

Diffusion of Indonesian Dangdut Music at the International Level as an Implementation of Cosmopolitan Aesthetics

Zakaria Anton Wicaksono*

International Relations Department, Airlangga University, Surabaya, Indonesia.

*Correspondence author: zakaria.anton.wicaksono-2023@fisip.unair.ac.id

ARTICLE INFO

Keywords:

*Diffusion, Dangdut Music;
Cultural Diplomacy;
Cosmopolitan Aesthetics*

Article history:

Received 16 December 2025
Revised 13 February 2026
Accepted 3 March 2026
Available online
31 March 2026



licensed under [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/)

DOI: <https://doi.org/10.32734/dkh2nm98>

ABSTRACT

This study examines the transnational diffusion of Indonesian dangdut music as a cultural phenomenon contributing to cosmopolitanism and international engagement. The intensification of globalization has progressively reconfigured the boundaries between local and global cultural production, positioning popular music as an aesthetic medium that articulates identity and facilitates cross-cultural exchange. Within this context, the increasing visibility of dangdut beyond Indonesia's borders raises pertinent scholarly questions regarding the role of aesthetic practices in shaping soft power dynamics and intercultural acceptance. The research is conceptually anchored in multi-track diplomacy, which recognizes the interplay between state and non-state actors in transnational cultural dissemination. Methodologically, it employs a qualitative approach operationalizing Rogers' theory of diffusion of innovations to analyze how cultural products evolve, adapt, and attain legitimacy within diverse social systems. This framework is integrated with the concept of cosmopolitan aesthetics, which foregrounds cultural hybridity and shared emotional experience as mechanisms fostering cross-cultural resonance. The central argument posits that the international diffusion of dangdut music exemplifies a cosmopolitan process wherein local cultural identities undergo recontextualization rather than erosion within global cultural flows. By conceptualizing dangdut as both an aesthetic expression and a diplomatic instrument, this study contributes to scholarly discourse on cultural diplomacy and offers an alternative paradigm for understanding how cultural practices may function as pathways toward engagement and harmony in contemporary international relations.

How to cite:

Wicaksono, Z.A. (2026). Diffusion of Indonesian dangdut music at the international level as an implementation of cosmopolitan aesthetics. *Humanities & Language: International Journal of Linguistics, Humanities, and Education*, 3(1), 027-039.

1. Introduction

Culture is an element produced through media and human interactions. Cultural aspects are often used as instruments in implementing multi-track diplomacy (MTD) through media channels and community interaction (Mujiono & Alexandra, 2019). Cultural diplomacy is a form of soft power diplomacy that promotes and protects national interests, encompassing art, language, and information (Kemlu RI, 2021). The MTD concept offers a perspective that the implementation of diplomacy need not always be carried out by the state, but can also be conducted by non-state actors in tandem with the times and currents of globalization (Mujiono & Alexandra, 2019).

In this category, the author observes that Indonesian dangdut music has its own role. This was evidenced when, in 2012, dangdut singer Inul Daratista held concerts in Taiwan and South Korea. In 2014, she was invited by the Indonesian Embassy in Malaysia and Singapore. When Indonesia hosted the 2018 Asian Games, an Official Theme Song emerged, featuring a modified dangdut genre, performed by Via Vallen, titled "*Meraih Bintang*." This song successfully promoted Indonesian dangdut music on the international stage, particularly in the Asian region (Fitriyadi & Alam, 2020). Furthermore, there are various covers of dangdut songs performed by singers from abroad, indicating that the international community generally accepts Indonesian dangdut music.

Referring to this phenomenon, dangdut music has endeavored to become global music. This is inseparable from the existence of media, particularly electronic media, which enables a culture initially intended for specific groups to become absorbed by the wider society, even across countries. Such a situation cannot be separated from progressive globalization, which exerts influence across various fields, including technology. Technological sophistication and progress are necessary to provide convenience in people's daily lives (Bakti Kominfo, 2018).

Stokes (2007) explains that globalization has transformed music from merely a hobby or local art into an important aspect on a global scale, particularly as an aesthetic element in the creation of world cosmopolitanism. He terms this phenomenon cosmopolitan aesthetics through music. Stokes argues that advancements in information and communication technology, along with the massive use of media with extensive distribution reach in human social life, have granted music significant influence. Music that was once isolated by specific cultures now readily interacts with society at the global level. The most tangible technological sophistication is the presence of the internet as a product of globalization. The internet facilitates access to various information, including music as a cultural product. Consequently, a cultural product from a society can become popular by garnering attention from outside that society (Kartikawati, 2019).

