

Applying Burn's Kineikonic Mode to a *Dangdut* Music Performance: Via Vallen's *Sayang* at the 2018 Indonesian Choice Awards 5.0 NET

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Abstract

Andrew Burn's Kineikonic Mode theory of categorising visual image texts by sorting them into contributory and orchestrating modes is well enacted as an analytical form. At a micro level, Burn's modes are used to examine elements such as set design, lighting, costume, colour, action, facial expression, filming, editing, and so on. In the following, the examined object is the video of Via Vallen's *Sayang* (a *dangdut* performance) at the Indonesian Choice Awards 5.0 NET, taken from the YouTube channel. Via Vallen is a rising *dangdut* singer who is considered unorthodox for presenting her performances with K-Pop, J-Pop, and Western features, as well as being the first female *dangdut* singer to do so. Vallen's performance at the award event received much praise since her Korean-culture-styled performance was deemed to disregard almost all of the "backward" and "vulgar" stereotypical characteristics of a *dangdut* show in general, providing a notable shift in the music genre's style and attitude. Vallen's success also functions as a prism that reflects the growing Islamisation movement in Indonesia that in religious, social and cultural spheres since the 1998 end of Suharto's authoritarian regime. Furthermore, it also indicates that this empirical approach is fruitful for filmmakers and film scholars and verifies Burn's noteworthy influence in the fields of film and multimodality.

Keywords: *Dangdut* music performance, Andrew Burn, Kineikonic mode, Via Vallen, visual image text

Introduction

This article primarily focuses on the methodological question of how Burn's kineikonic theoretical principles are put to the test in analysing the modal choices of the ground-breaking phenomenon of an Indonesian dangdut performance, Via Vallen's *Sayang* (literally meaning "Darling" or "Sweetheart"), which was performed at the 2018 Indonesian Choice Awards 5.0 NET. It is considered to be a catchy as well as a noteworthy portrayal of the modernity and creativity of Via Vallen, a rising contemporary Indonesian dangdut singer. Within this in-depth discussion of comparing other cinematic scholars, Burn's kineikonic modes are applied to examine the modes and representations portrayed in the video, and they will be seen as the most effective means of reading and elucidating contemporary, globalised cultural products. This article will also connect Vallen's choices of onstage style and representation with how they seem to be effective in countering sexism in the music industry, which go hand in hand with the Islamisation of politics in Indonesia after the fall of Suharto's New Order in 1998.

At the beginning of the twenty first century, British media scholar Andrew Burn garnered a lot of attention for being the author of around half a dozen books and various articles in the fields of media arts education, multimodality and play. But, first and foremost, he is most acknowledged for the development of the theory of the Kineikonic Mode by emphasising how the modes of the moving image (speech, sound, action, colour, etc.) can complement one another in creating kineikonic texts, be it film, video, videogame, animation, and so on. Also, Burn pays attention to how these kineikonic modes can create meaning that is governed by cultural and social norms in the digital era.

Looking back to "the original Western" tradition, the initial semiotic principles were postulated by two primary figures, American philosopher Charles Sanders Peirce (1857-1913) and Swiss linguist Ferdinand de Saussure (1839-1914). There are three significant points found in Peircian semiotics: a sign classification based on the connection of signs to "the world", the semiosis process, and the interpretant classification (Hodge and Kress, 1988, p. 21). In this way, Peircian semiotics stipulates that sign can only become iconic through its similarity to what it represents, and that its function works only by its connection to "the world", in relation to which the object is represented. Saussurean semiotics is much more relational in that it holds that a recipient creates an arbitrary relation between his/her external world and his/her mental representation and that meaning is only achieved through the whole of the system (Hodge and Kress, 1988, p. 22).

Kress' visual representation perspective was created under the impression of the 1960s and 1970s Paris School, joining the principles of Saussure and other linguists namely Schefer, Barthes, Lindeken, Metz, Nattiez and others (Kress and van Leuwen, 1996, p. 6). Moreover, it also depended on the systemic-functional semiotic concepts coined by Michael Halliday. Kress stresses that mode is indeed something that a certain community chooses to keep and utilise as mode, catering for speech, both still and moving images, writing, action, music, facial expressions, colours, and so forth (Kress 2010, p. 87).

According to Kress, there are two steps constituting the sign-making process, which are the signified and the apt signifier. He also named his intervention the analogy principle (Kress, 2010, p. 70). As an example, if a three-year-old draws five triangles that stick to one another, forming a circle-like object, and declares that "this is an umbrella", it is apparent that the boy grasps the concept of an umbrella from its possession of many (triangle) canopy segments. Therefore, in the initial step, "an umbrella" becomes the signified that is represented by

triangles, and these triangles later become the apt signifiers. Moving on to the second step, the signified “triangle” is represented by the apt signifier of “(closely drawn together) five triangles”, eventually formulating the principle of analogy. The whole concept can be mapped like this:

Step one:

Analogy → “a triangle is a polygon with three edges and three vertices; an umbrella consists of triangles (canopy segments); triangles resemble an umbrella”

Step two:

Analogy → “an umbrella has many triangles (canopy segments); many triangles are like an umbrella”.

In this way, two metaphors are created: “triangles are like canopy segments”, and “many triangles are an umbrella”. The complex sign of “umbrella” is then established as the result of two conjoint signs, along with a double process of analogy, thus creating one metaphor: “this (the complex sign) is an umbrella”. In relation to the analytical discursive, indeed we ought to take the three-year-old’s point of view into account, since it includes his literal, physiological, psychological, cultural and semiotical condition. If the child lives at the suburbs of metropolitan London City that often rains, with so many people carrying and opening their umbrellas whilst walking to and from work, it is easy to perceive that the sign-maker child’s interest and position (affectively, physically, socially and culturally) at that moment has made him see the “umbrella” in that sense. Precisely, given the child’s lack of knowledge, awareness and maturity, his interest is still partial; but then again, all representations are, in truth, partial (Kress, 2010, p. 70).

Kress stresses that partiality of interest for sign-makers is treated as a key factor in creating the signified during the process of sign-making (Kress, 2010, p. 71). Somehow, this interest would mostly change into something else, often resembling the former object that the sign-maker was attracted to, later becoming the sign-maker’s criteria. Still, the interest or attention regarding the organisation of signs working as the motivated relation of a signified and an apt signifier is never anarchic or arbitrary. In general, representations are perceived to be the “whole” and “complete” form of something, but in reality, they are actually partial in connection to the embodied object or phenomenon. As a matter of fact, representations are regarded as “full” when they are linked to the sign-makers’ interest when these people are making the signs (Kress, 2010: 71). Attention is shaped by interest; therefore, the represented world is made up of attention. Meanwhile, analogy stands for interest and selects that which is to be embodied as the signifier into apt means that can represent it, namely the signifier. The outcome of this process is a sign, shaped by the relation of analogy, eventually resulting in a metaphor (Kress, 2010, p. 71). Therefore, a representation speaks for the sign-maker’s interest, while communication aims for the presumed interest of the sign recipient.

In terms of the general mistake that most signs are shaped in order to cater for the interests of the audience, Kress states that those signs are contrary to the normal condition where the social environment and the power relations in a certain environment determine the process of the sign-making (Kress, 2010, p. 72). In the eyes of the sign-makers, any sign-making situation/condition must be suited to their interest, thus steering the semiotic realm away from transparency (the communicational attention required by others) and more into opacity. Undoubtedly, the more powerful a figure is, the more s/he can turn a blind eye to transparency.

