



## INTERCULTURAL COMMUNICATION AND THE EXISTENCE OF JAMAICAN CULTURE "NAMOY BUDAYA" IN THE DIGITAL SPHERE

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**Abstract:** *This study aims to analyze the form of intercultural communication that occurs through the digital work "Namoy Budaya" in its representation of Jamaican culture in the digital space. As a musician and DJ who blends elements of electronic music with Jamaican cultural values such as freedom, peace, and solidarity, "Namoy Budaya" is a true example of cross-cultural communication practices in the era of digital globalization. The approach of this research is qualitative descriptive with in-depth interview techniques on "Namoy Budaya" as cultural communicators and some of their active followers as message recipients. Analysis was also carried out on digital content on social media to understand communication strategies and forms of cultural adaptation displayed. The results of the study indicate that "Namoy Budaya" employs three main intercultural communication strategies in the digital environment: the use of reggae music as a medium of cultural adaptation, visual symbols inspired by Jamaican identity combined with local Indonesian elements, and interactive digital narratives through social media engagement. The study also found that followers interpret "Namoy Budaya" as a representation of cultural hybridity, freedom of expression, and an alternative medium for global cultural education. These findings demonstrate how digital media facilitates the negotiation of global and local cultural identities in contemporary intercultural communication. This research confirms that intercultural communication in the digital space is not just an exchange of symbols, but also a creative process of building understanding and harmony between global and local cultures.*

**Keywords:** *Intercultural communication; Jamaican Culture; Namoy Budaya.*

**Abstrak:** Penelitian ini bertujuan untuk menganalisis bentuk komunikasi antarbudaya yang terjadi melalui karya digital “Namoy Budaya” dalam merepresentasikan budaya Jamaika di ruang digital. Sebagai seorang musisi dan DJ yang memadukan unsur musik elektronik dengan nilai-nilai budaya Jamaika seperti kebebasan, perdamaian, dan solidaritas, “Namoy Budaya” menjadi contoh nyata praktik komunikasi lintas budaya di era globalisasi digital. Penelitian ini menggunakan pendekatan deskriptif kualitatif dengan teknik wawancara mendalam terhadap “Namoy Budaya” sebagai komunikator budaya serta beberapa pengikut aktifnya sebagai penerima pesan. Selain itu, analisis juga dilakukan terhadap konten digital di media sosial untuk memahami strategi komunikasi serta bentuk adaptasi budaya yang ditampilkan. Hasil penelitian menunjukkan bahwa “Namoy Budaya” berhasil menciptakan ruang interaksi antarbudaya yang inklusif melalui musik, visual, dan narasi digital yang memadukan semangat budaya Jamaika dengan identitas lokal Indonesia. Para pengikutnya memaknai karya “Namoy Budaya” sebagai simbol kebebasan berekspresi sekaligus sebagai media edukasi budaya global. Penelitian ini menegaskan bahwa komunikasi antarbudaya di ruang digital bukan sekadar pertukaran simbol, melainkan juga proses kreatif untuk membangun pemahaman dan harmoni antara budaya global dan budaya lokal.

**Kata Kunci:** *Komunikasi antarbudaya; Budaya Jamaika; Namoy Budaya.*

## INTRODUCTION

The development of digital technology has given birth to a new communication ecosystem that allows cultural exchange across geographical boundaries without the constraints of space and time<sup>1</sup>. Social media, particularly audiovisual platforms such as Instagram, TikTok, and YouTube, has become a space where global cultures are disseminated, exchanged, reconstructed, and even personalized by content creators.<sup>2</sup> This phenomenon not only accelerates cultural globalization but also challenges traditional understandings of cultural identity, authenticity, and representation in modern society.

In this dynamic, Jamaican culture, which is known through reggae music, dancehall, turntablism, and the values of “one love”, has become one of the global cultures that has experienced wide diffusion through digital media. The popularity of this culture is driven by its universal, humanist characteristics and full of messages about peace, solidarity and freedom of expression. These values are considered relevant for the younger generation, who live in an era marked by social pressure and the complexity of digital identities.

In Indonesia, one figure that represents Jamaican culture strongly in the digital space is the @NamoyBudaya account. He is a musician and DJ who blends elements of turntablism with Jamaican cultural narratives and presents distinctive slogans such as “one love,” “peace love,” and “laugh only jokes.” With a unique artistic approach, he attracted public attention and built a digital community that actively engaged with his content.

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<sup>1</sup> M Ibnu Naufal Maskuri and Angella Dias Paramitha, “Visual Communication Design as a Media for Preaching Punk Community Hijrah in the Digital Era,” *KnE Social Sciences* 10, no. 14 (2025): 814–38.

<sup>2</sup> Ani Purwati and Titi Widaningsih, “Kapitalisme Budaya Dan Industri Media: Komodifikasi Konten Dan Nilai Sosial Di Era Digital,” *Journal Scientific of Mandalika (JSM) e-ISSN 2745-5955/ p-ISSN 2809-0543* 6, no. 6 (2025): 1692–1710.

