

PRESERVING DUSUN FOLKLORE: INTEGRATING TRADITIONAL NARRATIVES INTO MODERN DIGITAL MEDIA

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Abstract: The preservation and digitalization of Dusun folklore have been the focus of numerous studies, highlighting the significance of preserving cultural heritage in the midst of modern influences. This research aims to address the challenges posed by globalization and technological advancements that threaten traditional storytelling practices and cultural identity. By integrating innovative digital preservation strategies with archetypes theory within the context of cultural studies, this study seeks to develop effective methods for preserving and representing Dusun folklore. The methodology involves in-depth interviews, observation, document analysis, thematic analysis, and visual analysis of Dusun narratives. The significance of this study lies in its potential to contribute to both academic discourse and practical preservation efforts, ensuring that Dusun cultural narratives are translated into contemporary visual forms and remain relevant in the digital age.

Keywords: Archetypes, cultural heritage, digital preservation, Dusun folklore, participatory culture

1. INTRODUCTION

The Dusun culture is characterized by several symbolic and thematic elements, which are prominently included in their folk narratives. This tale provides a fresh perspective while also evoking admiration and respect for cultural traditions and practices of the people involved. However, the current depiction and understanding of these situations in academic discussions and artistic creations are excessively restricted. Converting these oral narratives into visual representations is a substantial challenge. Although these stories possess cultural wealth and the capacity to inspire, they are seldom shown in visual arts and contemporary cultural media. This study aims to rectify this inadequacy by investigating the challenges posed by globalization and technological advancements that threaten traditional storytelling practices and cultural identity. Furthermore, it utilizes co-creation approaches with the aim of converting these tales into visual artwork.

Sabah, a state in East Malaysia, is home to over sixty languages, with over thirty of these languages belonging to the indigenous Dusun, Murut, and Paitan language families (Pugh-Kitingan et al., 2018). Kadazandusun is the most prevalent of the thirteen languages that comprise the Dusun language family (King and King, 1984). The Kadazandusuns are the largest cultural group in the state, comprising approximately 17.97% of the total population of Sabah (Puyok and Bagang, 2011). They typically reside in inland freshwater environments and west-coastal environments, where they share a common heritage that includes oral history, law and order systems, morality programs, agricultural practices, material culture, ceremonies, and distinctive religious and cultural traditions (Pugh-Kitingan et al., 2018).

The Kadazandusun language is further divided into five primary subdialect groups in Tambunan: Liwan, Tagaas, Tambunan, Tuhauwon, and Kuruyou. Although these names are less prevalent today, they are still significant in terms of history. About 150 years ago, the Liwan relocated from Ranau to Tambunan. The Kuruyou are the ancestors of the Kuijau people, who can be found in Keningau, south of Tambunan. The Tuhauwon people have a history of planting tuhau roots close their houses, and the Tagaas people are renowned for constructing homes from Tagaas trees. The Tambunan group, which was named after the thatching of roofs with *tolidus* leaves, now denotes the district. However, the original subdialect is still spoken in a number of traditional communities, including Lumandou, Maras-Karas, Tibabar, Noudu, Botung, Timbou, Karanaan, and Lintuhun (Pugh-Kitingan et al., 2018).

According to Pugh-Kitingan et al. (2018), the people of Tambunan, like other Dusun tribes, attribute their oral history to Nunuk Ragang, a historical site located near Ranau. They regard Mount Kinabalu as the residence of their ancestral spirits. They have a dual descent system and have traditionally resided in longhouse villages. Their primary source of sustenance is rice, which is predominantly cultivated in hill terraces and flatland paddy fields. They also rely on carabaos (buffaloes) for transportation, cultivation, agriculture, festivities, and dowries.

The Dusun ethnic group in Sabah's diverse folklore is a fundamental component of their cultural heritage, reflecting their history, beliefs, values, and legacy. Before the 1980s, it was a common leisure activity for them to recount folktales, legends, and mythology. Tangon is the term used to refer to folktales among the Tambunan Dusun (Low & Sim, 2020). According to Low and Sim (2020), tangon is a term in the Dusun Liwan language that denotes "stories from a long time ago." Parents frequently read these stories to their children at bedtime or as a popular pastime with companions in the evening following a long day of labor in the fields.

