



Indonesian Multiethnic of the Dinasti Matahari Music Video in the Iconography Context

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Abstract. The purpose of this study is to reveal one by one the visual icons with Indonesian multiethnic elements and the meaning contained in Navikula's music video entitled Dinasti Matahari. This music video is interesting to study because it is the first music video produced by a Balinese director who won the Indonesian Music Award (AMI). The analysis uses a qualitative method by looking at references from related journals and studying them by watching Navikula's music video entitled Dinasti Matahari to find out the multi-ethnic icons, and archipelago contained in the music video. The researcher also interviewed the director of Dibal Ranuh to find out the production design for the creation of the music video. The approach used is the study of iconography, namely studying the visual product of the act of identification, description, and visual interpretation. The results of the analysis show that the director succeeded in building an Indonesian spirit with various ethnicities, namely Bali, Dayak, Papua, Java, and Nusa. This also led to this music video receiving an award in the AMI. The implications of this research are very useful for content creators, directors, and audio-visual creative teams to find out the creative process of creating works from iconographic studies.

Keywords: Music video, Dinasti Matahari, Navikula, Iconography, Multiethnic

1 Introduction

Music is an element of sound that is arranged to produce rhythm, song and harmony, especially the sound produced from rhythm-producing musical instruments. Music is also an art form as entertainment, promotion and even conveying messages about social phenomena that often occur. In order to introduce music in all songs, a music video (MV) was created, also known as a video clip. Music videos are a combination of visual interpretations of music to promote songs and singers and convey the message of the creators. Currently, quite a lot of music videos are used as a means of communication to describe social realities in society [1]. Gallery also reveals that music videos are

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visual pieces that are arranged with or without effects according to beats and rhythms, songs, tones, lyrics, instruments and music group performances to market songs and singers so that they are known to the public. The presence of music videos makes it easier to market and introduce new songs so that fans can enjoy them. The function of music videos apart from being a promotional medium is also artistically to express a song and build the nuances to be achieved from the song and the image of the singer or music group. Music videos can be a bridge of communication between artists and their audience visually, as well as a means for music producers to market through mass media. Video music is an interesting and important form of contemporary popular culture that is widely considered to be complex and significant [2].

In appreciating the Indonesian music industry, the birth of the Indonesian Music Award or often called the AMI Awards was initiated. The AMI Awards are the highest award event for the Indonesian music industry, with several categories including the award for the best music video. In 2022, the music video by director Dibal Ranuh from a single song entitled "Dinasti Matahari: the work of a band from Bali namely Navikula won the best at the AMI Awards. The music video managed to beat the five toughest competitors who were nominated, namely 'Markisa' (Cinta Laura Kiehl) directed by Bramsky, 'Mata-Mata' (Rayi Putra) directed by Chandraliow and Timothy Steven, 'Distraction' (Weda Mauve) directed by Dmaz Brodjonegoro and Weda Mauve, 'Hati-hati di Jalan' (Tulus) by Tulus and Davy Linggar, and 'Bintang di Surga' (Noah) by Upie Guava. Of the six best works by the nation's creator, the music video by a Balinese artist named I Gusti Dibal Ranuh is the best by carrying out an archipelago's representation [3].

Music videos have two major strengths, which in the audio, namely the songs and the visuals. These two dimensions sometimes function to promote places, lifestyles, hairstyles and all forms of properties that are visualized in one frame composition. Even the dominance of a culture can be raised from the visuals of the music video itself [4]. Musician who takes part in driving cultural domination related to social, cultural and environmental issues is Navikula. Through their struggles this band was able to penetrate the international scene by collaborating with international social organizations in campaigning for social and environmental issues. The music videos that entitle 'Dinasti Matahari' is also a call for the meaning of a sense of nationality, the noble values that Indonesia has. It is interpreted to restore the ethics and philosophy of archipelago identity by preserving the old heritage of the ancestors [5].

