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The Viral AI-Generated Song “Warung Bekicot Ning Magetan” and the Construction of Cultural Identity in Digital Society

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Abstract: The viral song “Warung Bekicot Ning Magetan” has gained widespread attention as both a promotional tool for local culinary products and a cultural symbol in Magetan. This study investigates the role of the song in constructing cultural and social identities within the local community. Using a qualitative ethnomusicological approach, data were collected through observation, interviews, and textual analysis of the song's lyrics and its dissemination on social media. Findings reveal that the song embodies values of patience, tranquility, and slow living, reflective of rural life and Javanese cultural identity. Additionally, the song's viral spread has enhanced community pride and stimulated local tourism and economy. This article contributes to understanding how viral popular music can serve as a medium for cultural expression and identity reinforcement in contemporary society, beyond the economical motive. The study also highlights the role of AI-generated music production in supporting local cultural branding and digital creative economies.

Keywords: viral song, AI music, cultural identity, social identity, ethnomusicology

1. INTRODUCTION

The viral phenomenon in digital media such as Instagram, Youtube, and TikTok has changed the way local music, culture, and social identity are produced, disseminated, and consumed. The advancement of digital media has changed the pattern of music distribution from conventional media to algorithm-based platforms (Abidin, 2021; Agustin et al., 2025; Ismail, 2025; Zandra et al., 2025; Zulli & Zulli, 2022). One remarkable example is the viral song “Warung Bekicot Ning Magetan”, which has garnered widespread attention on platforms such as Instagram and TikTok. This song serves not only as promotional media for the local specialty food—*bekicot*, or snails—from Magetan, but also as a significant cultural symbol reflecting the social and cultural identity of the Magetan community. The song's penetration into popular culture raises important questions about how digital and traditional media intersect to shape collective identity and local pride.

In recent years, viral music distributed through algorithm-driven platforms such as TikTok (Jenkins, 2006; Van Dijck, 2013), YouTube Shorts, and Instagram Reels has transformed the relationship between music production, audience participation, and cultural consumption. Viral songs are no longer solely commercial products but have become cultural texts that circulate through participatory digital practices, remix culture, and algorithmic recommendation systems.

Previous studies mostly focus on digital engagement, tourism branding, or participatory culture, while limited attention has been



given to AI-generated culinary-themed viral songs as media for negotiating local identity and slow living values in rural Indonesian communities.

Studies in ethnomusicology emphasize the role of music as a cultural artifact that mediates between individual creativity and social structures (Nettl, 2005; Wade, 2004). Viral songs, with their rapid dissemination and audience engagement, represent a modern form of cultural transmission that shapes listeners' perceptions and community narratives (Sularso et al., 2024). Moreover, culinary-themed songs in Indonesia have historically served as expressions of regional identity and social commentary, offering insights into local values and societal dynamics (Pugra et al., 2025). Thus, analyzing "*Warung Bekicot Ning Magetan*" provides an opportunity to explore the intersection of gastronomy, popular culture, and ethnic identity in a contemporary context.

Previous research is also investigating the increasing role of TikTok as a medium for promoting local culinary tourism through participatory content and hashtag use with netnography method. The study focuses on the strategy of the @bekicotmagetan account in utilizing the hashtag #bekicotmagetan to promote Magetan's signature dish, *rica-rica bekicot*, while simultaneously building a culture-based tourism image (Agustin et al., 2025). Crystal Abidin also discusses how TikTok shapes viral culture, the attention economy, and the transformation of the distribution and consumption of cultural content in digital media (Abidin, 2021). Ahmad Ismail discusses viral music from Eastern Indonesia on TikTok as a medium for negotiating local cultural identity in the digital space (Ismail, 2025). He does interpretive analysis of viral songs such as "*Aku Papua*," "*Nyong Timur*," "*Stecu-Stecu*," and "*Pica-Pica*," etc. Rully Aprilia Zandra, et al confirm how TikTok and digital media contextualize traditional music into participatory cultural identities (Zandra et al., 2025).

