



Character of Apai Saloi in Iban Folktales

Wan Busrah, S. F.^{1*}, Abdul Rahman, K. A. A.², and Anna Durin³

^{1,3}Faculty of Applied & Creative Arts, Universiti Malaysia Sarawak, 94300 Kota Samarahan, Sarawak, Malaysia.

² Faculty of Design and Architecture, Universiti Putra Malaysia, 43400 Serdang, Selangor, Malaysia.

*Corresponding author

Email address: syaryfah@unimas.my

ABSTRACT

Apai Saloi is a comic hero in Iban folktales. Back in the old days, Apai Saloi folktales are often told to youngsters by an elderly caretaker at night. This kind of folktales contains lots of moral value in it. Based on the preliminary study done, Apai Saloi is famous with his foolish and stupid deeds. The objective of this paper is to investigate on the character of Apai Saloi in selected documented Iban folktales because the looks and characteristics of Apai Saloi was remained unknown. This paper explains in detail the analysis of Apai Saloi in 15 stories to measure what is major characteristic of Apai Saloi by using conceptual method in determining the highest ranking of Apai Saloi characteristic in the selected documented stories. Finding shows that Apai Saloi character is proven to have a significant characteristic that was able to pull the interest of the targeted members of the readers. The study will provide new possibilities to be further developed to form a character design of Apai Saloi to present Iban culture to a greater audience and most importantly to promote local culture as well as to educate people from in and out of Sarawak about the importance of preserving local content.

Keywords: *Iban literature, Iban folktales, folktales, Apai Saloi, character design, culture, moral value*

INTRODUCTION

Apai Saloi the Iban Comic Hero

According to Sather (2001) in *Apai Alui Becomes a Shaman and Other Iban Comic Tales*, Apai Saloi is variously known as Palui, Sali-ali, Pak Sali or Apai Alui. In addition, Untie (2009) further added that Apai Saloi is also known as Sebiginda Bujang. As quoted by Sather in *Ensera – Origin of Apai Alooi*, the terms Alooi, Saloi, Sali-ali, or Paloi were used to describe someone who is foolish, silly or stupid (Sather, 1978). Due to too many names, the researcher has decided to use only one name and will be addressing this Iban comic hero as Apai Saloi in this thesis. In addition, Mawar (2010) stated that Apai Saloi is a stupid and a funny man. He cheated his family and friends, but was easily cheated back by them. Moreover, according to Sather (2001), Apai Saloi's relation with his wife is not that good. He always deceived his wife, selfish and always keeping food for himself instead of sharing it with his family. However, at the end of the day, Apai Saloi is the one who is outsmarted by his wife. Mawar (2010) further added that Apai Saloi likes to fool around with people and ideas. Other people in other places can be cheated or fooled by him, but in his own community, people know that he is stupid and would not trust him. As quoted by Mawar (2010), Apai Saloi can hear and understand all the languages of any living things such as animals and human.

Sather (2001) and Mawar (2010) shared the same view upon mentioning that Apai Saloi speaks through his nose in a peculiar nasal voice. Apai Saloi, who has mentioned by Mawar (2010), is a hunter and a warrior too, would eat anything; and because of his greediness, that he became stupid eating the head of river catfish together with its gills.

LITERATURE REVIEW

Apai Saloi story is about the adventure of Apai Saloi mostly in humor genre. According to Sather (2001), this kind of story was called Ensera Apai Saloi in Iban. Untie (2009) added that Ensera Apai Saloi often told to the youngster by an elderly caretaker usually by grandmother but sometimes the parents also tell them this story. Long time ago, where most of the Iban people spent a lot of time farming, grandparents always took care of grandchildren. At that time, there was no television or radio or other modern gadgets available at the longhouse. These were the times where Ensera Apai Saloi was often told, mainly for bedtime storytelling. As stated by Untie (2009), Iban youngsters at the modern age are not interested anymore in their tradition because there were too many distractions from modern gadgets such as television and computer. In addition, Masmuzidin, Jiang and Wan (2012) they agreed that folktales in Malaysia are being forgotten and children found foreign folktales are more affectionate than the local one.

