

## UNIQLO x Manga & Anime: Cultural Globalization and Community Acceptance in Indonesia

Novi Amalia Putri, Hamdan Nafiatur Rosyida, Havidz Ageng Prakoso 

International Relations Study Program, Department of Social and Political Sciences, Universitas Muhammadiyah Malang, Jl. Raya Tlogomas No. 246, Babatan, Tegalondo, Lowokwaru District, Malang City, East Java 65144, Indonesia

\*e-mail: [noviamaliaputri998@gmail.com](mailto:noviamaliaputri998@gmail.com)

*Received 6 June 2025*

*Revised 25 July 2025*

*Accepted 11 August 2025*

### ABSTRACT

This research aims to examine the role of UNIQLO's collaboration with manga and anime in the globalization of Japanese culture and the global community's acceptance of products with a Japanese cultural identity. This study uses a qualitative method with an in-depth interview approach with 51 respondents involved in the consumption of manga- and anime-themed UNIQLO products. The data obtained were analyzed using NVivo software to identify the main themes in the public acceptance of the product. In addition to the interviews, this research is also supported by a literature review of various studies. The results show that the majority of respondents agree that manga and anime play an important role in people's acceptance of Japanese culture, especially through UNIQLO's collaboration, which integrates popular characters in their product designs. This collaboration not only increases interest in the product, but also introduces broader elements of Japanese culture into consumers' daily lives.

**Keywords:** UNIQLO, manga, anime, cultural globalization, Japanese culture, consumer behavior.

**priviet lab.**  
RESEARCH & PUBLISHING



## 1. INTRODUCTION

Globalization is the process of increasing interaction and integration between countries worldwide, triggered by technological, communication, and economic advances. From an economic perspective, globalization accelerates international trade and investment flows and facilitates the emergence of multinational companies operating in various countries (Lestari, 2018). In the field of technology and communication, the Internet and social media have accelerated the exchange of information and facilitated global connectivity. Globalization also brought cultural influences, with the spread of cultural elements from one country to another, creating the phenomenon of "global culture." While it provides many benefits, globalization also poses challenges, such as economic inequality, loss of local cultural identity, and negative impacts on the environment, which require a shared solution to manage them wisely (Almahdali, 2025).

Fashion is a cultural product that is constantly evolving and has a great influence on global trends. As part of society's identity, fashion reflects the values, norms, and aesthetics that prevail within that culture. Each era in human history has its own distinctive style of dress that is influenced by prevailing social, political, and economic factors. After World War II, the fashion world underwent a major transformation, influenced by the social, economic, and political changes that occurred after the war. Some of the key trends that emerged after the war reflected a desire to return to normal life as well as a shift in gender values and roles. This style emphasizes a feminine silhouette with a narrow waist and dramatically wide skirt. In addition, there are influences from the Rock-Roll styles of the 1960s and the 1970s, which reflect youthful rebellion with leather jackets, jeans, and other casual styles (Nadiyah & Hamid, 2024).

The fashion trends of the 2000s were heavily influenced by Asian cultures, especially Japanese and Korean cultures, which had a major influence on the development of global fashion. In Japan, a unique and diverse street fashion subculture has emerged, such as the Harajuku style, which mixes traditional elements with modern ones (Art, 2020). This style highlights creativity and courage in expression with the use of bright colors, striking accessories, and clothes that sometimes seem strange or eccentric. Harajuku, which originated in a district in Tokyo, became a fashion hub that combined a wide range of trends, from goth and punk to Lolita clothing, creating a freer style that was not bound by conventional fashion rules. Meanwhile, in the late 2000s, the Korean Wave (Hallyu) began to dominate global fashion trends, fueled by the popularity of K-pop, Korean dramas, and ever-expanding Korean pop culture. Korean fashion styles tend to be more refined and minimalist, with a focus on natural beauty and clean style. Clothes such as skinny pants, oversized shirts, Korean-style coats, and simple accessories have become very popular among teenagers and young adults. The Korean street style features a balance between casual and chic vibes with elegant touches such as neutral colors, simple cuts, and precise layering (Islamiyah et al., 2020).

Fast fashion fueled by mass clothing manufacturers allows consumers to keep up with trends at affordable prices, whereas social media influencers and celebrities increasingly play a role in shaping trends. This modern era has also introduced the trend of inclusivity, with an increase in the diversity of body size, skin color, and gender identity in the fashion world (Leman et al., 2021). Fashion trends that continue to evolve are acceptable worldwide because of several mutually supportive factors, including the influence of global culture, technology, and social change (Leman et al., 2021). One of the main factors is globalization, which allows for rapid cultural exchange between countries. For example, social media play a significant role in spreading fashion trends at an incredible speed. Influencers, celebrities, and designers with global influence can introduce new trends to a wide audience, creating a fast and widespread appeal.

Along with the huge influence exerted by fashion trends from Japan and Korea, the global fashion industry is now facing major changes, with a focus on sustainable, eco-friendly, and timeless fashion (Leman et al., 2021). This trend has emerged in response to the negative impact of fast fashion, which is known for its rapid and mass production that damages the environment, such as the use of unfriendly materials and large textile waste. Currently, more fashion brands are working to create clothes that not only follow momentary trends, but are also durable and can be used on various occasions. On the other hand, the trend of unisex fashion, which is to remove the traditional clothing boundaries between men and women, is also growing. This approach provides freedom for individuals to choose clothing based on

comfort and self-expression without being bound by gender stereotypes. By prioritizing designs that are more environmentally friendly, durable, and not limited by gender norms, sustainable fashion has become a wiser solution amid the dominance of fast fashion, leading to more efficient and responsible consumption on Earth (Hakim & Rusadi, 2022).

UNIQLO, one of Japan's leading global fashion brands, has experienced rapid growth since it was first founded in 1949 by Tadashi Yanai in Yamaguchi, Japan. Initially, UNIQLO focused on the production of casual clothing at affordable prices, but over time, the brand managed to build a unique identity through the concept of "Life Wear" Clothes that are functional, comfortable, and can be used in a variety of occasions (Shifra, 2023). The apparel in the LifeWear category is designed to provide maximum comfort, with attention paid to details such as lightweight materials, innovative fabric technologies such as Heattech and AIRism, and simple and easy-to-combine cuts. LifeWear also emphasizes sustainability and efficiency in its production process, making these garments not only comfortable to use but also environmentally friendly. With this concept, Uniqlo strives to provide clothing that is suitable for all walks of life and age without sacrificing quality or function (Irziansyah & Hendrayani, 2024).