Previous research highlights the phenomenon of "slow living" as a cultural response to rapid modernization, emphasizing values such as patience, mindfulness, and connection to tradition (Larasati et al., 2024). These values resonate strongly in rural settings, where traditional lifestyles endure and adapt through modern expressions, such as music. These studies demonstrate that viral music on digital platforms functions not only as entertainment but also as a medium for negotiating local identity, cultural participation, and economic promotion. However, previous studies have largely focused on participatory culture, tourism branding, and digital engagement, while limited attention has been given to the lyrical symbolism and cultural meanings embedded in viral culinary-themed songs from rural communities such as Magetan.

In contrast, this research specifically examines the lyrical meanings and cultural representations embedded in the song "*Warung Bekicot Ning Magetan*" through a netnographic approach by utilizing different analytical tools and digital observation techniques from those employed in previous studies. Therefore, this study offers a more focused perspective on how viral song lyrics function as a medium for constructing local identity and cultural representation in digital society. This study aims to investigate the role of "*Warung Bekicot Ning Magetan*" in constructing cultural and social identities in Magetan. Employing a qualitative ethnomusicological approach, it examines the lyrical contents and the socio-cultural contexts surrounding its popularity. By doing so, the research contributes to understanding how viral

music mediates identity in a digital society, sustaining local traditions amid globalization and technological change.

2. METHODS

This study employs a qualitative ethnomusicological approach to investigate the viral song "*Warung Bekicot Ning Magetan*" and its role in constructing cultural and social identity in Magetan. This approach allows a comprehensive analysis of the song from musical, cultural, and social perspectives.

The primary data sources consist of the song itself, its lyrics, social media content featuring the song, and the community involved in its creation and dissemination. Secondary data were collected from related literature on viral music, regional identity, and slow living cultural concepts.

Data collection was conducted through three main techniques: a) Observation; b) Interview; and c) Documentation. Observations were conducted by observing the reactions of people around them when the viral song was played on social media on their devices. Observations were also conducted while shopping for *rica-rica bekicot* at Warung Bekicot Magetan. Semi-structured interviews were conducted with Shendi Shiangtara, the son of the restaurant owner; Pieter Lunny Octavianus, a former Magetan Tourism Department content creator; and several listeners to gather insights into the meaning and social impact of the song.

Shendi Shiangtara was selected as a key informant because he plays a central role in managing the promotion and branding strategy of Warung Bekicot Magetan across social media platforms. His insights contribute to understanding how digital content production and viral dissemination were strategically developed. Meanwhile, Pieter Lunny Octavianus was chosen due to his experience as a former Tourism Department content creator, providing perspectives on regional tourism promotion and digital cultural branding in Magetan. The documentation study was conducted by reviewing the YouTube account @bekicotmagetan and reviewing the content at <https://www.youtube.com/watch?v=YWYxCPzTx3w>. Content on YouTube is considered to better represent the interaction between content creators and viewers.

The research instrument includes an interview guide developed from a literature review and preliminary observations focused on themes of identity, cultural symbolism, and media influence. Data were verified through triangulation by cross-checking findings from observations, interviews, and document analysis to ensure validity and reliability.

Quantitative supporting data include viewer demographics, interaction rates, audience gender distribution, regional engagement statistics, and total view counts collected from YouTube Analytics and NoxInfluencer. These numerical indicators were used to support interpretations regarding audience reception and digital dissemination patterns.

Data analysis was performed using descriptive qualitative methods, interpreting the song's musical and lyrical elements within the socio-cultural contexts of Magetan. Data are analysed by NoxInfluencer, a free tool that allows users to track YouTube channel statistics. The analytical framework integrates theoretical concepts from ethnomusicology and cultural studies on identity construction and media influence.

This method aligns with recommendations by leading scholars (Nettl, 2005; Wade, 2004) and ensures a robust, context-sensitive examination appropriate for the study's objectives.

