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Malaysian Dangdut: A Social Media Engagement Perspective

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ABSTRACT

This research aims to analyze consumer engagement with dangdut music in Malaysia through social media platforms, particularly TikTok and YouTube. Amelina sees dangdut as no longer significant in the local market. I argue that the existence of social media platforms proves that the dangdut genre is still relevant and significant through active user engagement. Therefore, the objective of this research will focus to identify the way of dangdut is being promoted in Malaysia nowadays, analyze the relevance of using social media as a platform to expose dangdut in Malaysia and justify social media engagement influence trend creation through dangdut music in Malaysia. This study uses a qualitative approach based on secondary data analysis with the application of the theoretical framework of Customer Engagement by Brodie et al. (2011), with a specific focus on the behavioral dimension. Data was obtained from dangdut content on TikTok and YouTube between 2018 and 2025, covering songs that recorded high interaction rates such as Goyang Upin Ipin, Angkat, and Semakin Rindu Semakin Asyik. Findings showed that content that featured modern elements, dance challenges, and remixes, received significant responses from social media users. Overall, this study proves that although dangdut is no longer dominant in traditional media, its presence on social media remains significant and continues to grow through the active engagement of social media users. This study thus contributes to a deeper understanding of the continuity of traditional music genres in the era of digital culture in Malaysia.

Keywords: *Malaysian Dangdut, Social Media, Customer Engagement, Behavior Dimentional*

INTRODUCTION

Dangdut is a genre of music that has become a popular culture that originated in Indonesia since the 1950s, influenced by Indian music (through Bollywood films), the Middle East and traditional Malay elements (Weintraub, 2006). The name "*dangdut*" itself comes from the sounds of the tabla drum, namely "*dang*" and "*dut*", which are the main elements in the rhythm of dangdut music (Mohammad Haris Abd Aziz et al., 2022). Dangdut is not only popular for its lively rhythm and dance that accompanies the performance, but also for its lyrics that often touch on the lives of ordinary people such as stories of love, sacrifice, poverty and social morality. Thus, in that era dangdut has become the voice of the Indonesian people which later spread to regional countries including Malaysia.

For this study, the focus will be on the Malaysian context. In Malaysia, dangdut began to gain ground around the 1970s. This genre reached its peak in the 1990s with the emergence of local singers with their own identities such as Amelina and Mas Idayu (Mohammad Haris Abd Aziz et al., 2022). Nowadays there are many sharing of songs that have been changed to the dangdut genre on social media compared to previous years on social media platforms such as TikTok, Instagram and YouTube (Anggara, 2023). In recent years, social media platforms have had a huge impact on the global music industry, especially Malaysia's dangdut scene. This study focuses on the dangdut music genre in Malaysia and its relevance through customer engagement on social media platforms, particularly TikTok and YouTube.

LITERATURE REVIEW

According to Weintraub (2006), this genre began to develop in the 1950s with significant influence from Indian music, especially from Bollywood films. The Malay Deli music popularised in Sumatra also influenced the

early development of dangdut. Simultaneously, the influence of Western music, such as *rock n roll*, started to seep into Indonesian music, adding a new nuance to traditional local music. A study by Tabak (2023) shows that social media such as TikTok, Instagram, and YouTube have not only become entertainment mediums, but also major platforms for the creation of musical content. Music also plays an important role in strengthening brand identity and creating deeper emotional connections between content creators and their followers.

Brodie et al. (2011) emphasize user engagement as a psychological concept that encompasses users' cognitive, emotional, and behavioral engagement with brands in social and digital environments. They introduce engagement as an interactive process that occurs within a brand community, where users are not only passive recipients of information but also participate in the creation of value through interaction. In contrast, Benz et al. (2024) develop this concept more deeply through a cross-disciplinary approach, linking engagement not only to emotions or social interactions but also to complex user experiences across digital platforms, including factors such as intrinsic motivation, context of use, and interface design.

METHODOLOGY

This study uses a qualitative approach that is exploratory and descriptive, to enable researchers to understand social phenomena in greater depth and in a realistic context. The main theoretical framework of this study is the Customer Engagement as introduced by Brodie et al. (2011). This theory outlines that user engagement consists of three main dimensions such as cognitive (attention and thinking), emotional (emotional reactions to content), and behavioral (users' actual actions such as sharing, commenting, and liking). This study focuses on behavioral engagement because this dimension is most suitable for analysis through secondary data collected from social media. Likes, comments, shares and views are considered indicators of social media engagement that can be directly observed and provide an indication of the extent to which users respond to dangdut content.