The acquisition of the 'Dinasti Matahari' as the best AMI Awards music video which represents the historical record of Indonesia's wealth in the meaning of visual studies is important to study. The visual spirit that is built by involving social and environmental issues creates diverse imagery and has implications for distorting the message that the director actually delivered [6]. Several studies with Navikula as a research object have been carried out including semiotic analysis of representation, propaganda, visual imagery, meaning analysis of Navikula's video clips, and Navikula's band ethnography. However, no one has disclosed a study of the music video for the band Navikula with the title of the 'Dinasti Matahari' music video, as the best music video in the Indonesian Music Award (AMI) Awards. The purpose of this study is to provide an overview of the visual meaning of the director's image in Navikula's music video.

This research is important to do in order to get an overview and evaluate the themes, concepts, styles, and meanings of messages from social and environmental issues featured in the Navicula-Dinasti Matahari music video. This research uses Erwin Panofsky's iconology and iconography approach. So, the first formulation of the problem is how, textually, the Navicula-Dinasti Matahari music video contains factual and expressional markers so that the artistic motives in the music video can be identified. Second, what are the concepts and themes that construct the music video so that it has a different type so that it becomes the best AMI Awards music video? Third, what are the symbolic values behind the music video?

2 Method

This study used a qualitative method by looking at references from related journals and studying it by watching Navikula's music video show entitled 'Dinasti Matahari' to find out the multi-ethnic archipelago icons contained in the music video. The researcher also interviewed the director, named Dibal Ranuh to find out the production design for the creation of the music video. The approach used is the study of iconography, namely studying the visual product of the act of identification, description and visual interpretation. Icons cannot be separated from the artistic dimension that grows in society. Iconography is also an attempt to find out the concept of the artist behind the work and the point of view of society. Panofsky conveys two terms from icons, namely iconography and iconology. Iconography is a branch of historical science that focuses on ideas or meanings. Meanwhile, iconology is a way to interpret the synthesis of analysis. Both still contain a process of interpretation in the form of actions, tools and principles that are interrelated.

3 Result and Discussion

3.1 Navicula-Dinasti Matahari Music Video

Navicula is a music group from Bali whose members are Gede Robi Supriyanto (Robi) on vocals and guitar, Dadang Pranoto (Dankie) on guitar, Supriatmoko (Palel Atmoko) on drums and Krishnanda Adiputra (Khrisna) on bass. The color of this band's music is grunge which is influenced by Balinese culture. Even though the band Navicula's early career did not get any response or sympathy among the younger generation, the lyrics of songs about the environment were not popular. However, Gede Robi, as the leader of the band, has a strong character in the environmental field, namely being active in various social and environmental NGOs. The environmental issues are packaged through information on the language of music. Navicula as a band that operates in an independent industry freely develops through non-mainstream fans. Bands that work on environmental issues can hardly be found in the Indonesian music industry. Through song lyrics it becomes a tool to spread awareness to the community to preserve the environment [6].

The release of the Dinasti Matahari single is a celebration of the success of Navicula's tour entitled "Home Sweet Home". In addition, this single is a milestone in the history of Navicula's journey to enter the age of 25 in the Indonesian music scene. The Dinasti Matahari Music Video has a total duration of 4 minutes and 23 seconds, containing aspects of the tribes in the archipelago that appear elegantly in a rustic dressing. This style fits with Navicula's musical perspective which was influenced by grudge rock in the 1990s but with ethnic, psychedelic, progressive, and rock accents that don't beat around the bush. To date, the music video for 'Dynastic Matahari' has been watched 425,549 times on the Navicula Music YouTube channel. At first glance, several representations of the archipelago can be seen, such as Minahasa, Hudoq, Dayak, Badui, Nias, Papua, Balinese, and two types of wayang, namely wayang kulit and golek [3].