One of the marketing strategies contributing to UNIQLO's popularity was its collaboration with Japanese pop culture, specifically manga and anime. UNIQLO consistently collaborates with various popular manga and anime titles in its UT collection as a strategy for cultural globalization. Since 2018, the brand has collaborated with works such as Demon Slayer, One Piece, SPY×FAMILY, Jujutsu Kaisen, Attack on Titan until Sailor Moon, as well as artists such as Takashi Murakami and musician Yoasobi. An example of a collaboration with renowned artist Ukiyo-e featuring an UT with images from a collection of colored wooden crafts from Japan in the Museum of Fine Arts. In addition, there are UT who collaborate with three fantasy or horror manga titles, Berserk, Parasyte, and Uzumaki, which have long had many fans because of their perspective on the world. By presenting an exclusive collection inspired by the famous franchise, UNIQLO was able to attract the attention of young consumers as well as fans of Japanese pop culture worldwide (Setiawan & Rubiyanti, 2023). This success shows that UNIQLO is not just a clothing brand but also a part of the ever-evolving cultural expression in the global fashion market.

UNIQLO first opened a store in Indonesia on June 22, 2013, at Taman Anggrek Mall, Jakarta, and was immediately welcomed with high enthusiasm from the public. On the first day of opening, long lines outside the store showed great interest in this Japanese brand (Anggraheni & Haryanto, 2023). Over time, UNIQLO continued to expand its store network, with more than 40 stores in various major cities in Indonesia in 2019, including Bandung, Surabaya, and Yogyakarta. This growth shows the market's positive acceptance of a brand. Public acceptance of UNIQLO products is increasing, along with the products offered. UNIQLO successfully introduced clothes that are not only stylish, but also comfortable and quality at affordable prices (Irziansyah & Hendrayani, 2024). Products such as HeatTech, which was initially designed for cold climates, are well received by Indonesian consumers.

UNIQLO's success in penetrating the global fashion market is not only supported by its product innovation and business strategy but also by its ability to leverage the broad appeal of cultural elements. One standout is the integration of Japanese pop culture, specifically manga and anime, in building its brand image. Japanese pop culture has developed into a global phenomenon with loyal fans in different parts of the world, making it an effective marketing tool for UNIQLO (Vania & Wine, 2023). By presenting an exclusive collection themed with popular anime and manga characters, UNIQLO not only creates added value to its products but also provides a more personalized experience for customers who have an affinity for the culture. This emotional experience strengthens the relationship between the brand and its consumers, encouraging customers to continue to choose UNIQLO over their competitors (Prince, 2022).

Therefore, it is interesting to examine how UNIQLO's collaboration with elements of Japanese popular culture, such as manga and anime, can affect the acceptance of the global community, especially Indonesia, towards products that carry certain cultural identities. In the context of cultural globalization, this phenomenon reflects how local values can be packaged and widely accepted through internationally relevant commercial and aesthetic channels. Thus, this study aims to answer the question: To what extent

does UNIQLO's collaboration with manga and anime affect global public acceptance of products with Japanese cultural identity?

## **2. METHODOLOGY**

### **2.1 Types of Research**

This study used a qualitative approach (Sugiyono, 2010) a qualitative approach is a research approach used to understand phenomena or events that occur in a social, cultural, or individual context in depth. Qualitative research focuses on the meanings, processes, and experiences of research subjects in real-life contexts. In this study, data was collected through in-depth interviews with manga and anime fans and UNIQLO consumers in Indonesia, to get their perspective on this collaboration, 51 respondents were interviewed. In addition, secondary data in the form of journals and articles are used to explore studies on cultural globalization and public acceptance of foreign cultures, especially Japanese culture. Based on the formulation of the problem "To what extent does UNIQLO's collaboration with manga and anime affect global public acceptance of products with Japanese cultural identity?" This study aimed to explore how Indonesian people accept products influenced by Japanese culture through narrative and thematic analyses of the results of interviews and relevant literature reviews. This approach is expected to provide a deeper understanding of the impact of Japanese cultural globalization on Indonesian society through the collaboration of global brands, such as UNIQLO. The selection of 51 respondents was carried out using the purposive sampling technique, which is the deliberate selection of informants based on certain criteria that are considered relevant to the research objectives (Sugiyono, 2010). The inclusion criteria for respondents in this study were 18–30 years old, active consumers of UNIQLO who had purchased collaborative collections with manga/anime, and had an interest in Japanese pop culture, especially manga and anime. A total of 51 respondents were chosen because, in qualitative research, the number of respondents was not determined statistically but based on the adequacy of information (data saturation) obtained from interviews. The majority of respondents were between the ages of 18 and 25, with the highest concentration at the age of 21, indicating that the young age segment was the most actively involved in the consumption of products with a Japanese cultural identity. This composition is considered representative of the dynamics of Indonesian people's acceptance of popular Japanese cultural products in the context of globalization. Data analysis was carried out thematically using NVivo 14 Plus software to systematically organize and manage the interview data. Coding is carried out inductively, departing from field data without using a strict initial theoretical framework, to capture the meaning that arises directly from respondents' experiences. To improve the reliability of the data, this analysis process was independently reviewed by two other researchers as peer debriefing, and code inconsistencies were discussed until a consensus was reached.

### **2.2 Cultural Globalization**

Globalization is a process of social order that is global and knows no boundaries and is essentially a process of ideas that are raised and then offered to be followed by other nations that finally reach a point of mutual agreement. Globalization occurs in all areas of life, including ideology, politics, economics, and especially in the field of education (Lestari, 2018). The advancement of science and technology is the main factor that supports globalization. Currently, information and communication technology is developing rapidly in various forms and interests that can be widely spread worldwide (Lestari, 2018). The theory of globalization explains how the world is increasingly connected to each other through trade, technology, and communication. This process makes countries, cultures and economies interdependent. Some theories see globalization as a positive aspect, such as the theory of cultural globalization, highlighting how cultures from different countries spread to each other, which can make the world's cultures more uniform, although there is also cultural mixing that creates unique new forms. Globalization is a process that affects various aspects of life and has both positive and negative effects (Amini et al., 2020).