Yet, this does not mean that opacity causes a disturbance to the principles of the motivated sign, because those principles have already been embedded with pre-established social power.

Furthermore, Kress goes on to underscore the particular notions that can be discovered within the meaning-making modes. For instance, in writing, there are words, clauses, conjunctions and sentences that are governed by rules of grammar and syntax. Similar aspects can also be found in speech, music, image, and more. The details of the modes depend on each of their origin of social and cultural characteristics, the needs and the demands of their members. Yet, according to Kress' basic point of power being in action within the process of sign-making, these modes can be understood as moving counter clockwise given the presented modes possess the potential to forge a path for forming a different kind of society (Kress, 2010, p. 81).

An overview of the multimodality theory – from which Burn derived his theory – shows well-known semiotic theorist Gunther Kress' visual representation ideals. His basic notion is that the most important aspect of the sign is that we always have to reveal the interest of the socially formed individuals functioning as sign-makers; in this way we can understand what aspects found embodied in social phenomena or objects the sign creators decided to use in producing signs (Kress, 2010, p. 65). Kress and van Leeuwen offer four strata of communication, namely *discourse* (described as knowledge of some aspect in the world), *design* (described as selection of mode), *production* (described as selection of medium), and *distribution* (in which the text is communicatively delivered to its audience) (Kress and van Leeuwen, 2001). While these principles are indeed precise, they do not contain the detailed and specified mode categorical distinctions that are necessary to examine texts of visual image. Therefore, another cinematic approach is postmodernist semiotician Christian Metz's cinematic grammar, which heavily stresses the levels of shot rather than image (Metz, 1974, p. 15). Thus, Metz's theory is more like a single-focused critique version (*multimodal microanalysis*) of film within a multimodal approach to cinematic texts (Bateman and Schmidt, 2011).

Other contributing reasons for the emergence of a new visual theory are that first, with preceeding semiotic film approaches such as Eisenstein's montage theory, Metz's film grammar, poststructural and psychoanalysis theory in film by Mulvey, Heath and Metz, any new moving image grammar is up to a point covered by psychoanalytic and poststructural theories (Burn and Parker, 2001, p. 2). The fact makes it obvious that in the world of moving images, there is no clear consensus about structures of meaning. Secondly, the majority of the previous theories were all concerned in the act of viewing films rather than creating them, thus making them unsuitable to the growing practices of viewing and creating moving image products in schools (Burn and Parker, 2001, p. 3). Thirdly, some of the moving image theories have come from Cultural Studies but all of them have yet to establish a significant theory for analysing social and cultural uses.

Andrew Burn and David Parker first coined the term of "kineikonic" in 2003, a portmanteau of two Greek words, *kinein* which means "to move", and *eikon* which means "image" (Burn and Parker, 2003). The kineikonic mode compiles a set of different signifying systems, with the most crucial ones being music, visual dramatic sequences, and the forms of editing, such as shot structure, transitions, duration, pace and rhythm (Burn and Durran, 2006, p 279). Burn notes that the mode was created as a designation for the moving image as a multimodal composition, with the framing structures that form spatial and temporal shapes surrounding sounds and images constructed by other modes (embodied movement, speech, music, and so forth), which are acknowledged as contributory modes (Burn, 2013, pp. 3-4). Among Burn's two major modes, there is some resemblance to Metz's cinematic language. Metz names his

“external” elements in film and cinema as *material expression*, in which they include moving photographic images, sounds, words, and music (Metz, 1974b, p. 24). They are considered the material extension for both cinema and film, and Metz insists on calling them elements instead of modes. Drawing a straight line between cinema and film, Metz posits that the ensemble of films are acknowledged as “the diverse messages of a single code” (Metz, 1974b, p. 37), thus confirming that “external” elements (lighting, audio visual, shot angle, etc.) are more of like continuous scales rather than paradigmatic ones. Meanwhile, Burn rejects his notions and embraces the significance of human sign-creators, and the ways in which they are aware of the degrees of the scale in the filmic grammar (Burn, 2013a, p. 11). He goes on to stress that “This produces something more like paradigmatic choices: camera angles, though adjustable on a continuous scale, become low shot, high shot, bird’s-eye shot...” (Burn, 2013a, p. 11). Therefore, in opposition to most of the filmic multimodal approaches which adopt a homogenous system, Burn’s kineikonic conception caters for multiple but specified dimensions within any moving image creations.

The following categories sum up the features that can be found in two of major modes of Andrew Burn’s kineikonic conception:

1. The contributory modes exhibit the postmodern modes of theatre in catering for aspects such as movement, lighting, costume, objects, sets, and more.
2. The orchestrating modes shows how: a) the camera provides spatial framing, transforms the static location of the audience, making up for proximity and angle to enable events to become mobile, and b) the practice of editing includes cutting and rejoining sequences of film, as well as indicating and adding temporal and locational shifts.

Yet, despite Burn’s clear and concise scholarly principles, at least some criticism has been aimed at his kineikonic mode, by exploring multimodal products that serve as counternarratives using Burn’s kineikonic modes, established as a multimodal microanalysis (Curwood and Gibbons, 2009, p. 59), a bit inconsistent in the case of Gibbons (2010). In her stand, Gibbons refers to various theorists at once: Hobbs (understanding stories produced in media), Jocson (slam poetry), Morrell (hip hop), Black (fanfiction), Burn (digital poetry), Hull and Nelson (digital stories), Burn and Parker (youth-produced videos) (Gibbons, 2010, p. 8). She criticises that these experts have done a tremendous job in examining youth media production, but they have discarded the importance of analysing the process of text creation, ignoring the “larger picture” that consists of a set of different activities and ideologies to create it, the space and location, as well as the creators’ different beliefs and identities (Gibbons, 2010, p. 8).

Moreover, despite these opposing arguments, Burn has been reinforcing and restating his new visual image conception through criticising another theorist’s arguments. In response to French theorist Alain Bergala’s *The Cinema Hypothesis* (2016), Burn states that he agrees with Bergala’s principles that the importance of film as art in education is viewed as a productively subversive practice, and the practices of viewing and interpreting films should be a creative process (Burn, 2018, p. 51). However, he disagrees with Bergala’s notions that language-isms serve as the highest value, and that films should be isolated from other media (Burn, 2018, p. 51). Instead, Burn prefers to build the kind of criticism that allows teachers and pupils to gain from examining representations and structures between and across media. Thus, this article tries to prove that Burn’s kineikonic mode, which is a form of development from Kress’ multimodality, is the most suitable one to read a media product that conveys cultural and socio-political agendas.

The Dangdut Music Video: Via Vallen's *Sayang* at the Indonesian Choice Awards 5.0 NET

The video selected to test Burn's kineikonic modes analysis is a critically acclaimed performance by rising contemporary dangdut star Via Vallen, which was staged at the annual Indonesian Choice Awards 5.0 NET and held on Sunday, 29 April 2018 at the Sentul International Convention Center, Bogor, West Java. Her performance at that televised event was highly praised by many Indonesian singers and artists as Vallen was perceived to be the most successful figure in re-packaging and turning the long, vulgar-stereotyped dangdut performance into an elegant and a luxurious one, thus making many Indonesian artists feel optimistic about changing the typical "underclass, vulgar, erotic" dangdut's status to a more "elite, upperclass, elegant" music type (Hadiansyah, 2018). Via Vallen's performance was deemed crucial since from the early 1970s until the 2018s, dangdut's image as popular music has been crystallised as the music of "the little people or *rakyat kecil*" for most of its usual audience consisted of poverty-stricken, marginalised, lower middle-class people (Weintraub, 2010, p. 82).