3. RESULT AND DISCUSSION

3.1 Result

3.1.1 Culinary Song and Market Target

The song "Warung Bekicot Ning Magetan" is a Javanese pop genre created by Artificial Intelligence. This genre is currently popular among young people in Java, in line with the high popularity of Javanese pop and *koplo* artists such as Didi Kempot, Denny Caknan, Dorry Harsa, Happy Asmara, and Nella Kharisma. Compared to songs about love and heartbreak, there are not many songs that talk about the variety of Indonesian cuisine. Previously known culinary-themed songs were "Semanggi Surabaya", "Geef Mij Maar Nasi Goreng", "Lagu Kacaping Bugis", which tells about various Bugis cakes made from *labbu* (flour) and *otti* (banana), "Nasi Padang", "Abang Tukang Bakso", "Lumpia vs Bakpia", "Sabu-Sabu", "Tahu Opo Tempe", and "Getuk". Each of them worked with various musical genres, ranging from traditional music, *keroncong* to EDM (Electronic Dance Music).

Indonesian culinary-themed songs often have anecdotal and entertaining elements. Furthermore, these songs sometimes contain sarcastic remarks with messages that satirize the social conditions surrounding them. Culinary songs typically use music that gets people dancing and excited. The song "Warung Bekicot Ning Magetan" is not like that. Musically, this song truly depicts the snail character. The song musically represents slowness and calmness through its mellow tempo and relaxed melodic progression. This song has a moderate tempo and is suitable for long-distance travel.

As a product promotional medium, like a jingle, a song should at least have the following aspects: a distinctive melody, easy to remember, repetitive, simple, short in duration, and representative of the product being offered. "Warung Bekicot Ning Magetan" breaks several of these rules. The song's duration is long, its melody is lilting, similar to other Javanese pop or *koplo* songs. It is indeed repetitive, and the music is simple, but the culinary representation of snails itself is not explicitly conveyed. This characteristic may also be influenced by the AI-generated compositional structure of the song. So, what actually makes the song so memorable? Based on the trend of song usage on social media, the song's hint is located in the lyrics of the first verse. Here are the complete lyrics of "Warung Bekicot Ning Magetan" (Magetan, 2024).

Warung bekicot ning Magetan
Mlaku-mlaku ning Sarangan
Golek pangananan
Urip tenang tentrem madang
Ning warung bekicot Magetan
Bekicot Magetan, bekicot Magetan
Mlaku ning dalam Sarangan
Mesti tekan tujuan ndelok alam Magetan
Sing ayu, bekicot Magetan
Bekicot Magetan tentrem atiku
Esuk tekan sore
Golek rejeki senengane
Mlaku-mlaku ring sing sederhana

Ora kemrungsung ngrasakake tentrem
Bekicot Magetan, bekicot Magetan
Mlaku ning dalam Sarangan
Tujuan ndelok alam Magetan sing ayu
Bekicot Magetan, bekicot Magetan
Tentrem atiku
Warung bekicot ing Magetan
Mlaku-mlaku ning Sarangan
Golek pangananan
Urip tenang tentrem madang
Ning warung bekicot Magetan
Ora usah kesusu
Madang ning warung bekicot magetan
Tujuan ngancani saben langkah
Urip sing barokah
Bekicot Magetan lambang kesabaran
Urip sing tenang tanpo ana beban
Bekicot Magetan, bekicot Magetan
Mlaku ning dalam Sarangan
Tujuan ndelok alam magetan sing ayu
Bekicot Magetan, bekicot Magetan
Tentrem atiku
Bekicot Magetan
Kabeh langkahku
dedongo kanggo rukun
Warung bekicot ing Magetan
Mlaku-mlaku ning Sarangan
Golek pangananan
Urip tenang tentrem madang
Ning warung bekicot Magetan
Bekicot Magetan, bekicot Magetan
Tentrem atiku
Ora usah kesusu
madang ning warung bekicot Magetan
mlaku alon mangan saben langkah
Warung bekicot ing Magetan
Mlaku-mlaku ning Sarangan
Alon mesthi tekan tujuan

The first verse of this song is a frequently used excerpt in 60-90 second videos on TikTok, YouTube, and Instagram. The YouTube content of Bekicot Magetan is viewed 78,04 million times. The Javanese lyrics are aimed at native Javanese speakers, making the meaning easily understood by those who speak the language.