According to Untie (2009), this folktale is made up by the elder for the younger not only for fun but also for the purpose of imparting the moral values in the story to the listeners. Through the folktale, the youngsters are taught to be disciplined in a very interesting way. Untie (2009) recommended storytelling to be told by the elder to the younger at the early age so that the moral value in the story can become a good foundation for them to behave and discipline themselves in the future. Donna E. Norton (as quoted by Furniss, 2000) stated that folktales are set in non-specific time and place. She added that folktales have a moral lesson to be learned. This is important because instead of only having a folktale as an entertainment; one can also learn a lesson from it. Throwing the light into the same perspective, Arko-Achemfuor (2013) also agreed that folklore plays a vital role as an entertainment in depicting atmospheres and occurrences. He further added that moral values in folktale have the big potential in cultivating youth to become a better person.

Apart from all the information obtained, none of the authors claimed to know how does Apai Saloi's physical features looks like. Hence, this is one major reason to investigate on the character of Apai Saloi in selected documented Iban folktales so that the character design of Apai Saloi can be further developed.

Iban Oral Traditions

According to Ozea (1988) Sarawak's folktales can be divided into four categories (Figure 1).

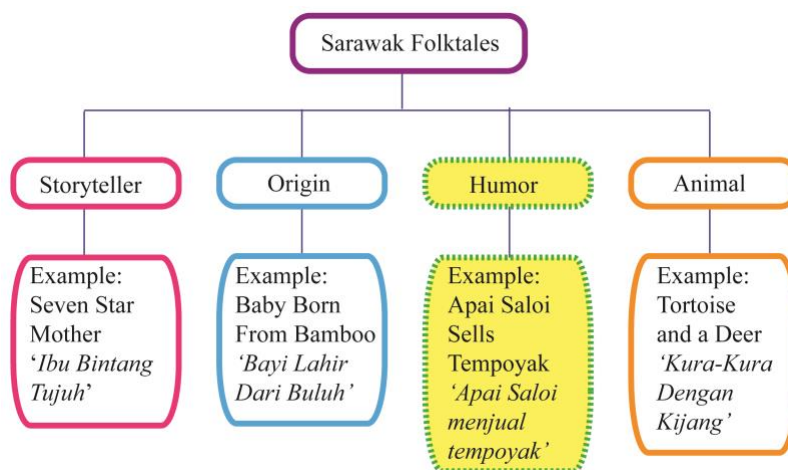


Figure 1. Categories of Sarawak Folktales (Ozea,1988)

Ozea (1988) in his study stated that under the storyteller category, the kind of story is mainly about heroism and valor. These stories contain many traits such as separation, re-meeting, pregnancy, birth, refugee or adventure or attempted resistance, friendship with animals, attacks, wars, supernatural, heroism, romance, transformation, the role of Nenek Kebayan or old women, the underworld or heaven, disguise, storm or flood events, live events, and finally, the role of the customs and beliefs. According to Ozea (1988), there are many Origin types of story in Sarawak. These types of story mainly related to the myths. Among their famous attributes are born out of bamboo, born from eggs, genealogy and belief in spirit.

Furthermore, Ozea (1988) mentioned the traits in this animal type of story which include advice or moral value, tit for tat, intelligence, ignorance, fraud and deceit, arrogance, and finally the origin and satire. While in Humor category, Ozea (1988) viewed it from the perspective of character in the story and classified it as a story of a fool. Among the traits in this story are ignorance, intelligence, morals, exemplary and greediness. Based on the above categories, this research only focused on the humor category under the scope of Apai Saloi documented stories. The documented stories were from two books that were compiled by Sather (2001) and Jalak (1994). There are various types of Iban oral traditions such as pengap, pelian, pantun and ensera (Ahmad & Singki, 1989). They further added that these oral traditions of the Iban community can be divided into two parts: -

- a) Myth that revolves around the origin of certain customs, ceremonies associated with the rice cult, the bird forecast and their social organization.
- b) Oral tradition in the form of legends, entertainment, stories and songs.

Just like the oral traditions of other communities, Iban community has their oral traditions in the form of poetry and prose (Ahmad & Singki, 1989). There were two types of oral tradition in the form of prose which is 'jerita tuai' and 'ensera' (Ahmad & Singki, 1989). According to Untie (2009), 'jerita tuai' is a story that contains traditional myths and legends of the Iban. Other than for entertainment, stories like this are very reliable and always refer to the past event. In addition, Ahmad & Singki (1989) quoted that among the stories that are classified into this type is a story about the spirits, such as Simpang-Impang, Pulang Gana, Sengalang Burung, Seragunting, Keling, Kumang and so forth. 'Ensera' nor are the stories that serve as mere entertainment and not very reliable. (Ahmad & Singki, 1989). Furthermore, Untie (2009) stated that 'ensera' is much shorter than 'jerita tuai'. Examples of 'ensera' including deer stories, Apai Saloi and the origin story that is intended to explain how something exists or happens (Ahmad & Singki, 1989).

