

## **THE MAKING OF STORYTELLING VIDEO OF PUTRI RUNDUK AND PRINCE SORKAM IN SIBOLGA**

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### **Abstract**

*Folklore is a story from past societies that is often introduced to the next generation. The purpose of this study was to make a storutelling video of Putri Runduk and Prince Sorkam in Sibolga. The method used was descriptive. The result of the study; first collecting the data of the story, then translating the script, then recording the video, designing the cover, editing the video and adding the subtitles. This study contains opening of the story, background of the story, story contents, moral of the story, and closing. The product was made in English with an Indonesian subtitle. This product is hoped to be able to help learning process in class as example for content creator course and to be able to help the viewers to learn English folklore by watched video.*

*Keywords: Foklore, Storytelling video, Subtitle*

## **INTRODUCTION**

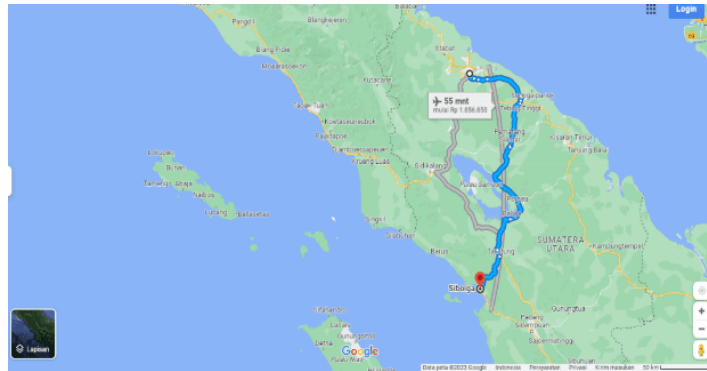
### **1.1 Background of the Study**

Indonesia is an archipelagic country and has various ethnic groups, languages, customs dispersed among several islands. The five largest islands in Indonesia can be divided into Java, Kalimantan, Sulawesi, Papua, and Sumatra. Besides the islands, Indonesia is also rich in cultural diversity, consisting of handicrafts, traditional musical instruments, traditional dances, special foods, traditional clothes, traditional houses, traditional ceremonies, language, and folklore.

Folklore is a story from past societies, which is often introduced to the next generation. In folklore, it talks about the place and the origins of the characters that appear in folklore. Folklore comes in a variety of types, including myths, fairy tales and legends. Indonesia has folklores of folklores, including the folklores of Jaka Tarub from Central Java, Sangkuriang from West Java, Malin Kundang from West Sumatra, Putri Seven from the Riau Islands, and Putri Runduk from North Sumatra.

North Sumatra is a Province located in the northern part of the island of Sumatra, Indonesia. The capital city of Sumatra province is Medan. North Sumatra is one of the provinces on the island of Sumatra that has many legends or folklore, such as the legend of Lake Toba and the origin of the hanging rock from Samosir Island, the legend of Lubuk Emas from Nias, the folklore of the origin of Tanjung Morawa from Tanjung Morawa village, the legend of Putri Rubiah and Putri Lopian from Sibolga.

Sibolga is City located on the west coast of North Sumatra. The distance is only 348 Km or about 8-hour 42 minute from Medan. Sibolga is thick with folklore. Apart from the legend of Putri Rubiah and Putri Lopian, there is also a folktale that is no less interesting than Sibolga, namely the folklore of Putri Runduk and Prince Sorkam.



*Source: Google Map*

**Figure 1.1 Picture of the Distance Between Medan and Sibolga**

Putri Runduk folklore has the potential to conserve cultural heritage while also providing education. It is important to include local folklore and traditions in educational programs. Learning folklore allows students to comprehend and appreciate inherited cultural values. Improve student knowledge by including stories and folklore in history and culture classes, as well as watching videos. In addition, by conserving folklore, the community may actively contribute to the preservation of cultural heritage.

Telling the story of a beautiful princess who has admired by kings until her beloved prince had to die. Unfortunately, based on pre-observation conducted by the writer, there are no English subtitles of Putri Runduk's Story on YouTube yet. Then, Putri Runduk's folklore left much evidence around the cities of Sibolga and Central Tapanuli. (Panjaitan, 2019)

Based on the previous explanation, this study was focused on "The Making of Storytelling Video of Putri Runduk and Prince Sorkam in Sibolga".

## **1.2 Formulation of the Problem**

Based on the background that has been described previously, formulated into: "How are the processes of Making Storytelling Video of Putri Runduk and Prince Sorkam in Sibolga".