Evans (1923) and Rutter (1930) were among the earliest to document Dusun myths and legends, as interest in accumulating and documenting North Borneo traditional narratives began during the British colonial period (Pugh-Kitingan et al., 2018). The study of tangon in Tambunan Dusun remains uncommon, despite these initial efforts. The categorization and interpretation of these folktales have been facilitated by recent comprehensive analyses conducted by researchers such as Pugh-Kitingan, Gallus, and Low, which have revealed universal themes and distinctive cultural insights (Low & Sim, 2020).

2. LITERATURE REVIEW

2.1 *Digital Preservation of Folklore*

Folklore encompasses narratives, melodies, practices, and rituals that are passed down from one generation to the next within a family. It mostly expresses the values and ideals of societies. In this respect, the digital preservation of folklore has emerged globally as an important strategy for sustaining all these narratives amidst change and changing technologies. This literature review shall discuss initiatives beginning from historical to modern, starting right from global examples down to Malaysian efforts.

Most digital preservation efforts around the globe are driven by the need to save and immortalize cultural heritage in the face of erosion. Ajani et al. (2024) relate a number of international efforts, including the Indigenous Digital Archive, based in South Africa,

that works in collaboration with communities in the digitization of oral histories, songs, and cultural artifacts. Such stories, once made accessible online, foster awareness and appreciation among people, which helps preserve the linguistic and cultural heritage. The Sankofa Digital Archive in Ghana is working to preserve digitally the stories, proverbs, and agricultural practices of Akan traditions while developing increasing digital literacy among locals and empowering local communities to take part in heritage preservation. It is also mentioned in the research of Ajani et al. (2024), project works in East Africa have led to development in the creation of the Ntongato app in Tanzania and Learn Yoruba in Nigeria. These apps have been worked upon towards accessible and interactive means of language learning to help keep the local languages going with modern usage through mobile and digital technologies. Another outstanding example is the Kenyan Community Mapping Project, which let the Maasai map essential resources with the use of GIS technologies in an effort to preserve environmental knowledge and practices for future generations. Such synergy across global efforts stands as a testimony to how digital tools transform the process of preserving languages, practices, and folklore of the indigenous people (Ajani et al., 2024).

The Malaysian approach has thus been to reinterpret these stories into digital media. There have been various attempts to make folklore accessible to young audiences while setting aside the cultural core of traditional stories themselves. One discussion regarding this aspect was led by Omar, Ishak and Mustafa (2019) about Sususan Kreatif Sdn. Bhd. with Cerita Rakyat, a 13-episode animated series that started in 2005 and was aired in 2006 on RTM, bringing the traditional stories into the screens of television viewers. Furthermore to this in 2011, when the same company, Les' Copaque Productions, created Pada Zaman Dahulu, a 3D animated series that hit the small screens via channels Astro Ceria and TV Al-Hijrah, made folklores so much fun and visually stimulating that the masses became spellbound. In the same year, DBP introduced Cerita Nenek in digital replica format on its portal, offering access to multimedia versions of folktales and increasing user interaction (Omar et al., 2019).

Omar et al., (2019) discussed that this was further cemented between 2014 and 2015 when a number of Malaysian digital initiatives for the preservation of folklore came to the fore. In 2014, DD Animation Studio launched the Didi & Friends animated series through YouTube, which is an animation based on music, combined with folklore themes that will attract young children to appreciate the cultural heritage of Malaysia in a more fun way. This was followed by Pekaka Bercerita, a mobile app developed by DBP with sound-enhanced stories. Meanwhile, Unik Edu Solution Sdn. Bhd.'s free downloads of the interactive Cerita Rakyat Lite on Google Play enable readers to select both the narrative and text, background music, and the voices of characters. In

the research of Omar et al. (2019), it is further informed that in 2015, Big Tent Entertainment and Glue Studios released an award-winning interactive e-book with the title 'Anak-anak & Bongkoron', which managed to win the Best Children's e-Book Award at the Kota Buku Festival, showing how digital media could give life anew to traditional stories.

The research of Santano (2017) demonstrates that the indigenous Mah Meri have a rich folklore tradition, intrinsically attached to their wood mask carvings, such as the "Moyang Siamang" and "Moyang Ba'ai" represented in Figure 1, passed on through rituals and sculptures. The researchers used carvers to authenticate the veracity of these narratives before transforming them into animatics for the purpose of introducing immersive storytelling. Another instance of this phenomenon may be seen in the practice of Iban women in Sarawak, who integrate their traditional stories and beliefs into the creation of Pua Kumbu textiles. These textiles have been used to depict significant historical figures and events, which have been reinterpreted and documented as visual art. Through this approach, they showcase the preservation of intangible cultural heritage.