The presence of @NamoyBudaya in the digital space not only offers entertainment but also creates interesting intercultural communication practices to analyze. Through music, visuals, narrative, and language style, he actively adapts and disseminates Jamaican cultural values to Indonesian audiences. This adaptation process shows how global cultures can be reinterpreted according to local contexts, resulting in creative and inclusive forms of cross-cultural communication.<sup>3</sup>

The interaction between creators and followers in the digital space reflects the ongoing process of negotiation of meaning. Followers not only consume content but also provide responses, interpretations, and even reproductions of these cultural symbols through comments, music participation, and content dissemination. This dynamic shows that intercultural communication is no longer understood as a one-way process, but rather a social dialogue that involves active meanings from both sides.<sup>4</sup>

In addition, this phenomenon shows how a musician's digital identity is formed through certain communication strategies<sup>5</sup>. The use of slogans such as "one love," "love of peace," and "joke laugh only" is not only branding but also reflects Jamaican cultural values, transforming them into a narrative close to Indonesian culture. This makes @NamoyBudaya a cultural actor who not only adapts but also translates global values into easily acceptable local expressions.

The phenomenon of cultural dissemination through local creators such as Namoy Budaya demonstrates that cultural globalization does not always lead to homogenization. Instead, it gives rise to glocalization, namely the process of adapting global cultural values into local contexts. Previous studies on digital intercultural communication explain that social media has become an interactive space where global and local cultures meet, negotiate, and form new cultural identities. Research on glocalization in digital media also shows that local creators play an important role in translating foreign cultural symbols into content that is more relevant and acceptable to local audiences. In this context, the music, visuals, language, humor, and interaction styles presented by @NamoyBudaya reflect a creative negotiation process that combines Jamaican cultural elements with Indonesian local identity within the same digital environment.

Studies on intercultural communication in digital spaces further indicate that social media platforms facilitate cultural exchange through participatory communication, where audiences are

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<sup>3</sup> Tantry Widyanti et al., "Tantangan Dan Inovasi Dalam Komunikasi Antar Budaya Di Era Globalisasi," *Interaction Communication Studies Journal* 1, no. 3 (2024): 24.

<sup>4</sup> MIRHRM Ade Tuti Turistiati and Pundra Rengga Andhita, *Komunikasi Antarbudaya: Panduan Komunikasi Efektif Antar Manusia Berbeda Budaya*, vol. 1 (Zahira Media Publisher, 2021).

<sup>5</sup> M Ibnu Naufal Maskuri, "Pesan Dakwah Dalam Musik Reggae: Analisis Musik Islami Alpha Blondy," *Panangkaran: Jurnal Penelitian Agama Dan Masyarakat* 6, no. 2 (2022): 287-302.

not only consumers but also active interpreters of cultural meanings. The concept of intercultural communication in this study is operationally defined as the process of exchanging symbols, values, and meanings between different cultural groups through digital media interactions. Meanwhile, glocalization refers to the adaptation and reinterpretation of global cultural elements into local cultural expressions. These concepts are important to understand how Jamaican cultural representation on social media can be accepted and reconstructed by Indonesian audiences.

Previous studies on digital intercultural communication and glocalization have mainly focused on theoretical discussions of globalization and digital media. For instance Victor Roudometof's study on digital glocalization explains how digital technology creates hybrid cultural spaces between global and local cultures, but the study remains conceptual and does not specifically examine how local creators represent foreign cultures through social media content<sup>6</sup>. In addition, previous research on intercultural communication in digital spaces has generally emphasized global communication patterns and online cultural interaction. For example, research by Bree McEwan and Miriam Sobre-Denton discusses the formation of hybrid cultures through social media interaction<sup>7</sup>, yet it does not explore audience interpretation and local reception toward specific cultural representations created by Indonesian digital creators.

Therefore, this study fills two important research gaps. First, there is still limited research examining how Indonesian local creators represent Jamaican culture in the digital environment. Second, previous studies have rarely analyzed how audiences interpret intercultural messages and glocalization processes through social media content produced by local digital creators such as Namoy Budaya. With increasingly open access to information and increased public participation in the digital space, the representation of Jamaican culture by creators such as @NamoyBudaya can be an effective means of learning global culture. Many of his followers consider the content a symbol of freedom of expression, a source of positive inspiration, and a medium for understanding the universal values of Jamaican culture.

Given the complexity of this phenomenon, it is important to conduct a more in-depth study of the intercultural communication process, the communication strategies used by creators, and how audiences interpret the representation of these cultures.<sup>8</sup> This analysis is relevant not only to the

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<sup>6</sup> Victor Roudometof, "Digital Glocalization: Theorizing the Twenty-First-Century ICT Revolution," *Frontiers in Communication* 8 (2023): 1244614.

<sup>7</sup> Bree McEwan and Miriam Sobre-Denton, "Virtual Cosmopolitanism: Constructing Third Cultures and Transmitting Social and Cultural Capital through Social Media," *Journal of International and Intercultural Communication* 4, no. 4 (2011): 252–58.