Sather (2001) in his study stated those Dayak communities today is facing a great challenge to maintain their cultural institutions and identities. He identified Dayak cultural identities in the form of verbal storytelling that includes epic, sacred and even historical narrative, which cherished Dayak people's lives before. He further acknowledged that in the world of rapid change, many of these narrative forms are in danger of being lost. The reason why researcher wanted to create a character design of Apai Saloi is because based on the preliminary research done, out of 15 documented stories of Apai Saloi, 14 of them were in comedy genre. Based on the observation of 15 documented Apai Saloi stories it contains all the highest factors that make the respondents like or remember the animation. This key factor in Apai Saloi stories will help a lot to grab audience's attention when researcher wanted to animate the trailer of Apai Saloi story once the character design process is done.

The importance of this research is to depict selected folklores from expressive Iban literature into animation. Currently, there are lacks animations depicting Iban folklores as animation genre. It is hope that these forms of animations could be highly recognized by the local and global audiences in the future. Furthermore, Osman (1982) said that collection of oral tradition should be published and disseminated. He believes that creativity involves changes in artists' original creations as time passes by. So, with each passing of a tradition, a new tradition takes its place. This is what researcher wanted to do. By creating a trailer of Apai Saloi story from the published folktale, it will help to broaden the dissemination of this precious folktale of the Iban.

According to Furniss (2001), “The use of traditional stories has proven economical because, as public domain materials, they cost nothing to use. In addition, well-known stories cut down on the amount of work an animation writer need to do”. The animator does not need to develop the character because the character itself already has been developed in the story and the audience already has a general scenario and basic understanding of the contents and lines of the story. The animator only needs to maintain the structure of the story to hold the audience’s interest. When the adaptation is made from oral folktales to a creative way such as animation, it can be interesting for the audience to discover what differences have occurred during the process of adaptation itself.

METHODOLOGY

Research Instrument

For this research, researcher only focused on the documented stories of Apai Saloi (Table 1). There were two compiled books of Apai Saloi stories that were found by the researcher. The first book was by Clifford Sather, *Apai Saloi Becomes a Shaman and Other Iban Stories* compiled in 2001. The second book was by Francis Jalak, *Danau Penyilam* compiled in 1994. There were 15 documented stories total up.

Table 1

List of Apai Saloi Stories

Apai Saloi Becomes a Shaman and Other Iban Stories	Danau Penyilam
<ul style="list-style-type: none"> • Apai Saloi Visits Foreign Lands • Apai Saloi and the Rajah • Apai Saloi Becomes a Shaman • Apai Saloi Makes a Banana Garden • Apai Saloi Hunts a Fat Animal • Apai Saloi Challenges Keling’s Followers of Panggau to a Cockfight • Apai Sumang-Umang and Apai Saloi Set a Fishtraps • Apai Saloi Goes Fishing • Apai Saloi and Apai Sumang-Umang Deceive Each Other • Apai Saloi Sets Out a Fishtrap at Lemayung Reach in The Otherworld 	<ul style="list-style-type: none"> • Ape and Apai Saloi • Apai Saloi Travelling • Mosquito Princess and Apai Saloi • Apai Saloi Fly • ‘Paku’ and Apai Saloi

Procedure for Data Collection and Analysis

Ingmar (2006) stated that to create a character design, one must go through a conceptualization phase first. In this phase the character designer is defining the character. This is done by asking a set of questions that will help to learn about who is to be brought to life. Some of the few questions that will give an idea of what to think about are, ‘What is the life purpose of the character?’, ‘Where is he from?’, ‘What is the character afraid off?’, ‘What does he / she think about?’, ‘What is their main obstacle in life?’, ‘What is his / her strengths and weaknesses?’ By following this process, the character will have some dimension.

Ingmar (2006) further added that identification of the character is also important. The character design that is well-identified by the audience will be able to bring the character to life. This influence helps to foster a bond between the character itself and the audience. Ingmar (2006) believed the easiest way to do this is to make the character as human as possible. He suggested the character designer to start gather reference that will help him or her linking the idea once he or she know the character well enough and are able to illustrate and visualize what it might look like. The important elements in the character are also important in realization process.