Besides the first verse, what makes "*Warung Bekicot Ning Magetan*" memorable is its use of repetitive phrases. The song uses the phrase "Bekicot Magetan" 20 times. This phrase certainly represents the product being sold or offered and also emphasizes the song's core message: Bekicot Magetan.

Another factor lies in the unique character of the main character, the snail. Snails are known as slow-moving pests. Snails, which are actually unattractive to most people, have become a life inspiration through this song. As written in the lyrics, "*Ora kemrungsung...*", "*Ora usah kesusu...*", and "*Mlaku alon...*", the author conveys the message of taking things slowly and not rushing to do everything in this life. The story of a snail that walks slowly, but still reaches the final goal and even lasts in the fable of the Rabbit

and the Snail. The principle of life that is not rushed is known as “the concept of slow living”. Shendi Shiangtara states,

“Maknanya warung bekicot itu di Magetan Jawa Timur (lirik lagu “Warung Bekicot Ning Magetan”), kalau mau nyari (mencari) makanan atau kuliner mampir di warung bekicot Magetan yang membuat hidup jadi tenang tentrem dengan situasi di warung... Dan menjadi filosofi hidup kami, semua hal jangan terburu-buru dan membuatnya lambang kesabaran dari bekicot Magetan” (Interview via WhatsApp at 23 October 2025).

He stated that the meaning of “Warung Bekicot Ning Magetan” lies in its portrayal of the Bekicot Magetan stall as a culinary destination that represents tranquility, simplicity, and peaceful rural life. The song promotes a life philosophy centered on patience and avoiding haste, symbolized through the image of the snail, which reflects the slow living values embedded in Magetan’s local culture.

The analysis of the viral song “Warung Bekicot Ning Magetan” reveals several key findings related to its musical structure, lyrical content, and social impact within the Magetan community. The song features a repetitive melodic pattern with a moderate tempo, reflecting the slow character symbolized by the snail (“bekicot”). The phrase “Bekicot Magetan” is repeated 20 times throughout the lyrics, serving as both a mnemonic device and a branding element for the local delicacy.

The target market of this song is people aged 18-24 years old. The most viewers are male (57.4%).

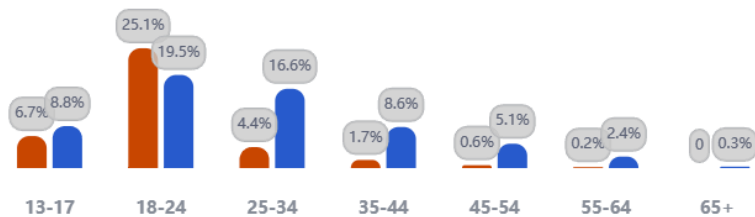


Figure 1. The result of content analysis shows the average age of viewers.

The dominance of audiences aged 18–24 years old indicates that younger generations are highly engaged with culturally hybrid digital content that combines humor, local identity, and viral musical structures. For younger audiences, the song may function as entertaining and relatable social media content, while older listeners may interpret it more deeply as a reflection of traditional Javanese values such as patience, modesty, and peaceful living. This demographic dominance suggests that younger audiences are more responsive to AI-generated vernacular music distributed through video platforms.

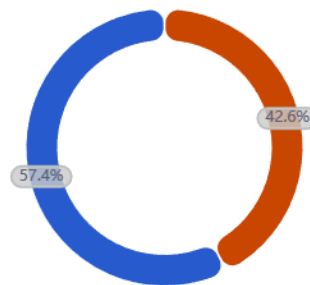


Figure 2. The result of content analysis shows the majority sex of viewers.

The predominance of male viewers may also relate to the cultural association of snail-based culinary consumption with masculine food culture in East Java rural communities.

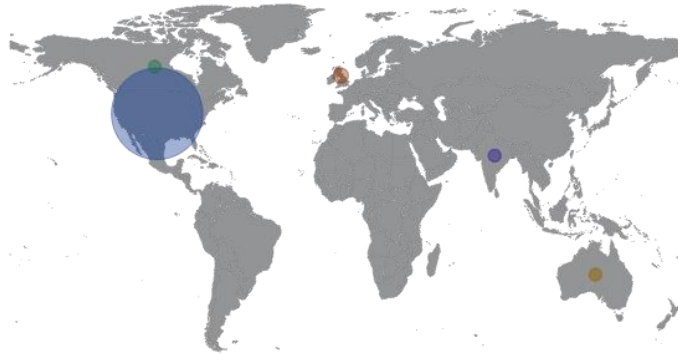


Figure 3. The results of the content analysis show the viewership area.