Cosmopolitan aesthetics, which emphasize elements of beauty and the unique characteristics of a society, are ultimately implemented through efforts to diffuse dangdut music at the international level. Stokes (2007) asserts that globalization has caused music to no longer be limited as a local cultural product, but rather transformed into a cultural product on a global scale. This is supported by advancements in technology, information, and communication that facilitate the distribution of music within human social life, thereby enabling music to wield significant influence worldwide. Types of music initially isolated by specific cultures within a country now readily interact with society at the global level. This creates energetic harmony for music enthusiasts worldwide and shapes a harmonious soundscape at the global level. From this emerges the term Music Going Global. In the 21st century, Music Going Global serves as a force for subtle and persistent self-transformation by utilizing technological and informational advancements through various media, aimed at creating peace and harmony within global society. This can prevent conflicts between particular identities while simultaneously aligning with the ideals of cosmopolitanism. Rigid cultural hierarchies have been reduced by society to accommodate new, unexpected voices emanating from outside its own culture. Stokes encapsulates this with the statement: "Once we were local people: now we are part of a cosmopolitan, that is, global society." (Stokes, 2007).

Culture is an element produced through media and interactions between humans. Cultural aspects are often used as an instrument in implementing multi-track diplomacy (MTD) through media channels and community interaction (Mujiono & Alexandra, 2019). Cultural diplomacy is a form of soft-power diplomacy in promoting and protecting national interests. There are several aspects that are part of cultural diplomacy activities, including art, language, and information (Kemlu RI, 2021). The concept of multi-track diplomacy (MTD) is a diplomatic concept that uses various aspects of each country, without emphasizing the state or country as a single actor. The practice of diplomacy is an effort to achieve peace in international relations. Indeed, in general view, international relations are often dominated by states as actors. However, with the passage of time and the advance of globalization, the international community believes that the state need not always carry out diplomacy. However, it can be carried out by actors other than the state (non-state actors) (Mujiono & Alexandra, 2019). On this category, the author sees that Indonesian dangdut music has its role. Therefore, if you look at it from a cosmopolitan aesthetic, Indonesian dangdut music is experiencing a process of diffusion or spread on the international stage.

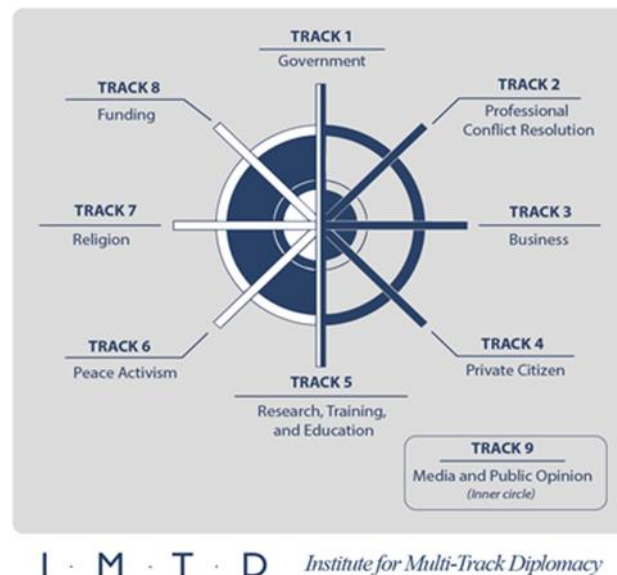


Figure 1. Illustration of the Multi Track Diplomacy
Sourcer: (Diamond & McDonald, 1996)

Music constitutes a cultural product transmitted intergenerationally through social interaction among human beings. As a form of artistic expression, music possesses the capacity to influence emotions, as evidenced by Wagner's music performed at Nazi German military parades, which was able to evoke a sense of unity and spirit among its listeners (Dieckmann, 2019). Music may also contain certain political content; however, when such content is oriented toward peace, music becomes an important aspect in realizing a cosmopolitan society.

Cosmopolitanism refers to the process of reducing the distance between the original culture, customs, and beliefs of one nation and those of another, accompanied by universal mutual agreement (Anderson, 2001). In this context, dangdut music as a cultural product of Indonesia is closely intertwined with cosmopolitanism. Anderson (2001) asserts that the crucial point for cosmopolitanism lies in the actors' awareness of the ethics, ethos, processes, and practices of a transnational cultural product. Meanwhile, Jameson (1990) argues that music as an art form possesses opportunities

among modernists and post-modernists to strengthen the correlation between the local and the global (Jameson, 1990).

International recognition of music's role is further evidenced by the establishment of the United Nations Staff Recreation Council (UNCMS) in 2016, a group of musicians and music activists within the United Nations (UN) system. UNCMS aims to promote the values of peace and universal ideals enshrined in the UN Charter by utilizing music as a fundamental instrument to move society toward universal peace (UNCMS, 2016). From the beauty and uniqueness inherent in music, including dangdut music, emerges an aesthetic power that fosters the formation of a cosmopolitan society.

2. Method

This research operationalizes the diffusion of innovations theory from Rogers (2003) as its primary analytical framework to explain the process of cultural innovation dissemination within a social system. This theory was selected because it provides a processual model that enables researchers to systematically map the stages of diffusion, ranging from the emergence of an innovation to the stages of legitimation and institutionalization (Rogers, 2003). In this study, the concept of diffusion is not understood abstractly; rather, it is broken down into empirical indicators that can be identified through qualitative data.

