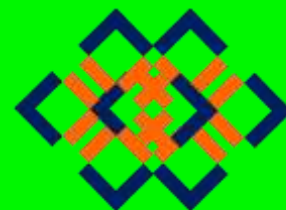


CONFERENCE PROCEEDINGS



**2nd Cyberjaya International Conference on
Education, Management, Engineering,
Social Sciences and Society 2023
(CICEMESS2023)**



CICEMESS2023

**Cyberjaya, Malaysia
29 April 2023**



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Preface

All praises to Al-Mighty God for the strengths and His blessing in making Cyberjaya International Conference on Education, Management, Engineering, Social Sciences and Society 2023 (CICEMESS2023) a success.

The conference held on 29 April 2023 in Cyberjaya, Malaysia. The main objective of CICEMESS2023 is to provide a platform for researchers, professionals, scholars and academicians to exchange and share their knowledge, information, new ideas and experience in person with their peers expected to join from different parts on the world.

This gathering will help the delegates to establish research or business relations as well as to find international linkage for future collaborations in their career path. We hope that the CICEMESS2023 outcome will lead to significant contributions to the knowledge base in these up-to-date scientific fields in scope. In addition, this conference will also offer opportunities for academicians, researchers, engineers, economist, entrepreneurs, journalist, and industry experts to meet and interact with local and international participants.

We would like to thank the organization staff, the members of the program committees and reviewers. They have worked very hard in reviewing papers and making valuable suggestions for the authors to improve their work. We also would like to express our gratitude to the external reviewers, for providing extra help in the review process, and the authors for contributing their research result to the conference. Finally, we would like to thanks all the conference team members for their constant support and countless time to complete the accepted papers into proceeding volume.

Conference Publication Chair



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A Preliminary Exploration of How Sarawak Indigenous Popular Music Contributes to the Development of Sarawakian Identity

Collin Jerome^{*1}, Ting Su Hie², Esther John Perry^{*3}, Connie Lim Keh Nie⁴

^{1,2} Faculty of Language and Communication, Universiti Malaysia Sarawak, Kota Samarahan, Malaysia

³ School of Foundation Studies, Swinburne University of Technology, Kuching, Malaysia

⁴ Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak, Kota Samarahan, Malaysia

*Corresponding Author: jcollin@unimas.my

Abstract: *This study aimed to investigate the role of Sarawak indigenous popular music (SIPM) in shaping the identity of Sarawakians at personal, social, local, and regional levels. Using a mixed-method approach that included an online survey and face-to-face interviews, the research examined how SIPM was perceived by Sarawakians and how it contributed to the creation of their unique identity. The findings revealed that respondents identified SIPM as music that is sung or performed in Sarawak indigenous languages, incorporates musical elements of ethnic groups in Sarawak, portrays indigenous lifestyles and cultures, and represents identities of indigenous groups in Sarawak. The study also found that SIPM played a significant role in creating the Sarawakian identity, which symbolizes the state's diversity, distinctiveness, and harmony through its lyrics, rhythm, beat, and musical activities or engagements it generated. The study's implications suggest that indigenous popular music has a more extensive impact on shaping people's identity beyond their indigenous consciousness. Further research could build on these findings to explore the potential of indigenous popular music in creating a sense of identity among diverse communities worldwide.*

Keywords: Indigenous, Popular Music, Identity, Sarawak, Malaysia

1. Introduction

With the advent of the internet and social media, Indigenous musicians are now able to produce popular music in their ancestral or mother tongues and share it with a much wider audience than ever before. As a result, an increasing number of people can listen to music produced by Indigenous Peoples from around the world.

The appeal of Indigenous popular music (IPM) extends beyond Indigenous fans, as it can attract and emotionally connect with non-Indigenous audiences as well. In 2016, the song "Maimoatia" made its debut on the iTunes New Zealand Music Charts, instantly becoming a hit among many New Zealanders. This gospel-like song, which translates to "Cherish It," encourages all New Zealanders to speak te reo Māori, regardless of their proficiency in the language (Haunui-Thompson, 2016).

Indigenous popular music, such as "Maimoatia," goes beyond just entertaining and pleasing listeners; it also serves as a means for indigenous musicians to reclaim their roots and languages and advocate for the rights of their people (The Guardian, 2022). For example, Peruvian singer-

songwriter Renata Flores is known for her unique musical style, blending R&B, hip-hop, Latin trap, rock, and indigenous Peruvian rhythms (The Guardian, 2022). According to Renata, people had urged her to choose between being from the city or the country, but she fused both aspects to create her style, incorporating Andean music and customs with more modern urban elements (The Guardian, 2022). Similarly, Brazilian rapper, songwriter, actor, activist, and model, Katu Mirim, uses her music to shed light on the Indigenous cause in an urban context and how Brazil's original peoples have been forgotten (The Guardian, 2022).