Dangdut, as it is called, was named onomatopoeically for its typical drum sounds "dang" and "dut", and is oftentimes heard in homes, street vendors, public parks, public events, stores, *kampung* or village weddings, and so on (Weintraub 2010: 11). Dangdut is considered a genre of both Indonesian folk and popular music that is partly articulated from Hindustani, Malay and Arabic music, with a constant use of the tabla and a gendang beat during its performances. Therefore, all of its lyrics, musical sounds, performance styles and visual imageries constitute a natural reflection of the common *rakyat* and social issues (e.g. drunkenness, gambling, poverty, prostitution, infidelity, broken families, and more), making dangdut seldom receive the serious critical attention it deserves (Weintraub, 2010, pp. 82-83). Thus, it was apparent that Via Vallen's style performance and costumes, which adopted the rising K-Pop and J-Pop style trends, were deemed a breath of fresh air in the entertainment world of Indonesia. Besides inviting Via Vallen, the NET TV station invited international singers as guests in that event, such as Craig David and Hailee Stenfield, as well as renowned national singers such as Raisa, Isyana Sarasvati, Sheila On 7, Glenn Fredly, Tulus, Reza Artamevia, Anji, and many more.

The highly favorable reviews of Via Vallen's performance of her most well-known single *Sayang* (officially released on 24 February, 2018) at the Indonesian Choice Awards 5.0 NET were later confirmed to be affirmative when her video performance, posted on Youtube by the Netmediatama channel (Netmediatama, 2018), went on to be ranked number 1 on Youtube Trending and was viewed by more than 4.1 million people (Nugroho 2018). Most of her audience that night, which consisted of invited artists and nominees, were seen dancing to and singing Vallen's *Sayang*, much enjoying her performance. Additionally, two days prior to the event, on 27 April, 2018, Vallen had won the 2018 SCTV Music Awards for The Most Popular Dangdut Singer, defeating her "seniors", Ayu Ting Ting and Inul Daratista (Hadiansyah 2018b). That was her second victory, as in 2017 she had also won the same award for The Most Popular Female Solo Dangdut Singer.

The video exhibited the grandeur of a dance-and-music performance of Via Vallen (birth name: Maulidia Octavia), a young rising Indonesian contemporary dangdut *koplo* (a regional form of dangdut from East Java) musician whose works and performances had received widely acclaimed appreciation and prestigious music awards. The video recording gave spectators a brand-new appearance of a creative and elegant young female songstress who dared to go against the mainstream current of dangdut, who performed a dangdut song whilst dressing in a

“masculine” costume of a blue suit, a white shirt, and white sneakers, wearing her hair long with minimum make-up, setting up her back-up dancers in matching black suit costumes, collaborating in her song with young rapper Boy William, and managing her dancing style to appear agile, but at the same time elegant and “cool”, similar to those of Korean Pop boybands. Via Vallen’s life is portrayed to be a ceaseless flow between achievements and setbacks, with less than two weeks after her astounding performance, Vallen claiming to be a victim of sexual harassment by a foreign footballer from the Persija Jakarta club, who had sent her a harassing chat on Instagram (Kurniawan, 2018). Most fellow artists, both female and male, supported her decision in opening up and reporting her case to the authorities. The following month, however, Vallen had a change of fortune yet again as her latest song, *Meraih Bintang* (literally meaning *Reaching for the Stars*), was chosen as the theme song of the 2018 Asian Games, which were going to take place in Indonesia (Pemita, 2018).

The phenomenal video signifies an approach to multimodality on a contemporary dangdut performance. The examined dangdut show does not belong to the “traditional” dangdut presentations, but it is a distinctive array in which many modes found within it have been set to act as counternarratives toward mainstream dangdut performances. By capturing screenshots of the performance video, its modes are categorised as contributory (set design, costume, music, colour, lighting, action, facial expression and speech) and orchestrating (camera shots) modes.

Microanalysis of Burn’s Modes in the Video: Digest of the Classifications

According to Andrew Burn, the medium of film has in many ways “adopted and adapted the modes of theatre” (2013, p. 2); thus creating two categories of modes: 1) *contributory modes*, which consist of action, lighting, costume, objects, sets, colour, and so forth, and 2) *orchestrating modes* which include camera framing (spatial and arch framing, angle, proximity) as well as the editing (segment, transition, counterpoint), cutting and re-joining of the film scenes. Burn (2013, p. 2) says that the combination of camera and editing makes it possible for the audience to have a mobile point of view of the dramatic scenery. Each of the contributory modes can always be broken down to smaller units such as embodied modes (dramatic action and speech), auditory modes (music), and visual modes (lighting and set design) (Burn, 2013, p. 8).

In contributory modes, there were eight significant “major” modes present in the video which can be viewed from Table 1, namely set design, costume, music, colour, lighting, action, facial expression, and speech. These eight modes equally accounted for the total number of 106 scenes from *Sayang*. The percentages here indicate the significance of the portion of each mode in the video in order to determine which modes count the most in the contributory mode category in Burn’s Kineikonic modes. Here, a scene is defined as a single act which occurs somewhere in a certain time period; it is usually ended by a shift of location or period (Zoebazary, 2010, p. 220). Since this is a music performance video, none of these eight modes cannot be omitted for each of them forms a sequence of the dramatic unified elements of that performance. Furthermore, because of the video’s aesthetic and musical purposes, among these eight profound modes, facial expression mode was the only mode which reached the least percentage (50%) while the other two modes accounted for almost the whole percentage, with costume (90.5%) and speech (95.2%), and the rest of the five modes (100%) of Via Vallen’s *Sayang*. This is the case since many of the shots were taken in order to focus on the “whole” scenery of the performance, with Via Vallen singing onstage surrounded by her male and female back-up dancers, and the large, cheering audience sitting on the ascending seating area.

Table 1: Scenes classified in contributory modes in Via Vallen's *Sayang* (with total duration of 5 minutes and 48 seconds)

Modes	<i>Sayang</i>
Set Design	100.0% (106)
Costume	90.5% (96)
Music	100.0% (106)
Colour	100.0% (106)
Lighting	100.0% (106)
Action	100.0% (106)
Facial Expression	50.0% (53)
Speech	95.2% (101)
	Total Scenes 106

In regard to orchestrating modes, the shots of the video (the movement of the cameras) were also examined for their importance in highlighting and reinforcing the modes mentioned before, thus contributing to the meanings these modes convey. From the shooting technique aspect, the video was shot with seven shooting technique categories simultaneously: bird eye view, medium close up, medium long shot, extreme long shot, big close up, sequence shot, and group shot, which can be seen from Table 2. The shooting techniques of the video are mentioned since they strengthen the meaning of each scene. The medium close up, medium long shot, and extreme long shot accounted for more than three fourths of the overall number of scenes in the video (76.2%). These three principal shots were mostly focused on the scenes when Via Vallen was singing and in action, her back-up dancers dancing, and her audience singing, swaying and rocking to Vallen's tunes. Meanwhile, the bird eye view, big close up, sequence shot and group shot accounted for minor portions of the video (23.5 and were more focused on the view of the spectators viewed from above and the scenery of the performance presented inside the crowded venue.

