

From Arabia to Nusantara: A Global Cultural Flows Analysis of Arabic Pop Music Consumption in the Arabic Music Lovers Indonesia (AMLI)

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Abstract

The phenomenon of the growing popularity of Arabic pop music in Indonesia's digital space represents contemporary dynamics in the flow of global cultural circulation. It can be seen from several digital platforms in Indonesia that there are many new Arabic pop music sung by famous musicians such as Amr Diab, Nancy Ajram, Elissa, Sherine, and Kadim Al Sahir. Pop culture products that are also on the rise in the Arab world have succeeded in crossing geographical, linguistic and cultural boundaries through the mediation of digital technology. Many platform of Arabic pop lovers were then born, one of which was Arabic Music Lovers Indonesia (AMLI). This in turn creates cross-regional interactions that are increasingly intense and simultaneous. By utilizing Arjun Appadurai's Global Cultural Flows framework which includes ethnoscares, mediascapes, technoscapes, financescapes, and ideoscapes, this research examines the consumption, distribution, and reproduction practices of Arabic pop music by the Arabic Music Lovers Indonesia (AMLI) community on social media. The research method used is a qualitative approach through netnography to observe online interactions, enriched by interviews with community members. This approach results in a contextual analysis that not only looks at aspects of music consumption, but also the symbolic and ideological meanings attached to these activities. This research reveals that the consumption of Arabic pop music in the AMLI online community operates as a locus of transnational cultural negotiation, where community members utilize mediascapes and technoscapes to access, distribute and reproduce musical content in a participatory manner. This process not only affirms aesthetic appreciation, but also facilitates the articulation of a collective identity that repositions Arab culture and stereotypes as symbols of modernity and cosmopolitanism that were previously considered pejorative.

Keywords: *AMLI, Arabic Pop, Globalization, Music*

INTRODUCTION

The phenomenon of the increasing popularity of Arabic pop music in Indonesia's digital space cannot be separated from the dynamics of cultural globalization and the development of digital technology. The entry of popular Arabic musicians such as Amr Diab, Nancy Ajram, Elissa, Sherine, and Kadim Al Sahir into Indonesian digital platforms shows how pop culture products are able to cross geographical, linguistic, and cultural boundaries through the power of new media technology (Danish, 2021). As noted by Khalil and Zayani, the digital ecosystem has enabled Arabic music to circulate more

widely through regional streaming platforms such as Anghami, which then compete and synergize with global giants such as Spotify and YouTube (Khalil & Zayani, 2022).

In addition, the expansion of digital platforms in the Middle East region also has important implications for the dissemination of Arabic music to a global audience. There are spatial and temporal politics in the expansion of music streaming in Egypt, where local and global dynamics influence each other in shaping consumption patterns (Sprengel, 2023). On the other hand, music industry studies show that the Middle East region experienced the fastest growth in digital music consumption in the last decade (IFPI, 2025). This surge has resulted in the widespread distribution of Arabic music to global digital spaces, including Indonesia, which is supported by the rise of online communities of Arabic music lovers. A similar phenomenon is seen in Indonesia, where digitization allows Arabic music lovers-such as Arabic Music Lovers Indonesia (AMLI)-to consume and distribute Arabic music in a participatory manner. The platform, which was established in 2018, has translated Arabic pop music to its audience. AMLI has several media platforms namely Instagram, Youtube, and Tiktok. There are also Whatsapp and Facebook community groups that contain Arabic pop music lovers.

Studies on Arabic music in the context of globalization have highlighted aspects of cultural representation, identity, and digital practices. As Ahmed emphasizes, the most popular Arabic songs on YouTube have become a transnational phenomenon with millions of viewers across countries (R. Q. Ahmed, 2024). Meanwhile, Ahmed and Fadel analyzed the representation of women in popular Arabic music and found that Arabic pop serves as an arena for ideological debate (D. R. Q. Ahmed & Fadel, 2023). Another study by Gameel and El-Ghatani highlights the political and ideological dimensions in Arabic pop music, such as the song Boshret Kheir which symbolizes Egyptian nationalism. Their research also looks at the discourse of feminism in contemporary Arabic music (ElGhetany, 2019). This is in line with Appadurai (1996) who mentions that global cultural flows work through mediascapes and technoscapes, which in this case facilitates the cross-border flow of Arabic pop music into Indonesia's digital space (Appadurai, 1996).