"Dinasti Matahari" tells the story of the meaning of the sense of nationality, the noble values that Indonesia has. It is meant to restore ethics and philosophy in the archipelago. This single also reintroduces the identity of the people in the country as part of the archipelago tribe which has long since ended its way of life, pedaling to nature by taking, making use of enough, being grateful for what is already available and keeping it in order to be able to meet the design needs of life in the future. The music video for "Dinasti Matahari", is a representation of Indonesia's wealth, both from ethnicity, nature and other wealth that other nations may not have. The common thread of everything depicted in the Dinasti Matahari is thanksgiving for what nature has provided for human life. They hope that by releasing the music video for the single "Dinasti Matahari" it will not only carry the name Navicula, but also bring the name Indonesia with its various natural wealth and ethnic cultures which of course must be preserved for the next generation. Navicula worked on the music video for "Dinasti Matahari" in collaboration with art studio namely KITAPOLENG. Collaboration from a number of producers and directors, such as Dibal Ranuh, Sandrina Malakiano, Jasmine Okubo, and Gede Robi [5].

3.2 The Creative Process of Creating a Dinasti Matahari Music Video

Based on the results of an interview with director Dibal Ranuh, he stated that the creation of a music video consisted of 3 stages, namely pre-production, production and post-production. The following Fig. 1 are the steps for creating a music video entitled Dinasti Matahari.

The pre-production stage includes the preparation of story concepts and ideas which are strengthened by research. Establishing work references as a reference is also very important to support the preparation of story lines, mood boards and story boards. In making a story board, the selection of images must be detailed frame by frame. Making a real story board with a visual plan, is also able to produce costume works through exploration. Based on the story board, you can also breakdown the needs for equipment, wardrobe, artistic and make up. The pre-production stage also conducts scout locations to find out the contours of the land, the light at the location, so that it can determine the composition of the picture and the angle, according to the theme of the story. Find your identity from your own experience. Artistic is not only clothes, but nature is also part

of artistic. Each work must be researched strongly so that it can be held accountable [7].

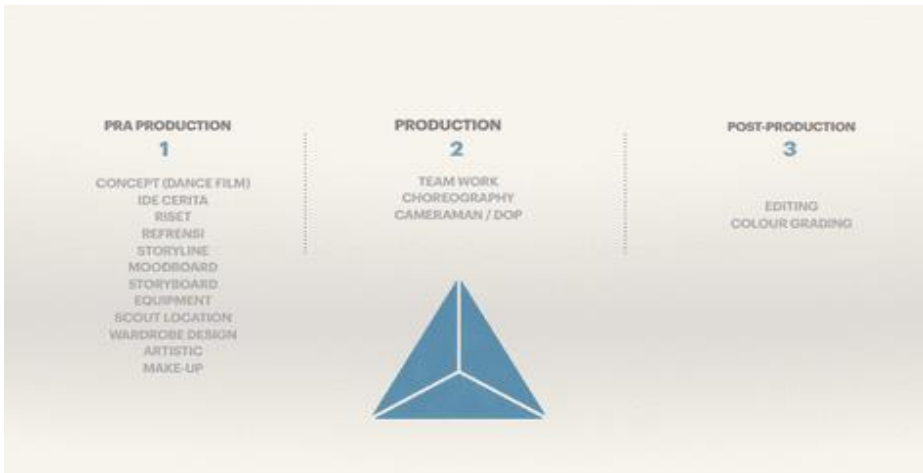


Fig. 1. The Creation Stages of Dinasti Matahari MV [7]

In this creation, the director tries to create something strange, crazy, and daring both from music and cinematography. The director dared to do a different positioning and worked hard to be appreciated. Positioning is important as a differentiator and has an identity character, but still full of responsibility. In the process of creation, we have to think creatively, positioning to make something different must be brave, and there is a business, namely production to Sumba, to get the visuals of native Sumba horses that are dashing in Indonesia, such as India. The director in the production process asked the horse rider to undress bareback and bring a weapon. At first it was difficult to accept, but finally willing to be able to bring out Indonesian patriots and courage. In addition, the director maintains the visual aesthetics of both the object and the vast savanna atmosphere to create a colossal impression with the energy of the horses as a differentiator [7].