## **1.3 Limitation of the Study**

To achieve targeted research results, this study is limited into the making of storytelling video in English with subtitle in Indonesian only.

## **1.4 Purpose of the Study**

The purpose of this study is to make a storytelling video of Putri Runduk and Prince Sorkam in Sibolga.

## **1.5 Significances of the Study**

### **1.5.1. Significance for the Local Community**

This product is expected to help maintain and preserve culture through folklore and ensure it remains alive in the memories of future generations.

### **1.5.2 Significance for Tourism**

This story video can be part of the promotion of cultural tourism destinations in Sibolga, attracting visitors to learn more about the rich culture of Sibolga.

### **1.5.3 Significance for Teacher and Student**

This product can be used as a learning tool or as an interesting visual material for teaching local folklore and culture.

## **REVIEW OF RELATED LITERATURE**

### **2.1 Related Theory**

#### **2.1.1 Folklore**

##### **a. Definitions of Folklore**

Folklore is an old story passed down from mouth to mouth by parents to their children until now. According to Michalopoulos and Xue (2021), folklore is a collection of the traditional values, conduct, and stories of a society that have been verbally passed down through the generations. However, Folklore consists of two words: folk, which means local people, and lore, which means story. Therefore, folklore reflects the stories told by people in a certain area, consisting of values, beliefs, and the preferred way of life of a population, with its literary themes (Gunner, 2020). Meanwhile, folklore is often known as "folk literature," or "oral traditions." Folklore has big moral and ethical aspects, and it is one of the best tools for improving students' foreign language skills, expanding their minds, and developing their research activities. (Habibullayevna, 2023).

Based on the explanation above, folklore is a collection of traditional values, conduct, and stories passed down through generations. It reflects local people's stories and values, beliefs, and preferred way of life. Folklore, also known as "folk literature," has moral and ethical aspects, making it an effective tool for improving foreign language skills, expanding minds, and developing research activities.

#### **2.1.2 Storytelling**

##### **a. Definitions of Storytelling**

According to Serrat (2008), storytelling is a vivid description of ideas and life lessons through stories or narratives that evoke powerful emotions and insights. Storytelling also includes beliefs and personal experiences. On the other hand, Storytelling is a fundamental cultural phenomenon that has recently been believed to be an effective means for collecting research data and creating multipurpose solutions (Palacios et al., 2014). In addition, according to Jenkins (2022), storytelling is a human skill that is possibly as old as humanity. Every culture has its own kind of storytelling, and many current beliefs still use tale language to deliver their messages.

Based on the explanation above, storytelling is a cultural phenomenon that describes ideas, life lessons, beliefs, and personal experiences through vivid narratives. It is an effective method for collecting research data and creating multipurpose solutions, with diverse cultures using tale language to convey messages.

##### **b. Types of Storytelling**

According to Inayah (2015), storytelling has been divided into four types, such as:

a) Cultural Storytelling

Cultural storytelling is defined as the transmission of specific values, morals, and ideas.

b) Family Storytelling

Family storytelling is defined as a family's spoken history, which maintains and preserves a lengthy line of varied events and experiences while keeping traditions and expectations alive.

c) Personal Storytelling

Everyone is constantly writing a personal story as they live. The stories are formed personally and are about individual lives.

d) Apocryphal Storytelling

Apocryphal stories are presented to the audience as unusual and often impossible realities or as dubious stories stated as facts.

Meanwhile, according to Iseke (2011), storytelling can be defined as two types, such as:

a) Mythical

Mythical stories called *Atayohkiwina* are mythical stories that are not made up but come from the spirits. Although these are not stories but have been given to us as a people.

b) Personal

Personal or *Acimona* are personal stories that are stories about human life and events, observations, and things you may have heard from others, like news.

In addition, Jenkins (2022) said that there are a few ways you can tell stories, such as:

- a) Written Storytelling
- b) Oral Tradition
- c) Artistic Performance
- d) Visual Storytelling
- e) Digital Storytelling
- f) Virtual Reality Storytelling
- g) Transmedia Storytelling

As the result of the definition above, storytelling can be divided into four types: cultural, family, personal, and apocryphal. Cultural storytelling involves transmitting values, morals, and ideas, while family storytelling preserves family traditions and experiences. Personal storytelling involves personal stories about individual lives, while apocryphal stories present unusual realities. Mythical stories and personal stories are told at different levels based on the listener's initiation. There are various ways to tell stories, including written, oral, artistic, visual, digital, virtual reality, and transmedia.