Figure 1. Snapshot of Moyang Siamang (Gibbon Spirit) and Moyang Ba'ai (Sea Spirit) from Peter Crowe's book (Source: Santano, 2017)

Notwithstanding this effort, care for and preservation of intangible cultural heritage remains an uphill task. According to Santano (2017), the poor interest of younger generations in oral traditions and the gradual disappearance of traditional storytellers weigh in the balance for the urgent need for innovative approaches to preservation. While digital media is certainly providing a great platform for contemporary audiences, innovation needs to be weighed against authenticity to retain core cultural values embedded in those stories.

2.2 Techniques and Technologies for Digital Preservation

Malaysia utilizes digital preservation technologies to preserve the culture's narratives and cultural heritage. The strategies include interactive game design, animation, outline mapping, and captivating narratives. An instance of how game design may captivate consumer attention and enlighten them about narrative and cultural encounters is by generating income from digital games including folk tale characters such as Toyol (Figure 2). These digital games have been used to document and preserve historical and cultural occurrences. Furthermore, they promote education together with entertainment by facilitating a deeper comprehension of the favourable changes occurring in society. Games such as "Food Force" demonstrate the ability of digital media to successfully educate and involve people in matters of humanity (Ali & Ng, 2018). The digital revival of traditional Malaysian games such as "Batu Seremban" and "Congkakcraze" serves as an illustration of their continued relevance in contemporary Malaysia (Ali & Ng, 2018). By using advancement of technology like animation and projection mapping, the static tales may be converted into attractive visual forms that evoke the emotional feelings. Augmented reality and virtual reality technologies able to enhance the experiences of the narrative, increase the emotional appeal of personal stories. These methods not only meet the needs of technologically advanced societies, but they also guarantee the preservation and authenticity of cultural heritage, which in turn fosters appreciation and knowledge of other cultures.



Figure 2. The main menu and user interface of the game application called Greedy Toyol (Source: Ali & Ng, 2018)

Digital technologies have become increasingly important in folklore's survival. Two significant projects of Renganathan and Kral (2018) illustrate this impact, with the first focusing on youth empowerment through filmmaking using available technology such as Kodak Playsport cameras. The Semai youth documented their cultural practices and with that they are gaining both technical skills and cultural practices. Guided by the Tok Batin, these narratives reflect their views and collectively they become 'knowledge holders' for the next generation. This process not only reinforce community relationships but, in some sense, instil pride in their culture.

The project further augments the cultural preservation effort by compiling a comprehensive, critically edited volume that incorporates video recordings, digital stills, and audio narratives from Semai elders. Such initiatives are committed to bilingual and multilingual documentation so that Semai culture becomes more accessible to an enlarged audience, with a view toward the revitalization of languages and pride in culture. It locks in their legacy, archiving these materials at the Pacific and Regional Archive for Digital Sources in Endangered Culture to continue showing through digital documentation how to effectively empower communities and redefine cultural identity in these modern times (Renganathan & Kral, 2018).

With both projects, collaboration and community involvement are the key to success, stressing that this is something that needs to be contributed to collectively in order to preserve the Semai cultural traditions. According to the research by Renganathan and Kral (2018), the Tok Batin was a village chief who played a significant role in guiding the process of content selection, ensuring that the narratives captured were culturally authentic and reflective of the values of the community. This kind of leadership ownership and pride further motivated the participants to actively contribute to this effort of documentation. Besides, the projects made available the intergenerational transfer of knowledge by bringing together elders who shared their stories and cultural practices with the youth who recorded them. It was an interaction that not only enriched the content created but also strengthened community bonds, making younger members learn directly from the experience of the elders in such a way that reinforces the continuity of Semai cultural traditions for generations to come.