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3.3 The Iconography of Dinasti Matahari Music Video

Dinasti Matahari won the 2022 AMI Awards. One of the judges said that the Dinasti Matahari music video was the best because it was able to build an archipelago spirit that differentiated it from other music videos. The construction of the spirit of the archipelago is formed from the initial foundation, namely the basic concept of a music video which indeed puts forward Indonesian identity which is very rich in ethnicity, art and culture. Spirit was created from the results of the director's research which found that Indonesia has 17,000 islands, 300 different ethnic or ethnic groups, which bring diversity in cultural arts to be introduced to the world through songs.





The visual reading of ethnic and cultural diversity built in this music video uses E. Panofsky's theory of visual reading. Stages Panofsky suggests two terms, namely iconography and iconology. Iconography is a branch of art history that focuses on art itself with its subject matter or meaning. Meanwhile, iconology is an attempt at interpretation that arises from a synthesis of analysis. Both iconography and iconology contain different processes of interpretation in the form of interpretive actions, interpretive tools, and corrective principles. These two terms are related [8].





In the pre-iconographic stage, the object of interpretation is called the primary/natural meaning (factual meaning and expressional meaning), which refers textually to the artistic world. Its interpretation is obtained through practical experiences, namely through familiarity with such objects and events. The corrective principle is to refer to the history of style. The pre-iconographic description stage is identifying the visual aspects that appear on the surface. There are two meanings that must be explored in this stage, namely factual meaning and expressional meaning. The search for ethnic factual meaning that appears in music videos can be investigated by dismantling every element that forms an icon [8].

At the iconographic stage, the object of interpretation is called the secondary/conventional meaning, which refers to the world of images, symbols and symbols. Its interpretation is obtained through knowledge from literary sources, namely through familiarity with specific themes and concepts. The corrective principle is to refer to the history of types [8]. The second stage is the stage of iconographic analysis which is focused on secondary meanings. This meaning can come from stories, pictures, and













allegories. The interpretation correction points to the history of the archipelago's ethnic icons used by the director in the music video for "Dinasti Matahari". The tribes selected to appear in the visual music of the Dinasti Matahari are 8 tribes by exploring the factual art and culture history of the tribe (Table 1).





Table 1. 8 Tribes Dinasti Matahari

Tribe/ Island	Type of Art	Pre-Iconography	Iconography
Bali	Bali <i>Wayang Kayonan, Sanghyang Jaran Dance and Ba- rong Bru- tuk</i>	 <p data-bbox="326 631 662 781">The <i>Kayonan</i> is the shadow puppet that opens and closes and remains in place throughout the shadow puppet performance. It comes in 2 forms: the tree of life or the holy mountain, when it is called <i>gunungan</i> [9].</p>	 <p data-bbox="679 534 1017 631"><i>Kayonan</i> only appears at the beginning, in the first 12 seconds of the music video, which is accompanied by an opening ballad.</p>
		 <p data-bbox="326 1063 662 1472"><i>Sanghyang</i> is a sacred dance which is usually not for mass audiences. This dance is performed when a village is hit by a disaster or disaster. It is said that this dance has existed since Hinduism had not yet arrived in Bali. This is the primitive Balinese culture that still exists today. The hallmark of this dance is that the dancers dance unconsciously. Her body dances but what moves her is not herself but the spirit that enters her. In this dance there are three important elements, namely: smoke/fire, singing <i>Sanghyang</i> which is the sacred media (humans, can be men or women) [10].</p>	 <p data-bbox="679 1063 1017 1310">The <i>Sang Hyang Jaran</i> dance appears quite intense in the music video. In the music video, the dance is not danced for the ceremony but is set for visual needs. Even though there is no element of trance, the director still displays the magic of the <i>Sang Hyang Jaran</i> dance by creating a scene of kicking hot coals. The dance becomes the backdrop for the band's vocalist when he sings.</p>