The main variable in this research is the process of cultural innovation diffusion, which is operationalized into Rogers' five stages. First, the knowledge stage is measured by the emergence of cultural innovations, the production of initial ideas, and the dissemination of information through media and communication among actors. Empirical indicators at this stage include official documents, publications, media narratives, and actor statements that demonstrate the innovation's existence and introduction into the social system.

Second, the persuasion stage is operationalized through the analysis of promotional efforts, advocacy, and opinion-building activities aimed at fostering acceptance of the innovation. Indicators at this stage include cultural diplomacy activities, cross-community forums, public campaigns, and other forms of strategic communication that reflect the formation of attitudes.

Third, the decision stage is measured by the presence of formal or informal decisions leading to the adoption of the innovation. Its indicators include agreements, regulations, memoranda of understanding, or policy statements that signify approval of the diffusion process.

Fourth, the implementation stage is operationalized through the concrete practices of applying the innovation within the recipient's social context. At this stage, empirical indicators encompass the adaptation of cultural values or practices to local norms, integration into programs, and forms of initial institutionalization.

Fifth, the confirmation stage is measured by the reinforcement and legitimation of the innovation's adoption, particularly through policy support and the state's role. Its indicators include subsequent regulations, budget allocations, official recognition, and program sustainability, which demonstrate that the innovation has been stably accepted within the social system.

These five stages are then simplified into three analytical periods: (1) the innovation period (knowledge and persuasion), (2) the diffusion implementation period (decision and implementation), and (3) the government responsibility period (confirmation). This periodization serves as a categorization tool to map the roles of actors, patterns of interaction, and forms of legitimation in each phase of diffusion.

The qualitative approach, as explained by Busetto et al. (2020), is used as an analytical instrument to identify these indicators within secondary data (Busetto et al., 2020). The data reduction process is carried out by grouping findings according to the diffusion stages, data presentation is conducted thematically based on operational indicators, and conclusion verification is performed by assessing the consistency between empirical findings and Rogers' conceptual stages. Thus, the operationalization of theory in this study positions diffusion of innovation as a processual variable that can be observed through empirical indicators at each stage, thereby enabling a systematic analysis of the dynamics of cultural innovation dissemination and legitimation within a social system.

Table 1. Diffusion Theory of Culture

	Stages of Diffusion	Periodizations of Diffusion	
Diffusion Theory of Culture	Stage one is the knowledge	Period of Innovation	
	Stage two is the persuasion		
	Stage three is the decision making	Implementation Period	
	Stage four is the implementation		
	Stage five is the confirmation	Government Period	Responsibility Period

Source: (Rogers, 2003)

3. Result and Discussion

Dangdut music, as a cultural product of Indonesia, did not emerge spontaneously without external influences. Weintraub (2010) explains that dangdut is indigenous to Indonesian culture, originating neither from Malaysia, Arabia, nor India. Nevertheless, the rhythmic elements and instruments employed in dangdut music are influenced by Indian, Arabic, Malay, and Western cultures. Across various regions of Indonesia, dangdut has been embraced and serves to unite the nation across diverse social and cultural backgrounds, consequently giving rise to various subgenres such as banjar dangdut, minang dangdut, campursari, dangdut koplo, dangdut remix, batak dangdut, popdut, and even rockdut (Weintraub, 2010).

The distinctive characteristic of dangdut music lies in its nomenclature, derived from the sound of the drum (dang and dut), combined with flute accompaniment, lively rhythm, flowing melody, and vocals characterized by distinctive melodic twists. These features compel listeners to sway to its rhythm (Khoirul, 2023). The recognition of dangdut as Indonesia's political and cultural identity commenced during the New Order era, specifically in the 1990s. This was marked by the government's efforts to improve diplomatic relations with China in November 1991, Indonesia's representation in the arts and culture sector at the International Pop Song Festival in Chile in February 1994, and the broadcasting of dangdut music programs on TVRI and TPI beginning in 1995. These various developments rendered dangdut music inextricably linked to Indonesian identity (Ardjaya, 2016).

In recent decades, advances in digital technology have drastically reduced reproduction and distribution costs, including within the music industry (Aguiar & Martens, 2016). This phenomenon has facilitated easy access for music enthusiasts across different countries. Within the context of cultural diffusion, dangdut music possesses attributes conducive to its dissemination, as elucidated in Rogers' diffusion of

innovations theory (Rogers, 2003). This diffusion process involves innovation by actors and audiences, the use of media as dissemination channels, and the engagement of cross-cultural communities within the social system over time.

Support for the global dissemination of dangdut music has been further strengthened by the recognition of Indonesian as one of the official languages used at the United Nations Educational, Scientific, and Cultural Organization (UNESCO) General Conference. Through document number 42 C/28 issued by the UNESCO Legal Committee at the UNESCO General Conference on November 16, 2023, in Paris, Indonesian was designated as one of ten official languages authorized for use, alongside Arabic, Mandarin, English, French, Hindi, Italian, Portuguese, Russian, and Spanish (Legal Committee of UNESCO, 2023). This recognition further facilitates the acceptance of dangdut music, which employs Indonesian in its lyrics, by the international community.