The concentration of viewers in East Java indicates that linguistic proximity and regional identity strongly influence digital engagement patterns.

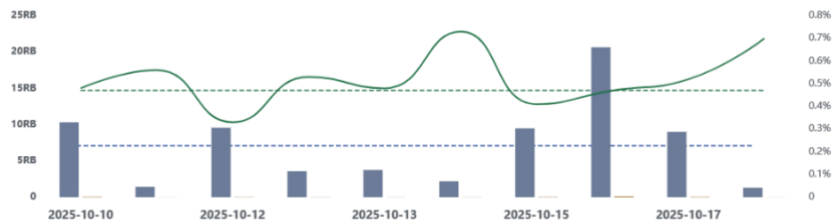


Figure 4. The result of content analysis shows the interaction of Warung Bekicot Magetan in the three latest months.

Observations and interviews indicate that the song's prominence on social media platforms such as TikTok, YouTube, and Instagram has significantly increased awareness and interest in Magetan's culinary offerings. The song's integration into promotional activities, including traditional dance performances and collaborations with influencers, has boosted local tourism and small business economies. Table 1 summarizes the frequency of key thematic elements found in the lyrics and their associated cultural meanings

Table 1. Key themes in lyrics and cultural significance

Theme	Frequency	Cultural Significance
Patience (slow living)	12	Emphasizes community values of calmness and endurance
Local pride	8	Reinforces identity and attachment to Magetan
Culinary heritage	15	Highlights traditional food culture

A viewer comment to a video of Bekicot Magetan account on YouTube which named "Soundtrack Bekicot Magetan Virall! (Official Music Video)" as follows,

"Suka sekali kebetulan makan bekicot.., dan sering mendengar lagunya di tiktok..., sumpah, ini promosi paling epic yang belum pernah ada sebelumnya. Kesederhanaan

disajikan lewat lagunya, gambaran Magetan yang ramah tenteram ayem."

This suggests that the audience is highly familiar with both snail-based cuisine and the circulation of the song on TikTok. The informant described the song as "the most epic promotion ever" and explained that it represents Magetan as a simple, friendly, peaceful, and serene region.

3.1.2 Snails as a Representation of the Slow Living Concept

The snail character, symbolizing slowness and perseverance, is embedded in the song lyrics and melody, reflecting the community's ethos and offering a broader metaphor for sustainable living and cultural resilience. The concept of slow living involves slowing down the pace of life to awaken awareness of the beauty and meaning of life through simple things. The relevance of slow living became increasingly visible during the COVID-19 pandemic, when social restrictions encouraged people to re-evaluate work-life balance and domestic social relations, when mobility was restricted, and many public access points were destroyed. Spending more time at home brings us closer to family, whom we often miss due to our busy lives and routines.

This concept of living became trendy in the 1980s to counter the lifestyles brought about by the Industrial Revolution. The industrial revolution resulted in demands for speed, including in eating, leading to the emergence of fast food. Slow living began with the "Slow Food Movement" (Honoré, 2009) This movement made industrial societies more aware and appreciative of the way food is prepared, made, and consumed. This concept of slow living is widely embraced by rural communities. The snails consumed by rural communities demonstrate their grateful acceptance of whatever nature provides for their preparation and consumption. Snails, considered pests, are instead collected and farmed, thus gaining value or power.

In Javanese rural culture, values such as *alon-alon waton kelakon* (slowly but surely), patience, humility, and peaceful living are deeply embedded in everyday social practices. The snail symbol in "*Warung Bekicot Ning Magetan*" resonates with these cultural values because the animal represents persistence, calmness, and endurance despite its slow movement. For the Magetan community, the snail is not merely a culinary object, but also a metaphor for a modest rural life closely connected to nature and agricultural traditions.