Tribe/ Island	Type of Art	Pre-Iconography	Iconography
		 <p data-bbox="365 437 695 989"><i>Barong Brutuk</i> is a traditional art of heritage which still preserve until now in the village of Trunyan, Kintamani. As the culture and tradition which is possessed by the inhabitant of Trunyan village, this place becomes the unique tourist destination. In addition, the Trunyan village has an ancient art known as <i>Barong Brutuk</i> even the ancient art is predicated has existed previous coming in effect of Hindu to Bali. It is not all of people recognize the ancient art of <i>Barong Brutuk</i> which is inherited from generation to generation by ancestor of local people. <i>Barong Brutuk</i> is very ancient dance of <i>barong</i> and only exist in the village of Trunyan from hundreds of years ago inhabited by the original of Balinese people. This dance describes the life of ancestors in the old time [11].</p>	 <p data-bbox="712 508 1071 989"><i>Barong Brutuk</i>, the sacred art of Truyan Village, is set in the music video only as a visual support. The original <i>barong brutuk</i> dancers are required to perform meditation before later dancing the sacred dance of Truyan Village. In this video clip, the dancers do not perform the ritual and the shooting is not carried out in Truyan Village, but is set in Hidden Cayon Guwang Gianyar.</p>
Sumba	Horse race in the hills	 <p data-bbox="365 1266 695 1577">The people of Sumba Island have never been separated from horses. Horses on Sumba are Sandelwood horses which only exist on Sumba Island. The horse, also known as the Sandel Horse, is a racehorse native to Indonesia, the role of the horse in Sumba is very important, apart from being a coda of transportation, horses are also used as rituals to deliver the body, because people believe horses are mounts for spirits to eternal life. [12].</p>	 <p data-bbox="712 1178 1071 1577">The island of Sumba with the characteristics of the Sandelwood type horse also appears in this music video starting from the 1st minute, and very intensely appears at the end of this music video. The shooting of singers with horse races is indeed located in Sumba, using Sumba natives and the characteristics of the Sadelwood horse.</p>

Tribe/ Island	Type of Art	Pre-Iconography	Iconography
Dayak from Kali- mantan	<i>Hudoq</i> and Dayak Dance	 <p data-bbox="326 419 651 733"><i>Hudoq</i> is a dance art that uses masks and costumes, therefore <i>Hudoq</i> belongs to the <i>barongan</i> arts group. The <i>Hudoq</i> dance is a sacred thing, so the activities cannot be held at any time, but must adjust to the season. <i>Hudoq</i> is a hereditary tradition from the ancestors of the Dayak Bahau people with the main objective so that the rice planted is not eaten by various types of pests, then produces good rice and the community can enjoy the harvest [13].</p>	 <p data-bbox="675 352 1029 448">The <i>Hudoq</i> dance from the Dayak tribe is shown as a visual support and is danced not for the ceremony but to support the visuals of this music video.</p>
		 <p data-bbox="326 984 651 1421"><i>Kancet Lasan</i> dance is a dance depicting the daily life of the hornbill, a bird venerated by the <i>Dayak Kenyah</i> tribe because it is considered a sign of majesty and heroism. The <i>Kancet Lasan</i> dance is a single dance for women of the <i>Dayak Kenyah</i> tribe, which has the same movement and position as the <i>Kancet Ledo</i> dance. However, the <i>Kancet Lasan</i> dancer does not use a gong and hornbill feathers. In this dance the dancer often uses a humble position and squats or sits with his knees touching the floor. This dance is more emphasized on the movements of the hornbills when they fly and perch on tree branches [14].</p>	 <p data-bbox="675 913 1029 1012">The typical Dayak dance has exactly the same movements as the <i>Kancet Lasan</i> dance in general. By bringing the property of bird feathers as its trademark.</p>