The TikTok platform was chosen as one of the main sources in this study because it is currently the most dominant medium for the dissemination of contemporary music among the younger generation. In addition to TikTok, YouTube was also analyzed as an important complementary platform, especially because of its function as a more formal and permanent archive of music and digital entertainment. This study examined Malaysian dangdut music videos uploaded between 2018 and 2025, focusing on official videos, live performances, and fan-made content. The years 2018 to 2025 were chosen because they represent an active phase of digital development, where YouTube has become the main channel for the dissemination of dangdut music and an important platform in understanding the audience's acceptance of this genre in the digital ecosystem.

RESULTS AND DISCUSSION

Song Title	Artist	Upload Date	Views	Likes	Shares	Comments	Type of Music
Air Titik Ke Batu	Farez Adnan & Mas Idayu	2 May, 2025	1.9M	62.4K	17.5K	1428	Dangdut Modern
Angkat	Mimifly	2 February, 2025	4.2M	153.8K	10.1K	2,469	Dangdut Sampling
Ah! Rindu Lagi	Amelina	17 July, 2024	1.3M	98.2K	1113	668	Dangdut
Semakin Rindu Semakin Asyik	Amelina	10 June, 2024	5.8M	389.5K	90.2K	4880	Dangdut
Cinta Setandan Pisang	Eda Ezrin & Den Manjo	12 April, 2024	528.3K	17.6K	361.7K	296	Dangdut Modern
Dasar Buaya Cinta	Ani Mayuni	1 July, 2023	1.3M	58.6K	268.4K	0	Dangdut
Santai (Glowrush Dangdut Remix)	Faizal Tahir & Mas Idayu	10 February, 2023	606.9K	21.5K	21.2K	542	Dangdut Remix
Adinda (New Mix)	Anwar Gocha	7 February, 2023	276.2K	20.1K	327	442	Dangdut Remix
Goyang Upin Ipin	Upin & Ipin	15 October, 2022	32.4M	1.7M	55.8K	22.3K	Dangdut
Selangit	Mas Idayu	29 July, 2022	855.8K	113.9K	126.9K	585	Dangdut

Table 1 *List Malaysian Dangdut Content on TikTok*

Based on the table 1, a total of 10 TikTok videos that use dangdut songs were analyzed using secondary data. The list in the table is arranged according to the date the content was uploaded to ensure that the analysis is carried out in an orderly manner based on the chronology of the dissemination of dangdut content on social media platforms. As of June 15, 2025, the song *Goyang Upin Ipin* received the highest attention with 32.4 million views, 1.7 million likes, 55.8 thousand shares, and 22.3 thousand comments. This finding shows that dangdut songs processed in the form of child-friendly content and animated entertainment are able to achieve extraordinary reach. Followed by the song *Semakin Rindu Semakin Asyik* by Amelina which obtained 5.8 million views, 389.5 thousand likes, and 90.2 thousand shares, shows that the younger generation is now using

dangdut sounds as background music for dance content on digital platforms.

Song Title	Artist	Upload Date	Views	Likes	Subcribes	Comments	Type of Music
Air Titik Ke Batu	Farez Adnan & Mas Idayu	13 May, 2025	673,717	9K	2.75M	801	Dangdut Modern
Angkat	Mimifly	28 December, 2024	5.2M	57K	68.8K	4,243	Dangdut Sampling
Rindu Asmara	Beby Acha	5 August, 2024	2.2M	13K	2.75M	671	Dangdut Modern
Deru Rindu	Baby Shima	9 July, 2024	524,577	8K	2.75M	456	Dangdut
Cinta Setandan Pisang	Eda Ezrin & Den Manjo	29 December, 2023	30M	104K	96.8K	6769	Dangdut Modern
Santai (Glowrush Dangdut Remix)	Faizal Tahir & Mas Idayu	10 February, 2023	1.3M	12K	420K	1075	Dangdut Remix
Mama Bonita	Beby Acha & Farez Adnan	28 March, 2022	4.2M	22K	2.75M	868	Dangdut
Anje Baby	Beby Acha	7 September, 2020	14M	74K	2.75M	2747	Dangdut Modern
Goyang Upin & Ipin	Upin & Ipin	3 August, 2020	493M	1.4M	23.9M	39,918	Dangdut
Adinda	Anwar Gocha	4 December, 2018	6.6M	35K	28.4K	618	Dangdut Modern

Table 2 *List Malaysian Dangdut Content on YouTube*

Based on table 2, a total of 10 dangdut song videos were identified on YouTube from 2018 to 2025. The study assessed the number of views, likes, comments, and subscribers of the relevant channels. Like TikTok, the study focuses on user behavior, not comment content, in assessing engagement levels. Referring to figure 1, the most dominant song on this list is *Goyang Upin Ipin* uploaded by the Les' Copaque Production channel, with a total of 493 million views, accompanied by 1.4 million likes and 39,918 comments. This success shows how the combination of animated entertainment elements and dangdut music can attract the attention of audiences on a very large scale, including overseas markets.