In contemporary global culture, slow living has emerged as a response to hyper-productivity, digital fatigue, and accelerated capitalist lifestyles (Parkins & Craig, 2006). Particularly after the COVID-19 pandemic, many communities began to revalue simplicity, emotional well-being, and mindful living. In this context, the song "*Warung Bekicot Ning Magetan*" reflects not only local rural values but also broader global cultural anxieties regarding speed, productivity, and modern life pressures.

3.1.3 Extreme Foods That Contain Lots of Vitamins

Snails, often called "02" by locals, are not commonly cooked foods like tofu, tempeh, chicken, or beef. Snail snacks such as *rica-rica* snails, snail satay, and snail chips are only available in certain places. In Magetan, Warung Bekicot is the most famous. *Warung*

Bekicot's presentations even use *pencak silat* movements which is represented by a PSHT (*Persaudaraan Setia Hati Terate*) community member, most recently using *jaranan* costumes. This is an effort by the stall owner to promote his wares. The stall owner also collaborates with several Instagram celebrities and artists to review his wares. From songs, *pencak silat* presentations, and costumes, to collaborations with famous food bloggers, Magetan's tourism and MSME (Micro, Small, and Medium Enterprises) economy have soared. So far, only *Warung Bekicot* Magetan has been truly diligent in carrying out large-scale promotions, even though it is "only" the equivalent of a food stall with a semi-permanent building on the roadside. Escargot, a dish often found in French restaurants as an appetizer, is a popular dish. Its luxurious presentation makes escargot a highly prized culinary treat. In Indonesia, snail dishes are eaten with rice as a side dish and also as a snack.



Figure 5. *Rica-Rica Bekicot* (Spicy Snail) in *Warung Bekicot* Magetan (Doc: Pieter Lunny Oktavianus, 2024)

Despite its widespread popularity, many still question whether snails are safe or permissible to consume (Kholilly, 2025). This relates to whether snails are halal for Muslims and whether they can trigger allergies in some people. According to Fatwa No. 25 of 2012 on the Ruling on Consuming Snails (Komisi Fatwa Majelis Ulama, 2012) It states: 1) Snails are a type of animal that falls into the haram (prohibited) category; 2) Eating them is haram according to the majority of scholars (Hanafiyyah, Shafi'iyah, Hanabilah, and Zahiriyah), while Imam Malik stated that they are permissible if they are beneficial and not harmful. and 3) Eating snails is haram, as is cultivating and using them for consumption.

Snails can cause allergic reactions such as coughing and even severe shortness of breath in those with allergies. This is because snails contain a high level of protein. Although they cause allergic reactions in some people, in Malang, snail slime is used directly as a traditional burn healing medication and as a facial moisturizer, often applied topically (Damayanti et al., 2020, p. 12). Several articles also mention the high vitamin content in snails, making them healthy for consumption. Snail snacks are therefore considered unusual or extreme foods, consumed only by enthusiasts or those who are challenged to eat them.

3.1.4 From Farm to Plate

Snails are cold-blooded mollusks whose natural habitat is humid, protected from sunlight. They are readily found in forests, rice paddies, fields, and home gardens.

Snails can be cultivated by constructing a cage that mimics their natural habitat. Snails can be housed in a tightly closed wooden box with an opening at the top. The wooden box can be ventilated with netting. In addition to wooden boxes, some people also construct more durable cages using drums, cement tubs, and trenches dug into the ground. Two types of snail seeds are used: *Achatina Fulica* and *Achatina Variegata*. Healthy, unblemished snail seeds ideally weigh 75-100 grams.

Care is quite easy: maintain humidity and temperatures below 30°C, feed them vegetables and fruit, and protect the snail cage from predators. Ants, rats, ducks, and snakes are the snail's main enemies. Snails are hermaphrodites (having both male and female sexes), allowing them to self-fertilize. Snail eggs typically come in clusters, are typically white or off-white, and measure 3 mm. They hatch in 11-15 days. The young snails are separated into smaller containers. The snails can be harvested when they reach 75 grams, or 6-8 months of age.