<sup>8</sup> M Ibnu Naufal Maskuri, "Visual Meaning in Digital Protests: The Use of Brave Pink and Hero Green in Social Media after the August 28–30, 2025 Demonstration," *SEMIOTIKA: Jurnal Komunikasi* 19, no. 2 (2025): 157–72.

study of culture and communication but also to understanding how global cultural identities are formed, exchanged, and reconstructed in the digital age. Based on this description, this study seeks to make an academic contribution to understanding the practice of intercultural communication in digital spaces through the case of Namoy Budaya. This research specifically examines how Jamaican culture is represented in @NamoyBudaya's digital content, how the creator constructs intercultural communication strategies through music, visuals, language, humor, and interaction styles, and how followers interpret the meanings and values conveyed in the content. Furthermore, this study explores how the phenomenon of @NamoyBudaya reflects the process of glocalization in the digital media environment, where global cultural values are adapted to local contexts. Thus, this research is expected to provide a comprehensive understanding of the interaction between global and local cultures within the modern digital media ecosystem.

## **METHOD**

This study employs a qualitative approach to gain an in-depth understanding of the representation process and dynamics of intercultural communication in digital content produced by Namoy Budaya. This approach was chosen because it allows researchers to explore meanings, experiences, and social realities constructed through cultural symbols, visual narratives, and communication strategies used by creators.<sup>9</sup> In addition, the qualitative approach enables the phenomenon to be examined holistically<sup>10</sup>, particularly in understanding the interaction between Jamaican culture and the local Indonesian cultural context within digital spaces.

The research was conducted from December 2025 to April 2026 using data collection techniques including in-depth interviews, digital content observation, and documentation. The in-depth interviews involved six informants, consisting of one main informant, namely @NamoyBudaya as the content creator, and five active followers selected using purposive sampling techniques. The criteria for selecting followers included actively following @NamoyBudaya's social media accounts for at least 1 year, frequently engaging through comments, shares, or live sessions, and demonstrating an understanding of the cultural messages conveyed in the content. These criteria were used to ensure that the selected informants had relevant experiences and active involvement within the digital community surrounding @NamoyBudaya.

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<sup>9</sup> M Ibnu Naufal Maskuri and Fitri Yanti, "Komunikasi Artifaktual Sebagai Media Dakwah: Studi Club Motor Bikers Subuhan Lampung Melawan Stigma Negatif Geng Motor," *Panangkaran: Jurnal Penelitian Agama Dan Masyarakat* 7, no. 2 (2023): 239–59.

<sup>10</sup> Muhammad Rijal Fadli, "Memahami Desain Metode Penelitian Kualitatif," *Humanika, Kajian Ilmiah Mata Kuliah Umum* 21, no. 1 (2021): 33–54.

Observation was conducted on 15 pieces of digital content uploaded on Instagram and TikTok during the December 2025 to April 2026 period. The observed content included music performances, visual styles, language use, slogans, humor, and interaction patterns between creators and followers. The observation process aimed to identify forms of Jamaican cultural representation and the strategies used to adapt global cultural elements into local Indonesian contexts. All findings were documented in the form of interview transcripts, observation notes, screenshots, and visual documentation for further analysis.

The data were analyzed using thematic analysis techniques, including coding, categorization, and interpretation of major themes emerging from the field data.<sup>11</sup> The initial stage involved repeatedly reviewing all collected data to identify patterns related to intercultural communication practices, cultural representation, and audience interpretation. Furthermore, thematic categories were developed to analyze digital communication strategies and the process of glocalization reflected in the content. The validity of the data was strengthened through source and method triangulation to ensure the credibility and consistency of the research findings according to qualitative research standards.

## **RESULT AND DISCUSSION**

### **Representation of Jamaican Culture in Digital Content @NamoyBudaya**

Cultural representation in the digital space is a phenomenon that is growing rapidly as social media users' creativity increases in building identities and negotiating global cultural values.<sup>12</sup> In this context, Jamaican Culture is synonymous with the spirit of freedom, rhythmic music, and the philosophy of "One Love."<sup>13</sup> Appearing as one of the cultures that is widely adopted by digital creators across countries. Its existence is no longer limited to Jamaica's geographical space, but spreads through various forms of digital content, such as music, visuals, and communication styles, presented by creative actors in various parts of the world. This representation process shows how global culture is reinterpreted and contextualized by digital communities with different socio-cultural backgrounds.

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<sup>11</sup> Komang Ayu Henny Achjar et al., *Metode Penelitian Kualitatif: Panduan Praktis Untuk Analisis Data Kualitatif Dan Studi Kasus* (PT. Sonpedia Publishing Indonesia, 2023).

<sup>12</sup> Bangun Krismu Parikesit, Fakhruddin Mudzakkir, and M Ibnu Naufal Maskuri, "Love and Moral Boundaries of Religion as a Reflection of Cultural Da'wah in the 'Haramkah' Song by Melly Goeslaw," *Jurnal Ilmiah Syi'ar* 25, no. 2 (2025): 168–86.