Indigenous popular music also serves as a means for Indigenous musicians to represent their identities. Lido Pimienta, hailing from Barranquilla, Colombia, is an exemplar who blends traditional Colombian rhythms such as cumbia and bullerengue with contemporary electronic music styles such as synthpop and hyper pop (Vida, 2022). In her song "Nada" (meaning "Nothing"), Lido poignantly expresses the experience of being a woman in a world marked by the suffering of women, as is evident from the song's lyrics.

[Women] carry our pain, like a memory, like an illness, like punch, like a wound. .
. It hurts to be one of us. It hurts when you are of the water, of the sun, and the mountain, it hurts when you are not the mainstream one, you have to survive, not live (Vida, 2022)

María Reyna, a Mixe singer from Oaxaca, Mexico, expresses her pride in being an Indigenous woman through her Jazz and Balero-infused song "Orgullosa soy raíz" (meaning "proud of my roots")(Vida, 2022). This pride is particularly significant in the context of the racism and discrimination that Indigenous Peoples face in Mexico, which is evident in the following lines from the song:

Que honour ser Raíz//de culturas ancestrales//ricas y ceremoniales//que desborda este paíz (translation: What an honour to be Root//of ancestral cultures//that are rich and ceremonial//which overflow this country (Vida, 2022).

Despite indigenous musicians like Lido, who have articulated their perspectives on their musical styles and the Indigenous Peoples Music (IPM) movement, There remain several unresolved queries: In what manner does IPM contribute to the formation of individuals' sense of self? What types of identities are established, and precisely how does IPM engender them? These queries extend not only to Lido, but to other indigenous musicians mentioned in this context, as well as indigenous musicians elsewhere. The current study aimed to investigate this by focusing on indigenous and non-indigenous fans or audiences of IPM in the context of popular music by the Indigenous Peoples of Sarawak, Malaysia. More specifically, it aimed to address the following questions:

1. What is the definition of Sarawak Indigenous Popular Music (SIPM) according to the people of Sarawak?
2. How do they articulate their perception of ethnic and local-regional identity (such as Sarawak identity)?
3. In what ways does SIPM contribute to the formation of these identities?
4. What are their additional perspectives on SIPM?

There are several reasons why Sarawak was selected for this study. Firstly, the region is home to over 20 indigenous groups, which collectively constitute 70.5% or 1,932,600 of its total population of 2.7 million (IWGIA, n.d.). The Iban and Bidayuh are among the largest indigenous communities, followed by the Melanau, Kenyah, Kayan, Murut, Punan, Bisayah, Kelabit, Berawan, and Penan (Minority Rights Group International, n.d.).



Figure 1: Sarawak Map

Image Credit: Sarawak Government Official Portal

https://sarawak.gov.my/web/home/article_view/159/176/



Figure 2: The People of Sarawak

Image Credit: Sarawak Government Official Portal

<http://www.ictu.tmp.sarawak.gov.my/seg.php?recordID=M0001&sscontent=SSM0050>

Secondly, these indigenous groups have been actively creating popular music since the 1960s, catering to both indigenous and non-indigenous audiences. The longevity of Sarawak Indigenous Popular Music (SIPM) is due not only to its demand and consumption among the general population of Sarawak and neighbouring countries such as Brunei and Kalimantan, Indonesia but also the support it has received from the local music industry and authorities. This is evidenced by the numerous local music associations, government agencies, and events that show appreciation for those in the SIPM scene. Further details are provided in Table 1 below:

Table 1: Local Music Associations and Events, and Local Government and Non-Government Agencies

Local Government and Non-Governmental Agencies	Ministry of Domestic Trade, Cooperatives and Consumerism	Ministry of Tourism, Creative Industry and Performing Arts	Sarawak Tourism Board under Ministry of Tourism, Creative Industry and Performing Arts	Music Right Sarawak Berhad
Local Music Associations	Sarawak Dayak Recording Industry Association (PERISAI)	Dayak Artiste and Musicians Associations (DAMA)	Bidayuh Artiste and Musicians Associations (BAMA)	Persatuan Armada Anak Seni Sarawak (ARAS)
Local Music Events	Sarawak Music Awards	Dayak Music Awards	Bidayuh Music Awards	Rainforest World Music Festival

2. Literature Review

Indigenous Peoples Music (IPM) is created by musicians from diverse regions across the globe, including New Zealand, Australia, Canada, France, Taiwan, and many others. Popular music genres created and performed by minority communities in their languages are more than just entertainment. They serve as important means of self-expression and identity formation, with significant implications for minority survival, nationalism, and majority/minority relations. These genres provide a unique perspective on what it means to be a minority in modern societies. Scholars such as Getty (2005) have noted that popular music produced by cultural and racial minorities helps establish cultural identity and challenges racist discourse. Recent studies have further shown how such music creates different forms of identity, including national and hybrid identities, and resists various forms of normative or hegemonic discourse, such as sexism and ageism.