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<p><i>Kancet Papatai</i> Dance. The main theme used in this dance is about the strength, wisdom, and courage of men from the Dayak tribe [14].</p>	<p>Another typical Dayak dance performed is the <i>Kancet Papatai</i> Dance. In accordance with the meaning of this dance as a symbol of male strength, wisdom and courage, in the music video visuals appear to the beat of the song which has a fast tempo and the lyrics reflect strength.</p>	<p>Java- nese</p>	<p><i>Wayang golek</i></p>			<p><i>Wayang golek</i> is a <i>wayang</i> performing art made of wooden puppets, which is especially popular in the Tanah Pasundan region. This performance began to be popularized in Java by Sunan Kudus [15].</p>	<p>In this music video, <i>wayang golek</i> visuals, including those that don't appear too much, are shown at the beginning to echo the identity of Indonesia's diverse cultural arts.</p>	<p>Nias</p>	<p><i>Hombo Batu</i> Tradition or stone jumping in the Nias Islands, North Sumatra</p>			<p>A new jumping attraction typical of Nias which the people of Nias call "<i>Fahombo</i>" or "<i>Hombo Batu</i>". Traditions passed down from generation to generation. Every family in Nias will attend this event. This tradition emerged since there was a war between villages which fortified their territory with stones or bamboo as high as two meters. Since then, stone jumping was born and performed as a tradition before war [15].</p>	<p>The Nias stone jumping attraction appears in one scene which reinforces the lyrics of the song "<i>Dari Sumatra...</i>"</p>
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Baduy	Clothing	 <p>The Baduy people are indigenous people who live in the Kendeng Mountains, Kanekes Village, Leuwidamar District, Lebak Regency, Banten Province.</p> <p>The Baduy tribe often wears white clothes and headbands on a daily basis which symbolizes purity. While the Outer Baduy are allowed to accept technology and the way of life of modern society to carry out their daily lives. In their daily lives, the Outer Baduy often wear all-black clothes with a blue headband [16].</p>	 <p>The Baduy tribe in this music video only appears briefly with the symbol of the typical clothing of the Baduy tribe, namely wearing clothes with a blue headband, as the outer Baduy tribe.</p>
Papuan	Weapon, clothing, dance	 <p>Another typical Papuan weapon is a bow and arrow. This is arguably the most popular weapon and is relied on by the public because it has a relatively long range. Generally this weapon is used for hunting animals, but it is also still relied upon during inter-tribal wars or defense [17]. The basic material for bows and arrows is usually wood. While the arrowheads are made of sharpened kangaroo bone. To increase the strength of this weapon, arrowheads are usually spiked with poison liquid from the sap of forest plants which aims to quickly immobilize the hunted animals. Poisons used for hunting are certainly not harmful to humans [18].</p>	 <p>Papua with its characteristic bows and spears as well as typical Papuan clothing are featured in this music video. Including dance moves. Intense Papuan visuals appear in this music video, especially in the lyrics which bring up the words “...until Papua” which is explicitly visualized in Papuan art.</p>

The selection of arts and tribes above was taken into account the uniqueness and heritage of ancestors which are rarely published, including Bali itself, not Legong dance or the like which contains gold elements, but lifted from inland villages in Bali such as Truyan with *brutuk* art, *Sang Hyang Jaran* and *wayang kayonan* as the prologue song.

This diversity becomes the spirit that is presented with the icons of each tribe. In general, this music video wants to fully display Indonesian identity, namely *Bhineka Tunggal Ika*, namely the unity of differences [7].

Navikula's music video with the title *Dinasti Matahari* has two types, namely symbolic and verbal. This type of symbol has a mismatch between the picture and the lyrics and there is no connection between the two. The verbal type, namely the style of the depiction design will be adjusted to the lyrics that are integrated with each other. The Navikula music video genre is included in the performance clip, which features the Navikula band performing the song in the video clip.