<sup>13</sup> Riski Ilham Abdullah, "FAHAM SEMIOTIKA DI DALAM KONSEP KETUHANAN PADA FILM 'BOB MARLEY: ONE LOVE,'" n.d.

In the Indonesian context, one of the prominent figures in adapting Jamaican values is @NamoyBudaya, a musician and DJ who actively produces digital content inspired by Jamaican music and aesthetics. Through visual uploads, slogans, and turntable-based music performances, he constructs a creative image that combines global cultural elements with local Indonesian identity. His presence in the digital space demonstrates a new approach to introducing Jamaican Culture through distinctive musical rhythms, visual aesthetics, and positive narratives that are relevant to local audiences. This process reflects not only cultural adaptability but also the emergence of new spaces of intercultural interaction in which global cultural values are interpreted through the perspective of local creators.

Based on interviews conducted by the researcher, NamoyBudaya explained that his interest in Jamaican Culture initially originated from reggae music and sound system culture. However, over time, his understanding expanded beyond music to encompass the broader social and cultural values embedded in Jamaican society. *“My initial interest in Jamaican culture came from reggae music and sound system culture. However, the more I learned about it, the more I realized that what fascinated me was not only the music, but also how Jamaican culture transformed limitations into a strong and globally recognized identity (Interview with the author, 21 Mei 2026).”* This statement indicates that Jamaican Culture is perceived not merely as a musical genre but also as a representation of resilience, identity formation, and collective expression.

Furthermore, NamoyBudaya highlighted the similarities between Jamaican cultural values and Indonesian social life, particularly regarding community solidarity, creativity, humor, and the use of music as a medium for expressing social realities. *“I see a spirit that is quite close to the lives of Indonesian people, especially in terms of community, street creativity, humor, solidarity, and the way people express their concerns through music and lifestyle (Interview with the author 21 Mei 2026).”* From this perspective, Jamaican Culture is easier to adapt and reinterpret within the Indonesian context because audiences can relate these values to their daily experiences and cultural environment.

Through his digital content, NamoyBudaya emphasized that his objective is not to imitate Jamaican Culture directly, but rather to localize and reinterpret its spirit within Indonesian culture. *“Through @NamoyBudaya, I do not simply want to imitate Jamaican culture, but rather to translate its spirit into the local Indonesian context. Therefore, the content I create often combines reggae elements, everyday language, hangout culture, humorous visuals, and social realities that are closely related to the daily lives of Indonesian society (Interview with the author, 21 Mei 2026).”* This finding demonstrates the process of cultural hybridization in digital media, where global cultural symbols

are negotiated and adapted into local forms that are more familiar and acceptable to Indonesian audiences.

In addition, NamoyBudaya views Jamaican Culture as more than an aesthetic expression, but also as a way of understanding freedom of expression and identity construction. *“For me, Jamaican culture is not only about aesthetics, but also about freedom of expression, the courage to build identity, and how music can become a medium to unite people from different social and cultural backgrounds (Interview with the author, 21 Mei 2026).”* This perspective confirms that the representation of Jamaican Culture in digital media functions not only as entertainment content but also as a medium of intercultural communication that encourages inclusivity, collective identity, and cultural understanding among audiences from diverse backgrounds.

Furthermore, the representation of Jamaican Culture in @NamoyBudaya content serves not only as an entertainment aesthetic but also as a communication strategy that shapes its followers' cultural experience. Through a combination of symbols, visual tones, musical styles, and specific slogans, it presents a cultural atmosphere that the audience can perceive as a whole experience. Thus, the discussion of the representation of Jamaican Culture in its digital content becomes relevant for understanding how global culture is negotiated, reinterpreted, and maintained amid the ever-evolving dynamics of the digital space. This analysis is then described in three main aspects: the use of cultural symbols and narratives, the visual and musical dimensions, and the role of slogans as communicative identities.

### **1. The Use of Cultural Symbols and Narratives**

Digital content @NamoyBudaya featuring the use of Jamaican Culture symbols as the main element in the representation process. Symbols of green and yellow, reggae and Rastafari icons, and Caribbean-style visual elements often appear in her uploads to reinforce the atmosphere of Jamaican culture she aims to create. This symbol serves not only as a visual aesthetic, but also as an identity marker that communicates its proximity to the values of that culture.<sup>14</sup> By consistently presenting cultural symbols, @NamoyBudaya shows how a creative identity can be built through the selection of global cultural signs that align with the character of its digital persona.

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<sup>14</sup> Delvina Amelia Ramadhani et al., “Representasi Identitas Budaya Melalui Busana Dalam Kulturfest 2025 Di Universitas Negeri Medan: Analisis Ikon, Indeks Dan Simbol Dalam Kajian Semiotika Charles Sanders Peirce,” *Jejak Digital: Jurnal Ilmiah Multidisiplin* 1, no. 4 (2025): 915–21.