The scenes and the shots alternate very quickly back-and-forth between Vallen and the spectators during the height of the performance, especially during Vallen's singing the much-anticipated refrain of her song. Moreover, many medium close-up shots were focused on Vallen whilst she was singing, medium and extreme long shots were focused on her and her back-up dancers performing onstage, while big close-ups and group shots were taken of the faces of prominent celebrities singing and dancing to the song; bird eye views were focused on the spectators and the performers onstage from far above, and group shot sequence shots were directed to capture Vallen's performance from far away to up close slowly without changing scenes. Since the video was a live performance on TV, the selection of angles was clearly performed in order to stress the significance of certain moments in each performance.

Table 2: Shots classified in orchestrating modes in Via Vallen's *Sayang* (with the total duration of 5 minutes and 48 seconds)

Shots	<i>Sayang</i>
Bird Eye View	9.4% (10)
Medium Close Up	32.0% (34)
Medium Long Shot	22.6% (24)
Extreme Long Shot	21.6% (23)
Big Close Up	4.7% (5)
Sequence Shot	2.8% (3)
Group Shot	6.6% (7)
	Total Shots 106

Both modes and shots found in the video perform a reciprocal function towards one another, thus creating a significant impression for the subscribers or viewers of the video. On the whole, Via Vallen's *Sayang* comprised about a hundred scenes which strongly expressed new ways in delivering a dangdut music performance. While Vallen's song lyrics and melodies still remained true to the "classic" characteristics of dangdut songs, with her using tablas and gendang beats as her background music, Vallen has exemplified herself and her performance as the embodiment of the "progress" or "status elevation" in the dangdut tradition. Most of her spectators and viewers' ecstatic reaction has confirmed the notion that the long-underestimated "yokel" dangdut can finally occupy the same equivalent level as that of other types of music.

1. Contributory Modes




As it has been explained earlier, the contributory modes constitute a significant part of the filmed performance, with various subcategories that play significant roles in specifying and contemplating one another. Adopted and adapted from the modes of theatre, contributory modes deal with aspects such as sets, lighting, costume, music, action, and so on (Burn, 2013b, p. 2). These sub modes complement one another to form a unity in any performance found in any visual image text. In this part of the discussion, the eight subcategories are combined in twos for their closest correlation to one another. Therefore, the first part consists of set design and lighting modes, the second of costume and colour modes, the third of action and facial expression modes, and the fourth of music and speech modes.

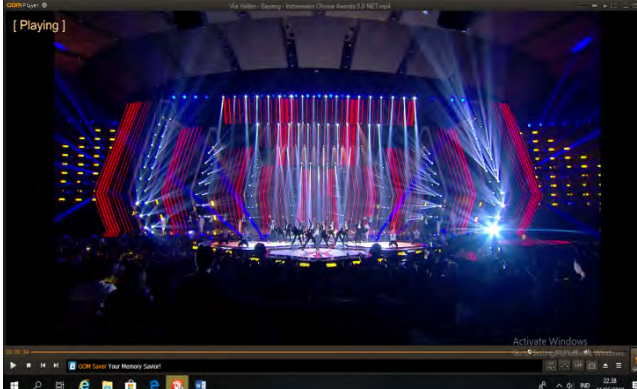

Set Design and Lighting Modes in Via Vallen's *Sayang*

Given that the performance video contains contemporary intercultural characteristics, it is evident that modes of set design and lighting achieve one of the highest percentages (both are 100%), as shown in Table 1. A range of whole images of the flexible stage display, complete with striking, changeable colours of lights that were arranged based on the tone and the mood of the song. In this part of the discussion, summarised in Table 3, the lights also function as the determinants of the performance focus, which is first directed at the backup dancers, then at Via Vallen's entrance as the main "star", at her interaction with the audience, and finally at her complete performance with her backup dancers. While the stage set provided by NET TV for the occasion symbolises the TV station's acceptance and acknowledgement of the "lower-class" *rakyat* (the people) music, the spectacular and eye-catching lighting design is intended to emphasise the significance of the *dangdut* performance, at the same time making the bold statement that as part of Indonesian folk culture, there is no question that *dangdut* has finally been taken seriously and has received the profound support of the media "elites", being no

longer perceived as a mere underappreciated and unsophisticated subcategory of Indonesian pop music. Both modes are present and highly define supporting Via Vallen's performance, especially in providing the noteworthy themes of grandeur, elegance, and splendour all at once, which have significantly contributed to transform the long backward and plebeian-labelled image of *dangdut* music and performance. With such serious and beautifully cultivated set design and lighting arrangements as well as being included in such a prestigious award event (with several international guest singers), Via Vallen's performance has changed not only her own status as a *dangdut* singer, but also the status of *dangdut* music all over Indonesia.

Table 3: Sample scenes in Via Vallen's *Sayang* identified as set design and lighting modes subcategories

Set Design & Lighting Subcategories	Illustration	Corresponding Frame
<p>1. – The “standard” set of stage with the cornered rectangle-type of display.</p> <p>- Mostly with yellow lights as the lights statement, with deep blue light as the background.</p>	<p>1. The backstage dancers were performing for the opening of the Via Vallen's <i>Sayang</i> at the Indonesian Choice Awards 5.0 NET.</p>	
<p>2. The silvery blue lights zig-zagging to pinpoint their focus at Via Vallen as the main singer, with muted dark blue background.</p>	<p>2. Via Vallen emerged from backstage to sing.</p>	
<p>3. – The flexible stage, with Via Vallen singing and interacting with her cheering spectators.</p> <p>- The lights onstage are shown to be somewhat muted in order to focus on the signer and the gathering audience.</p>	<p>3. The stage and the performance resembled a K-Pop artist performance</p>	




4. During the peak of the performance, the lights were mostly formed in silvery dark blue and dark red, raining down and above to reinforce the profound moment.	4. The “rain of lights” onstage.	
5. The lights consist of yellow, dark red and dark blue in order to state the cheerful and overflowing energy of the audience and the performance itself.	5. Via Vallen and her female backup dancers were performing.	



Costume and Colour Modes in Via Vallen’s *Sayang*

The costume and colour modes contribute the highest percentage in the performance (90.5% and 100.0%), as seen in Table 1. Just like the set design and lighting modes, costume and colour modes also serve as the basic elements in supporting moving images, especially since most of these are engaged in displaying performances. In this part of the discussion, seen from Table 4, the focus is on Via Vallen’s choice of costume and colour in bringing out the best in her performance. Vallen wore her long, straight, black hair down, natural make-up, with attire of a silver blue suit with trousers, a white shirt, and white sneakers. This is a complete contrast to the stereotypical music performed by erotic, sexy, extravagant, and revealing clothes that are usually worn by the majority of the *dangdut* female singers (Weintraub, 2010, p. 25). Indeed, the clothes of most female *dangdut* singers are notably different from Indonesian day-wear clothes, with the first category being long evening dresses and high heels, and the second category being revealing clothes which include hot pants, miniskirts, black leather outfits, and knee-high boots (Wallach, 2003, pp. 2–3). Via Vallen’s performance costume was, bluntly speaking, simple, neat, conservative and masculine compared to the extremely feminine, showy clothes of her predecessors. In fact, Vallen’s attire were almost identical to the iconic Korean-Pop male artists who have been known to prefer black tie costumes in most of their performances (Kim, 2017, p. 43), embracing the “cool” idol image of modern-day which belongs to the privileged class taste of entertainment. Her featured singing partner, rapper Boy William, also wore a similar performance outfit, with a burgundy-coloured suit, a white shirt, black pantofel shoes, his hair gelled and styled like many Korean male idols. Vallen’s backup dancers also wore the same kind of attire, with simple black suits, black ties and trousers, white shirts, white sneakers, minimum make-up, hair tightly braided on their heads, and wore simple loop metal earrings. Her audience, who consisted of familiar Indonesian A-listers from the entertainment industry, wore black tie suits. None of them wore revealing, “extravagant” suits with striking colours in the event. Their “neutral-coloured and elegant” choice of clothes and