Spanu's (2015) study explored the role of popular music in the lives of the Occitan minority in Southern France. Through in-depth interviews with modern popular artists and artist bookers within the community, Spanu discovered that Occitan artists, such as modern popular music groups, can survive and continue producing music by singing in Occitan and utilizing traditional instruments, such as the cabrette and the hurdy-gurdy, in unconventional ways. Additionally, these artists create a new sense of Occitan identity at both the community and regional levels by integrating different musical styles, such as rap, rock, or metal, into their unique version of modern Occitan popular music. In Knudsen's (2011) study of multiethnic minorities in Norway, a particular focus was on Minoritet1, a hip-hop group with a unique music style that has gained attention in the local music industry and beyond. Through field observations of the group's performances and analyses of their song lyrics, Knudsen found that Minoritet1 presented itself as a group with a shared way of being. This was achieved through their use of hip-hop and rap music styles, performance practices that included asking the audience to lift their hands and pray for the dead, and language use that combined Norwegian,

foreign languages, and street language. They used this unique shared identity to challenge normative notions of national identity, belonging, culture, and migration within Norway's multilingual and multicultural context. Knudsen explained that Minoritet1 has contributed to the development of a new "multiethnolectal" speech style, which reflects a hybridized identity in the tension between immigrant cultures, popular youth culture, and Norwegian culture.

In their study on language across three generations of women from the Hani minority in South Yunnan, China, Jia and Yongzhen (2021) examined the Hani popular music, particularly the work of Mixian, a famous Hani female artist, which local authorities have utilized to boost tourism. According to Jia and Yongzhen (2021), Hani popular music is characterized as "bouncy, joyful, and optimistic". Through their analysis of Mixian's most popular song, "My Hani (Honey) Baby", the researchers discovered that the song differentiates itself from other popular songs in the majority language (i.e., Chinese/Mandarin) by integrating several languages (e.g., Hani, English, and Putonghua) and music styles (e.g., ethnic and modern). Furthermore, the song not only promotes minority groups to the mainstream, with Mixian becoming a symbol of local ethnic identity, but it also redefines traditional notions of Hani identity through Mixian's bold expression of love, which contradicts social expectations of Hani women who should not marry for love (Jia & Yongzhen, 2021). Taiwan's contemporary indigenous music incorporates various musical genres, including Western rock music, which can be attributed to the presence of American troops stationed in the country (Tsai, 2017). Prominent figures in this genre include Wan Sha Lang, Ara Kimbo (also known as the King of Indigenous Peoples and Father of Folk), and the popular music group Power Station, consisting of Yu Chiu Hsin and Yen Chih Lin (Tsai, 2017). As other forms of Indigenous Peoples' Music discussed earlier, this contemporary style of indigenous music is closely linked to identity. Lin (2020), a scholar of Taiwanese indigenous music and culture, argues that this is because indigenous music is intertwined with the evolution and development of Taiwanese society. Indigenous musicians express their identity and culture through their works, using an indigenous subject consciousness (Lin, 2020). With the help of social media, these musicians can reach a wider audience, both indigenous and non-indigenous, and showcase their identities beyond the local level to a global audience. Lin (2021) identifies three processes through which these musicians construct their identities: 'doing' indigenous, 'being indigenous,' and 'becoming' indigenous.

An additional noteworthy example is the music created by the Orang Asli people in Malaysia. The Orang Asli, meaning "original people," are the native minority group of Peninsular Malaysia who inhabited the peninsula before the establishment of Malay kingdoms (Tan, 2014). They consist of diverse groups such as the Temiar, Semai, Temuan, Jakun, and Jahai, among others (Minority Rights Group International, n.d.). Orang Asli music is categorized into two types: traditional and contemporary. The Jahai perform the traditional pinloin, a song and dance genre during pano ceremonies, and tree and fertility rituals. Pinloin is typically sung by a soloist and a chorus of around five to six individuals who use a pair of cantong (bamboo stamping tubes) while singing, according to Chan (2016). Contemporary Orang Asli music blends Western and local-regional musical styles, such as Indonesia and Thailand, as evidenced by songs like "Panas siang, Panas Malam" by Bah Bola, a Semai musical group from Gombak, and "Aku Budak Kampung" by RAMSAR, a Semelai music band from Pos Iskandar, Lake Bera, Pahang (Chan & Saidon, 2017). The formation of these musical groups serves as a means

of expressing their indigenous consciousness and asserting their sense of identity. Tan (2014) argues that setting up cultural troupes that involve both old and young members of the Orang Asli communities to perform indigenous music, dance, and their versions of popular music is one way of asserting an "indigenous identity" and "regaining their cultural symbols." The different Orang Asli groups come together to perform and exhibit their handcrafts during annual International Indigenous People's Day events.