**Figure 1. Jamaican cultural visual symbols displayed in @NamoyBudaya's digital community environment.**



Source :

<https://www.instagram.com/p/DKccYEUyWxw/?hl=id>

On the narrative side, this account blends relaxed language, light humor, and diction choices that resonate with Jamaican Culture's unique sense of togetherness. The narrative that is built is never separated from a positive spirit, a sense of brotherhood, and peace. The emphasis on such narratives creates an approachable form of communication and gives the audience space to feel emotionally connected. This cultural narrative shows how Jamaican culture is positioned not as an imitation, but as a source of inspiration that is then negotiated into a more local and relevant digital identity for its followers.

## 2. Visuals, Music, and Aesthetics Adapting Jamaican Culture

It is also evident in the visual and aesthetic dimensions of @NamoyBudaya's uploads. The use of warm color tones, tropical elements, relaxed atmospheres, and a style of dress that displays familiarity with reggae culture is part of a consistent aesthetic strategy. This aesthetic reinforces his creative identity as a turntablist musician who blends global influences with local contexts. In addition, the selection of visual angles, self-expression, and atmosphere presented in each upload further emphasizes the cultural character that is being built.

Figure 2. Jamaican Culture Digital Illustration



Source : <https://www.instagram.com/p/DHON1EFStgg/?hl=id>

Music also becomes a significant aesthetic element in the representation of Jamaican Culture because the turntable performances presented by @NamoyBudaya frequently draw on the cheerful rhythms, relaxed beats, and communal energy closely associated with Jamaican musical traditions. These musical performances, combined with his personal visual style, create a more dynamic and immersive cultural representation within the digital space. As a result, the musical and visual elements function simultaneously to shape a cultural experience that is not only seen by audiences but also emotionally perceived and socially interpreted. The aesthetics presented in the content create a space for interaction between Jamaican cultural values and the digital experiences of Indonesian audiences who consume and reinterpret them.

Based on interviews conducted by the researcher, NamoyBudaya explained that before presenting elements of Jamaican Culture to Indonesian audiences, he first attempted to understand the historical and cultural context behind the culture itself rather than merely adopting its surface aesthetics. *“Before presenting elements of Jamaican culture to Indonesian audiences, I tried to first understand the context and values behind the culture, not just its surface appearance. In my opinion, reggae and Jamaican culture are not simply about the red, yellow, and green colors or fashion style, but also about a long history of struggle, identity, community, and freedom of expression (Interview with the author, 21 Mei 2026).* This understanding demonstrates that the representation carried out by @NamoyBudaya is rooted in cultural awareness rather than superficial imitation.

He further explained that his learning process involved exploring reggae music across different eras, watching documentaries, studying the historical development of reggae and sound system culture, and observing how Jamaican communities construct identity through music, language, visuals, and everyday life. *"My learning process came from many things, starting from listening to music across different eras, watching documentaries, reading about the history of reggae and sound system culture, and observing how Jamaican communities built their identity through music, language, visuals, and everyday life (Interview with the author 21 Mei 2026)."* In addition, he emphasized the importance of engaging with local and international reggae communities as part of his process of cultural understanding. *"I also learned from local and international reggae communities, including fellow musicians and selectors from various countries who have close connections with the culture. From there, I realized that the most important thing is respecting the cultural roots, not simply turning them into a visual trend (Interview with the author 21 Mei 2026)."*

Therefore, through @NamoyBudaya, he prefers to apply a cultural interpretation approach rather than direct imitation. *"That is why, through @NamoyBudaya, I prefer to use a cultural interpretation approach rather than full imitation. I try to combine the Jamaican spirit with the realities and local character of Indonesia, so that the result feels more honest, relevant, and has its own identity in the eyes of Indonesian audiences (Interview with the author, 21 Mei 2026)."* This finding reflects the process of cultural hybridization in digital media, in which Jamaican cultural aesthetics and values are negotiated with Indonesian local experiences to create a new, contextually grounded form of intercultural representation.

### **3. The slogan "One Love, Love Peace, Joke Laugh Only" as a Communicative Identity**

The slogan "One Love, Love Peace, Joke Laugh Only" has become one of the most prominent elements of @NamoyBudaya's content. This slogan is not only used as a closing phrase or caption, but also as a representation of the cultural values that he emphasizes in every interaction. "One Love" refers to the Jamaican philosophy that emphasizes universal unity and brotherhood. When combined with the phrases "Love of Peace" and "Laugh Only Joke", the slogan transforms into a communicative identity that combines global values with a sense of humor and local warmth.

Figure 3. Reggae Sound System Illustration



Source : <https://www.instagram.com/p/C0f0bfSSmdF/?hl=id>

*Caption : Buah tangan dari rekan Cengcet Dapil Madura @jamkosong.soundssystem Semoga segera jumpa kembali dan bercengcet bersama Haha Haha dalam semboyan One Love Untuk Satu Cinta 🍌*

The consistent use of this slogan constructs the image of @NamoyBudaya's digital persona as not only providing entertainment through music but also carrying social messages that emphasize togetherness, inclusivity, and positive energy. The slogan creates an emotional connection between the creator and the audience because it represents a community built collectively through relaxed interaction, mutual respect, peace, and humor as a bridge of communication. In this context, the slogan functions not merely as a verbal identity but also as a representation of cultural values that shape the communication space created within digital media.