2.3 Case Studies on the Authentic Translation of Indigenous Narratives into Contemporary Visual Forms and Cultural Identity

The study by Khalis and Mustaffa (2017) showed the impact of Malaysian culture on the design of animation characters by art and design students, with a focus on the traditional elements of costume and symbols in narratives. Digital preservations protect cultural elements by incorporating traditional Malaysian elements such as

Wayang Kulit, traditional attire, and local mythology through animations (Khalis & Mustaffa, 2017). Consequently, these cultural elements are not lost; rather, they are incorporated and maintained in contemporary media through animation. Utilizing this framework, education is then emphasized as a critical instrument for the preservation of culture. Moreover, the findings of the analysis of student artworks that incorporated these elements illustrated how instructing students to draw inspiration from heritage enables them to preserve and transmit these traditions through contemporary digital media. However, the fact that they will animate certain aspects of tradition will also expose these cultural features to a broader audience, thereby enabling animation to serve as a powerful instrument for cultural preservation and education.

Nevertheless, it also highlights the obstacles to the preservation of these cultural elements as a result of the animative domination of Western and Japanese cultures. These have a significant impact on local animators, necessitating the conscious integration of traditional Malaysian culture amid these broader influences. In the digital era, it is imperative to maintain the relevance and excitement of traditional elements through continuous innovation in content creation (Khalis & Mustaffa, 2017).

Similarly, the article by Jabbar and Hassan (2020), which endeavours to define and categorize the visual characteristics that would define a Malaysian comic book art style that could potentially establish a unique Malaysian comic art identity. The objective of digital preservation is to systematically identify and document the visual characteristics associated with framing style, panel composition, and narrative structure, as well as other visual elements, in comparison to American and Japanese comics. The current documentation functions as a digital archive, preserving these unique features for the next generation.

In fact, the research by Jabbar and Hassan (2020) is able to emphasize the distinctiveness of Malaysian visual culture in an international context by contrasting it with the American and Japanese styles. Analysing comic art using well-established theoretical frameworks are beneficial in gaining a comprehensive grasp of certain characteristics and conducting a complete review. Researchers in the field of preservation must study the problem of content depletion. It occurs when artists consistently use the same methods, topics, and ideas in their artwork. In order to guarantee that the art form remains pertinent and vital, it is essential to innovate within the cultural context. Additionally, Malaysian identity is endangered by global comic styles. The necessity of establishing a Malaysian comic identity is indeed crucial for the implementation of global trends (Jabbar & Hassan, 2020).

Therefore, any program that aims to promote and equip young people for creative careers must include traditional stories and folklore into its educational framework. Recording and incorporating traditional cultural elements into contemporary visual media is essential for preserving and advancing the Malaysian identity. The research by Jabbar and Hassan (2020) emphasizes the importance of the aspect of innovativeness that must be instigated within the cultural context to maintain traditional elements and the threats they face due to the presence of global influences. By documenting and popularizing the integration of traditionalism into folklore, the traditional aspects will be maintained and cultivated in modern media. In order to maintain the relevance and uniqueness of these cultural elements in the digital age, it is imperative to engage in continuous innovation that allows for a balanced blend of global influences.

2.4 Current State of Dusun Folklore Digitization

Among many of their cultural inheritances, the people of Sabah have inherited a treasure trove of oral traditions. One of the traditions that has been handed down over the years is the creation of tangon, which are folktales that combine aspects of mythology, folklore, and legends (Low & Sim, 2020). Stories of this nature have been transmitted orally through generations as a means of preserving the historical, cultural, social, and value traditions of the community. However, the oral traditions of the Dusun have encountered significant obstacles in recent decades. The practice of conventional storytelling has been reduced as a result of modern influences such as technological advancements and globalization, which have a tendency to undermine traditional storytelling methods (Juanis et al., 2022).

Initiatives for the preservation and digitization of Dusun folklore have been attempted by these more powerful influences. This will be implemented in order to both mitigate the extinction of their culture and to address these critical driving forces. Academic researchers, cultural organizations, and technology developers all made efforts to document, analyse, and transcribe these oral narratives into a digitized format. Of course, the ultimate objective is to preserve the cultural legacies of the Dusun in a manner that is both engaging and accessible for future generations. These would be achieved through multimedia applications that facilitate interactivity, audio and video recordings, and digital archives. The objective of this conservation work is to integrate the practices of the past with those of the 21st century through the use of contemporary technology, thereby providing a dynamic environment for the Dusun community to trace their ancestral origins.