colour has signified their symbolic status as that of the elite, upper-class society. More notably, Vallen's choice of wardrobe has served as a strong reminder of how significant the role of media industry in Indonesia is, with Vallen having agreed to conform to the standards of NET TV in order to declare her status in the ruling class society. In this way, Vallen and the image of *dangdut* is symbolically freed from all of the subversive predicates of the marginal people.

Table 4: Sample scenes in Via Vallen's *Sayang* identified as costume and colour modes subcategories

Costume and Colour Modes	Illustration	Corresponding Frame
1. Via Vallen wore her hair down in a simple, straight style, with her silver blue suit, trousers, a white shirt, and white sneakers.	1. Via Vallen's appearance and style	
2. Vallen's backup dancers wore simple black suits and trousers, white shirts, white sneakers, and hair neatly braided on their heads.	2. Via Vallen singing and dancing.	
3. Rapper Boy William appeared with a white shirt, a burgundy-coloured suit, black pantofels, and gelled, shaved hair like a K-pop idol.	3. Via Vallen and rapper Boy William performing together	

<p>4. The audience of Indonesian well-known artists wearing black tie suits whilst watching Vallen's performance.</p>	<p>4. The VVIP "Black Tie" Audience</p> 
<p>5. The A-listers celebrity audience</p>	

Action and Facial Expression Modes in Via Vallen's *Sayang*




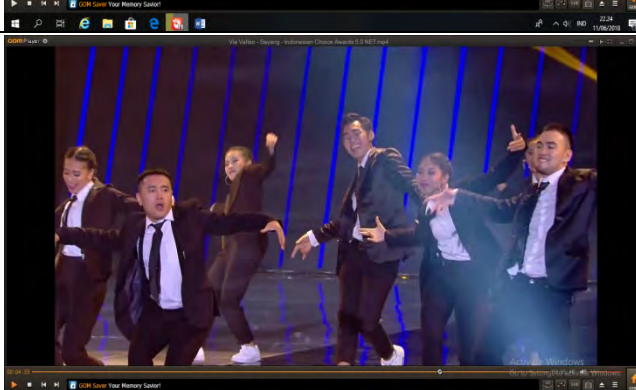
The action and facial expression modes may achieve one of the highest and the lowest percentage (50.0% and 100.0%). Action is the major focus here, especially by Via Vallen's and her backup dancers' dancing style. Still closely related to the costume and colour modes section, as can be viewed in Table 5, the style of action (singing and dancing) of Via Vallen, Boy rapper William, and Vallen's backup dancers is very close to that of K-Pop style. According to Kim, Korean music is identical with singing and rapping, as well as their "skilful dancing" (Kim, 2017, p. 46). This Korean music stereotype is well-suited to Via Vallen's style performance in this video, since she has fulfilled the standards of the currently rising conservative Islam trend as well as the booming Korean Wave or *Hallyu* (the Chinese term for the Korean Wave that became popular through the rise of K-dramas and K-pop) culture among Indonesian young generations. More importantly, in all of the scenes of her performance in this video, not once has Vallen been seen to use the *dangdut* signature movement of *joget* (meaning dance or "Shake It!") or *goyang* (literally meaning to move, or swaying), which has always seemed to be any *dangdut* performance's trademark specialties (Weintraub, 2010, p. 22). Vallen's choice of style and attire have certainly struck a powerful chord with the younger generation, who are mostly ignorant of their local culture but highly familiar with the booming Western and Korean culture. Her strategy and reason (probably suggested by the executives of NET TV) of choosing these certain modes might have been the result of the 2003 notorious case of Indonesia's noted male *dangdut* singer Rhoma Irama and rising *dangdut* singer-dancer Inul Daratista (Heryanto, 2008, p. 15).

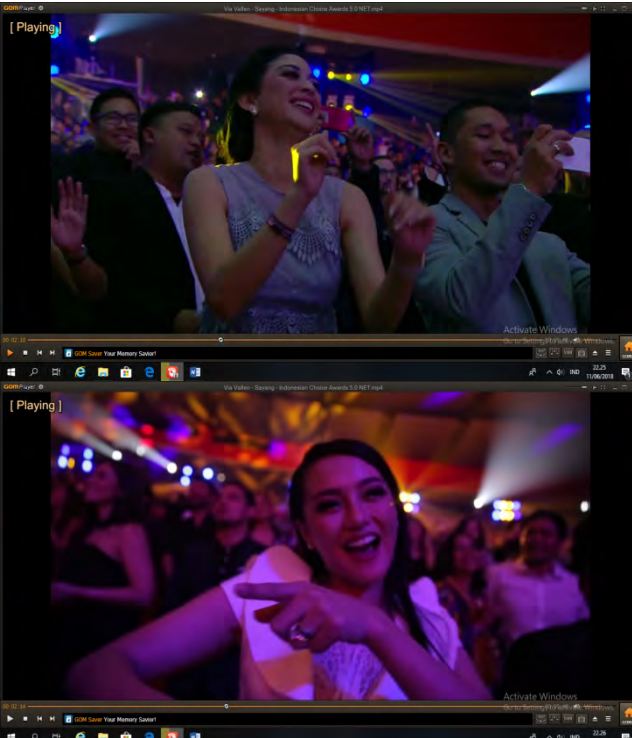
Certainly in tandem with the very “conservative” choice of costumes and dancing style of Via Vallen and her counterparts in this event, the controversial case erupted since Inul, who was not very well known at the time, quickly skyrocketed to fame with her iconic *goyang ngebor* (literally meaning drilling sway) dancing style and that this triggered many local Islamic groups and local governments from local Councils of Ulama to declare a series of bans on her gyrating dance, attacking Inul’s civil rights, as well as aiming to urge the government to coin the new

Anti-Pornography Bill (Heryanto, 2008, p. 17). Inul's style was considered "... subaltern and too coarse for the taste of the privileged class", with Inul daring to bring out her creativity in dancing, which managed to attract a significant portion of the privileged class to support her performance style (Heryanto, 2008, p. 27). She managed to gain the support of the former president of Indonesia, Abdurrahman Wahid, and thus Rhoma Irama finally withdrew his attacks and stopped the simmering dispute between him and Inul. However, Inul's appearance and dancing style were still viewed as expressions of the vulgarity, eroticism, revolt and moral decadence of Indonesian citizens (Heryanto, 2008, p. 27).