Based on interviews conducted by the researcher, NamoyBudaya explained that, in creating digital content, he attempts to adapt elements of Jamaican Culture using approaches closer to the everyday experiences of Indonesian society. *"In the content creation process, I try to adjust elements of Jamaican culture with an approach that is closer to the daily lives of Indonesian people. So what I adopt is not only the visual symbols, but also the spirit and values that can be relevant to local audiences (Interview with the author 21 Mei 2026)."* This approach demonstrates that the cultural representation presented through @NamoyBudaya is designed to create familiarity and accessibility for Indonesian audiences.

He further explained that this adaptation process involves combining reggae music with everyday language, local humor, hangout culture, food, and social phenomena closely related to

Indonesian society. *“For example, I combine reggae music with everyday language, local humor, hangout culture, food, and social phenomena that are close to the lives of Indonesian people. In that way, audiences do not feel that the culture is foreign or too distant from their reality (Interview with the author 21 Mei 2026).”* Through this strategy, Jamaican cultural elements are transformed into a more contextually and relationally grounded form, enabling audiences to interpret global culture through local experiences.

In addition, NamoyBudaya emphasized the importance of maintaining a light, inclusive communication style in digital media, given the diversity of audiences and the rapid flow of online interactions. *“I also try to ensure that the content remains light and inclusive because digital media today moves very quickly, and audiences come from different backgrounds. Therefore, it is important to create a more fluid, relaxed, and easily understood approach without losing respect for the roots of Jamaican culture itself (Interview with the author, 21 Mei 2026).”* This finding indicates that @NamoyBudaya's communication strategy prioritizes cultural accessibility while maintaining respect for the original cultural context.

Furthermore, he believes that Indonesian society possesses values closely aligned with Jamaican Culture, such as strong community ties, street music traditions, collective spirit, and a gathering culture. *“I also feel that Indonesia actually has many values that are aligned with Jamaican culture, such as strong communities, street music, collective spirit, and the habit of gathering together. Therefore, I try to bring these two cultures together naturally, so that what emerges is not a forced culture, but a cultural dialogue that feels close to Indonesian society (Interview with the author, 21 Mei 2026).”* This perspective confirms that @NamoyBudaya's representation of Jamaican Culture reflects a process of intercultural dialogue in which global and local cultural values interact organically to form a hybrid cultural identity within Indonesia's digital environment.

### **Intercultural Analysis in the Digital Space**

The development of digital space has introduced new dynamics to intercultural communication, enabling cross-cultural interaction without geographical or temporal boundaries. Through social media, cultural values, symbols, and practices can be transmitted quickly and directed to diverse audiences. In this context, intercultural communication is no longer limited to physical encounters but occurs through the exchange of visual, audio, and narrative messages in a fluid, interactive digital ecosystem. This condition opens up opportunities for individuals and communities to introduce their cultural identity while building bridges of cross-cultural understanding.

Figure 6. Namoy Budaya Instagram Profile



Source: <https://www.instagram.com/namoybudaya/?hl=id>

Digital spaces also facilitate the presence of more creative, flexible, and participatory forms of cultural representation.<sup>15</sup> Content creators can adapt or modify certain cultural elements to suit the social context of local audiences, creating cultural transformations that are resonating and easily accepted. The interaction between creators and followers allows for an ongoing negotiation of meaning, where the audience serves not only as the recipient of the message but also as the interpreter and amplifier of the cultural representation. Thus, the process of intercultural communication in the digital space is dynamic, shaped by contributions from both parties.

Through intercultural analysis, researchers can see how certain cultural values and symbols are interpreted, transformed, and exchanged amidst a diverse digital audience. This analysis is important for understanding how digital communication practices create cultural encounters, reinforce the value of togetherness, and reduce social distance between different cultural groups. In the context of this research, an intercultural approach is used to examine how @NamoyBudaya interprets, adapts, and represents Jamaican Culture, as well as how audiences respond to and build their understanding of these values.

### 1. The Process of Negotiating Meaning between Global and Local Cultures

The process of negotiating meaning in intercultural communication is an important mechanism that enables global cultural values to be understood, adapted, and interpreted in local contexts. In the digital space, this negotiation occurs through interactions between content creators and audiences from different socio-cultural backgrounds. When Jamaican Culture is presented by an Indonesian creator like @NamoyBudaya, global values such as One Love, harmony, and freedom are not simply adopted; rather, they are reinterpreted through a process that takes into account local experiences, norms, and identities. This process creates a hybrid

<sup>15</sup> Muhammad Rayhan et al., "Globalisasi Budaya Dan Media Digital: Dilema Antara Modernisasi Dan Pelestarian Budaya Lokal," *Indonesian Culture and Religion Issues* 2, no. 3 (2025): 14.

form of cultural representation, which is a blend of global and local elements that is relevant to Indonesian audiences.