In the content analysis of Apai Saloi stories (Table 2); the researcher had analyzed all the 15 documented stories in term of genre, casts of the story, and characteristics of Apai Saloi, location and also illustration provided in the books. This was crucial so that the researcher can see the important items in each of the story clearly. To determine the highest ranking of Apai Saloi characteristic in the 15 documented stories, the mean of each characteristic has been calculated. To calculate mean of the story, the score of the characteristic was divided by the number of the stories.

FINDINGS AND DISCUSSIONS

The content analysis revealed to the researcher that out of 15 stories being analyzed, 93% are of comedy genre. Based on the content analysis, 10 main characteristics of Apai Saloi has been identified. They are misdeeds, gullible, naive, tricky, unscrupulous, greedy, cheater, smart, foolish and modest. Based on the stories, the characteristics of Apai Saloi was analyzed and rated from scale 0 to 9. The more obvious the characteristic is in the story, the higher the rating it scores. Based on the analysis (Figure 2), Apai Saloi has more than one characteristic in each of the story.

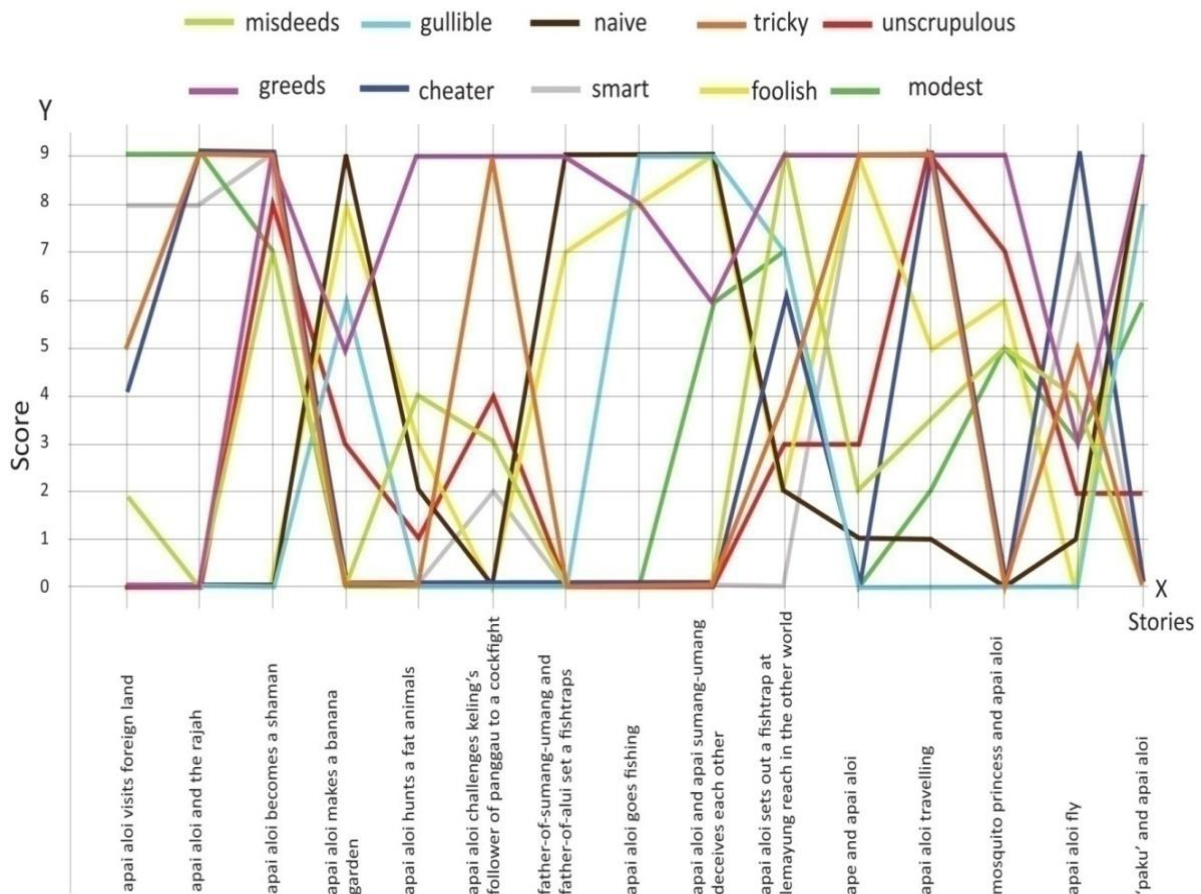












Figure 2. Score of Apai Aloi Characteristics




Table 2
Content Analysis of Apai Saloi Stories



No	Synopsis of the story	Genre	Casts of the Story	Characteristics of Apai Saloi	Location	Illustration
1	<p>Apai Saloi and Ape Apai Saloi met a female ape in the forest. An ape took Apai Saloi as her husband. Apai Saloi was struggling hard to get rid of the ape.</p>	Comedy Adventure	Apai Saloi , Ape, Enchelegit, Saloi	Foolish Tricky Smart Greedy	Jungle.	 <p><i>Figure 1: Apai Saloi and Ape (Jalak. F, 1994, p. 5)</i></p>
2	<p>Apai Saloi Travelling Apai Saloi went travelling after he had cheated his wife and son. During the travelling, Apai Saloi also cheated King Meroom and folks by selling his filth as 'tempoyak'. Apai Saloi also told them the act of jumping in the water inside a cage will enable them to meet with their dead ancestors. Finally, all folks were dead and Apai Saloi gets married with Princess Meroom.</p>	Comedy Adventure	Apai Saloi, Enchelegit, Saloi, King Meroom, Princess Meroom, Soldier, Si Bongkok	Greedy Unscrupulous Tricky Cheater	Apai Saloi's House, King Meroom's Palace.	 <p><i>Figure 2: Apai Saloi Travelling (Jalak. F, 1994, p. 18)</i></p>