This research aims *first*, to examine the practices of consumption, distribution and reproduction of Arabic pop music by the Arabic Music Lovers Indonesia (AMLI)

community. *Second*, to analyze the symbolic and ideological meanings attached to these practices. *Third*, to understand how Arabic pop music operates as a transnational cultural negotiation in Indonesia's digital space.

Thus, there are two significances, namely, theoretical and practical. Theoretically, this study expands the study of cultural globalization with a focus on Arabic music in Indonesia, which is still rarely researched. Practically, this study can look at digital communities in shaping cosmopolitan identities through popular music, as well as shifting negative stereotypes about Arab culture. This research focuses on answering two questions, namely, how is the practice of consumption, distribution, and reproduction of Arabic pop music carried out by AMLI in Indonesia's digital space? What is the role of ethnoscapas, mediascapas, technoscapas, financescapas, and ideoscapas in shaping AMLI's participation patterns towards Arabic pop music in Indonesia?.

RESEARCH METHOD

The research used a qualitative approach with a netnography method to observe online interactions in AMLI. (Kozinets, 2015; Sugiyono, 2013). Data was collected through observation of social media activities, digital documentation. With the following steps Planning and Entrée, Data Collection, Data Analysis and Interpretation, Research Ethics, Member Checks, and Representation. The theoretical framework used is Appadurai's concept of Global Cultural Flows, which includes five dimensions: ethnoscapas, mediascapas, technoscapas, financescapas, and ideoscapas (Appadurai, 1996). This concept is relevant to explain how Arabic pop music crosses cultural boundaries through digital technology.

Arjun Appadurai in his work *Modernity at Large: Cultural Dimensions of Globalization* (1996) introduces five dimensions of global cultural flows that he calls "scapes." First, ethnoscapas refer to the flow of human movement, whether migrants, tourists, refugees, or workers, which shapes the dynamics of identity and diversity across countries. Second, technoscapas refer to the fast-moving circulation of modern technology across national borders, from communication devices to digital infrastructure, which changes the way people interact. Third, financescapas describe global capital flows, such as investments, stock exchanges and international banking that are volatile and unpredictable. Fourth, mediascapas relate to the distribution of information, images

and narratives through mass and digital media that influence the perceptions and imaginations of the global community. Finally, ideoscapes refer to the circulation of ideas, values and political ideologies such as democracy, human rights or nationalism that shape social and political discourse in different parts of the world. These five dimensions are interconnected and provide an important framework for understanding the complexities of cultural globalization (Appadurai, 1996).

RESULTS AND DISCUSSION

Mediated Consumption: Digital Platforms and the Popularization of Arab Pop Culture

The phenomenon of cultural consumption in the digital era has undergone a significant shift, especially with the increasing role of online platforms in distributing, archiving, and mediating cultural interactions across borders (Li, 2024). Arab pop music, which previously had limited circulation space outside the Middle East, is now gaining a global audience through digital technology that facilitates mediated consumption (Ghazal & Tantawi, 2023). As Tarek El-Ariss explains, the digital space creates a new dynamic in the production and reception of Arab culture, where audiences are no longer just passive recipients, but also part of the production of meaning through commenting, remixing and sharing content (El-Ariss, 2019). This process is reinforced by Henry Jenkins' theory of participatory culture, which emphasizes that digital users play an active role in distributing and renegotiating pop culture values across space (Jenkins, 2008).

This context shows that digitization not only expands the reach of Arabic pop music, but also creates a space where cultural identities are negotiated transnationally (Nabil, 2021). The visualization process and aesthetics of contemporary Arabic music in music videos on YouTube or Instagram present an image of modernity that can be accepted globally, while still containing nuances of Arabic locality. This is in line with Timothy Taylor's idea of music as capitalism and commodity of globalization, where popular music functions as a cultural commodity that mediates the relationship between economy, aesthetics, and identity (Taylor, 2016). With algorithms at work in platforms like Spotify and YouTube, Arabic music is automatically promoted to an international audience, creating what David Hesmondhalgh calls a form of cultural intermediation in the creative industries (Hesmondhalgh, 2018).