The negotiation of meaning is also evident in the way @NamoyBudaya packages Jamaican cultural symbols in a format that is easily accepted by its digital community. The reggae aesthetic, Rasta's distinctive colors, and positive message are combined with a typical Indonesian communication style that is humorous, relaxed, and close to the daily lives of its followers. This adaptation gives rise to a new meaning that not only reflects Jamaican Culture, but also reflects the way Indonesian people understand these values. Through this approach, global culture does not appear as a foreign entity but becomes a cultural expression that feels familiar and inclusive to local audiences.

Furthermore, meaning is negotiated through the audience's responses, who actively interpret the displayed content. @NamoyBudaya followers not only enjoy the music and visuals but also negotiate meaning by commenting, sharing personal experiences, and relating the culture's message to Indonesia's social reality. This interpretive collaboration reinforces the construction of shared meaning, where global and local cultures complement each other. The result is not simply an introduction to Jamaican culture, but a process of forming a new understanding that reflects the mutual relationship between two cultures in the digital space.

The findings above were also strengthened by the researcher's interviews with several informants. When asked about their initial perception of Jamaican Culture before knowing @NamoyBudaya's content, one informant stated, *"At first, I only knew Jamaican culture from Bob Marley and the stereotype about marijuana. But after following the content, I realized there are many positive values such as peace, equality, and togetherness (Informant 1 Interview with the author 19 January 2026)."* Another informant explained how the creator successfully adapted Jamaican cultural values into the Indonesian context *"The way the content is delivered feels very close to Indonesian daily life. Even though it uses reggae style and Jamaican symbols, the humor and communication style make it easy for local audiences to understand (Informant 2 Interview with the author 19 January 2026)."* In addition, another informant highlighted the process of meaning negotiation that occurs among audiences in digital interactions *"Sometimes people discuss in the comments about what the messages mean in our own social life. So, it is not only about enjoying the music, but also about understanding the positive values behind the culture (Informant 3 Interview with the author 19 January 2026)."* These interview findings indicate that audiences actively participate in reconstructing the meaning of Jamaican Culture in digital

spaces. The interaction between creators and audiences encourages the emergence of a new cultural understanding that is more contextual, inclusive, and relevant to Indonesian society.

## 2. The Glocalization Phenomenon in Digital Content

The phenomenon of glocalization describes how global cultures are adapted to local contexts, resulting in cultural representations that are more relevant, acceptable, and meaningful to local audiences.<sup>16</sup> In the digital space, glocalization occurs when creators combine elements of global culture with local characteristics without losing the essence of their original culture.<sup>17</sup> In the context of this study, @NamoyBudaya's content reflects the glocalization process by integrating Jamaican Culture with a warm, humorous, and simple Indonesian communication style. This combination makes Jamaican culture not only an aesthetic inspiration but also part of the cultural narrative that lives in Indonesia's digital community.

The glocalization of digital content produced by @NamoyBudaya can be seen in how global cultural symbols such as Rasta colors, electronic reggae music, and the slogan "One Love" are combined with local cultural expressions, including the use of everyday Indonesian language, local humor, and familiar interaction styles. This adaptation creates a hybrid cultural experience in which audiences perceive global cultural values as emotionally connected to their local identity and social realities. In addition to strengthening audience acceptance, this strategy also expands the meaning of Jamaican Culture, as it is continually enriched through local interpretation and creative adaptation within Indonesian digital culture.

Based on interviews conducted by the researcher, NamoyBudaya explained that digital media plays a significant role in introducing and sustaining Jamaican Culture in Indonesia. *"In my opinion, digital media has a very large role in introducing as well as maintaining the existence of Jamaican culture in Indonesia. Through digital media, a culture is no longer limited by geographical boundaries. People can learn about reggae music, sound system culture, fashion, and even Jamaican philosophy of life simply through short content on social media (Interview with the author 21 Mei 2026)."* This statement demonstrates that digital platforms function as spaces that facilitate intercultural exchange and enable global cultural values to circulate more openly within local contexts.

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<sup>16</sup> Firlanda Azzahro et al., "GLOKALISASI BAHASA DAN MEDIA DALAM FILM 'BUDI PEKERTI' KARYA WREGAS BHANUTEJA," in *International Conference on Cultures & Languages*, vol. 2 (Universitas Islam Negeri Raden Mas Said Surakarta, 2024), 465–78.

<sup>17</sup> Doni Hartono and Marsanda Sipayung, "Dinamika Identitas Budaya Dalam Narasi Kontemporer: Tantangan Dan Peluang Dalam Era Globalisasi," *MOUSE JURNAL HUMANIORA* 1, no. 2 (2024): 49–54.

He further stated that platforms such as Instagram, TikTok, YouTube, and Spotify have accelerated the process of cultural exchange among Indonesian youth. *“Platforms such as Instagram, TikTok, YouTube, and Spotify make cultural exchange happen much faster and more openly. Young Indonesians who may previously have been unfamiliar with Jamaican culture can now directly access references to music, visuals, documentaries, and even the communities themselves through the internet (Interview with the author 21 Mei 2026).”* This accessibility allows Jamaican Culture to reach wider audiences and encourages new forms of cultural engagement among digital communities in Indonesia.