Hopper (2007) in his book *Understanding Cultural Globalization* explained that cultural globalization is the process of spreading and interacting cultural practices, symbols, and meanings that cross geographical and social boundaries intensively and complexly. Cultural globalization is not just the homogenization or uniformization of cultures around the world but also involves the process of hybridization and cultural negotiation that results in new forms of culture. Hopper emphasizes that cultural globalization takes place in a tension between the process of homogenization, which spreads elements of global culture, and the process of heterogenisation, which strengthens the diversity of local cultures. Media and communication technology play an important role in accelerating and expanding the spread of popular culture, thus giving rise to new social and political dynamics related to cultural identity, power, and resistance (Hopper, 2007).

Hopper's theory states that cultural globalization involves the spread of global culture, which can influence local culture through media, technology, and products. In this context, UNIQLO's collaboration with manga and anime reflects the spread of Japanese culture to the international market, particularly in fashion products. Hopper has key concepts in his theory, first global cultural spread, The concept of global cultural spread by Hopper refers to the way cultures from a country or region spread to other places through various channels, including commercial media and products. In the context of UNIQLO's collaboration with manga and anime, Japanese culture, represented by anime and manga characters, has spread widely in various countries, including Indonesia. This collaboration is not only about marketing the product, but also about spreading elements of Japanese culture, such as art, values, and stories from anime to international consumers. Products that contain famous characters from very popular anime, such as Hello Kitty and One Piece or Pokémon, directly introduce a part of broader Japanese culture, making it more accessible to consumers outside of Japan (Rijal, 2017).

Second, the influence of media and technology, the concept of media and technology plays an important role in accelerating the spread of global culture. Hopper emphasizes how mass media, the Internet, and technology platforms affect the acceptance of foreign cultures. UNIQLO's collaboration with manga and anime is heavily influenced by the power of social media and digital platforms. Japanese culture is quickly disseminated around the world through Instagram, TikTok, YouTube, and streaming platforms such as Netflix (Iman et al., 2015). The use of anime characters in UNIQLO products has attracted the attention of social media users across different parts of the world, making this collaboration even more popular. Thus, technology and media are not only a means of product promotion but also a means of introducing Japanese culture to a wider global audience. In the theory of cultural globalization, adaptation of local cultural identity refers to the way in which local people consciously or unconsciously integrate elements of foreign culture into their lives. UNIQLO's collaborations with manga and anime play a role in this process, especially in countries like Indonesia. Indonesians who have become accustomed to anime and manga consumption have begun to adopt elements of Japanese culture through the products they buy, such as anime-themed clothing (Firdaus, 2023). This phenomenon shows how Japanese culture is not only accepted, but also adapted within the local culture, creating a more global and open identity. In this case, UNIQLO products are not only commodity goods but also a symbol of cultural globalization that enriches the lifestyle of the Indonesian people.

Fourth, openness to foreign cultures, Hopper also expressed the importance of public openness to foreign cultures in the process of globalization. UNIQLO's collaboration with manga and anime reflects the global community's level of openness to Japanese culture, especially in the Indonesian market. From the results of interviews and observations, Indonesian consumers showed high enthusiasm for UNIQLO products that carry elements of Japanese culture. As many as 85 percent of the respondents in this study stated that they were interested in UNIQLO products that collaborate with anime/manga characters. This acceptance shows that Indonesian people are not only open to Japanese culture but are also ready to integrate it into their lifestyle. These products became a symbol of openness to cultural globalization, where elements of foreign cultures were not only accepted but also valued and incorporated into everyday life (Muhammad Reval Shidqi, 2019).

### 3. RESULT AND DISCUSSION

In recent decades, globalization has brought about a major change in the way international brands interact with consumers around the world. One of the increasingly popular trends is collaboration between global fashion brands and local pop culture elements that have international appeal, such as manga and anime from Japan (Garmabar et al., 2024). UNIQLO, as a strong global clothing brand, leverages this strategy to strengthen its position in the global market, while increasing the appeal of products at the local level, particularly in Indonesia. This approach not only highlights aesthetic and stylistic aspects but also integrates cultural values that are capable of building an emotional connection with consumers. UNIQLO's collaboration with manga and anime is a real example of how globalization can create a bridge between local culture and the global market (Shifra, 2023). Japanese pop culture, which has gained fans from various countries including Indonesia, is able to give a unique touch to UNIQLO products so that they are more accepted and loved by the public. Through this collaborative product, UNIQLO offers not only clothing but also cultural experiences that strengthen consumer identity and loyalty to the brand. Anime and manga, two icons of Japanese popular culture, are the main means of spreading this culture in Indonesia. Since the 1990s, anime such as *Naruto*, *Dragon Ball*, and *One Piece* have become popular among young Indonesians, influencing many aspects of their lives, including taste in fashion. The influence of Japanese culture is not only limited to entertainment but also extends to lifestyles, including fashion and product design.

#### 3.1 Introduction to Japanese Fashion in Indonesia

Japanese culture has been widely known in Indonesia for decades, and its influence has grown stronger with the development of various forms of entertainment media such as anime, manga, music, and movies. Japanese fashion has developed rapidly in Indonesia, especially under the influence of popular cultures, such as anime and manga (Shifra, 2023). These elements of Japanese culture influence dress styles, particularly among teenagers. The Harajuku style, with its bright colors and a mix of traditional and modern as well as Kawaii fashion that emphasizes cute and feminine elements, is a popular trend. In addition, traditional Japanese clothing, such as kimonos and yukata, is also becoming known in Indonesia, often worn at cultural events and festivals. The minimalist style that is synonymous with brands such as UNIQLO is increasingly accepted in Indonesia because of its simplicity and high quality, matching the climate and practical lifestyle of the Indonesian people (Marcella & Pandrianto, 2023). Japanese brands such as UNIQLO are successful in Indonesia, with collections that prioritize simple but elegant designs, as well as high-quality materials. Japanese fashion in Indonesia is not only limited to anime fans, but has also become part of a broader lifestyle, with the adaptation of local cultural elements such as batik and weaving in the style of dressing.