3	<p>Apai Saloi and Mosquito Princess Apai Seumang-Umang had gained wealthy by obeying Princess Mosquito's condition. Apai Saloi was green with envy and wanted to have a luxury too. Unfortunately, Apai Saloi was over excited. He</p>	Comedy Adventure Fantasy	Apai Saloi, Saloi, Enchelegit, Apai Seumang-Umang, Seumang-Umang, Indai Seumang-Umang, Princess Mosquito.	Greedy Unscrupulous	Aping River, Jungle, Apai Saloi's House, Apai Seumang-Umang's House.	


	<p>failed to obey Princess Mosquito's condition and gained nothing.</p>					 <p><i>Figure 3: Apai Saloi and Mosquito Princess (Jalak. F, 1994, p. 25)</i></p>
4	<p>Apai Saloi Fly Apai Saloi likes to catch bird. One day, Apai Saloi had caught so many birds and tied the birds around his waist. Suddenly, Apai Saloi was flown by birds and floating in the air. Apai Saloi started to cry. Gradually, all the strings attached to the birds finally broken. Apai Saloi fell on the Apai Seumang-Umang's platform to dry the paddy. All folks think that Apai Saloi is the King of Sky. Apai Saloi was given a special treatment by the folks. Until one day, Enchelegit and Saloi paid a visit at Apai Seumang-Umang's long house and discovered that the King of Sky is Apai Saloi. All the folks were angry and chased Apai Saloi away.</p>	<p>Comedy Adventure Fantasy</p>	<p>Apai Saloi, Saloi, Enchelegit, Apai Seumang-Umang, Residents of Long House.</p>	<p>Cheater Smart</p>	<p>Jungle, Apai Seumang-Umang's Long House.</p>	 <p><i>Figure 4: Apai Saloi Fly (Jalak. F, 1994, p. 32)</i></p>
5	<p>Apai Saloi and Paku Apai Saloi was invited by Apai Seumang-Umag to have a lunch with them. During lunch time, Apai Saloi likes to eat fern (paku-pakis) very much. On his way back home, Apai Saloi keep remembering the fern (paku-pakis) that he had eaten. Suddenly, Apai Saloi slipped and had forgotten what the dish name he had eaten is. He turned to Apai Seumang-</p>	<p>Comedy</p>	<p>Apai Saloi, Enchelegit, Apai Seumang-Umang, Indai Seumang-Umang, Daughter of Apai Seumang-Umang.</p>	<p>Cheater Naive Gullible</p>	<p>Apai Saloi's House, Apai Seumang-Umang's House.</p>	