Furthermore, Appadurai in the concept of global cultural flows explains that global cultural movements occur through various landscapes, one of which is mediascapes, which is now mediated by digital platforms. In this framework, Arabic pop music becomes part of global flows that cross language and ethnic boundaries through visual representations and popular narratives (Appadurai, 1996). The role of the Arab diaspora is also important, as noted by Burkhalter who examines the consumption of Arabic rap and pop music in migrant communities. According to him, digital spaces allow diasporas to maintain identity while exporting it to non-Arab audiences (Burkhalter, 2014).

This phenomenon also shows the commodification of Arabic pop culture through digitalization (Illiyun, 2018) (Mellor, 2024). Lila Abu-Lughod in her study of media in Egypt asserts that popular media is always related to the politics of representation and power (Abu-Lughod, 2004). In the digital context, this relationship is more complex because it involves global actors such as technology companies and the international entertainment industry. The presence of Nancy Ajram or Amr Diab on global platforms not only represents Arabic music, but also becomes part of a commercialization strategy supported by the logic of digital capitalism. Correspondingly, the production of culture is influenced by institutions and technology, so Arab pop music cannot be separated from the mediating role of algorithms, record labels and global distribution networks (Graham et al., 2004) (Ta et al., 2024).

Thus, the popularization of Arabic pop music through digital platforms cannot be understood solely as an entertainment phenomenon, but as a form of global cultural transformation that shows the negotiation of identity, commodification, and audience participation across borders (Kraidy, 2013). Through the concept of mediated consumption, it can be seen that audiences not only consume Arabic music as an aesthetic product, but also as a medium of identity, representation, and transnational interaction. As Kraidy asserts, cultural hybridity is a key feature of contemporary globalization, and Arabic pop music in the digital realm is one of the most obvious manifestations of this phenomenon (Kraidy, 2016).

The Influence of Arab Pop Culture in Contemporary Indonesia

Studies on pop culture in Indonesia can easily be found, especially recently on K-Pop. A number of studies on the phenomenon of K-Pop fandom in Indonesia have been conducted using interdisciplinary approaches, including communication studies, sociology, psychology, and digital media. For example, Sun Jung (2011) in the article “K-pop, Indonesian fandom, and social media” (Transformative Works and Cultures) discusses how Indonesian fans participate in the circulation of Korean pop culture through social media such as Facebook and Twitter (Jung, 2011). In the realm of psychology, Handoko, Rahaju, & Siaputra examined idol fanaticism in K-Pop fandoms in Indonesia-examining fandom identity, personality type, and celebrity worship tendencies (Handoko et al., 2024).

Meanwhile, research that examines Arab pop in Indonesia is quite rare. Many studies only focus on pop Islam which certainly has a different definition from pop Arabic. Pop Islam focuses on juxtaposing religious identity with global pop culture, for example Islamic music with pop arrangements (Otterbeck, 2021), while Arab pop is more about the expression of Arab culture and aesthetics rather than religious identity (Frishkopf, 2010). The influence of Arab pop culture on contemporary Indonesia is evident in various dimensions of cultural life such as music, fashion, popular religious practices and media consumption where aesthetic elements, musical idioms and religio-cultural narratives migrate and adapt to local spaces. Musically, Arab heritage can be traced in the tradition of dangdut and gambus orchestrations that incorporate Arabic scales, rhythms and instruments; these adaptations are not mere imitations, but rather a process of hybridization that forms local popular genres with an Indonesianized “Arabic” flavor (*Global Fandom Returns*, 2022).

In the realm of fashion and everyday religious practices, symbols of Arabic style including certain hijab styles and sartorial aesthetics associated with the Middle East are gaining ground especially among urban Muslim youth, where dress choices become a sign of religio-cultural identity as well as a consumeristic lifestyle (Nef Saluz, 2007). The rapid development of social media and digital platforms has accelerated the circulation of Arabic cultural products (songs, dramas, videoclips, and religious content such as



nasheed), allowing fandoms and online communities to assert new cultural preferences that cross geographical and institutional boundaries. This phenomenon also coincides with the rise of popular forms of Islam and pious consumption practices-where goods, music, and celebrities labeled as “Islamic” or Arabic become part of identity strategies and social mobilization in public and commercial spaces (Aidulsyah, 2023) (Millie & Baulch, 2024).