Japanese fashion in Indonesia has a very distinctive spirit, namely, self-expression, uniqueness, and creativity. The style of dress in Japan, known for its boldness in combining various elements, from the traditional to the avant-garde, has great appeal, especially to the young generation of Indonesians, who are looking for an identity and trying to express their uniqueness. In Japan, we are familiar with some distinctive fashion subcultures, such as Harajuku, Gyaruru, and Lolita, each of which offers a very different style. Harajuku, for example, emphasizes the freedom of expression and the courage to wear colorful, bold, and sometimes exaggerated clothing (Sakamoto & Epstein, 2020). Meanwhile, Gyaruru exudes a glamorous vibe with heavy makeup and flashy outfits, showing a rebellion against traditional Japanese beauty standards. On the other hand, Lolita offers a more feminine style with sweet and elegant Victorian-style clothing. All of these styles reflect the spirit of Japanese fashion that not only prioritizes appearance but also individualism and diversity, two values that are very easily accepted by young Indonesians who are also in search of personal identity.

The diversity of styles offered by Japanese fashion began to be popularized in Indonesia thanks to the great influence of Indonesian artists and influencers who adopted these stylistic elements in their appearance. Agnes Monica, a well-known artist, often appears in clothes inspired by Japanese fashion,

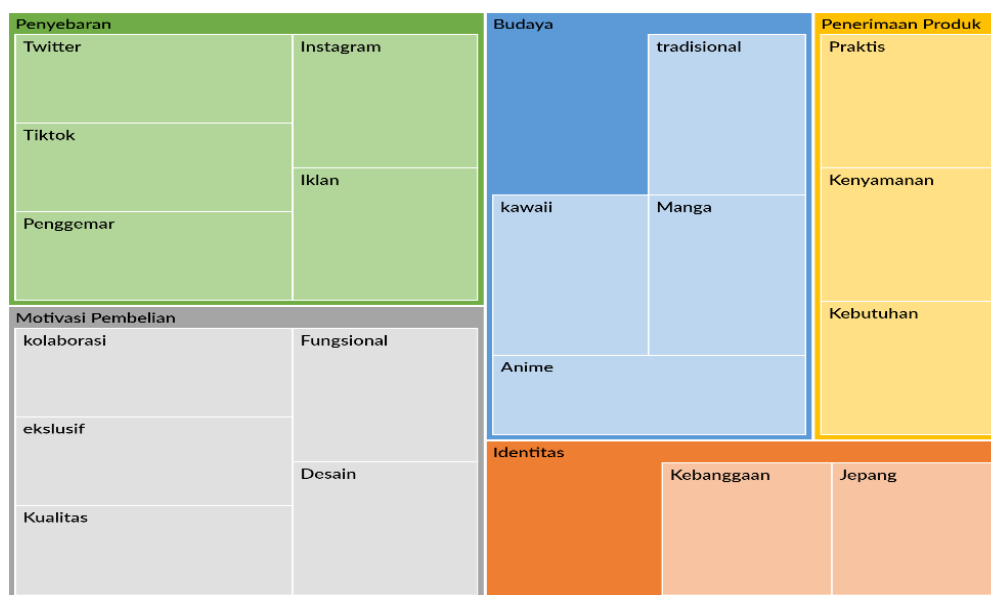
especially in bright colors, large accessories, and bold cuts that characterize the Harajuku and J-Pop styles. Agnes Monica's appearance, which often collaborates with Japanese designers, further introduces Japanese fashion in Indonesia, making her a symbol of modern and creative style. In addition, bands like Jrocs introduced a more casual but expressive Japanese streetwear style (Dwiputri & Aprilianty, 2022). Whaddup A, for example, combines oversized t-shirts, wide-cut pants, and oversized sneakers that are heavily inspired by Japanese fashion known for its unique and comfortable street style. Jrocs, with their collective that combines bold graphics and Japanese motifs, further introduces the influence of Japanese fashion through streetwear designs that appeal to young Indonesians, who are looking for a more relaxed style while still having a strong visual statement. With their roles, these influencers not only introduce trends but also educate the young generation of Indonesia to be bolder in expressing themselves through fashion, while still adopting unique elements of Japanese culture.

### **3.2 Anime and manga in kawaii concepts in UNIQLO product collaboration**

The concept category originates in Japanese culture and refers to a cute, funny, or adorable quality or trait (Sari, 2019). In the context of fashion, category not only reflects the visual aesthetic but also the way Japanese culture influences design and consumer experience. UNIQLO, as one of the leading fashion brands, has taken advantage of the concept category in its various collections of collaborations, especially with famous manga and anime franchises. Products that carry the concept category are designed to capture consumer attention with colorful designs, cute characters, and details that evoke positive feelings. UNIQLO's collaboration with various manga and anime franchises, such as Hello Kitty, Pokemon, and One Piece, is a real example of how this concept translates into everyday wear. Iconic characters in the anime and manga world are presented on t-shirts, jackets, and other accessories, which incorporate element categories with global fashion trends (Rijal, 2017). In addition to the visual aspect, the concept category also brings about deep cultural philosophy. In Japan, this category relates to the simplicity, warmth, and happiness that cute objects bring. This is reflected in the design of UNIQLO products that are not just clothing, but also an emotional experience for consumers who wear them (Ariesta, 2024). Clothes that carry elements create an emotional bond with fans of Japanese pop culture, who often see the product as a symbol of their identity. Overall, the application of the concept category in the UNIQLO collection creates a wider appeal, especially among young consumers, who are deeply connected to Japanese pop culture. It also opens opportunities for UNIQLO to introduce more inclusive and diverse products, combining traditional Japanese culture with the dynamics of growing global trends (Yuniarsih, 2023). Almost all respondents agreed that UNIQLO carries the concept of category in their products, they say that in their collaboration products UNIQLO often adds elements category on the collection

### **3.3 Analysis of UNIQLO Product Acceptance Interview Data in Indonesia**

This research reveals that UNIQLO's collaboration with Japanese pop culture, especially manga and anime, has a significant influence on the public acceptance of the brand's products. Data from interviews with consumers showed that the cultural elements presented through this collaboration not only attracted attention in terms of aesthetics but also built emotional attachment and strong cultural identity. This phenomenon shows how cultural globalization allows the integration of local values (Japanese culture) into global products, which are widely accepted by people from various backgrounds. The results of the data analysis using NVivo 14 show a clear pattern related to the influence of UNIQLO's collaboration with manga and anime in the context of globalization on public acceptance in Indonesia. The following are the results of the identification of the relationships between the themes and the findings from the interviews, which were visualized using NVivo 14.