Two notable examples of the digitization and preservation of Dusun folklore are the analysis of birth, initiation, and death motif in Tambunan Dusun folktales (Low & Sim, 2020) which examined the importance of cultural preservation and morality. On the other hand, is the development of the Kimaragang folklore game application, "E' Gadung" which used an interactive digital game to engage younger audiences in traditional storytelling (Lee, Pangayan and Kordmodanlou, 2022). These initiatives are specific examples of how preservations are being implemented in the digital era to ensure that Dusun folklore is not overlooked or lost in the rapidly evolving global environment.

Dusun folklore has been digitized as a result of an initiative to collect oral narratives and convert them into written, audio, and digital formats. During the early 1920s, the products were maintained by numerous academics and cultural organizations for the purpose of research and preservation. These materials have been digitized in the form of text documents, audio recordings, video recordings and digital archives.

These efforts, through the use of such technological enablers, ensure that Dusun tangon is continuously preserved and that such a preservation is not exclusively for any academic value but to serve the future generations who will have the opportunity to explore and appreciate such a highly cultural product.

3. METHODOLOGY

This research employs a qualitative interpretive approach suited to the interdisciplinary exploration of cultural narratives and their artistic representation. This research design was based on archetype theory by Carl Jung, whereby the Dusun folklores are analysed based on universal symbols and themes from that concept. By focusing on archetypal analyses in this paper, this research aims to reveal how such motifs may reverberate within the Dusun community and how they can be preserved and reinterpreted in digital media. Furthermore, this approach will help in building a deeper cultural identity as well as indigenous narratives, understood from within in contemporary formats.

The primary approaches used in this research include in-depth interviews, observations, video and audio recordings, and thematic analysis; all of these contributed greatly to capturing the traditional form of Dusun folklore and its possible digital transformation. In-depth interviews with members of the community provided both a personal and cultural look into symbolic themes contained within the folktales themselves.

These interviews were used to provide rich narratives that allowed participants to relate the importance of certain archetypes, such as the hero, the trickster, and the wise elder, in their storytelling traditions. For instance, many of our participants related the hero archetype to resilience - a quality they believe lies at their cultural core. Such insights contribute toward understanding how universal themes within Jungian archetypes reflect the values and beliefs of the Dusun people. Observational methods were beforehand applied to document the settings in which Dusun narratives usually are shared and the storytelling practices, including the environment informing these cultural expressions. Observations were made in natural settings where participants told stories, allowing researchers to observe the performative aspects of Dusun folklore. Such observations documented how the Jungian archetypes are expressed and reiterated within communal storytelling in accentuating the collective experience and reinforcing solidarity of the community with these symbols.

Video and audio recordings were used to better enhance the authenticity of the oral narratives. These are essential resources to study vocal expressions, pauses, gestures, and emotions that add depth and meaning to their stories. Hence, the study of the foregoing details within an archetypal perspective uncovers the connection between the Dusun people and the expression of universal symbols within their oral traditions. These recordings also support the making of accurate digital representations for preservation and maintenance of cultural integrity as the narratives are fitted into new formats.

Thematic analysis was employed to examine data from interviews, observations, and recordings to identify recurring patterns and archetypal motifs. Core elements in the stories, as represented through such themes as heroism, transformation, and wisdom, are induced through this structured analysis into close resonance with the Jungian archetypes. In relating these archetypal motifs to cultural values, thematic analysis has identified how archetypes like the hero and wise elder shape personal stories and bind collective cultural identity within the Dusun community.

Apart from the thematic analysis, there was a visual analysis of artworks inspired by those narratives that have been collected in terms of representation of archetypal themes, style, and symbolism on the level of representation. This visual aspect brings insight into how traditional stories could be transformed into digital forms but remain true to their archetypal core, therefore being more relevant for modern audiences. These allow the research to develop an inclusive understanding of Dusun folklore and its archetypal significance. This approach therefore ensures that when Dusun cultural elements are integrated into digital media, they would be done so in a way that

respects their authenticity and would permit these narratives to continue serving as a source of cultural identity and pride within the digital landscape.

4. FINDINGS

The analysis of the Dusun folklore reveals the essential insight into the cultural and emotive dimensions embedded in the narrative and archetypal structures deeply resonating within the Dusun community. These are early findings from the thematic analysis of in-depth interviews with the community members, which highlight the importance of characters and symbols in representing core Dusun values. Each one of those story elements reflects universal themes, theorized by Carl Jung, which blend into speaking with the community's collective identity on themes of resilience, wisdom, and self-discovery.