	Umang's place to ask what the dish name is. But, Apai Seumang-Umang's daughter said it was 'paku' (nail) that he was eaten. Back at home, Apai Saloi tried to cook and eat 'paku' (nail).					 <p>Figure 5: Apai Saloi and Paku (Jalak. F, 1994, p. 40)</p>
6	<p>Apai Saloi Visits Foreign Lands</p> <p>Leaving home, Apai Saloi travelled far. After journeying long, he came to a land where he met a healer. Apai Saloi stayed with the healer for 3 years. During this time, Rajah's daughter fell ill. On the seventh day, she died. Apai Saloi had observed that the princess wasn't really dead. She was only in a very deep coma. Apai Saloi began the spell and finally the princess restored to life.</p>	Adventure Fantasy	Apai Saloi, Sempurai, Enchelegit, Healer, Sailboat Captain, Rajah, Rajah's Daughter.	Modest Smart	Pangau Libau, Healer's House, Sailboat Captain's House, Rajah's Palace.	 <p>Figure 6: Apai Saloi Visits Foreign Land (Sather. C, 2001 p. 14)</p>
7	<p>Apai Saloi and The Rajah</p> <p>Long ago, there lived a Rajah who ruled over a kingdom. The Rajah owned a diamond ring which was a source of a great joy, for it was a treasure that had been passed down through the generations from his royal ancestors. Then one day, it disappeared. Apai Saloi was the one who could find the ring using his trick.</p>	Comedy	Apai Saloi, Boat Captain 1, Boat Captain 2, Enchelegit.	Modest Tricky Cheater	Rajah's Kingdom, Kingdom of Rajah Merroom, Apai Saloi House.	 <p>Figure 7: Apai Saloi and The Rajah (Sather. C, 2001 p. 23)</p>

8	<p>Apai Saloi Becomes a Shaman Laja, Sempurai and Keling had felled the same nyatu pelage tree that Apai Saloi intended to make a boat. Apai Saloi was angry and hid all their boat-building tools. They searched for the tools for a long time and failed to find the tools. Uncle Bujang Tuai suggested they should call for a shaman so that he can search for the missing tool. The only effective shaman that lives nearby is Apai Saloi. But Apai Saloi tricked them and said that demon had hid their tool and finally managed to found their tool back.</p>	Comedy Adventure	Apai Saloi, Sempurai, Laja, Keling, Balu Jantau.	Cheater Greedy Tricky Unscrupulous	Nanga Gelung, Nanga Panggau Libau, Jungle, Apai Saloi's Long House.	 <p><i>Figure 8: Apai Saloi Becomes a Shaman I (Sather. C, 2001 p. 28)</i></p>  <p><i>Figure 9: Apai Saloi Becomes a Shaman II (Sather. C, 2001 p. 35)</i></p>
9	<p>Apai Saloi Makes a Banana Garden Apai Saloi thinks it would be good if he made a banana garden so he can have something to sell to bring in an income. He then went to Panggau Libau to meet his nephew, Sempurai for banana cuttings. Sempurai gave him many sorts of bananas, antler bananas, badat bananas, keeling bananas, bana bananas and gold bananas. Apai Saloi was very pleased to get the banana cuttings, for he had never grown this type of banana before. He believed that they would bear golden fruit. Soon, he began planting all the cutting. But when the gold banana</p>	Comedy	Apai Saloi, Saloi, Enchelegit, Sempurai, Keling.	Naive Foolish	Apai Saloi's House, Panggau Libau.	 <p><i>Figure 10: Apai Saloi Makes a Banana Garden I (Sather. C, 2001 p. 46)</i></p>

	<p>ripened, they remained just like the other bananas. Apai Saloi was very angry with Sempurai.</p>					 <p>Figure 11: Apai Saloi Makes a Banana Garden II (Sather. C, 2001 p. 47)</p>
<p>10</p>	<p>Apai Alui Hunts a Fat Animal Apai Saloi was unable to eat and so he grew very thin. He was sick for almost a month before he recovered. When he was well again, he was overcome by strong desire to eat fat game. One day, he decided to take up his blowpipe and go in search for a fat animal. He entered the forest and met up with rat, squirrel, mouse deer, barking deer, sambur deer and wild boar. But none of them having as much as fat as Apai Saloi wants. Finally, he met up with Matar, the sago worm. Matar said it whole body was nothing but fat. So, Apai Saloi decided to shoot Matar for its fat. Finally, the sago worm died. When the creature was cooked, the aroma of the cooked Matar was delicious. But before he had eaten half of Matar, he grew full to eat more and decided to continue eating the Matar at home. Suddenly the portioned of Matar inside a bamboo asked him to eat it now or else it will teach him a lesson. Matar had changed to ghost and chased him for not finished eating him.</p>	<p>Comedy Adventure Fantasy</p>	<p>Apai Saloi, Rat, Squirrel, Mouse Deer, Barking Deer, Sambur Deer, Wild Boar, Matar Worm.</p>	<p>Greedy Naive</p>	<p>Jungle</p>	 <p>Figure 12: Apai Saloi Hunts a Fat Animal I (Sather. C, 2001 p. 54)</p>  <p>Figure 13: Apai Saloi Hunts a Fat Animal II (Sather. C, 2001 p. 57)</p>