**Figure 1. Visualization of the relationship model between the theme and the outcome of the interview**

NVivo's coding results show that the spread of UNIQLO's collaboration products with manga and anime is greatly influenced by social media platforms such as Twitter, Instagram, and Tik Tok (see Figure 1). Fans actively share their experiences and recommendations, creating a community that strengthens their product acceptance. Ads that utilize elements of Japanese pop culture are also effective in attracting consumer attention. Overall, the combination of social media, fan roles, and advertising strategies is key to the successful spread and acceptance of UNIQLO products in the era of cultural globalization. In fact, 85% of the respondents said that they knew UNIQLO through advertising and social media. In addition, the acceptance of UNIQLO's collaborative products with manga and anime is also influenced by practical aspects, convenience, and consumer needs. Products that offer attractive and functional designs make consumers feel more value, not only in style but also according to daily needs (Yuniawati & Istichanah, 2023). The comfort factor of clothing is one of the main reasons consumers choose UNIQLO products, so this pop culture collaboration has succeeded in integrating the practical aspects that modern society is looking for. The average interviewee said that they bought UNIQLO products because the clothes were comfortable, simple, thick, elegant, and the price was still affordable (T&S).

The motivation to purchase UNIQLO products in collaboration with manga and anime is influenced by a combination of emotional and rational factors. Collaboration is a major attraction, especially for manga and anime fans, because it brings unique values and strong personal relevance. In addition, the exclusive aspect makes a product feel special and limited, thus encouraging consumers to own items that many people do not have. Most of the interviewees said they first bought UNIQLO products because of their collaboration with manga and anime, while the interviewees with the initials (E,18) said that "the collaboration always makes me enthusiastic because the design is unique and relevant to my hobbies", (D,24) said "fans feel connected to the characters or stories they like, this makes the product feel more personal" (H.22) when buying collaborative products make her proud and can show her passion while still being fashionable. Thus, attractive and themed product design is also an important driver, because it allows consumers to express their identity and love for pop culture (Putri et al., 2024). However, in addition to these emotional factors, consumers still consider the functional aspects and product quality. A product that is comfortable to wear, good quality, and durable is the main requirement for the product to not only be visually appealing but also to meet daily practical needs. With a combination of strong collaboration, attractive design, exclusivity, and maintained function and quality, UNIQLO is able to increase public

acceptance of their products in this era of globalization

Cultural aspects also play an important role in the acceptance of UNIQLO's collaborative products. Traditional Japanese elements, combined with the *kawaii* (cute) aesthetic of pop culture, as well as anime and manga icons, create a strong cultural appeal for consumers, agreeing that UNIQLO carries the concept of *Kawai* (cute and cute), both in children's and adult clothes, which is also used in collaboration with manga and anime. The integration of these elements not only satisfies the needs of fashion, but also enriches the cultural experience of consumers, so that the products (Dwiputri & Aprilianty, 2022) UNIQLO has become a symbol of identity that connects globalization and Japanese cultural heritage. Finally, the identity aspect is also prominent in the acceptance of UNIQLO products. Collaborations with manga and anime bring strong value to Japanese culture, which for many consumers is a source of pride in itself. These products are not only seen as consumer goods but also as symbols of cultural identity that reinforce their sense of attachment and pride in Japanese culture, while also showing their appreciation for cultural globalization.

Globalization of Japanese fashion through UNIQLO in Indonesia has grown rapidly, creating a strong connection between Indonesian consumers and Japanese culture. Based on the interview results, the majority of respondents first learned about UNIQLO through social media and advertising (49%), indicating that digital marketing plays a significant role in introducing this brand. In addition, 22% of the respondents were aware of UNIQLO through the recommendations of friends or family, which signifies that word-of-mouth remains an important factor in purchasing decisions. Meanwhile, 29% of the respondents saw UNIQLO products directly in a mall for the first time, confirming the importance of the brand's physical presence in strategic locations. This illustrates that UNIQLO uses various channels, both digital, social, and physical, to build brand awareness in the Indonesian market, which also reflects aspects of cultural globalization where Japanese culture can be widely accessed and accepted abroad.

The majority of respondents (78%) also knew that UNIQLO is from Japan, which shows that the Japanese brand image is already strong among Indonesian consumers. This knowledge may be gained from advertising or product quality associations with Japan, which are known for their innovation and thoroughness. In the context of cultural globalization, this reflects how Japanese cultural values such as minimalist quality and design have been accepted and appreciated in various countries, including Indonesia. However, 22% of respondents were unaware that UNIQLO is from Japan, indicating that, for some consumers, brand origins may not be given much consideration in the decision to purchase a product, even if they are exposed to the product.

Most respondents (73%) also know that UNIQLO has an international market outside Japan, which indicates that the brand is already known globally. This information can be obtained through advertising, social media, or overseas shopping experiences. Cultural globalization has allowed brands such as UNIQLO to expand into international markets, bringing Japanese cultural products and values to the rest of the world. Nonetheless, 27% of respondents who were unaware of this indicated that there are still consumers who consider UNIQLO a local brand, limited to the Japanese market only, which leads to the importance of increasing global awareness among consumers.

In addition, 78% of the respondents knew that UNIQLO often collaborates with manga and anime franchises, which shows that this collaboration is quite well known in Indonesia. Through this collaboration, UNIQLO not only sells clothes but also sells parts of Japanese pop culture that are very popular in Indonesia. This shows how cultural globalization allowed UNIQLO to integrate elements of Japanese culture that were already popular globally into its products, creating a strong appeal in the Indonesian market. However, 22% of respondents who were unaware of the collaboration indicated that there were market segments that had not been fully exposed to the collaboration, providing an opportunity for UNIQLO to improve communication on this matter.