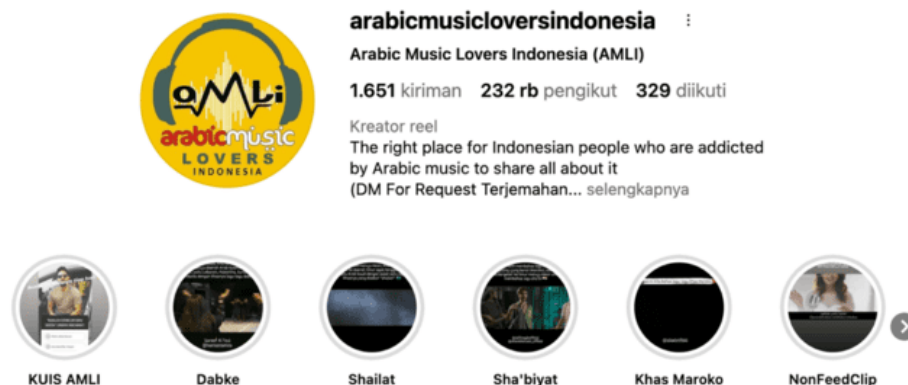
In the entertainment industry, artists and television shows featuring Arabic imagery or music often receive a complex reception-between admiration, criticism of “Arabization”, and attempts at localization-which suggests that these influences are dynamic and reprocessed according to local contexts (Harnish & Rasmussen, 2011). Case studies such as the rise of singers labeled “Islamic pop” and religious elites' endorsement of popular figures show how religious authority and popular culture can mutually transform each other (e.g. the endorsement of Fatin Shidqia as a contemporary example of the interaction between ulama, media and pop) (Akmaliah, 2014). Finally, the broader literature on Islam and popular culture in Southeast Asia situates Arab influence not as homogenizing, but rather as one source that is selected, negotiated, and recontextualized in a process that produces new identities: local yet globally networked (*Contemporary Islamic Popular Culture in Southeast Asia*, 2025).

AMLI (Arabic Music Lovers Indonesia) : Digital Fandom and the Circulation of Arab Pop Culture in Indonesia

The emergence of AMLI (Arabic Music Lovers Indonesia) reflects the important role of digital fandom in shaping transnational cultural flows and popular culture dynamics in contemporary Indonesia. As a digital platform, AMLI serves as a gathering space for Arabic music fans spread across Indonesia, with interests spanning a wide spectrum of genres ranging from traditional Arabic music such as tarab and mawwal, to contemporary Arabic pop music widely circulated on YouTube, Instagram and TikTok. The main activity in this community is not just passive consumption, but also the practice of sharing content, translating lyrics, and discussing the socio-cultural meanings behind Arabic songs. Thus, AMLI functions not only as a fan platform, but also as an active

agent in the circulation, reinterpretation, and localization of Arabic pop culture in Indonesia's digital space..

Akun Instagram @arabicmusicloversindonesia mencerminkan eksistensi AMLI sebagai platform digital yang aktif di ranah media sosial. Berdasarkan data HypeAuditor, akun ini memiliki sekitar 192,8 ribu pengikut dengan engagement rate sekitar 0,33 %. Dalam deskripsinya disebutkan bahwa akun ini adalah “The right place for Indonesian people who are addicted by Arabic music to share all about it (DM For Request Terjemahan Lagu Arab)” Akun Instagram @arabicmusicloversindonesia mencerminkan eksistensi AMLI sebagai platform digital yang aktif di ranah media sosial. Berdasarkan data HypeAuditor, akun ini memiliki sekitar 232 ribu pengikut dengan engagement rate sekitar 0,33 %. Dalam deskripsinya disebutkan bahwa akun ini adalah “The right place for Indonesian people who are addicted by Arabic music to share all about it (DM For Request Terjemahan Lagu Arab)” (*Arabic Music Lovers Indonesia (AMLI) (@arabicmusicloversindonesia) Instagram Stats, Analytics, Net Worth and Earnings – HypeAuditor*, n.d.). In addition to Instagram AMLI has around 177.9 thousand followers as of August 2025. Not only that, AMLI also has a Youtube platform as well as a Facebook fan page with 2.7 followers. This platform itself was established and has appeared since March 17, 2018 until now.



AMLI Instagram Account



arabicmusiclovers_indo ArabicMusicLoversIndo (AMLI)

Ikuti

Pesan



52 Mengikuti 177.9K Pengikut 3.4M Suka

The right place for Indonesian people who are addicted by Arabic music

www.instagram.com/arabicm...