3.1. Period of Innovation in Dangdut Music

Dangdut music, originating from Indonesia, has undergone a process of diffusion on the international stage. This phenomenon is intrinsically linked to cosmopolitan aesthetics, in which music, as an aesthetic element, contributes to the formation of a cosmopolitan society aspiring toward equality, harmony, and peace among nations. This process of cultural diffusion aligns with the conceptualization of cultural globalization advanced by Held (2000), who identifies four principal characteristics: (1) the expansion of social relations transcending national boundaries; (2) the emergence of global infrastructure and networks, both formal and informal; (3) the intensification of communication among actors concomitant with advances in science, technology, and information; and (4) the increasing interpenetration of cultures across all domains of international society (Held, 2000).

Within this framework, dangdut music has undergone various innovations, enabling its continued existence in the globalization era and growing international recognition. The phenomenon of globalization creates conditions wherein original users of dangdut music possess knowledge of innovations and subsequently engage actors beyond the original user base in promotional efforts (Rogers, 2003). A salient example is the initiative of Indonesian diaspora member Rissa Asnan, who promoted dangdut to American audiences. In October 2023, the song "Nothing's Gonna Change My Love for You," popularized by George Benson in 1985, was reinterpreted with dangdut arrangements through Rissa's collaboration with African-American singer John JLS. Previously, through NSR Entertainment, established in 2007, Rissa had rearranged the song "Gadis atau Janda" into an English version titled "Choice," performed by American citizen Kristin Dennison. Dennison subsequently starred in a short film produced by NSR Entertainment entitled *Dangdut 101* in 2020 (Sariwati, 2023). Culminating this trajectory, on June 30, 2022, Kristin Dennison performed a duet with Rhoma Irama at the latter's solo concert with Soneta Group in Kebumen, Indonesia (Adhari, 2023).

Innovation has also characterized the instrumentation of dangdut music. Initially employing only drums, tablas, and flute as primary instruments, the 1980s saw Rhoma Irama introduce modern instruments, including electric guitar, keyboard, bass guitar, drums, synthesizer, and saxophone. The incorporation of the saxophone, typically associated with jazz, ska, blues, and reggae genres in Western countries, imbues dangdut with an exclusive character (Umam, 2014). Subsequent developments featured collaborations between dangdut and contemporary music genres, exemplified by the integration of Electronic Dance Music (EDM) elements into conventional dangdut compositions. Such innovations have revitalized dangdut's aesthetic appeal, dispelling

its former characterization as peripheral music (Fitriyadi & Alam, 2020). YouTube video-sharing platforms have significantly contributed to dangdut's global introduction. Music promotion has grown increasingly diversified alongside digital sector advancements, facilitating broad accessibility for music enthusiasts across national boundaries.

Based on the foregoing exposition, it can be concluded that the international diffusion of dangdut music constitutes a manifestation of cultural globalization, characterized by the expansion of social relations, utilization of global networks, intensification of actor communication, and cultural interpenetration. This diffusion process unfolds through a series of innovations involving both state and non-state actors, including diaspora communities and creative collectives, while leveraging digital technological advancements as dissemination mechanisms. These findings demonstrate that dangdut music functions not merely as entertainment but as a medium of cosmopolitan aesthetics capable of bridging cultural differences and fostering mutual understanding at the global level. Dangdut's successful penetration of international markets substantiates that local cultural products can transform into components of the global cultural landscape without relinquishing their identity roots. The theoretical implications of this study reinforce the argument that cultural innovation diffusion is determined not solely by technological factors but equally by actor agency and their capacity to adapt local elements within broader global contexts.

3.2. Implementation Period of Dangdut Music Diffusion

The implementation stage of Rogers' (2003) diffusion model entails concrete efforts by actors to apply innovations within broader social contexts. In dangdut's international diffusion, this stage manifests through diverse patterns. Ranging from live performances and participation in multilateral events to cross-genre and cross-cultural collaborations. Involving musicians, diaspora communities, state institutions, and media platforms. This diversity reflects the capacity of dangdut actors to adapt innovations according to the social and cultural contexts of target audiences, thereby demonstrating how adaptation strategies, transnational networks, and legitimation mechanisms consolidate dangdut's position as a global cultural product.

Live performances by dangdut musicians abroad constitute one of the earliest forms of implementation. Inul Daratista performed in Taiwan and South Korea in 2012, subsequently in Malaysia and Singapore at the invitation of Indonesian embassies in 2014. This diplomatic presence demonstrates synergy between non-state actors (musicians) and state actors (diplomatic representatives) in promoting Indonesian culture. A similar pattern is evident in Rhoma Irama's invitation by the University of Pittsburgh's Music Department in 2008, which not only featured musical performance but also advanced a humanitarian mission countering Islamophobia (Kompas, 2008), as well as Ikke Nurjanah's participation as a speaker at Johns Hopkins University and the University of Pittsburgh in 2010 (Wulandari, 2022). Invitations from prestigious academic institutions signify that dangdut is perceived not merely as entertainment but as an object of scholarly inquiry and a medium of cultural diplomacy.