The results of the interviews also showed that 88% of the respondents knew that UNIQLO often collaborates with manga and anime franchises, further underscoring the success of the brand's marketing strategy in associating itself with Japanese pop culture. This collaboration not only adds value to UNIQLO's products but also illustrates the great impact of cultural globalization, where elements of Japanese culture, such as manga and anime, have a strong influence in Indonesia. Even so, 12% of

respondents who were unaware of this collaboration showed that although it is popular, there are still consumers who are not fully interested in or aware of the collaboration.

As many as 78% of the respondents admitted that they often buy MANGA or anime-themed UNIQLO products, showing that these Japanese pop culture themes have succeeded in attracting the interest of Indonesian consumers. This shows that through cultural globalization, UNIQLO is not only selling clothing but also part of Japan's globally valued cultural identity. However, 22% of the respondents prefer regular products, which indicates that despite collaborations with popular manga and anime, there are still consumers who prefer simple designs or more general UNIQLO products. Overall, it illustrates how UNIQLO has successfully leveraged the globalization of Japanese culture and its collaboration with manga and anime to attract diverse market segments in Indonesia while maintaining a universal and globally accepted product design.

In addition, 80% of respondents revealed that wearing UNIQLO products makes them feel connected to Japanese culture and a part of the global community. This shows that UNIQLO not only offers quality clothing, but also introduces the cosmopolitan Japanese lifestyle to Indonesian consumers and encourages them to be more open to global trends. Japanese fashion, once considered eccentric and detached, has now become a part of the daily lives of Indonesians thanks to the important role played by brands like UNIQLO in bridging the cultural divide.

As a global brand, UNIQLO seems to have a message that goes beyond just offering functional clothing. Based on the interviews conducted, most respondents agreed that UNIQLO wants to convey the value of simplicity and comfort in fashion, as well as subtly introduce Japanese culture through its products (Shifra, 2023). (S,20) states that UNIQLO seeks to communicate these values in a way that is not imposing, but still creates connections with global consumers. (D,22) also adds that one of the ways UNIQLO introduces Japanese culture is through collaboration with elements of Japanese popular culture, such as manga, which not only highlights the visual design but also the values contained in it. (O,23) revealed that UNIQLO strives to make Japanese culture more known and accepted at the international level with a friendly and globally relevant approach. This shows that the brand strives to create a bridge between tradition and modernity through fashion products that are functional and meaningful.

However, there is a more critical view of how strongly the Japanese cultural message is conveyed through UNIQLO fashion. (HF,21) highlights that fashion can be an effective tool for connecting cultural differences, but sometimes the role does not feel strong enough in certain contexts. (A,19) states that although UNIQLO strives to combine Japanese culture with international fashion, the impression is sometimes less striking or not as pronounced at a deep level. This shows that, while UNIQLO has managed to introduce elements of Japanese culture through minimalist design and product collaboration, the challenge of communicating culture across the board remains, especially when translated into the context of a diverse global market.

Thus, the main result of the analysis is that UNIQLO's collaboration with manga and anime has succeeded in taking advantage of cultural globalization to increase public acceptance through several key aspects. The spread of products supported by social media and the active role of fans creates a strong and effective communication network. This collaboration product is well received because it offers practical value, convenience, and everyday necessities that fit modern lifestyles. Purchase motivation is triggered by the uniqueness of collaboration, quality, function, and attractive product designs. In addition, the integration of Japanese cultural elements, such as traditional, kawaii, and manga anime icons, adds emotional value and strengthens consumers' identity. Finally, these products have not only become symbols of fashion but also a source of cultural pride and identity that harmoniously blends local and global values. UNIQLO has a message, " We believe that everyone in the world deserves wholehearted, thoughtful, and quality clothing to live the best life possible, such as the clothes we develop and make so that they can reach everyone. By changing the way we think about clothing, we want to change the world. This is a philosophy, from us, that is so unique for LifeWear to be able to say " .

## **4. THEORETICAL AND PRACTICAL IMPLICATIONS**

### **4.1 Theoretical implications**

The findings of this research contribute directly to the strengthening of the theory of cultural globalization, as stated by Hopper (2007), who sees cultural globalization as the process of spreading cultural symbols, values, and practices across borders through the media, trade, and cultural industries. The collaboration between UNIQLO and various manga and anime franchises such as One Piece or Demon Slayer shows that Japanese cultural products can be spread and accepted by Indonesian people through a transnational cultural economy mechanism. The positive acceptance of Indonesian people, especially the younger generation, towards manga and anime-themed fashion collections shows that cultural globalization not only expands the reach of dominant cultures but also creates a new cross-cultural consumer space. This research reinforces the view that cultural globalization is complex, dynamic, and full of global markets and creative industry mediation.

### **4.2 Practical implications**

These findings provide insights into global marketing strategies in the fashion industry. UNIQLO's success in attracting Indonesian consumers through collections themed with Japanese culture shows that cultural branding strategies that incorporate visual elements from popular culture can increase the emotional resonance of products. Consumers buy clothes and buy the symbols, identities, and cultural narratives inherent to them. This opens opportunities for other global brands to consider the importance of a culture-based approach in creating engagement with the local market. Collaboration strategies with foreign cultural elements that already have a strong fan base in a country have proven to be effective in expanding market share and increasing consumer loyalty. In the Indonesian context, Japanese culture has become a popular lifestyle, and this collaboration strengthens the emotional connection between consumers and brands through cultural channels.

## **5. CONCLUSIONS**

This study shows that UNIQLO's collaboration with manga and anime in the context of cultural globalization has had a significant impact on brand acceptance in the Indonesian market, especially among young consumers. Through a collaboration that combines elements of traditional Japanese culture and pop, UNIQLO has managed to create products that are not only fashionable but also have a strong emotional appeal and elevate Japanese cultural identity. This success is driven by the utilization of diverse marketing channels such as social media, advertising, and recommendations from friends or family, as well as by the influence of fan communities that help strengthen the emotional connection between brands and consumers. In addition, cultural globalization plays a crucial role in expanding UNIQLO's market reach and bridging local and global cultural values. Collaborations with manga and anime have successfully introduced UNIQLO to a wider range of consumers, creating high customer loyalty and increased emotional attachment to the brand. This reflects how globalization not only affects the products sold but also the way consumers interact with the brand on an emotional and cultural level. The Life wear philosophy implemented by UNIQLO illustrates the brand's commitment to providing clothing that is not only comfortable and functional but also relevant to the cultural values of consumers around the world. UNIQLO's collaboration with manga and anime proves that the integration of cultural globalization in marketing can be an effective strategy for building strong emotional connections between brands and consumers. This approach not only reinforces UNIQLO's brand identity as a global brand that embodies quality and design but also demonstrates how cultural globalization, through collaboration with Japanese pop culture, can reach across all walks of life and create a more personalized and meaningful shopping experience.