Up to this point, the above discussion has centred around defining indigenous music and IPM and their link to identity based on various indigenous peoples and their musicians. Although this provides some understanding of the subject matter, it is necessary to gain more knowledge regarding the perspectives of both indigenous and non-indigenous fans/audiences of IPM. It is important to inquire about how these fans/audiences define IPM and how they perceive its connection to identity. Jerome et al. (2022) conducted a study that deserves mention not only because it addresses the questions raised earlier, but also because it highlights the need for further investigation. Using a survey questionnaire, the study sought to gather the opinions and views of individuals in Sarawak, a state in East Malaysia, about the Iban popular song and its relationship with identity and unity. The findings reveal that the majority of respondents, who were mostly from Sarawak, had a good understanding of Iban pop songs, held positive attitudes towards them, and engaged with this genre of music in various ways. The results also indicate that there was agreement among respondents that Iban pop songs can foster a collective sense of belonging and a shared identity over time, despite some differing viewpoints. However, the study mainly focused on Iban popular songs and did not include those produced by other indigenous peoples of Sarawak. Thus, future research should examine popular songs by other groups, such as the Bidayuh and Orang Ulu, to reveal IPM's potential to promote identification, affiliation, and membership among individuals in Malaysia's multicultural, multilingual, and multiracial society.

3. Methodology

To gather the opinions of the people of Sarawak regarding SIPM, a survey method was utilized in the current study. From July to October 2022, an online survey was conducted and received responses from 100 respondents residing in various parts of Sarawak, including Kuching, Kota Samarahan, Serian, and Sri Aman. Interviews were also conducted with 15 respondents to gather in-depth views of the topic under study. The respondents comprised ordinary music listeners, individuals from the local music industry, governmental bodies and associations, as well as local music fans and enthusiasts. Convenient sampling was employed to recruit willing respondents, while the snowballing sampling method was used to expand the audience beyond the research sites. This allowed the study to have a diverse group of respondents based on criteria such as age, ethnicity, gender, and location. The survey used in the study was designed by the researchers and adapted from previous music perceptions and preferences research conducted by Boer (2009), Eamsa-Ard (2006), Tan and Rickard (2012), and Herrera, Soares-Quadros Jr., and Lorenzo (2018). A pilot test was conducted before the main survey, and the survey comprised four sections: Introduction, Demographics, Popular Music Knowledge, Consumption, Preference, and Experience, and Popular Music, Identity, and Belonging. The Introduction section provided brief information about the study and survey, along with details on informed consent, data protection, and confidentiality. The collected data was analyzed

using descriptive and inferential techniques. Table 2 outlines the questions that were asked in both the survey and interview regarding the topic under study:

Table 2: Questions regarding SIPM and the Creation of Identity among Sarawakian

1. Please define Sarawak Indigenous Popular Music. / *Sila definisikan Musik Popular Etnik Sarawak.*
2. State your ethnicity and briefly define your ethnic identity/ *Nyatakan etnisiti anda dan terangkan secara ringkas identiti etnik anda.*
3. Do you think that Sarawak Indigenous Popular Music. help create your sense of ethnic identity?/ *Adakah anda berpendapat bahawa Musik Popular Etnik membantu dalam membentuk identiti etnik anda?*
4. How do these songs help create your ethnic identity?/ *Bagaimanakah lagu-lagu berkenaan membantu membentuk identiti etnik anda?*
5. Briefly explain your identity as 'Sarawakian'./ *Terangkan secara ringkas identiti anda sebagai 'Sarawakian'.*
6. How do these songs help create your Sarawakian identity?/ *Bagaimanakah lagu-lagu berkenaan membantu membentuk identiti Sarawakian anda?*
7. Do you have anything else to say about Sarawak Indigenous Popular Music and identity among the people of Sarawak?/ *Adakah anda mempunyai apa-apa lagi untuk diperkatakan tentang Musik Popular Etnik dan identiti dalam kalangan masyarakat di Sarawak?*

4. Discussion and Conclusion

The objective of this study was to examine public perception of SIPM by analyzing surveys and interviews that captured information on how this music genre helped create the identity of Sarawakians.