### **2.1.3 Subtitles**

#### **a. Definition of Subtitles**

Subtitles are the process of translating text into target language that is displayed at the bottom of the screen. Appear and vanish on the screen as the dialogue does. It is considered very poor subtitling if the subtitle trails behind even when the shot has changed, and the character limit set for subtitles is from 35 to 42 characters per line (Saraf, 2019). According to Khalaf (2016), subtitling is a form of translation that is commonly used in the audiovisual industry, including dubbing, voice-over, and audio description. In addition, Diaz-Cintas (2012) said that subtitling is a translation practice which includes rendering in writing, usually at the bottom of the screen, the translation into a target language of the original dialogue exchanges uttered by different speakers, as well as all other verbal information that looks written on screen (letters, banners, inserts) or is transmitted audibly in the soundtrack (song lyrics, voices off).

Based on the explanation above, subtitles are translations at the bottom of the screen, appearing and disappearing as dialogue. Character limit from 35 to 42 characters per line. Subtitles are commonly used in the audiovisual industry, including dubbing, voice-over, and audio description. It is rendered in written dialog, verbal information, and audio transmission.

#### **b. Types of Subtitles**

According to Liu (2014) said that There are a few subtitle types, as follows:

- a) Open Subtitles  
Open subtitles are a permanent part of the original broadcast or movie and cannot be turned off.
- b) Closed Subtitles, they are often transmitted separately, encoded in the transmission signal, and can be set independently by the viewer.
- c) Interlingual subtitling for the deaf and hard of hearing (SDH), Interlingual subtitling is the kind of captioning most frequently used for deaf people. However, there are also other types of subtitles such as amateur subtitles and other technical parameters. However, Khalaf (2016), divides the type of subtitle into a few, including:
  - a) Intralingual Subtitles  
Intralingual subtitles are often used for SDH, English-language purposes, karaoke effects, dialects of the same language, and announcements.

b) Interlingual Subtitles

Interlingual subtitles are often used for hearers and SDH.

c) Bilingual Subtitles

In addition, Gottfried in Bartoll (2004), types of subtitles are defined from linguistic and technical prospective, as follows:

Linguistically:

- a) Intralingual Subtitling, within same language for the deaf and hard of hearing (SDH)
- b) Interlingual Subtitling, between two languages.

Technically:

- a) Open Subtitles, which refers to the original film or the television version.
- b) Closed Subtitles, it can be easily added to both teletext and satellite channels, which play different subtitled versions on different frequencies.

In conclusion, Subtitle types include open, closed, and interlingual subtitling for deaf and hard of hearing (SDH) people. Open subtitles are permanent parts of the original broadcast or movie, while closed subtitles are transmitted separately and can be set independently by the viewer. Interlingual subtitling is most used for deaf people. Other types include amateur subtitles and technical parameters. Subtitles are defined from linguistic and technical perspectives, with open subtitles referring to the original film or television version and closed subtitles being easily added to teletext and satellite channels.

## **2.1.4 Translation**

### **a. Definition of Translation**

Translation is changing text from the source language into the target language. According to Nugroho (2007), translation is the process of changing the meaning, ideas, or messages of a text from one language to another. Furthermore, Malmkjaer (2011) said translation is the process of transmitting the meaning of a given linguistic from one language to another language.

Based on explanation above, translation is process of changing and transmitting the meaning, ideas, or message from the one language to the other language.

### **b. Methods of Translation**

According to Nugraha et al (2017), here are eight types of translation methods, such as:

a) Word for Word Translation

Word-for-word translation is mostly used for understanding the mechanics of the original language or to interpret a difficult subject as a pre-translation procedure.

Example: (SL) I can run

(TL) *Saya bisa berlari*

b) Literal Translation

In literal translation, the most similar TL equivalents of the SL grammatical structures are converted, but the lexical words are once again translated singly and out of context. It suggests the words are translated literally from SL into TL when the translator does the translation.

Example: (SL) *Jangan bawa hatiku*

(TL) Don't bring my heart.

c) Faithful Translation

Within the boundaries of the TL grammatical structures, a faithful translation tries to capture the exact context of the original. It tries to be completely faithful to the writer's goals and text-realization in SL.

Example: (SL) Raden Ajeng Kartini adalah orang Jawa

(TL) Raden Ajeng Kartini is a Javanese

d) Semantic Translation

Semantic translation may substitute functional words for less significant cultural ideas rather than their cultural equivalents, and it may make other small reader concessions.