### **Ethical approval**

The study was conducted in accordance with the principles of the Declaration of Helsinki. Ethical approval was not required as the research involved minimal risk and did not include clinical or biomedical interventions.

### **Informed Consent Statement**

All participants were informed of the purpose of the study and informed consent was obtained prior to data collection. Participation was voluntary, and all responses were kept confidential and used solely for academic research purposes.

### **Authors' Contributions**

Conceptualization, N.A.P. and H.N.R.; methodology, H.A.P.; validation, N.A.P.; formal analysis, H.A.P.; resources, H.N.R.; writing—original draft preparation, H.A.P.; writing—review and editing, H.N.R.; translation support, N.A.P.

### **Disclosure Statement**

No potential conflicts of interest were reported by the author.

### **Funding**

This research did not receive external funding.

### **Note on Contributors**

#### **Novi Amalia Putri**

Novi Amalia Putri is a final-year student in the International Relations program at Universitas Muhammadiyah Malang. She had a strong interest in cultural diplomacy studies, particularly those related to Japan. Her work, titled *A Bibliometric Study of Japanese Anime and Manga as Tools of Cultural Diplomacy in Indonesia: From Astroboy to Haikyuu*, was published in *Jurnal Kelitbangan*.

#### **Hamdan Nafiatur Rosyida**

Hamdan Nafiatur Rosyida, is a lecturer specializing in Japanese Area Studies, Japanese Cultural Studies, and Gender in International Relations. She actively wrote and published scholarly works on Japan-related topics in reputable journals. Among her notable publications are *Representation of Remilitarization and Nationalism under Shinzo Abe's Regime in "Kamen Rider Build" Series* (2023), published in *Kiryoku: Jurnal Studi Kejepangan*, Universitas Padjadjaran, and *Tokyo Zentai Club: Subculture or Identity Crisis over Youth in Japan Urban Area?* (2021) published in the *International Journal of Social Science and Human Research*. Before pursuing an academic career, she served as a Technical Assistant at the ASEAN Secretariat from 2015 to 2017. Known affectionately by her students as *Novi Sensei*, her professional and research experiences have enriched her perspective on international relations, particularly concerning issues in East Asia.

**Havidz Ageng Prakoso**

<https://orcid.org/0000-0001-7346-0591>

Havidz Ageng Prakoso, is a lecturer specializing in International Economics and International Politics. Known for his community service initiatives, particularly in empowering local communities in Amandanom Village, Malang, he integrated practical business experience into his teaching, notably in courses such as International Business. Actively engaging students in export-import industry insights, he facilitates research projects, including mapping regional resources with export potential. His scholarly contributions have been published in various international journals, including the Harmonization of Indonesia's Tourism Policies in 2015–2018 (2023) in *Jurnal Partisipatoris* and the Dilemma of Indonesia in Ratifying the Framework Convention on Tobacco Control toward the National Cigarette Industry (2023) in *Jurnal REFORMASI*.

**REFERENCES**

- Almahdali, H. (2025). *Globalisasi & Identitas Budaya* (M. H. Prof. Dr. Andar Indra Sastra (ed.)). [https://books.google.co.id/books?hl=id&lr=&id=mqNNEQAAQBAJ&oi=fnd&pg=PA58&dq=globalisasi+budaya+Jan+Nederveen+Pieterse&ots=H5hw\\_GQoG5&sig=4Wz8DmuW8HGVt5IBws9dE5IB2Tk&redir\\_esc=y#v=onepage&q&f=false](https://books.google.co.id/books?hl=id&lr=&id=mqNNEQAAQBAJ&oi=fnd&pg=PA58&dq=globalisasi+budaya+Jan+Nederveen+Pieterse&ots=H5hw_GQoG5&sig=4Wz8DmuW8HGVt5IBws9dE5IB2Tk&redir_esc=y#v=onepage&q&f=false)
- Amini, Q., Rizkyah, K., Nuralviah, S., & Urfany, N. (2020). Pengaruh Globalisasi Terhadap Siswa Sekolah Dasar. *Jurnal Pendidikan Dan Dakwah*, 2(3), 375–385. <https://ejournal.stitpn.ac.id/index.php/pandawa>
- Andriana, T. (2022). The Effect of UT Collection UNIQLO Collaborative Branding Strategy Towards Customer Repurchase Intention. *Asian Journal of Research in Business and Management*, 4(3), 541–558. <https://doi.org/10.55057/ajrbm.2022.4.3.47>
- Anggraheni, A. F., & Haryanto, B. (2023). Analisis Pemasaran Media Sosial pada Merk Uniqlo: Studi Kasus Uniqlo di Indonesia. *KONSTELASI: Konvergensi Teknologi Dan Sistem Informasi*, 3(2), 388–397.
- Ariesta, D. (2024). Spirit Cool Japan dalam Ilustrasi Kawaii pada Buku 'Koleksi Percakapan Bahasa Jepang Praktis Sehari-Hari 365.' *ANALOGI Jurnal Ilmu Sosial Dan Humaniora*, 2(1), 31–41. <https://doi.org/10.61902/analogi.v2i1.864>
- Awalinah Nadiyah, N., & Munir Hamid, A. (2024). Pengaruh Trend Fashion dan Pergaulan Terhadap Gaya Hidup Konsumtif. 1(1), 12.
- Dwiputri, C., & Aprilianty, F. (2022). The Impact of the Collaboration Between UNIQLO and Japanese Anime/Manga for its UT Collection Towards Brand Loyalty in Indonesia. *Asian Journal of Research in Business and Management*, 4(3), 273–282. <https://doi.org/10.55057/ajrbm.2022.4.3.25>
- Firdaus, A. (2023). Keberhasilan Diplomasi Publik Jepang Melalui Budaya Populer: Tantangan Terhadap Identitas Nasional Generasi Muda Indonesia. *Jurnal Pendidikan Dan Pengajaran*, 1(2), 98–119. <https://pijar.saepublisher.com/index.php/jpp/article/view/24>
- Garmabar, P., Rifai, M., & Hakim, N. F. (2024). Soft Diplomasi Jepang Melalui Anime Dan Manga. *Jurnal Polinter*, 09(2), 17–28.
- Hopper, P. (2007). *Understanding Cultural Globalization*. Polity Press. [https://books.google.co.id/books?id=H6WBPQU9GUoC&printsec=copyright&redir\\_esc=y#v=onepage&q&f=false](https://books.google.co.id/books?id=H6WBPQU9GUoC&printsec=copyright&redir_esc=y#v=onepage&q&f=false)
- Iman, D., Zainul, K., & Kholid Mawardi, A. M. (2015). Pengaruh Pemasaran Melalui Media Sosial Terhadap Kesadaran Konsumen Pada Produk Internasional (Studi pada Pengguna Produk Uniqlo di Indonesia). *Jurnal Administrasi Bisnis (JAB)* | Vol, 24(1), 1–9.
- Irziansyah, R. L., & Rina Maria Hendrayani2. (2024). Pengaruh Brand Equity dan Kualitas Produk Terhadap Keputusan Pembelian Produk Uniqlo (Studi Pada Mahasiswa Universitas Singaperbangsa Karawang). *Innovative: Journal Of Social Science Research*, 4(4), 525–535. <https://j-innovative.org/index.php/Innovative/article/view/12942>