11	<p>Apai Saloi Challenges Keling's Follower of Panggau to a Cockfight Keling's followers challenged Apai Saloi to a cockfight. The bet is whoever loses, becomes the slave of the victor. After a cockfight, all Keling's followers became Apai Saloi's slave because they had loosed a cockfight. But then, the wives of Keling's follower challenged Apai Saloi to a cockfight again. This time, the bet is if they win Apai Saloi should release all of their husbands. Finally, they won and Apai Saloi had released their husbands.</p>	Adventure Comedy	Apai Saloi, Keling, Laja, Tutun, Sempurai, Balu Gawa, Pandak Segatak, Kumang, Selinggar, Mata Hari, Endu Telanjing, Mendung, Gitir, Puyu, Indai Abang, Lulung.	Greedy Tricky Unscrupulous	Apai Saloi's House.	 <p><i>Figure 14: Apai Saloi Challenges Keling's Follower of Panggau to a Cockfight (Sather. C, 2001 p. 64)</i></p>
12	<p>Apai Seumang-Umang and Apai Saloi Set Fishtrap Apai Saloi envied Apai Seumang-Umang for he had caught so many fishes at Lubuk Lubang Genali. Lubuk Lubang Genali is the place haunted by demons. Apai Saloi then decided to try his luck too. Unfortunately, he broke the rule and was seized by the demons and failed to catch any fish.</p>	Comedy Adventure Fantasy	Apai Saloi, Apai Seumang-Umang, Frog, Toad, Monkey, Demon, Enchelegit.	Naive Greedy Foolish	Buau Berapi Reach, Lubuk Lubang Genali.	 <p><i>Figure 15: Apai Seumang-Umang and Apai Saloi Set Fishtrap (Sather. C, 2001 p. 73)</i></p>
13	<p>Apai Saloi Goes Fishing Apai Saloi wanted to go fishing. Apai Seumang-Umang told him that there's no better bait than cakes and eggs. Instead, Apai Saloi has been cheated by Apai Seumang-Umang. Apai Seumang-Umang hid himself in the tree pots besides the pool</p>	Comedy Adventure	Apai Saloi, Apai Seumang-Umang, Enchelegit.	Naive Gullible Greedy Foolish	Nanga Gelung's Pool, Apai Seumang-Umang's House, Apai Saloi's House.	Illustration not provided

	and stole his cakes and eggs when he lowered them in the water. Apai Saloi failed to catch any fish.					
14	<p>Apai Saloi and Apai Seumang-Umang Deceives Each Other</p> <p>Apai Seumang-Umang visited Apai Saloi. Apai Seumang-Umang told Apai Saloi that he saw many fish of different kinds at the pond of Apai Saloi's last year's farm. He told Apai Saloi that the best bait must be eggs, cakes, glutinous rice, fried chicken and banana. But he failed to catch any fish. It was Apai Seumang-Umang who pretended to be a fish and took all the bait. Apai Saloi wanted to take revenge but failed to do so because of his stupidity.</p>	Comedy Adventure	Apai Saloi, Apai Seumang-Umang, Enchelegit.	Gullible Naive Foolish Modest	Apai Seumang-Umang's House, Apai Saloi's House.	Illustration not provided
15	<p>Apai Saloi Sets Out a Fishtrap at Lemayung Reach in the Other World</p> <p>Apai Saloi wanted to set a fishtrap at Lemayung Reach, the otherworld of the dead and had caught so many fishes. Apai Seumang-Umang wanted to do so, but unfortunately he was caught by the demon for he had always deceiving Apai Saloi.</p>	Comedy Adventure Fantasy	Apai Saloi, Apai Seumang-Umang, Enchelegit, Spirit of the Dead, Mountain Demon.	Greedy Misdeed Gullible Modest Cheater	Apai Saloi's House, Lemayung Reach.	 <p><i>Figure 16:</i> Apai Saloi Sets Out a Fishtrap at Lemayung Reach in the Other World (Sather. C, 2001 p. 94)</p>