Going back to the video analysis, the facial expression of Via Vallen mostly stayed the same during the whole performance. Her mimics remained flat or as a "poker face" for most of her performance, and only from time to time did Vallen show a slight, polite smile whilst looking at her audience, coming up with a slightly energetic face when she announced the appearance of rapper Boy William, and her "I know, right?" sceptical face when she engaged in an interaction with Boy William. Her backup dancers only performed the "*alay*" (girl-like) dance infrequently, and with a comical face each, indicating no vulgarity or sexual seduction. Meanwhile, the majority of her spectators wore a cheerful, merry facial expression while singing and swaying to Vallen's song, which indicates their total support and acceptance in purely enjoying Vallen's ground-breaking performance. All of these facts serve as strong indications for the fact that many Indonesians, lower, middle, and upper class, actually do enjoy *dangdut* music, since it is deeply rooted in the *rakyat* culture. However, with rising Islamic conservatism and the strong image of the privileged class invested in elegance and honour, many of those belonging to that cultural and social group have become very selective in labelling and categorising kinds of entertainment input, according to the "white-collar" standards to which they consider themselves to adhere to. Therefore, Via Vallen's choice of wardrobe and dancing style are indeed heavily infiltrated by all of these social and religious demands instead of coming from her own ideals.

Table 5: Sample scenes in Via Vallen’s *Sayang* identified as action and facial expression modes subcategories

Action and Facial Expression Modes	Illustration	Corresponding Frame
1. Via Vallen carefully set her expressions to be mildly happy, flat, or slightly sceptical.	1. The sceptical expression of Via Vallen (During the performance, most of the time she wore the “flat” or “poker face” expression).	
2. Via Vallen only performed her “cool” signature pose by snapping her fingers, and never be seen to be swaying or <i>joget</i> .	2. Via Vallen’s performing her signature “cool” pose	
3. Via Vallen only performed her very few “feminine” actions, with a flat face and no over-the-top gestures.	3. Via Vallen performing the only feminine “...aku nangis...” (“...I cried...”) action.	
4. Vallen’s backup dancers only performed the slightly excessive dance with a comical face, intending it only to be a funny side of the performance.	4. The backup dancers did the “Alay” dance	

<p>5. Many A-listed celebrities were seen happily <i>joget</i> or swaying to Vallen's song, clearly enjoying themselves and approving of the "high-class" <i>dangdut</i> performance.</p>	<p>5. The celebrity audience were swaying to the song.</p> <p>6. The celebrity audience were merrily singing and enjoying themselves.</p>	
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Music and Speech Modes in Via Vallen's *Sayang*

Both music and speech modes constitute almost the majority of the whole performance (100.0% and 95.2%), as seen in Table 1. The *dangdut* music in this video, just like the stereotypical *dangdut* in general, was accompanied from the beginning until the end with instruments such as *tabla* (the iconic "compulsory" *dangdut* instrument consisting of the two-drum set that gives the sound "dut"), *gendang kapsul* (a set of two small drums), flute, electric keyboard, electric guitars, accordion, mandolin, bass, and additional percussion (tambourine and maracas) (Weintraub, 2010, p. 60). In the video, the *dangdut* orchestra did not seem to appear anywhere, thus it might be possible that for Vallen's particular performance, NET TV had provided her with pre-recorded music, so that the audience would solely focus on her performance. As seen in Table 6, the transcription of Vallen's song *Sayang* contains the typical pattern of *dangdut* songs, which begins with the A section (which also functions as the main refrain), followed by the first verse, then the B section (also serving as the second refrain), going back to the A section, then an interlude, followed by the second verse (which was not sung, but performed in the rapping form by Boy William), going back to A section, then B section, followed by the third verse, going back to B section, and then the closing line.

The song is in Javanese, narrating the story of a woman who has lost her lover to another woman and wondered whether some day he would return to her. *Sayang* was first sung by Indonesian singer NDX A.K.A., and interestingly, the song was re-arranged or re-composed by Anton Obama (who wrote the lyrics) from an original song, *Mirai e*, which is a Japanese song performed by Kiroro, a female Japanese singer (Liriklaguindonesia.net, 2018). Therefore, the song can somehow be considered to be an "impure" Indonesian *dangdut* song since it originated from a Japanese song, with translated lyrics and *dangdut*-styled play. Complete with her K-pop attire and dancing style, Via Vallen's *Sayang* can be closely linked to typical Korean pop songs, with their "infectious beats" and a "simple, earworm-inducing melody" (Lie, 2012, p. 356). In this sense, the Korean-infused style is indeed seen as the effective "uplifting"

element for the traditional backwards-stereotyped *dangdut*, producing a bold statement that unless the “plebeian” *dangdut* is combined with “patrician” musical and performance elements coming from the Western, J-Pop, or K-Pop music, will remain underestimated and pushed aside, never being seriously accounted for being a noteworthy, Indonesian original cultural artefact, never considered equal to other non-Indonesian world-class cultural commodities.

Table 6: Music transcription of Via Vallen’s *Sayang* identified as music and speech modes subcategories

The Indonesian (Javanese) Lyric and Musical Chords of <i>Sayang</i>	The Translated Lyric and Musical Chords of <i>Sayang</i>
Part A: (Refrain) E G#m Sayang opo kowe krungu C#m G#m Jerite atiku mengharap engkau kembali A B G#m C#m Sayang nganti memutih rambutku A B E Ra bakal luntur tresnaku E Wis tak coba ngelaleke jenengmu soko atiku G#m Sak tenane ra ngapusi isih tresno sliramu C#m Duko puja neng ati nanging koe ora reti G#m Kowe sik tak wanti-wanti malah jebul saiki A B G#m Kowe mblenjani janji jare sehidup semati C#m A Nanging opo bukti kowe medot tresnoku B E Demi wedokan liyo yo wes ora popo, E E-D#-C#m Insyallah aku iso lilo Part B: (Refrain) C#m G#m Meh sambat kalih sinten A B E Yen sampun mekaten, merana uripku A B Aku welasno kangmas, G#m C#m	Part A: (Refrain) E G#m Darling, can’t you hear C#m G#m My heart is crying and hoping you would come back A B G#m C#m Darling, until my hair is white A B E My love will never fade E I have tried to erase your name from my heart G#m Truly, I’m not lying, I still love you C#m I grieve in my heart but you don’t understand G#m I have warned you but it happened now instead A B G#m You broke the promise, you said till death do us part C#m A But the proof said otherwise, you broke my heart B E For another woman, but hey, that’s alright, E E-D#-C#m By the grace of God, I can accept that Part B: (Refrain) C#m G#m To whom should I moan A B E