- Islamiyah, A. N., Priyanto, N. M., & Prabhandari, N. P. D. (2020). Diplomasi Budaya Jepang dan Korea Selatan di Indonesia tahun 2020: Studi Komparasi. *Jurnal Hubungan Internasional*, 13(2), 257. <https://doi.org/10.20473/jhi.v13i2.21644>
- Leman, F. M., Soelityowati, Purnomo, J., & Fashion, M. (2021). Dampak Fast Fashion Terhadap Lingkungan. *Seminar Nasional Envisi 2020: Industri Kreatif*, 128–136. [www.fastcompany.com](http://www.fastcompany.com),
- Lestari, S. (2018). Peran Teknologi dalam Pendidikan di Era Globalisasi. *Edureligia; Jurnal Pendidikan Agama Islam*, 2(2), 94–100. <https://doi.org/10.33650/edureligia.v2i2.459>
- Lukmanul Hakim, A., & Rusadi, E. Y. (2022). Kritik Globalisasi: Fenomena Fast Fashion Sebagai Budaya Konsumerisme Pada Kalangan Pemuda Kota Surabaya. *AL MA'ARIEF : Jurnal Pendidikan Sosial Dan Budaya*, 4(2), 59–67. <https://doi.org/10.35905/almaarief.v4i2.2768>
- Marcella, M., & Pandrianto, N. (2023). Analisis Motivasi Pecinta Budaya Jepang dalam Membeli Kaos Uniqlo X Jujutsu Kaisen. *Kiwari*, 2(4), 719–723. <https://doi.org/10.24912/ki.v2i4.27305>
- Muhammad Reval Shidqi. (2019). Pengaruh Kualitas Produk, Harga, Dan Citra Merek Terhadap Keputusan Pembelian.
- Putri, S. A., Safitri, M., Yovita, L., & Oktavia, V. (2024). Pengaruh E-WOM terhadap Keputusan Pembelian Brand Uniqlo dengan Brand Image & Brand Trust sebagai Variabel Mediasi (Studi Kasus: Mahasiswa FEB Universitas Dian Nuswantoro Semarang). *Journal of Social Science Research*, 4(1), 5988–6003. <https://j-innovative.org/index.php/Innovative/article/view/8270>
- Rijal, N. K. (2017). Pink Globalization: Hello Kitty sebagai Instrumen Soft-Diplomacy Jepang. *Jurnal Global & Strategis*, 11(1), 1. <https://doi.org/10.20473/jgs.11.1.2017.1-14>
- Sakamoto, R., & Epstein, S. (2020). Introduction: Popular culture and the transformation of Japan–Korea relations. *Culture and the Transformation of Japan ...* <https://doi.org/10.4324/9780429399558-1>
- Sari, M. (2019). Perilaku Konsumtif Komunitas Cosplay Cosuki Malang Terhadap Budaya Produk Kawaii.
- Setiawan, R. R., & Rubiyanti, N. (2023). Analisis Pengaruh Co-Branding uniqlo Dan One Piecefilm Red Terhadap Minat Beli Fans One Piece (Nakama). *Jurnal Media Wahana Ekonomika*, 20(2), 367–382. <https://doi.org/10.31851/jmwe.v20i2.11652>
- Shifra, N. F. C. (2023). Analisa keberhasilan produk pakaian asal Jepang: Eksistensi brand Uniqlo di Indonesia. *Journal of Halal Industry Studies*, 2(2), 66–76. <https://doi.org/10.53088/jhis.v2i2.562>
- Sugiyono, D. (2010). Metode penelitian kuantitatif kualitatif dan R&D. In Penerbit Alfabeta.
- Toi, Y. (2020). Kepopuleran dan Penerimaan Anime Jepang Di Indonesia. *Ayumi : Jurnal Budaya, Bahasa Dan Sastra*, 7(1), 68–82. <https://doi.org/10.25139/ayumi.v7i1.2808>
- Vania, C. F. R., & Anggoro, C. W. (2023). Diplomasi publik Jepang terhadap Indonesia menggunakan budaya populer. *Global Komunika : Jurnal Ilmu Sosial Dan Ilmu Politik*, 5(1), 60–67.
- Yuniarsih. (2023). Penerapan Kawaii Bunka Pada Vigur VTuber Minato Aqua. 9(2), 174–182.
- Yuniawati, Y., & Istichanah. (2023). Pengaruh Diskon, Kualitas Produk, dan Gaya Hidup Terhadap Keputusan Impulse Buying Konsumen Produk UNIQLO. *Journal of Trends Economics and Accounting Research*, 3(3), 321–327. <https://doi.org/10.47065/jtear.v3i3.596>