Out of the 100 respondents who participated in the survey, 55% (n=55) were female and 45% (n=45) were male. The majority of respondents were Iban from Sarawak, accounting for 73% (n=73) of the study population. Respondents in their mid-20s and 30s were the largest group, with 13% (n=13) and 47% (n=47) respectively. Most of the respondents had a bachelor's degree (36% or n=36) and were employed (81% or n=81). A majority of the respondents (77% or n=77) resided in urban areas such as towns, and 66% (n=66) reported a monthly income of less than RM4850. The respondents came from various locations, with the highest numbers originating from Kuching and Betong (35% or n=35 and 20% or n=20), followed by Samarahan and Sri Aman (10% or n=10 and 10% or n=10). Table 3 provides further details on the respondents.

Table 3: Respondents' Demographic Profile

Profile	Description	Responses	Percentage
Gender	Male	55	55%
	Female	45	45%
Age	15-19	1	1%
	20-24	6	6%
	25-29	13	13%
	30-34	35	35%
	35-39	12	12%
	40-44	9	9%

	45-49	11	11%
	50-54	6	6%
	55-59	4	4%
	60-64 years old	3	3%
	64 years old and above	1	1%
Ethnicity	Melayu/ Malay	3	3%
	Chinese/ Cina	3	3%
	Iban	73	73%
	Melanau	2	2%
	Bidayuh	16	16%
	Kenyah	0	0%
	Kayan	0	0%
	Kelabit	0	0%
	Lun Bawang	0	0%
	Bisayah	0	0%
	Kedayan	0	0%
	Penan	0	0%
	Punan	0	0%
	Other: Murut, Ubian	3	3%
Employment Status	Employed	81	81%
	Self-Employed	14	14%
	Unemployed	3	3%
	Student	2	2%
Education	Primary	4	4%
	Secondary	22	22%
	Vocational Diploma	3	3%
	Bachelor's Degree	15	15%
	Master's Degree	36	36%
	PhD.	12	12%
	Other	3	3%
Monthly Income	B40 (<RM4850)	4	4%
	M40 (RM4851-RM10,970)	66	66%
	T20 (>RM10,971)	31	31%
		3	3%
Locality*	Urban	77	77%
	Suburban	13	13%
	Rural	10	10%
Place of Origin in Sarawak	Kuching	35	35%
	Samarahan	10	10%
	Serian	4	4%
	Sri Aman	10	10%
	Betong	20	20%
	Sarikei	2	2%

Sibu	6	6%
Mukah	0	0%
Bintulu	6	6%
Kapit	2	2%
Miri	4	4%

Locality* - Rural (village or *kampung/pendalaman*); Suburban (e.g., Siniawan or places with less than 10,000),
 Urban (e.g., Betong, Bintangor, Tatau, Kuching 7th mile. 10th mile)

The objective of this study was to examine public perception of SIPM by analyzing surveys and interviews that captured information on how this music genre helped create the identity of Sarawakians. When asked about their definition of Sarawak Indigenous Popular Music (SIPM), the respondents provided various interpretations as shown in Figure 3 below:

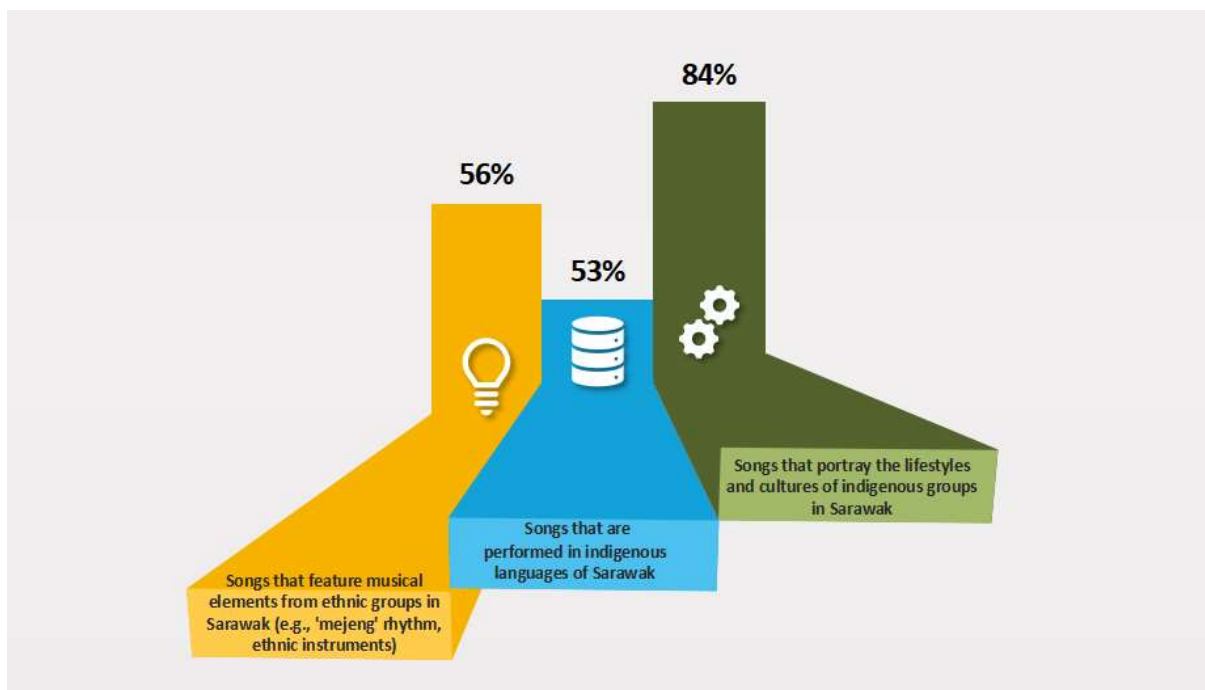


Figure 3: The respondents' Definitions of SIPM

When questioned about whether SIPM contributed to their sense of ethnic identity, the majority of respondents strongly agreed (90% or n=90). Based on the provided data, the respondents come from various ethnic backgrounds in Malaysia, including Iban, Melayu, Bidayuh, and Murut. The respondents define their ethnic identities based on a variety of factors such as language, culture, traditions, music, dance, and costume. The Iban ethnic group seems to be the most represented in the data, with many respondents mentioning their cultural practices such as Ngajat dance, traditional costumes (Pemakai), language (Bahasa Iban), and music. The Bidayuh ethnic group is also mentioned frequently, and respondents define their identity based on language, traditional dance, food, and customs. They elaborated on how SIPM achieved this through the lyrics (76% or n=76), the rhythm or beats (58% or n=58), and other methods such as singing and/or dancing to the songs (39% or n=39). Some of the songs that played a role in creating the respondents' sense of ethnic identity included "Aram Begawai" by Ramles Walter,

"Bujang Sarawak" by Maxwell Franklin Saran, "Bekikis Bulu Betis" by Andrewson Ngalai, "Bujang Runggu Ensing" by Ricky El, and "Enda Ulih Telai Belalai" by Ricky Andrewson. For example, the song "Aram Begawai" transcends the Iban ethnic identity by depicting Gawai, an important festival for the Iban in Sarawak. Definition of Sarawakian Identity

When questioned about whether SIPM contributed to their sense of Sarawak identity, the majority of respondents strongly agreed (90% or n=90). The responses were grouped into different themes, including ethnicity, culture, language, food, and values.