<p>Aku mesakno aku A B Aku nangis nganti metu eluh getih putih</p> <p>[Back to Part A Ref:]</p> <p>[interlude]</p> <p>E Hari demi hari uwis tak lewati G#m Yen pancen dalane kudu kuwat ati C#m Ibaratke sego uwis dadi bubur G#m Nanging tresno iki ora bakal luntur A B Sak tenane aku iki pancen tresno awakmu G#m C#m Ora ono liane sing iso dadi penggantimu B E Wis tanggung awakmu sik cocok neng atiku E E-D#-C#m Nganti rambutku putih atimu ra bakal krungu</p> <p>[Back to Part B Ref:]</p> <p>[Back to Part A Ref:]</p> <p>E Sayang opo krungu tangise atiku G#m Mengharap koe bali neng jero ati iki C#m Nganti rambutku putih, nangis eluh dadi getih G#m Mbok yo gek ndang bali ngelakoni tresno suci A B Aku marang sliramu kok ragu meng atiku G#m C#m Aku ra iso ngapusi sak tenane neng ati A B E</p>	<p>If this is it, then my life suffers A B Please pity me, my dear, G#m C#m Please take pity on me A B I cried my heart out</p> <p>[Back to Part A Ref:]</p> <p>[interlude]</p> <p>E Day by day, I have lived G#m If this is the way, then I have to be strong C#m When everything is done for G#m But this love will never fade A B Truthfully, I truly love you G#m C#m There is no one else to replace you B E You still belong to my heart E E-D#-C#m But until my hair is white, you will never hear it</p> <p>[Back to Part B Ref:]</p> <p>[Back to Part A Ref:]</p> <p>E Darling, can't you hear me crying inside my heart G#m Hoping you would come back, inside my heart C#m Until my heart is white, crying my heart out G#m Just please come back to me, fulfilling our true love</p>
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<p>Mung kanggo sliramu cintaku tetap abadi</p> <p>E E-D#-C#m</p> <p>Selamanya samapi akhir hayat ini</p> <p>[Back to Part B Ref:]</p> <p>E A</p> <p>Percoyo opo pemujamu</p> <p>A B E</p> <p>Cintaku tetap abadi</p>	<p>A B</p> <p>While I still have doubts in my heart</p> <p>G#m C#m</p> <p>I can't lie that in my heart</p> <p>A B E</p> <p>Only just for you, my love will always</p> <p>be everlasting</p> <p>E E-D#-C#m</p> <p>Forever until I die</p> <p>[Back to Part B Ref:]</p> <p>E A</p> <p>You should believe</p> <p>A B E</p> <p>That my love will forever stay</p>
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2. Orchestrating Modes

The orchestrating modes are focused on the filming and editing aspects in a visual image text. The process of filming involves various features all at once, namely spatial framing, angle, proximity, camera movement, and provisional duration (Burn, 2013b, p. 5). Meanwhile, editing consists of temporal framing as well as the arrangement of other contributory modes (Burn, 2013b, p. 5). Here, the orchestrating modes account for the “recording” features which allow for any performance to be recorded and viewed afterwards.

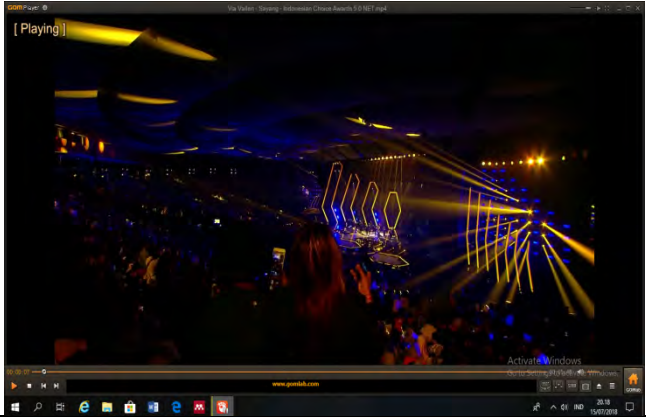


Orchestrating Modes in Via Vallen's *Sayang*

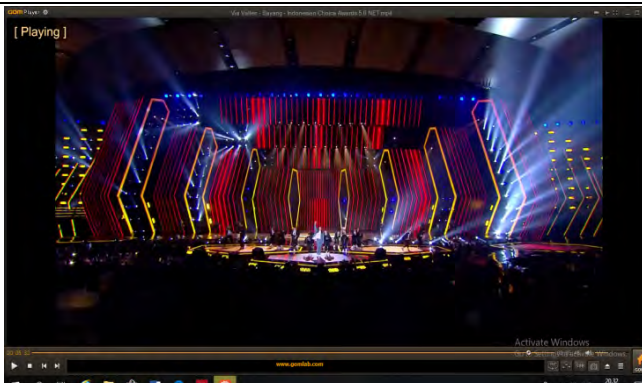
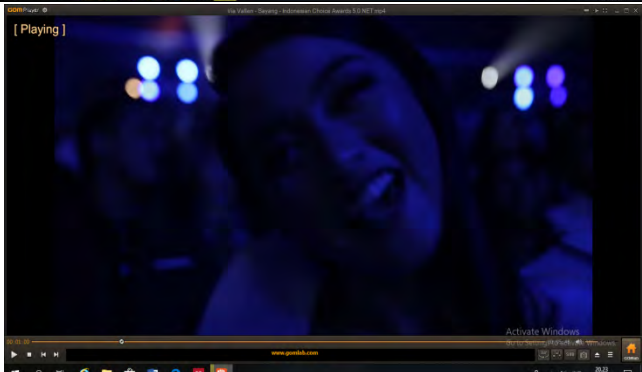


In Table 2, the categorisation is focused on the angles of the camera during filming, with seven shot categories found: Bird Eye View (9.4%), Medium Close Up (32.0%), Medium Long Shot (22.6%), Extreme Long Shot (21.6%), Big Close Up (4.7%), Sequence Shot (2.8%), and Group Shot (6.6%). In Table 7, the orchestrating mode category is applied to the examples of screenshots, therefore enabling them to be analysed in terms of angle, framing, and shot. The majority of the angles were focused on eye level since the director wanted to emphasize the moments of Via Vallen's performance onstage, as well as the action of the enjoying spectators. This is closely related to the biggest portion which was given to the medium close-up shot in order to capture the costumes, dancing styles, and facial expressions of Via Vallen, her backup dancers, and the cheering audience. Some of the high and low angles were used to display the large number of the mass audience watching the event. This is also in line with the bird eye view and sequence shots found in the video.

From this standpoint, it is obvious that NET TV intended to declare and at the same time reinforce the belief that the face of *dangdut* music has taken a creative and drastic departure, from degraded, vulgar music to the “cool”, modern and high class performance which is finally appropriate to be displayed to the world. The majority of the eye level angles and medium close up shots confirmed that intention. Many of these two types of angles and shots intended to focus on Via Vallen’s appearance and style, and the spectators’ purely happy faces when enjoying

her performance, signifying the affirmative approval of this new presentable *dangdut* performance.

Table 7: Scenes of Via Vallen's *Sayang* identified as orchestrating modes subcategories

Orchestrating Modes	Illustration	Corresponding Frame
1. High angle, Bird Eye View, framing with background	1. The stage is captured far from above, from the right corner behind the spectators' seats.	
2. Eye level, Medium Close Up, framing with no focus on background	2. Via Vallen is performing, the camera is focused on her action.	
3. Eye level, Medium Longshot, framing with adjusted background	3. The backup dancers are performing in unison against a dark backdrop with V blue and yellow lights.	

4. Eye level, Extreme Long Shot, framing with the whole stage background	4. The complete performance seen from a very far distance.	
5. Eye level, big close up, framing on background is blurred	5. A celebrity spectator is singing and dancing to the camera.	
6. Low angle, Group Shot, framing on background is quite focused on the gathering audience spread behind	6. The celebrity guests are swaying, dancing and singing to the song.	
7. High angle, Sequence Shot, the framing is flexible since the camera moved from capturing the stage to the audience smoothly without pauses or stops	7. The entire audience were captured by the camera in the tribune-like rows of seats from high up above.	