Harvested snails and their shells are first boiled until the water boils. Afterward, the snails are drained, and the meat is removed by prying them open. The removed snail meat is cleaned under running water until the slime is removed. Some people use *injet* (*gamping*), lime, or chalk when boiling to reduce the slime. Once the snail meat is clean, it can be cooked according to taste, wet or dry. Some cook them with *rica-rica* seasoning, sweet and spicy satay, or others fry them until crispy. Snail snacks can be served with or without warm rice.

3.2 Discussion

This study reveals the significant role of the viral song "*Warung Bekicot Ning Magetan*" in shaping the cultural and social identity of the Magetan community. Musical elements such as the slow tempo and repetition of the phrase "*Bekicot Magetan*" represent slow living values as a response to rapid modernization. These findings align with ethnomusicological frameworks, where popular music serves as a vessel for community values and identity construction (Nettl, 2005; Wade, 2004). The slow living concept promoted by this song is consistent with previous research findings that emphasize patience and awareness in rural cultural expressions (Anggraini, 2025; Larasati et al., 2024; Ranuhandoko et al., 2025).

Unlike other culinary-themed songs that tend to be upbeat and induce euphoria, this song highlights a calmer and more reflective atmosphere, strengthening community attachment to traditional values, as explained in the study by Pugra et al., which highlights the role of traditional food in building social identity in Indonesia (Pugra et al., 2025). Additionally, Sularso et al. also demonstrate how music serves as an important medium in culinary practices and social interactions in Javanese society, which aligns with the characteristics of this song (Sularso et al., 2024).

The snail symbolism in the song depicts community resilience and traditional values, illustrating how music can convey rich, layered meanings within social contexts. Digital viral dissemination further expands the reach of these local values to a broader

audience, strengthening cultural pride and local economic potential, as seen in *Warung Bekicot* promotions, influencer collaborations, and traditional art performances.

Analysis of the YouTube video "*Warung Bekicot Ning Magetan*" using digital ethnography, musical analysis, and cultural semiotics reveals how visual and performative elements reinforce the song's message. Observations of quantitative and qualitative data from these digital platforms also confirm the crucial role of digital media in facilitating the formation of community narratives and cultural identity that resonate not only with local communities but also with global audiences.

From a cultural semiotics perspective, the snail operates as a signifier of resistance against accelerated digital modernity. Its representation in viral music reflects broader tensions between hyper-productivity culture and rural philosophies emphasizing balance, patience, and communal harmony.

This study has limitations in its qualitative approach and local scope, which do not allow for broad generalization. For future research, it is recommended to employ mixed methods and comparative studies of viral music phenomena across various regions to expand understanding of digital media's role in preserving cultural identity in the era of globalization.



Figure 6. Performance at *Warung Bekicot Magetan*, representing cultural integration with the viral song (Source: <https://acesse.one/8NnYR>, accessed on December 7, 2025).

3.2.1 Artificial Intelligence and Digital Creativity in Viral Music Production

Artificial Intelligence (AI) plays a significant role in the production of the viral song "*Warung Bekicot Ning Magetan*." The song was created using Suno AI, an AI-based music generation platform capable of producing melodies, arrangements, and vocal simulations automatically through text-based prompts. The lyrics were written by Peltu Eko Samuhudi, a member of the Indonesian Air Force (TNI AU) at Lanud Iswahjudi and also a Computer Engineering teacher of Shendi Shiangtara during his study at SMK Angkasa Magetan. This collaboration between local cultural actors and AI technology demonstrates how digital tools can support grassroots creative industries and local culinary promotion.

The use of Suno AI enabled the rapid production of music with minimal technical and financial limitations compared to conventional studio recording processes. Through AI-assisted music

generation, the creators were able to produce a song that resembles contemporary Javanese pop musical aesthetics, which is highly popular among young audiences on TikTok, YouTube, and Instagram. The integration of AI technology with regional language and culinary narratives illustrates how global digital technologies can be localized into culturally specific creative content.