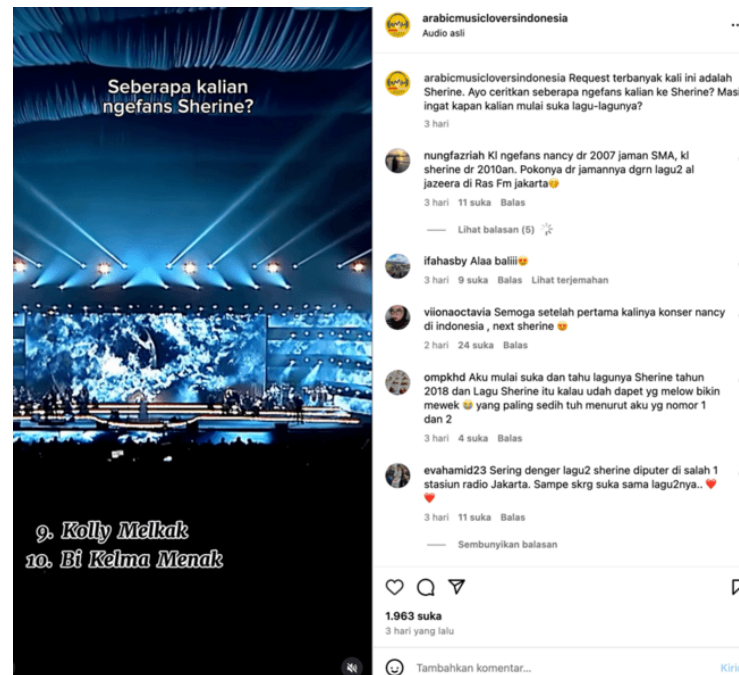
AMLI Tiktok Account

In the context of Indonesia's cultural history, Arabic music and aesthetics have long been present through religious channels—for example, the Qur'anic recitation tradition (Jannah, 2016), qasidah art, as well as gambus music—which has long built the emotional and aesthetic closeness of the community to Arab culture (Rasmussen, 2010). However, digital platforms like AMLI extend this experience by positioning Arabic music within the global popular culture ecosystem. Fandom practices in AMLI show not only the consumption of music, but also the production of meaning: community members often compose translations, make creative videos, or connect Arabic lyrical narratives to their daily experiences in Indonesia. This process signifies a dialectic between Arabness and Indonesianness, where local and global identities are renegotiated through music.

AMLI's existence can also be read as part of the phenomenon of platformization of culture, where social media and digital platforms change the patterns of distribution, consumption, and authority of culture. As a digital fandom, AMLI shows how fans become both producers and mediators in spreading Arabic culture, challenging geographical boundaries while strengthening transnational networks. As such, AMLI is not only a representation of the passion for Arabic music, but also a reflection of the transformation of Indonesian popular culture that is increasingly cosmopolitan, religious, and digitally connected.

AMLI in the Global Cultural Flows

This AMLI post shows how a small digital community can mediate the circulation of Arab pop culture in Indonesia. By activating nostalgia, interactivity, and global imagination, AMLI not only strengthens fandom identity but also opens a space for socio-cultural negotiation (between Arabization, localization, and globalization).



Content and interaction with fans

AMLI posts feature interactive questions: “*Seberapa kalian ngefans Sherine?*” (“*How much are you Sherine's fans?*”) with a grand concert setting. This shows how mediascapes (Appadurai) work: the visual and narrative representation of an Arab artist (Sherine, a famous Egyptian singer) creates a global imagination that is consumed by Indonesian audiences. AMLI facilitates the experience of the Arab artist's “remote presence” through digital media.

The comments show the personal trajectories of the fans: some started liking Sherine from 2007-2010 because of Jakarta radio, while others connected through emotional moments (the song “mewek (mellow)” in 2018). This illustrates ethnoscaping of migrating imaginations and identities: although Sherine is not physically present in Indonesia, the fans' collective memory builds emotional closeness across borders.

Instagram here becomes a technological arena that enables co-presence between Arab artists, the AMLI community, and Indonesian fans. AMLI utilizes social media technology to extend the reach of Arab pop fandom beyond geographical boundaries, demonstrating how technoscapes encourage the growth of niche communities.