During the interview, Untie (2009) stated that Apai Saloi was famous with his stupidity and foolishness characteristics. However, he claimed that Apai Saloi was not always portrays a negative attitude in all of the stories as he, sometimes acts smart and tricky. Based on a calculation, it was unpredictable that greedy was the main characteristic of Apai Saloi in 15 of the documented stories. All this while, based on the reading and interview, Apai Saloi was very famous with stupid and fool personality but in this 15 documented stories, it was totally different. From all the 15 stories, 9 of the stories featured Apai Saloi as a greedy person (Figure 3). This shows that Apai Saloi has an extreme desire for something, often more than one's proper share on. On the other hand, Apai Saloi's famous characteristic which is stupid, only falls into third place, after modest.

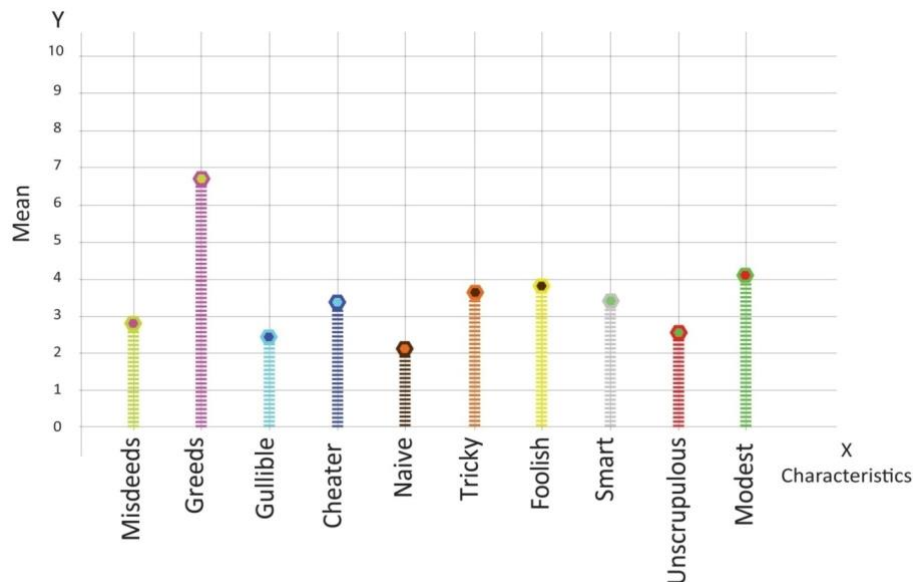


Figure 3. Mean of Apai Saloi Characteristics.

CONCLUSIONS

This research analyzed the characteristics of Apai Saloi and revealed out that of 15 documented stories, greedy was the main characteristic of Apai Saloi. Being alert that Apai Saloi, the Iban comic hero is a very precious old tradition that has to be preserved, researcher had come out with in depth research of its characteristics and that will lead to designing a new character design of Apai Saloi in terms of skeletal structure and facial features. This future research has a potentiality to promote local culture, as well as educate the publics about the importance of preserving local content. Researcher argues that by creating a character design to full animation of Apai Saloi, it will connect the audience and the Iban culture so that local folklore to be commercialized and appreciated by a greater audience.

The works of previous narrators, authors, compilers and publishers who had gathered Iban folklore have contribute much to the collection of literatures in the state. The change from paper documentation of the development work that combines the today's technology has mooted the idea to produce the animation of the Iban folklore. This has aroused researchers interest to conduct a deeper study on Iban folklore to transform this medium into a form of animation in the hope that such work is getting the attention from the younger generation of today's world. This research enables the Iban community and global audiences to know about and appreciate this precious Iban oral tradition. This research which represents the uniqueness of Iban tradition is not found elsewhere for example, the authenticity of Iban lifestyle and the uniqueness of their tattoo. Furthermore, this kind of folktale contains moral value in it so one is not only having fun when watching this animation.

Another problem found in this research is there is not enough exposure been given to the literary adaptation in animation. At the same time, there is only a little number of researches from folktale into

animation had been done specifically in Iban oral tradition. It is hope by creating an animation about Iban folktales in the future, it can help to change wrong outsiders' point of view about this beautiful lifestyle of Ibans. In addition, the unique lifestyle that will portray in this animation will help to attract outsider to know more and learn about Iban's unique culture. Researcher believes that by creating a full animation about Apai Saloi, it allows close interaction between the audience and the Iban cultures itself.

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