From an ethnomusicological perspective, the emergence of AI-generated music reflects the democratization of music production in digital society (Boden, 2016). Individuals without access to professional recording industries can now create viral musical products through algorithmic systems and generative audio technologies (Striphas, 2015). In the case of "*Warung Bekicot Ning Magetan*," AI does not replace local cultural identity, but instead amplifies Magetan's rural narratives, culinary heritage, and Javanese values through digital circulation.

However, the increasing use of AI in music production also raises broader discussions regarding authenticity, creativity, and artistic labor in contemporary music culture. AI-generated songs challenge traditional understandings of musical authorship because the creative process becomes a collaborative interaction between humans and algorithms. Nevertheless, this study shows that local cultural meanings remain central, as the emotional narratives, symbolic representations, and linguistic elements of the song were still strongly shaped by human experiences and community values.

The success of "*Warung Bekicot Ning Magetan*" demonstrates that AI-generated music can function not only as entertainment content but also as an innovative medium for cultural preservation, digital branding, and regional economic promotion in contemporary Indonesian society.

Overall, this study contributes to the growing discourse on digital media's role in ethnomusicology and cultural identity reinforcement, providing a model for further academic inquiry into viral popular music phenomena in Indonesia and beyond.

3.2.2 Shendi Shiangtara's Branding Strategy

Shendi Shiangtara played a central role in building the branding of *Warung Bekicot Magetan*. His story began by assisting his mother, Tri Suwatiningsih, in selling snails since 2000—from kindergarten through junior high school. Later, his formal education at SMK Angkasa introduced him to Eko Samuhudi, a computer technician teacher who created the song "*Warung Bekicot Ning Magetan*," which later became the catalyst for its virality. After migrating to Jakarta for three years and Gresik for one year, in 2018 Shendi fully committed to managing the family stall.

As the main content creator, Shendi consistently uploaded material to YouTube and other social media platforms using the song for three consecutive months, achieving organic virality without paid advertisements, which solidified snails as an icon of Magetan Regency with an imitation effect on vendors from other cities. The integration of *pencak silat* elements in promotions reflects his active membership in *Persaudaraan Setia Hati Terate* (PSHT), enriching local cultural representation; although the viral song is not always played, Shendi has produced variations of songs in different genres with similar themes, demonstrating a sustainable content strategy.

This approach aligns with Netti's statement: "Music is a part of culture, reflecting and shaping the values of the community that

produces it." (Nettl, 2005, p. 237). The digital ethnomusicology framework emphasizes the role of individuals as agents of cultural-economic change (Nettl, 2005), where content consistency mediates the transformation of rural MSMEs into sustainable tourism models, as supported by NoxInfluencer data on high engagement.

4. CONCLUSION

This study concludes that the viral song "*Warung Bekicot Ning Mageetan*" plays a vital role in reinforcing the cultural and social identity of the Mageetan community. The analysis shows that the song's musical elements and repetitive lyrical motifs embody local values such as patience and slow living, which resonate deeply with rural cultural practices. Furthermore, the song's viral spread on digital platforms not only promotes local culinary heritage but also enhances community pride and regional economic development through increased tourism and social engagement.

Despite the qualitative nature of this research and its limited scope, the findings offer significant insights into how digital media and popular music can serve as powerful mediums for cultural expression and identity construction in contemporary society. This study suggests further research using mixed methods and comparative approaches to explore similar phenomena in other regions or cultural contexts.

This study also implies that viral music can become an effective strategy for preserving local culture and promoting regional creative economies through digital platforms. The findings contribute to the growing field of digital ethnomusicology by demonstrating how algorithm-driven media reshape cultural representation and community identity in contemporary society.

AUTHOR CONTRIBUTION

The first author is the main author, who has the main idea of the research topic, gains the data, and analyses the data. The other authors help for the translation, grammar, and literature study.

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DECLARATIONS

Use of Artificial Intelligence (AI) in Manuscript Preparation

The authors affirm that the generative AI tool Chat GPT was employed exclusively for the purpose of language editing and grammatical refinement. Such use did not contribute to or influence the scientific content, including but not limited to the study conception, research design, data acquisition, analysis, interpretation, or the formulation of results and conclusions. The authors retain full responsibility for all aspects of the manuscript.

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