Some comments alluded to the desirability of a Sherine concert in Indonesia, referring to the success of Nancy Ajram's concert. This opens up a layer of financescapes, as fandoms are not only symbolic but also contain economic potential: ticket consumption, merchandise, media, as well as the local entertainment industry that may involve Arab artists.

The dialogue in the comments section shows ideoscapes: fans not only express their fondness, but also imagine the presence of Arab pop in the Indonesian public sphere. There are elements of romanticization (*"lagu yang bikin mewek"* /the song that makes me cry), nostalgia (Jakarta radio), and transnational aspirations (Sherine's concert in Indonesia). This shows the negotiation between local identity (Indonesia) and global cultural symbols (Arab pop).

Another much-discussed addition to the platform is Nancy Ajram. This post shows that AMLI and the surrounding digital ecosystem act as mediators of global cultural flows.



Content and interaction with fans

Nancy Ajram was promoted as “history will be made” in Jakarta. This framing shows how mediascapes construct Arab artists as global icons worth waiting for. Nancy Ajram's glamorous imagery (close-ups of her face, light effects) reinforces the aesthetics of an international pop diva, while also emphasizing the positioning of Arab pop in the arena of global entertainment, not just “ethnic music.”

This concert was a real moment of mobility: Nancy Ajram was physically present in Indonesia, not just through the media. Fans in the comments section expressed their excitement, struggled to buy tickets, and even worried about “running out of tickets”. This confirms that ethnoscapings are not only the migration of artists, but also the emotional and material movement of Indonesian fans towards Arab pop.

Instagram serves as the main communication infrastructure: concert announcements, fan interaction, even transactions (the question “where to buy tickets?”). This shows how technoscapes (digital platforms, online ticketing systems, promotional distribution) allow the Arab pop industry to enter the Indonesian music ecosystem in the same way as K-pop or Western pop.

Comments about tickets (sold out, festival ticket, ticket war) reveal the logic of financescapes. Arab pop is commodified and marketed in Indonesia, creating cross-border economic flows: Arab artist management, Indonesian promoters, ticket sales, and merchandise consumption. The presence of this concert marks Arab pop as no longer just “diaspora music” but part of the global entertainment economy in Southeast Asia.

Nancy Ajram is positioned not just as an artist, but a symbol of pride for Indonesian Arab pop fans. The phrase “history will be made” shows the ideology of representation: the concert is considered a historical moment, putting Arab pop on par with other global phenomena. Fans associate it with fandom identity (“finally met nancy”), which shows the ideological negotiation between Arabization, globalization, and localization in the Indonesian entertainment space.

Global Cultural Flows: An Analytical Lens on the Circulation of Arab Pop in Indonesia (AMLI Case Study)

From an ethnoscapings perspective, AMLI works as an imaginary arena where collective identities and cultural affiliations are formed without mass physical

displacement: Indonesian users build a sense of “closeness” to Arab spaces through the practice of listening to, translating, and celebrating Arabic music. This practice creates a kind of virtual cultural diaspora - not demographic migration - that allows individuals to reconstruct cultural solidarity and a transnational sense of community. This phenomenon is in line with Appadurai's reading that media and migration (including imaginary migration) enable communities to imagine new worlds; in the Indonesian context, AMLI facilitates personalized Arab-Islamic imaginaries by local fans (Appadurai, 1996).

Mediascapes are at the heart of AMLI's operations: images, music clips, music videos, subtitles, and Instagram/YouTube/TikTok posts compose a collective narrative of what “Arabic pop” is for Indonesian audiences. Through mediascapes, AMLI distributes packages of representations (visual and audio) that are then reinterpreted locally - e.g. through captions, comments, or translations of lyrics - so that the meaning of Arabic music is not static but reproduced. Studies of Islamic music in Indonesia (qasidah, gambus, nasyid) show how forms of religious music have long been mediated and given new meanings by local media; AMLI continues similar mechanisms in the context of digital platforms (Hadi Ramadhan, 2017).