Based on thematic analysis of in-depth interviews, one of the Dusun folklores, named Bamboo Turali (Figure 3), which the main character Otu in the folklore can be identified as the protagonist and embodied the hero archetype. His journey of loss and grief in the animated representations echoes the Dusun value commended in times of hardship that participants often relate to their own lives. Empathetic about Otu's transformation, the community members identify in his character a vehicle for both personal and collective courage, an embedded trait in Dusun identity. In fact, these archetypal stories do not only tend towards preserving cultural values, but also serve as accessible pathways for the younger generations to understand and connect with their heritage, especially when it is represented in visual or digital form. As Eliade (1954) expressed it, the archetype links contemporary man with his ancestors, and allows such stories to "speak to the existential struggles" of each new generation.



Figure 3. Primary informant Mr. Phillipus Jani demonstrating the Turali

Through thematic analysis, other major themes involve loss, transformation, and creative expression throughout the story. Participants identified Otu's parents dying as the turning point. This is a tragic event embodying the Shadow archetype, confronting Otu with the grimmer aspects of life: grief, fear and mortality. As Campbell (1949) noted, confrontation with shadow elements is structurally in the Hero's Journey; this is the indication of the essential growth that enables one to confront his fears and rise above them. This insight reinforces the Dusun perspective on resilience in the face of life's inevitable struggles, providing a compelling connection between traditional narratives and modern digital storytelling, which can evoke these complex emotions in engaging ways.

The creation of the bamboo flute, Turali, is an important juncture in Otu's journey and a symbol of the Creator archetype. It is an artistic expression that enables him to transform his devastation into music which also reflects how art can serve as an agency of healing and recovery. Creativity and the artistic expression are viewed as "mediating forces" in enabling an individual to work through complex and contradictory emotions, traumas being worked out as growth (McNiff, 1992). This would be extended further by digitally reimagining the Turali flute, as well as Otu's making process, into apps or animated representations such as projection mapping, which can take this emotional journey into broader circulation and solidify grief and resilience as a universal cultural reality.

Beyond this, the symbolic function of the Self archetype emerges in Otu's journey of movement toward inner balance and integration, through the creation of the flute. This archetype represents a process of individuation, whereby inner and outer worlds are united in the service of a single self (Jung, 1966). Digital storytelling can powerfully tell this journey of self-discovery, allowing the modern audience to experience first-hand the emotional transformation of the protagonist and the Dusun cultural values of balance and emotional reconciliation. Capturing these aspects digitally can make the greatest story of Bamboo Turali potentially touching with empathy and deeper values among the young generation of Dusun.

These findings indeed outline the potentiality of modern digital media in bridging traditional narratives to contemporary cultural preservations. Research associated with digital storytelling presents the work of translation of indigenous stories to forms that are both interactive and visual, maintaining cultural identity while making heritage "accessible to diverse audiences," (Lim, Khan & Picinali, 2021). A study on Bamboo Turali with the use of Jungian archetypes provides this paper with a theoretical structure that adds to academic discourse, while it also reflects practical and preservative undertakings toward ensuring narratives keep echoing down through the

ages. These stories are integrated into digital forms today, reaching new audiences, fostering cultural pride, and providing a sense of continuity in a world challenging traditional storytelling through modernization and globalization (Lenzerini, 2011).

5. CONCLUSION

This research illustrates that the best way to preserve Dusun folk narrative traditions incorporates traditional stories into modern digital forms. Through an archetypal approach to analyse the stories of the Dusun, this research demonstrates that core elements of survival, wisdom-related journeying, and self-discovery create deep resonances among the Dusun people. These archetypes give meaning to the deepest notions of the Dusun community, reflecting values which are really vital to the very survival of the cultural identity.

The study explores the translation of those narratives into digital media-applications, visual representations, audio-visual recordings, among other forms - and illustrates the way in which new media can provide access to and make relevant Dusun cultural heritage for a younger generation. The research findings bring forth how digital media can work not only as a tool for the preservation of culture but also for people to continue holding their heads high as members of a community with pride and continuity in the face of globalization and modernization pressures.

Future research should continue to consider the impact of digital preservation on cultural identity over the long term, including the authenticity of adapted narratives and their significance in maintaining the Dusun culture. For this research will provide the basis for future innovations in the field of cultural preservation and enhance the need to balance global influences with traditional values to avoid losing the richness of folklore among the Dusun in the digital era.

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