Cross-cultural musical collaboration has proven an effective adaptation strategy for expanding dangdut's acceptance in global markets. Elvy Sukaesih performed a duet with the Tokyo Ska Paradise Orchestra in 1996 at the Asia Live Dream: Asia Music Festival, broadcast by NHK to various Asian countries (Tempo, 2024). This collaboration demonstrates how dangdut can integrate with other musical genres (ska) while leveraging international broadcasting media to reach wider audiences. Similarly, Rhoma Irama's collaboration with Kristin Dennison in 2022 (Adhari, 2023) and Rissa Asnan's

partnership with John JLS in 2023 (Sariwati, 2023) illustrate how Indonesian diaspora communities serve as cultural bridges facilitating encounters between dangdut musicians and local artists in destination countries.

The implementation of dangdut diffusion also capitalizes on the momentum of large-scale multilateral events. Via Vallen performed "Meraih Bintang" as the official theme song of the 2018 Asian Games, a multinational sporting event involving Asian countries that provided substantial exposure for dangdut music throughout the regional sphere (Fitriyadi & Alam, 2020). In 2023, three dangdut songs "No Comment," "Rungkad," and "Bersama Garuda" were featured during the opening ceremony of the U-17 World Cup in Surabaya (Waskita, 2023). The selection of these songs not only reinforced Indonesia's identity as host nation but also capitalized on songs that had already achieved viral status on social media, such as "No Comment" popularized by Bunda Corla (an Indonesian diaspora member in Germany) and "Rungkad" with its Japanese version by Yamaguchi Marino (Ramadhan, 2023). This phenomenon indicates bidirectional cultural circulation, wherein dangdut songs are not merely passively consumed but actively adapted and reproduced by communities beyond Indonesia.

Television media has played a significant role through the Dangdut Academy Asia program, inaugurated in 2016. This talent competition involves contestants from Indonesia, Malaysia, Singapore, Brunei Darussalam, Thailand, and Timor Leste, continuing through its sixth season in 2023 (Futri et al., 2018). The program's sustainability reflects the high level of Southeast Asian acceptance of dangdut music. Furthermore, the participation of Jirayut Afisan from Thailand as a presenter and singer in Indonesia demonstrates that such programs not only disseminate music but also create cross-border artist mobility, thereby strengthening regional cultural integration.

Diffusion implementation is also evident in the development of dangdut subgenres adapted to local contexts. Didi Kempot, with his campursari genre characterized by slower tempo and Javanese-language lyrics, performed nine times in Suriname through 2018, receiving the JAMU Stichting Plaque award from the President of Suriname (Huda, 2020). Didi Kempot's popularity in Suriname cannot be dissociated from the historical migration of Javanese people to Suriname in the nineteenth century, which established Javanese-speaking communities and campursari music enthusiasts. This demonstrates that cultural diffusion does not occur in a vacuum but rather leverages pre-existing historical networks and cultural affinities.

At the institutional level, the opening of Dangdut Café in the Times Square area of New York in September 2021 represents a strategic step toward institutionalizing dangdut's presence in a global urban center. This initiative was conceived by Indonesian Consul General Arifi Saiman and owned by dangdut singer Fitri Carlina alongside two business partners (Azman, 2021). The café functions not only as a music performance space but also as a cultural showcase introducing Indonesian traditional performing arts and culinary offerings to New York audiences. Such institutionalization is crucial for ensuring the sustainability of cultural diffusion beyond ephemeral events.

Based on the analysis of dangdut music diffusion implementation, it can be concluded that its successful international penetration constitutes the outcome of multidimensional adaptation strategies: synergy between state and non-state actors, leveraging mass media and multilateral events, adapting local content to global preferences without relinquishing identity roots, and establishing institutions ensuring sustainable international presence. These findings reinforce Rogers' (2003) argument that implementation determines whether innovation achieves permanent acceptance or remains transient. In dangdut's case, sustained implementation adapted to local

contexts across countries indicates that this music has transcended the trial stage and entered institutionalization within the global social system.

3.3. Government Responsibility Period for Dangdut Music

The confirmation stage in Rogers' (2003) diffusion theory involves reinforcing innovation adoption through institutional support and state policies. In dangdut's international diffusion, this period materializes through Indonesian government efforts, including official recognition, policy support, and cultural diplomacy, that consolidate dangdut's position as a national cultural product worthy of global promotion.

The most significant form of government confirmation of dangdut music was its designation as an Intangible Cultural Heritage (Warisan Budaya Takbenda/WBtB) by the Ministry of Education, Culture, Research, and Technology on August 28, 2023. This designation, proposed by the Central Leadership Council of the Indonesian Malay-Dangdut Music Artists Association (DPP-PAMMI), serves not only to anticipate cultural claims by foreign parties but also constitutes a strategic step toward registering dangdut with UNESCO. This initiative reflects the government's awareness that national institutional legitimation is an essential prerequisite for international recognition. Within the UNESCO framework, intangible cultural heritage encompasses practices, representations, expressions, knowledge, skills, as well as related instruments and artifacts transmitted across generations. It refers to Article 2, paragraph 2 of the 2003 UNESCO Convention. In some cases, a society, group, or person can also be categorized as part of WBtB. Therefore, WBtB is an intangible cultural heritage that cannot be touched, but its existence is known and felt (VOI, 2023). Thus, dangdut's designation as WBtB is not merely ceremonial but also grants access to global cultural heritage protection regimes.