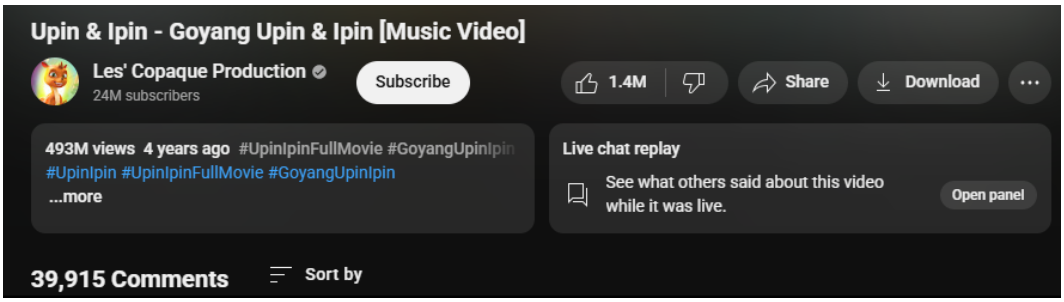


Figure 1 *Goyang Upin & Ipin Engagement on YouTube*

The findings from YouTube show that the dangdut genre in Malaysia is still able to survive and grow, especially if the content distribution strategy is adapted to the needs of the platform and audience. High engagement on certain videos illustrates the potential of this genre to continue to remain significant in the digital media landscape. One interesting example of this finding is the song *Air Titik Ke Batu* uploaded by MVM MUSIC in May 2025. This song is a collaboration between Mas Idayu, a long-established Malaysian dangdut icon in the industry, and Farez Adnan, a new generation singer. Despite being newly uploaded, this video has received 673 thousand views, 9 thousand likes, and 801 comments, showing a positive response to the collaboration between old and new artists in an effort to revitalize the dangdut genre.

The relationship between these two social media and Malaysian dangdut music is seen as significant because of the active interaction from users with the content uploaded and as a platform to expose dangdut on the social media. The song *Goyang Upin Ipin* by Les' Copaque Production is a clear example when it received over 32 million views on TikTok and over 493 million views on YouTube, thus showing the effectiveness of both platforms in spreading dangdut music to various audience segments. *Goyang Upin Ipin* (2020) uses animation to present dangdut in a child-friendly format, helping the song reach a broad audience across age groups and country on both YouTube and TikTok (Mohammad Haris Abd Aziz et al., 2022). TikTok encourages the reproduction of content such as dance challenges or comedy videos, while YouTube ensures the continuity of the content so that it can be accessed consistently in the long term. The presence of social media platforms demonstrates the continued relevance and significance of the dangdut genre, as reflected through active user engagement such as likes, shares, comments, and user-generated content.

Based on observations, the comment section cannot be used as a strong measure in promoting dangdut music because most of the comments left are just emojis, unrelated to the content, or spam. However, these

comments still play a role in increasing the visibility of the song in the platform's algorithm, especially through the suggested search function known as blue search that appears in the comment section. This shows that despite the low quality of the comments, the high quantity of interaction still contributes to the re-promoting of the content and makes it easier to recommend to other users. For example, the song *Angkat* by Mimifly became a TikTok phenomenon through sign language-style choreography. This trend also revived interest in the original song *Angkat Kaki* by Sheeda, released in 1995. According to the Customer Engagement by Brodie et al. (2011), views or viewings are a form of passive engagement, but they are still important because they indicate the existence of initial user interest in the content. Although they do not involve direct interaction such as comments or shares, the number of views reflects the silent engagement of the audience which still contributes to the popularity of a song.

CONCLUSION

Social media has become a major platform for audience re-engagement with dangdut music in a more flexible, visual and interactive form. The user engagement examined in the form of behaviors such as viewing and sharing proves that this genre is still relevant and significant among Malaysian consumers. This study further contributes to the academic discussion on the relationship between popular culture and digital technology, and opens up platform to understand how local music content remains alive in the ever-changing social media ecosystem. For future studies, it is recommended that a quantitative approach be used to collect data in the form of amounts and percentages to assess the level of audience acceptance or rejection of dangdut content more systematically.

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