Macroanalysis of Via Vallen's *Sayang*: An Insight into the Social and Political Conditions in Indonesia

In the Indonesian music industry, *dangdut* belongs to one of the popular music genres that is infamous for its objectifications of women's bodies, and close to the heart of the *wong cilik* or "little people". Most *dangdut* singers gain popularity by innovating new dance moves,

sexualizing their own bodies, and sensationalizing their acts in order to attract large crowds as well as record labels and television stations. Once they manage to attract the television industry, which is a rare case, these singers are required to “suit up” in order to fit with the national laws and the norms and interests of the middle-class (Decker, 2016, p. v). That includes cleaning up their act, de-sexualising, and eventually, reshaping their identities. The same can be said for many rising *dangdut* performers, such as Ayu Ting Ting, Zaskia Gotik, Devy Berlian, and of course, Via Vallen.

As mentioned, in 2003, the *dangdut* music industry was shaken when Inul Daratista, who was a skyrocketing *dangdut* performer at that time, had to face a career setback when she was accused of flaunting the Anti-Pornography Bill with her erotic “*goyang ngebore*” or drilling dance (which had become her trademark in many of her performances) (Heryanto, 2008, p. 15). Having become successful with her *dangdut* singing career which had started from performing in *kampung* (village) events, Inul was widely known in East Java, with her performances recorded on VCDs sold everywhere. Although Inul managed to rise to prominence and gain significant influence as an entertainer with the population, Inul’s tremendous fame was short-lived when she was targeted because of her “subaltern” and “vulgar” signature dancing style. Inul’s case proved that the style of dance choreography is a key in determining the future of high-profile *dangdut* entertainers (Decker, 2016, p. 4). With that in mind, new *dangdut* performers who want to “make it big” have to innovate new dance moves that can draw the attention of large crowds but at the same time prove to adhere to the anti-pornography laws, which are backed by the leading religious organisations.

According to Ariel Heryanto, increasing Islamisation has been the most conspicuous characteristic in the first decades of Indonesia after the fall of Soeharto’s New Order in 1998 (Heryanto 2015: 37). Up until a certain point, Islamisation in Indonesia has acted in reframing, setting up boundaries for, and determining the contents of the power struggle in the era of the Post-New Order, despite its impact not being spread evenly to all aspects of social life (Heryanto, 2015, p. 37). Of course, the rise of Islamisation also determines the way of how Indonesian screen culture operates. Many viewers supported the way of Islamisation works as they argued that Islamisation has effectively “fixed” the destructive potentials and influences; Islamisation has done so by replacing them with guided religious and cultural content norms for the (Heryanto, 2015, p. 38). Heryanto (2015) insists that within the secular world, which all this time has been globally dominated by the United States, has been subdued by the rise of Islamisation.

Going further, the most notable characteristic of this Islamisation is the expansion of the point-of-view, appearance, and massive celebration of many of the materials and practical aspects be easily accepted by many Indonesian people and regarded as Islamic values (Heryanto, 2015, p. 40). In screen culture, this can be seen demonstrated by the emergence of the very well-known 2008 religious film, *Ayat-Ayat Cinta* (The Verses of Love), a film adaptation of a novel by the same name, written by Habiburrahman El Shirazy. In the *dangdut* music industry, the rising popularity of Rhoma Irama, “the King of *Dangdut*” in the 1970s, was regarded as the most prominent example of Islamic popular culture (Heryanto, 2015, p. 46). Thus, Rhoma Irama’s image is closely linked to patriarchy and Islamic values which dictate the flow of the *dangdut* industry, which all this time has often used female objectification as its main selling point.

It was no surprise that in 2003, Inul Daratista immediately found herself in conflict with Rhoma Irama and was severely targeted for her “vulgar” and “against-the-norm” drilling dance, which was regarded to have violated the conservative values of the mass society. Although the

sensational dispute ended with both parties making peace with one another, Inul's bright career as entertainer was cut short, only to re-emerge a few years later, but failing to achieve the same level of significant influence she had back then. Rhoma Irama acted as the symbol of conservative and patriarchal values which govern and set the rules of the entertainment industry, eventually determining the "frame" of the televised *dangdut* realm. This explains why many female *dangdut* performers have been careful in managing their images, particularly in their performances.

Moving on to the result of the microanalysis of Via Vallen's performance, Burn's kineikonic modes have effectively shown and examined the details of Vallen's choices of costume, dance choreography, and almost the whole "face" of her self-representation. Both the contributory and orchestrating modes, consisting of many detailed aspects that constitute Via Vallen's performance, have acted as supporting elements in establishing and reinforcing her music and dancing style. Since Vallen is still a newcomer in the *dangdut* music industry, her choice of wardrobe, choreography, and self-representation has shown her alert awareness of the growing religious conservatism in Indonesia as well as her will to conform to it in order to create a strong and permanent career. Looking back on the already-tainted history of *dangdut* in Indonesia, it is safe to say that Vallen's preferred performance style, closely resembling the popular K-Pop style, was carefully shaped and managed to suit the interests of the privileged and the influential religious parties, so that no aspects of her image would offend them, thus establishing her image as an innovative and conformative entertainer, safeguarding the future of her career in the public eye.

Conclusion

Via Vallen's phenomenal performance at the Indonesian Choice Awards 5.0 has produced a drastic shift in style and attitude of *dangdut* music, which will likely be followed by many other singers in a similar vein. The transition from the stereotypically underestimated, backward and "underdog" music to the highly appreciated, Korean-styled, and sophisticated music has served as a prism to the current condition of Indonesian society, in which they have been deeply ingrained in a more conservative religious culture and a growing awareness to social status and images through the wide use of social media. In relation to Burn's kineikonic modes, the microanalysis has proven to be effective in examining visual image texts. Both of his contributory and orchestrating modes, along with each of their subcategories, can work well in complementing one another in highlighting the detailed features of the performance. The study, which has been conducted by analysing the relative proportional representations of the noted modes, revealed the dominance of set design, lighting, costume, action, facial expression, and colour modes in the contributory mode category. Meanwhile, in the orchestrating mode category, the eye level angle and medium close up are the two profound modes which dominated the landscape. Overall, Burn's modes have proven to be highly useful and comprehensive in analysing the video performance compared to other multimodal approaches since Burn's modes provide the intended spaciousness to elucidate the detailed cultural and socio-political symbols that are embedded in the video.

Connected to the essential notion of the meaning of Via Vallen's performance in the video, in the macroanalysis part, the modes have shown that the Indonesian politics of Islamisation, piety and fundamentalism have once again prevailed in dictating, directing, and determining the flow of the cultural taste and disposition. Vallen's show at the prestigious award event has confirmed the undoubted notion that *dangdut*, with its "authentic" performance style characteristics of skimpy outfits, erotic and seductive dance moves which provoke controversies and the

establishment of the Anti-Pornography Bill, will find it hard to surpass the glass ceiling set by the ruling parties and religious figures for they are regarded to be in opposition to cultural, social, and religious norms. Since *dangdut* has already been negatively stereotyped to be vulgar and belonging to the “lower” classes and the uneducated, Vallen’s choice of “cleaned-up” *dangdut* performance seems – at least according to the wide positive audience response – to have lessened the level of sexism that most Indonesian female musicians usually receive. Indeed, the fact also strongly supports the statement that, with the rise of conservative Islam following the downfall of Suharto in 1998, among both old and young generations, most of Indonesian society is still paying very close attention to the “packaging” or the “cover” in determining things that are viewed appropriate for them to consume.

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