The Indonesian government has consistently leveraged the momentum of large-scale multilateral events to promote dangdut music. At the 2018 Asian Games, the Ministry of Youth and Sports appointed Via Vallen to perform "Meraih Bintang" as the official theme song (Fitriyadi & Alam, 2020). A similar policy was implemented during the 2023 FIFA U-17 World Cup, featuring the dangdut song "Bersama Garuda" performed by Wika Salim at the opening ceremony (Waskita, 2023). The selection of dangdut as the musical foundation for official theme songs is not merely an artistic decision but a strategic cultural policy choice aimed at enhancing the global visibility and recognition of dangdut as a distinctive element of Indonesia's cultural identity. By positioning dangdut within internationally broadcast events, the government effectively employs soft power to shape positive perceptions of Indonesian culture.

Government efforts extend beyond domestic policy to implementation through diplomatic networks abroad. In 2014, the Indonesian Consulate General in New York and the Embassy of the Republic of Indonesia in the United States organized Dangdut Academy in Philadelphia, subsequently expanding to New York, Washington DC, and Wilmington. This event, attended by sixty American citizens, collaborated with TVRI, Voice of America, and NSR Entertainment owned by Indonesian diaspora member Rissa Asnan (Gibbons, 2014). This initiative demonstrates synergy between state actors (diplomatic representations) and non-state actors (diaspora and media) in promoting dangdut while simultaneously shifting stereotypes of dangdut as lower-class music.

A similar pattern emerged in the Netherlands through the Dang Dutch event in 2018, sponsored by the Indonesian Embassy in The Hague, attracting one thousand visitors and featuring classic dangdut songs such as "Kopi Dangdut" and "Jaran Goyang" (KBRI Den Haag, 2018). In Russia, the Indonesian Embassy in Moscow invited Rara LIDA

to perform dangdut songs at the 2022 Indonesian Independence Day celebration (Wulandari, 2022). The presence of Indonesian diaspora communities across various countries constitutes social capital that enhances the effectiveness of cultural diplomacy, as diasporas function as cultural bridges, understanding both origin cultures and local cultures of destination countries.

It is noteworthy that government support for dangdut music is not a recent phenomenon. In 1995, the New Order government adopted the theme "Semarak Dangdut 50 Tahun Indonesia Emas" for the 50th anniversary of Indonesian independence. The commemoration, broadcast nationally by TVRI, TPI, and SCTV, and transmitted by Star TV to fifty-three countries, represented an effort to promote dangdut internationally during that era (Ardjaya, 2016). This initiative demonstrates that awareness of dangdut's potential as an instrument of cultural diplomacy has long existed, although its intensity and strategies have evolved over time.

From the perspective of multi-track diplomacy, efforts to position dangdut as global music involve four of the nine tracks identified in diplomatic literature. First, Track One (Government) is reflected in WBtB designation policies, support for international event theme songs, and programs initiated by diplomatic representations. Second, Track Two (Non-Government/Professional Conflict Resolution) is evident in the role of organizations such as DPP-PAMMI in proposing WBtB designation. Third, Track Four (Private Citizen/Peacemaking through Personal Involvement) is manifested by diaspora members such as Rissa Asnan through NSR Entertainment. Fourth, Track Nine (Media and Public Opinion/Peacemaking through Information) is reflected in the role of national and international media in disseminating dangdut music to global audiences.

Based on the analysis of the government responsibility period in dangdut music diffusion, it can be concluded that institutional legitimation plays a crucial role in consolidating dangdut's position as a global cultural product. The WBtB designation, utilization of multilateral events, and synergy between diplomatic representations and diaspora demonstrate that the government functions not merely as a facilitator but as a primary actor in the confirmation and institutionalization of diffusion processes. These findings reinforce Rogers' (2003) argument that the confirmation stage determines the sustainability of innovation adoption, with consistent government support—through both symbolic and practical policies—creating a conducive environment for dangdut's global recognition. Furthermore, the involvement of multiple diplomatic tracks demonstrates that cultural diplomacy has evolved into a collaborative arena involving diverse actors, affirming the importance of multidimensional approaches to understanding the diffusion of cultural innovation.