In terms of technoscapes, AMLI's existence depends on the infrastructure of digital platforms (Instagram, YouTube, TikTok, streaming services). Technology enables subtitling, remixing, reposting, and real-time interactions that strengthen community cohesion. Methodologically, this phenomenon invites netnography and virtual ethnography approaches to examine fandom practices, as K-Pop fandom/digital fandom literature in Indonesia shows how platforms change fan-object relations and content distribution. AMLI as a technological node facilitates the production of fan-generated content that strengthens the legitimacy of Arabic music in the local sphere (Fianti et al., 2024)

In the realm of financial scapes, AMLI cannot be separated from the logic of the platform economy: Instagram, YouTube, and TikTok, the monetization of content, the purchase of songs/merchandise, and the tipping/paid request system on accounts that provide translations or song requests all create an economic chain that sustains cultural circulation. In addition, event markets (concerts, virtual meet-and-greets), endorsements, and advertisements related to Arabic music enable capital flows that change the status of

music from mere aesthetic consumption to a cultural commodity. These economic interests encourage the professionalization of fandom elements: from account managers to content creators who ‘take care’ of translation requests or song curation. The literature on digital fandom economies (e.g. K-Pop studies) emphasizes the role of fans as active consumers who also produce economic value (Jung, 2011).

Ideoscapescapes refer to the dissemination of ideas, political and religious imagery. AMLI functions as a space for the formation of discourses on “Arabness” and spirituality: Arabic music on this platform is often understood not just aesthetically, but also as a marker of religious affinity, Islamic authenticity, or cosmopolitan Muslim lifestyle. The process of interpreting lyrics, selecting songs that are considered “halal/acceptable”, as well as the discourse in the comments section place music as an ideological medium that contributes to shaping modern religious identity. Studies on qasidah, nasyid, and religious music in Indonesia show that music has always been a field of negotiation of religious and social values-AMLI continues this discourse in a more fluid and accessible digital space.

The power of Appadurai's analysis is seen when these five scapes meet: for example, the mediascape (Arabic video clips) processed through the technoscape (Instagram platform) produces an imaginary ethnoscape (Arabified identity), which is then monetized (financescape) and saturated with religious/political discourse (ideoscape). For AMLI, the implications are: (1) fans are not just passive consumers but agents of cultural production; (2) the localization of Arab culture takes place through a selective process influenced by economics and discourse.

Appadurai's five concepts are also not free from criticism. Heyman and Campabell argue that within the five scapes framework, the financescape should be considered more dominant because global capital flows have a much greater influence than media, images or ideas. This criticism suggests that Appadurai fails to see the dominance of financial power in global cultural flows (Drew (PhD), 2023). In addition, there are logical flaws in Appadurai's scapes framework - particularly the difficulty in establishing cohesion between theoretical dimensions (ethnoscapes, mediascapes, technoscapes, financescapes, ideoscapes). It is argued that the five “-scapes” are not explored in depth, making it difficult to form an integrative argument (Dhillon, 2013). There is also room for



additional categories such as consumptionscapes that are important for understanding cultural heterogenization in the process of globalization - suggesting that Appadurai's framework needs to be expanded and localized (Jafari, 2009).

CONCLUSIONS

The practices of consumption, distribution and reproduction of Arabic pop music by AMLI (Arabic Music Lovers Indonesia) in Indonesian digital spaces take place through active interactions between fans, digital platforms and music content that circulates across borders. Consumption occurs through Instagram, Facebook, Youtube, and TikTok video sharing, showing how Arabic pop music is positioned as part of the entertainment lifestyle of urban Muslim youth. Distribution occurs horizontally, when AMLI members share links, create subtitles, and adapt songs to local Indonesian contexts, for example with cover music or dance challenges. Reproduction, in turn, involves the re-creation of content through remixes, fan art, or interactive discussions in digital forums that give new meaning to Arabic music, while making it a fluid cultural product, transforming with the tastes and identities of local audiences.

Analyzed through Appadurai's framework of global cultural flows, AMLI moves across complex dimensions. Ethnoscapes are present through symbolic migration, where Arabic music becomes an imaginary identity for cross-national communities. Mediascapes is seen in how social media becomes the main channel for the spread of Arabic music to Indonesia. Technoscapes facilitate this encounter through subtitling technology, editing applications, and platform algorithms that extend the reach of Arabic music to non-Arabic audiences. Financescapes enter through content monetization models, sponsorship, and digital advertising that support the sustainability of the community. Meanwhile, ideoscapes are reflected in the discourses of identity, Islam, and Middle Eastern culture that AMLI reproduces, whether in the form of appreciation, criticism of Arabization, or efforts to localize Arabic pop to suit Indonesian musical tastes. Thus, AMLI does not merely consume Arabic pop music, but also becomes an active agent that reshapes the meaning of global flows into the local context.

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