- Rhythm language (rhythm) in Navikula's music video for *Dinasti Matahari* is a fast beat that is synchronized with the beat through closing images as well as dance moves and talent movements.
- The language of musicalization (instrument music) in this music video is largely determined by the director's insight into the type of music, musical instruments and also the profile of the band.
- Tonal language is the main thing for the director in creating this music video, namely paying attention to the tonal arrangements and then feeling it by heart or contemplating by listening to these tones which are then visualized.
- The language lyrics in this music video appear in symbols that have a strong relationship with the song lyrics. The director has visualized the lyrics to the lyrics even though verbally the language is not spoken.
- The language of performance in this music video is studied in terms of *mise en scene*, namely the character of Navikula band, their physical profile and gestures, their ability to include clothing, set locations in all scenes.

In the iconological stage, the object of interpretation is called the intrinsic meaning/content, which refers to the world of "symbolic" values. Its interpretation is obtained through synthetic intuition, namely familiarity with the essential tendencies of the human mind, which are conditioned by personal psychological factors, and the "weltanschauung" view of life of a nation. The corrective principle is to refer to the history of cultural phenomena or symbols [8]. At the stage of the intrinsic meaning of the three elephant icons, synthesis intuition is needed from the pre-iconographic stage and the iconographic analysis stage so that iconological interpretations can be produced. The history of cultural phenomena becomes a correction of interpretation at this stage. Panofsky's Theory of Iconology, which requires the analysis to be carried out through three stages (act of interpretation), namely: pre-iconographic descriptions point to formal analysis; iconographic analysis exploring narrative; iconographic interpretation (iconology) finds meaning intrinsic. At the stage of iconographic interpretation (iconology) is investigating the meaning of the motifs, symbols, and allegories of the cultural context attached to the object analysis.

Navikula-Dinasti Matahari's music video iconography is carried out through reading Navikula-Dinasti Matahari's music video works to see the depth of meaning of the visual signs displayed. The interpretation of musical works is a reflection of Indonesia with its various tribes, customs and culture. Using iconographic studies to learn from identification, description and interpretation of image content in an effort to understand

visual meanings which often use symbolic expressions. The music video whose meaning is identified contains the social, cultural, political background of a work of art that influences the creation of the work of art.

4 Conclusion

Navikula's music video concept with the title *Dinasti Matahari* has two types, namely symbolic and verbal. This type of symbol has a mismatch between the picture and the lyrics and there is no connection between the two. The verbal type, namely the style of the depiction design will be adjusted to the lyrics that are integrated with each other. The Navikula music video genre is included in the performance clip, which features the Navikula band performing the song in the video clip. Musical elements that prioritize the language of performance in this music video are studied in a *mise en scene*, namely the character of Navikula band, their physical profile and gestures, their appearance includes clothing, set locations in all scenes.

Textually, the Navicula-Dinasti Matahari music video contains factual and expressional markers so that the artistic motives in the music video can be identified. Efforts to find ideas made by the director in icons lead to a meaning related to the condition of the diversity of the Indonesian archipelago with a variety of arts and cultures. Some of the tribes and traditions that appear in this music video are more sacred traditions that are performed at certain moments, even those that are rarely published to the surface. The factual strength of this music video is the in-depth research conducted by the director in exploring various ethnic cultures in Indonesia that are as close to the original as possible.

The concepts and themes that construct the music video have a different type so that it becomes the best music video for the AMI Awards. The director builds a spirit of diversity in the music video which frames a different positioning from other music videos. The director's courage to take risks to get good visuals and match the image is also a strength in this music video, namely at a horse race in Sumba. The symbolic values behind the music video are the diversity of Indonesian art and culture which is very rich and needs to be preserved. The director brought up sacred art that is rarely published so that it is better known through the *Dinasti Matahari* music video.

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