4. Conclusion

This study concludes that the international diffusion of Indonesian dangdut music constitutes a successful implementation of cosmopolitan aesthetics, wherein a local cultural product has transcended national boundaries to achieve global recognition through the three interconnected periods of diffusion framework. During the innovation period, dangdut's distinctive rhythmic and melodic characteristics, shaped by diverse cultural influences, established its aesthetic foundation. The implementation period witnessed strategic adaptations by musicians, diaspora communities, and media platforms through international concerts, cross-cultural collaborations, and participation in multilateral events. Finally, the confirmation period saw Indonesian government legitimation through intangible cultural heritage designation, diplomatic initiatives, and institutional support that consolidated dangdut's position as a global

cultural product. The synthesis of these three periods demonstrates that dangdut's successful international penetration is not coincidental but rather constitutes the outcome of multidimensional strategies: synergy between state and non-state actors, leveraging mass media and multilateral events, adapting local content to global preferences without relinquishing identity roots, and establishing institutions ensuring sustainable international presence. These findings reinforce that cosmopolitan aesthetics operate through the circulation of cultural products that carry uniqueness, beauty, and shared emotional experiences across societies, positioning dangdut not merely as entertainment but as a medium of soft power contributing to transnational cultural connectivity.

Despite these contributions, the research faces several limitations. The analysis relies primarily on secondary qualitative data, which narrows the ability to capture direct audience responses or real-time reception across different countries. The study also does not yet consider comparative cases with other globalized music genres, which could strengthen the analytical framework for understanding dangdut's diffusion mechanisms. Additionally, the research focuses on successful narratives of dangdut's globalization, leaving limited space to explore potential cultural barriers, negative perceptions, or structural constraints that may hinder its wider diffusion. Nevertheless, this study provides an initial foundation for understanding dangdut's international spread within the framework of cosmopolitan aesthetics. It opens avenues for future research involving deeper fieldwork, cross-cultural comparisons, and audience-oriented studies. Future research might further explore how feedback mechanisms from international audiences influence dangdut's ongoing reinvention processes, as well as how such mechanisms shape government policies in promoting other cultural products. Additionally, further research is warranted into how the evolving dynamics between state and non-state actors continue to reconfigure the contemporary cultural diplomacy landscape. Such inquiries would contribute to a more nuanced understanding of the reciprocal relationship between global reception and local cultural production, while also illuminating the adaptive strategies employed by diverse actors in navigating the complexities of transnational cultural dissemination.

References

- Adhari, A. (2023). *Biduan Asal Amerika Manggung Bareng Rhoma Irama: Menyatukan Dua Negara Lewat Musik*. Jagoan Dangdut.
<https://www.jagodangdut.com/internasional/38938-biduan-asal-amerika-manggung-bareng-rhoma-irama-menyatukan-dua-negara-lewat-musik?page=all>
- Aguiar, L., & Martens, B. (2016). Digital Music Consumption on the Internet: Evidence from Clickstream Data. *Information Economics and Policy*, 34, 27–43.
<https://doi.org/10.1016/j.infoecopol.2016.%0A01.003>
- Anderson, A. (2001). *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment*. Princeton UP.
- Ardjaya, D. (2016). Dangdut dan Rezim Orde Baru: Wacana Nasionalisasi Musik Dangdut Tahun 1990-an. *Lembaran Sejarah*, 12(1 (April)), 22–35.
- Azman, S. (2021). *Musik Dangdut Bergema di Times Square AS, Dapat Perhatian Warga dan Viral di Negeri Paman Sam*. Tribunnews Aceh.
<https://aceh.tribunnews.com/2021/09/13/musik-dangdut-bergema-di-times-square-as-dapat-perhatian-warga-dan-viral-di-negeri-paman-sam>
- Bakti Kominfo. (2018). *Mengetahui Dampak Globalisasi di Bidang Teknologi*. Bakti Kominfo.