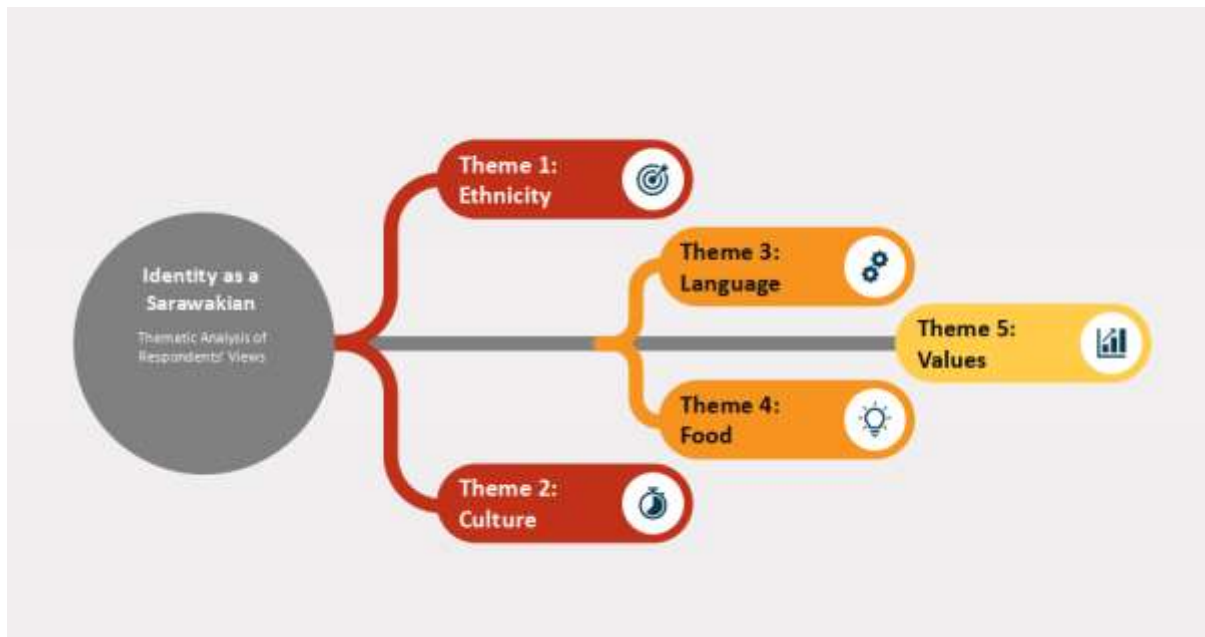


Figure 4: Thematic Analysis of Respondents' Views on Sarawak Identity

- **Ethnicity:** Many responses highlight the Iban ethnicity, and some indicate mixed ethnic backgrounds, such as Kayan, Kelabit, Chinese, and Sabah.
- **Culture:** The culture theme includes responses related to various cultural aspects such as traditional attire, festivals (e.g., Gawai), and customs such as "Agi Idup Agi Ngelaban," a common Iban proverb meaning "While there's life, there's hope."
- **Language:** Many responses relate to the importance of language, especially the Sarawak Iban language.
- **Food:** Many responses indicate that food is an essential part of Sarawakian cultures, such as Kolo Mee, Sio Bie Open Air Market, and Dayak cuisine.
- **Values:** The value theme includes responses that emphasize the importance of respecting different cultures and religions, promoting Sarawak, and maintaining harmony among different ethnic groups in Sarawak.

The respondents indicated that SIPM played a significant role in shaping their Sarawakian identity, with 38% (n=38) citing lyrics, 22% (n=22) citing rhythm or beats, and 38% (n=38)

mentioning other means, such as singing and dancing. Notable songs that contributed to respondents' sense of Sarawakian identity include "Bekikis Bulu Betis" by Andrewson Ngalai, "Aram Begawai" by Ramles Walter, "Kumang Sarawak" by Jacqlyn Huang, and "Ngetan Bubu Ridan" by Ricky El. The song "Aram Begawai" in particular highlights the Sarawakian sense of identity through its portrayal of Gawai, a festival celebrated by Sarawak's Dayak communities.

Furthermore, some respondents shared additional perspectives on SIPM and its relationship to identity in Sarawak. The following are the themes that emerged from the given data:

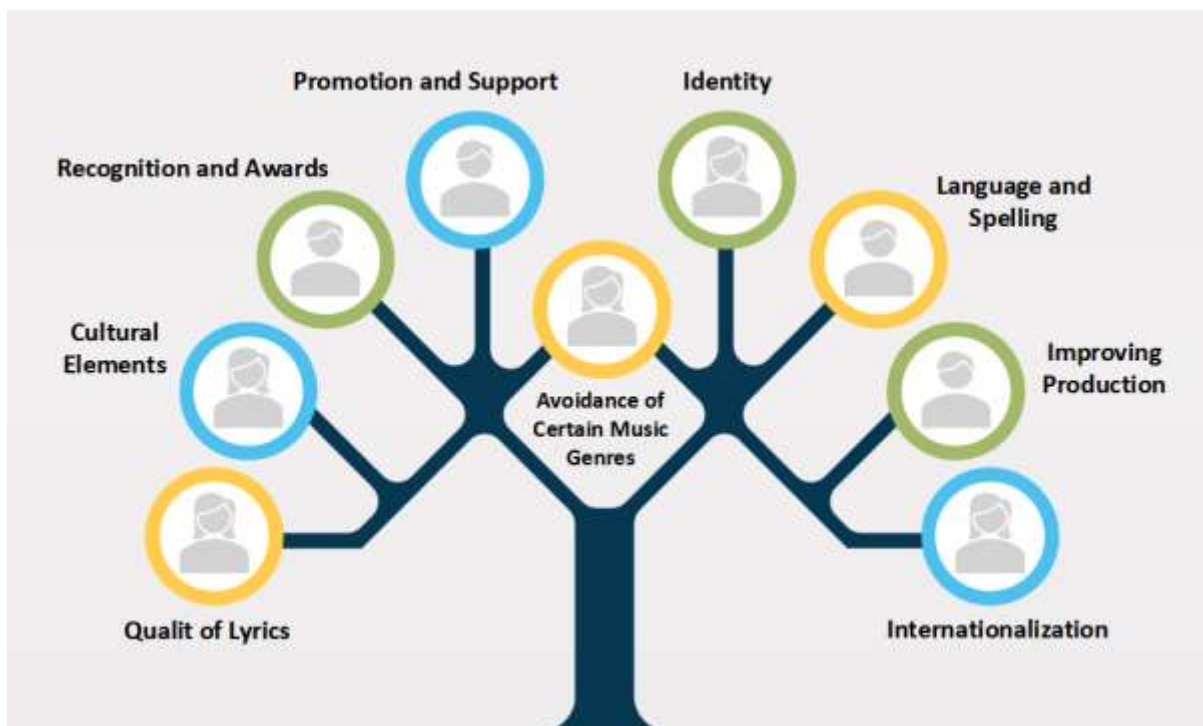


Figure 5: Respondents' Additional Perspectives on SIPM

- Quality of lyrics: respondents expressed the need for improvement in the quality of lyrics in Sarawak indigenous pop songs, particularly in terms of language.
- Cultural elements: Sarawak indigenous pop songs were identified as having some cultural elements in their lyrics and music, which should be maintained.
- Recognition and awards: respondents suggested the need for recognition and awards for singers and musicians in the Sarawak music industry.
- Promotion and support: There is a call to support and promote the Sarawak music industry, including providing more opportunities for new talents to showcase their skills.
- Identity: Sarawak indigenous pop songs were seen as reflecting the unique identity of the Sarawakian people and their cultures.

- Language and spelling: respondents highlighted the importance of maintaining standard spelling and avoiding the use of too many borrowed words from other languages in Sarawak indigenous pop songs.
- Improving production: There is a need to improve the production of Sarawak indigenous pop songs, particularly by creating more varieties in their composition.
- Internationalization: There is a desire for Sarawak indigenous pop songs to gain recognition on the international stage.
- Avoidance of certain music genres: respondents expressed the need for avoiding the use of disco and EDM beats in Sarawak indigenous pop songs.

Overall, the study found that 84% of songs related to the lifestyles and cultures of indigenous groups in Sarawak, 56% contained musical elements of Sarawak ethnic groups, and 53% were sung or delivered in Sarawak indigenous languages. Ethnic identity in Malaysia, particularly in Sarawak is complex and multifaceted, with different factors contributing to each individual's definition of their ethnic identity. The respondents express pride in their cultural heritage and value the importance of preserving their traditions and customs for future generations. The thematic analysis shows that being a Sarawakian is a multi-faceted identity that encompasses various cultural, linguistic, and social aspects. The responses indicate that the identity is a source of pride and that individuals actively seek to preserve and promote Sarawak's cultural heritage and diversity. Furthermore, based on the responses, it appears that music plays a significant role in shaping an individual's ethnic identity. Some people believe that the lyrics of songs help to create a sense of belonging to a particular ethnic group. Others feel that the rhythm or beats of the music are more important in forming their ethnic identity. Additionally, many respondents also mentioned that singing and dancing to the songs are essential in forming their ethnic identity. It is worth noting that some respondents indicated that the question was not relevant to them, possibly because they did not feel that music played a significant role in their ethnic identity.

The findings of this study are consistent with Getty's (2005) study which suggests that popular music created by cultural and racial minorities aids in the formation of cultural identity and challenges racism. Additionally, this study demonstrated how SIPM generates diverse forms of identity, from personal-social to local-regional, while resisting hegemonic discourse, such as Malaysian national identity. These results align with Lin's (2020, 2021) findings on Taiwan's indigenous popular music, which enables indigenous musicians to express their identity and culture through their works and encourages the audience to become indigenous and embrace their Sarawakian identity. The study reveals that this transformation occurs through three processes: 'doing' indigenous, 'being indigenous,' and 'becoming' indigenous through their various engagements with SIPM. Their additional views regarding SIPM are also worth noting as they may enable local authorities and music producers to produce popular music genres that help promote and preserve Sarawak cultural identities and heritages.

To conclude, In this study, the role of Sarawak indigenous popular music (SIPM) in shaping the identity of Sarawakians at personal, social, local, and regional levels was investigated using

a mixed-method approach, including an online survey and face-to-face interviews. The findings revealed that SIPM is perceived as music sung or performed in Sarawak indigenous languages, incorporating musical elements of ethnic groups in Sarawak, portraying indigenous lifestyles and cultures, and representing identities of indigenous groups in Sarawak. SIPM played a significant role in creating the Sarawakian identity, symbolizing the state's diversity, distinctiveness, and harmony through its lyrics, rhythm, beat, and musical activities. The study suggests that indigenous popular music has a broader impact on shaping people's identity beyond their indigenous consciousness, and further research could explore its potential in creating a sense of identity among diverse communities worldwide. However, the study has limitations, including a small sample size and reliance on survey methods. Future research could address these limitations by increasing the sample size and utilizing additional research methods such as participant observation and secondary data analysis.

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