In addition to introducing Jamaican Culture, NamoyBudaya emphasized that digital media also enables the culture to continue evolving within local Indonesian contexts. *“Besides introducing the culture, digital media also helps the culture remain alive and continue to develop in local contexts. For example, in Indonesia, reggae culture has eventually become not only music consumption, but also part of lifestyle, community, events, and the creative identity of young people (Interview with the author 21 Mei 2026).”* This finding reflects the process of glocalization in which global cultural elements are transformed into locally meaningful practices that shape new cultural identities among Indonesian youth.

However, he also highlighted the importance of preserving the historical and philosophical roots of Jamaican Culture amid the rapid circulation of digital trends. *“In my opinion, the biggest challenge in the digital era is how to ensure that the culture does not stop merely as a visual trend or aesthetic. Therefore, it is important for creators to continue understanding the roots, history, and values of the culture they present (Interview with the author 21 Mei 2026).”* This perspective indicates that intercultural communication through digital media requires not only creativity and adaptation, but also cultural awareness and responsibility in representing foreign cultural identities.

Furthermore, NamoyBudaya argued that digital media should function not only as a promotional tool, but also as a space for education, collaboration, and intercultural dialogue. *“I see digital media ideally not only as a tool for cultural promotion, but also as a space for education, collaboration, and intercultural dialogue. Therefore, Jamaican culture in Indonesia is not merely ‘displayed,’ but also understood, interpreted, and developed into something that has a new identity within the local Indonesian context (Interview with the author 21 Mei 2026).”* This statement confirms that the glocalization process carried out through @NamoyBudaya’s digital content reflects an ongoing negotiation between global and local cultures that produces hybrid cultural meanings and new forms of cultural identity in Indonesia’s digital environment.



Furthermore, glocalization plays a role in building cultural bridges that allow audiences to understand global cultures through local perspectives. Through @NamoyBudaya content, Jamaican Culture values such as harmony, freedom of expression, and solidarity are translated into the Indonesian social context, for example by linking them to daily life, the reality of digital communities, or positive messages about togetherness. This process not only strengthens the appeal of the content, but also encourages the growth of a more inclusive cross-cultural understanding. Thus, glocalization serves as a mechanism that ensures that global cultures can coexist and transform alongside local cultures without losing their essential character.

### **3. Digital Space as an Arena for Inclusive Cultural Interaction**

The digital space has evolved into an arena that allows different cultures to meet, dialogue, and interact without geographical boundaries. Through social media, users can connect with cultural representations that were previously difficult to reach, creating a more open and inclusive communication environment. In this context, cultures are not only exchanged in one direction, but are understood, interpreted, and adapted through a process of interaction involving various social backgrounds. This openness is what makes the digital space an important forum for more egalitarian intercultural communication practices.

In the digital ecosystem, inclusivity is built through broad access to content and the ability of users to actively participate in the construction of cultural meaning. Through comments, content duets, direct messages, or other forms of engagement, audiences can express opinions, interpretations, and even criticisms of certain cultural representations. In @NamoyBudaya case, the digital space allows audiences from different regions, ages, and communities to participate in dialogue regarding Jamaican Culture. This interaction enriches cross-cultural understanding because cultural meanings are no longer exclusive, but rather develop through the collective contribution of the audience.

Furthermore, the digital space creates an environment that supports the creation of a climate of diversity, where the values of tolerance, openness, and respect for cultural identity are part of the dynamics of user communication. When creators like @NamoyBudaya display positive messages such as peace, solidarity, and togetherness, the digital space serves as a medium to spread those inclusive values to a wider audience. This process makes the digital space not only a place for content sharing, but also a social arena where global and local cultures complement and reinforce each other through constructive and respectful interactions.

## CONCLUSION

In conclusion, this research shows that the representation of Jamaican culture in the digital content of @NamoyBudaya reflects a dynamic process of intercultural communication in which global cultural values are adapted into the Indonesian local context. Through the use of music, visual aesthetics, language, humor, and positive narratives such as *One Love*, Jamaican culture is reconstructed into a form that is more relevant and acceptable to Indonesian digital audiences. The study also finds that audiences play an active role in shaping cultural meaning through interaction, interpretation, and participation, resulting in the formation of an inclusive digital community based on values of peace, solidarity, and cultural openness. These findings confirm that digital media can function as an effective space for glocalization and intercultural learning, where global and local cultures interact dialogically to produce new cultural meanings.

This study is limited to the analysis of content and audience interactions on one digital account, namely @NamoyBudaya, so the findings cannot be generalized to all forms of digital intercultural communication. In addition, the research focuses primarily on qualitative interpretation, which may be influenced by the researcher's perspective. Therefore, future studies are encouraged to involve broader digital communities, comparative cultural cases, and quantitative approaches to enrich the understanding of intercultural communication and cultural transformation in digital spaces.

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