.

Zhu, Anqi. "Immersive Public Art and Humanistic City Image Building in the Digital Era." Applied Mathematics and Nonlinear Sciences 9, no. 1 (2024). https://doi.org/10.2478/amns-2024-2489.

Copyright to the author of some rights reserved This work is licensed under aCreative Commons Attribution-ShareAlike 4.0 International License.