- https://www.baktikominfo.id/id/informasi/pengetahuan/mengetahui_dampak_gl_obalisasi_di_bidang_teknologi-676
- Busetto, L., Wick, W., & Gumbinger, C. (2020). How to Use and Assess qualitative Research MethodQ. *Neurological Research and Practice*, 2(1). <https://doi.org/10.1186/s42466-020-00059-z>
- Diamond, L., & McDonald, J. (1996). *Multi Track Diplomacy A System Approach to Peace* (Third Edit). Kumarian Press.
- Dieckmann, P. S. (2019). *Music and Emotions in Peace and War*. <https://www.some.ox.ac.uk/news/music-and-emotions-in-peace-and-war/>
- Fitriyadi, I., & Alam, G. (2020). Globalisasi Budaya Populer Indonesia (Musik Dangdut) di Kawasan Asia Tenggara. *Padjadjaran Journal of International Relations*, 1(3), 19. <https://doi.org/10.24198/padjir.v1i3.26196>
- Futri, I. R., Mahzuni, D., & Rahmat, N. (2018). Program Variety Show Dangdut Academy Asia 2 sebagai Alat Diplomasi Publik Indonesia. *Jurnal Panggung Seni Budaya : ISBI Bandung*, 28(4), 417–432. <https://doi.org/10.26742/panggung.v28i4.710>
- Gibbons, Z. (2014). *Dangdut Merambah Amerika*. Antara News. <https://bali.antaranews.com/berita/51257/dangdut-merambah-amerika>
- Held, D. (2000). *A Globalizing World? Culture, Economic, and Politics*. Routledge Press.
- Huda, M. N. (2020). *Kisah Didi Kempot Diadakan di Suriname, 9 Kali Konser di Stadion hingga Dihadiri Presiden*. Tribunnews Jateng.
- Jameson, F. (1990). *Postmodernism, Or the Cultural Logic of Late Capitalism*. Duke UP.
- Kartikawati, D. (2019). Implementasi Difusi Inovasi pada Kemampuan Media Baru dalam Membentuk Budaya Populer (Kajian pada Media Youtube di Kalangan Remaja). *Ekspresi Dan Persepsi : Jurnal Ilmu Komunikasi*, 1(1), 83–102. <https://doi.org/10.33822/jep.v1i01.447>
- KBRI Den Haag. (2018). *“DangDutch 2018”: Promosi Musik Dangdut di Belanda*. Kumparan. <https://kumparan.com/kbri-den-haag/dangdutch-2018-promosi-musik-dangdut-di-belanda-1522081859785/full>
- Kemlu RI. (2021). *Diskusi Daring Diplomasi Budaya sebagai Instrumen Penyama Frekuensi*. Kemlu RI. <https://kemlu.go.id/wellington/id/news/16916/diskusi-daring-diplomasi-budaya-sebagai-instrumen-penyama-frekuensi>
- Khoirul, A. (2023). *Musik Dangdut, Warisan Budaya Dunia dari Indonesia, Genre Musik yang Menyuarakan Aspirasi dan Identitas Bangsa*. Intisari. <https://intisari.grid.id/read/033908541/musik-dangdut-warisan-budaya-dunia-dari-indonesia-genre-musik-yang-menyuarakan-aspirasi-dan-identitas-bangsa>
- Kompas. (2008). *Rhoma Irama Menggoyang Amerika*. Kompas. <https://nasional.kompas.com/read/2008/10/14/17524667/rhoma-irama-menggoyang-amerika>
- Legal Committee of UNESCO. (2023). *Recognition of Bahasa Indonesia as an Official Language og The General Conference* (Vol. 1, Issue November).
- Mujiono, D. I. K., & Alexandra, F. (2019). *Multi Track Diplomacy : Teori dan Studi Kasus Dadang Ilham K. Mujiono Frisca Alexandra* (U. W. Sagena (ed.)). Mulawarman University Press.
- Ramadhan, F. (2023). *Dinyanyikan Marino Yamaguchi, Lagu Rungkad yang Viral di Indonesia Kini Tersedia Versi Bahasa Jepang*. Harian Haluan. <https://www.harianhaluan.com/lifestyle/pr-107453320/dinyanyikan-marino-yamaguchi-lagu-rungkad-yang-viral-di-indonesia-kini-tersedia-versi-bahasa-jepang>
- Rogers, E. M. (2003). *Diffusion of Innovations* (5th ed.). The Free Press. <https://books.google.co.id/books?id=9U1K5LjUOwEC&printsec=frontcover&redir>

- _esc=y#v=onepage&q&f=false
- Sariwati, P. (2023). *Dangdut di Amerika, Dari “Perawan atau Janda” Sampai Lagu George Benson*. VOA Indonesia. <https://www.voaindonesia.com/a/dangdut-di-amerika-dari-perawan-atau-janda-sampai-lagu-george-benson/7356419.html>
- Stokes, M. (2007). On Musical Cosmopolitanism. *The Macalester International Roundtable*, 21(1), 1–19.
<https://digitalcommons.macalester.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1002&context=intlrtable>
- Tempo. (2024). *Synchronize Fest 2025: Elvy Sukaesih akan Reuni dengan Tokyo Ska Paradise Orchestra*. Tempo. <https://www.tempo.co/teroka/synchronize-fest-2025-elvy-sukaesih-akan-reuni-dengan-tokyo-ska-paradise-orchestra-1177392>
- Umam, M. K. (2014). Musik Dangdut Dan Ironi Pendidikan Seni Di Yogyakarta. *Sosiologi Reflektif*, 9(1 (October)), 155–164.
- UNCMS. (2016). *The UN Chamber Music Society of the United Nations Staff Recreation Council (UNCMS)*. The UN Chamber Music Society.
<https://www.unchambermusic.org/>
- VOI. (2023). *Perjalanan Panjang Dangdut Menuju Warisan Budaya Takbenda UNESCO*. VOI. <https://voi.id/bernas/306233/perjalanan-panjang-dangdut-menuju-warisan-budaya-takbenda-unesco>
- Waskita, K. B. (2023). *3 Lagu Dangdut Mendunia Saat Pembukaan Piala Dunia U-17, Inilah Penyanyi Aslinya*. Skor. <https://skor.id/post/3-lagu-dangdut-mendunia-saat-pembukaan-piala-dunia-u-17-inilah-penyanyi-aslinya>
- Weintraub, A. N. (2010). *Dangdut Stories: A Social and Musical History of Indonesia’s Most Popular Music*. Oxford University Press.
- Wulandari, S. (2022). *Tak cuma di sekitar Asia namun ada yang manggung sampai ke Rusia dan Amerika Serikat*. Brilio. <https://www.brilio.net/selebritis/9-pedangdut-pernah-manggung-di-luar-negeri-buat-suasana-jadi-ambyar-220824y/rhoma-irama.html>