Example: (SL) *Dia adalah orang yang gemar belanja*

(TL) She is a shopaholic.

e) Adaptation Translation

The most general translation is this one. Literature (comedies, poetry, short stories, narratives, etc.) is translated using this method, and the text is rebuilt with the TL culture.

Example: (SL) The rising sun is found not to be rising sun. It is the world which goes around

(TL) *Matahari terbit ternyata bukan matahari terbit. Dunialah yang sebenarnya mengorbit*

f) Free Translation

Free translation is part of TL Emphasis which reproduces the matter without the manner, or the content without the form of the original.

Example: (SL) *Sambil menyelam minum air*

(TL) Killing two birds with one stone.

g) Idiomatic Translation

Idiomatic translation reflects the original's "message," but it often distorts subtleties of meaning by favoring colloquialisms and idioms where they are absent from the source text.

Example: (SL) *Ini sangat mudah*

(TL) It's a piece of cake.

h) Communicative Translation

Communicative translation aims to convey the full context of the source text in a way that the audience will find both the content and the language acceptable and understandable.

Example: (SL) *Awas ada anjing*

(TL) Beware of dogs!

Based on explanation above, there are eight types of translation methods: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation, and communicative translation. Word-for-word translation helps understand the mechanics of the original language, literal translation converts similar TL equivalents, faithful translation captures the original context, semantic translation substitutes functional words for cultural ideas, and communicative translation conveys the full context of the source text.

### c. Technique of translation

According to Molina and Albir in Fitria (2018), translation technique has eighteen types, as follows:

a) Adaptation,

Adaptation replaces cultural elements of a type from the SL are changed out to elements from the TL.

Example: (SL) The film swept the world

(TL) *film ini merambah dunia*

b) Amplification (Addition),

Addition adds information that basically does not exist in the source sentence.

Example: (SL) The girl came late

(TL) *Wanita muda itu datang terlambat*

c) Borrowing

When translating from one language to another, borrowing involves using words or phrases. Borrowing can take the form of a pure borrowing, in which no alterations are made, as in the case of the word "setting," or it can take the form of a natural borrowing (naturalized borrowing), in which the TL's spelling was matched with the SL's phrases, as in the case of the word "panic," which is derived from the word "panic."

d) Calque

The calque technique involves translating a word or phrase in literal translation from the source language into the target language.

Example: (SL) He is the new teacher

(TL) *Dia adalah guru yang baru*

e) Compensation

Compensation cannot be realized in the same section of the SL, and it must take the place of item information or position effects in other parts of the TL.

Example: (SL) A pair of trousers

(TL) *Sebuah Celana*

f) Description

The target language's description is used in place of the term in the source language. When a term in the source language cannot be found in the target language, this technique is used.

Example: (SL) I like *gethuk*

(TL) *Saya suka gethuk, makanan tradisional jawa terbuat dari singkong*

g) Discursive Creation

Discursive Creation makes use of comparable translation strategies outside of their original context. The translation of movie, book, and novel titles uses these strategies.

Example: (SL) The Godfather

(TL) *Sang Godfather*

h) Established Equivalence

Terms from the source language that are already common in the target language are translated using established equivalence.

Example: (SL) Sincerely yours

(TL) *Hormat kami*

i) Generalization

Generalization replaces a term with one that is already commonly used and understood by the community at large. When a term in the source language refers to a particular section but has a parallel in the target language that doesn't exist but refers to the same section, this technique is used. For instance, the word "bajai" means "vehicle."

j) Linguistics Amplification

Linguistics Amplification adds elements of Linguistics from SL into the TL. This technique is often used in dubbing or interpreting.

Example: (SL) everything is up to you!

(TL) *semuanya terserah anda sendiri!*

k) Linguistics Compression

Linguistics Compression unites or collects the linguistic elements that exist in the SL. This technique is often used in interpreting or dubbing.

Example: (SL) Are you hungry?

(TL) *Lapar?*

l) Literal Translation

Literal Translation translates an expression in SL in the word of words into TL.

Example: (SL) I will love you

(TL) *Aku akan mencintai kamu*

m) Modulation

Modulation replaces focus on the point of view or the cognitive aspect that exists in the SL, either lexical or structural.

Example: (SL) Nobody does not like it  
(TL) *Semua orang menyukainya*

n) Particularization

Particularization uses language that is more precise and concrete. The technique contrasts with the technique of generalization.

Example: (SL) The girl likes to collect jewelry  
(TL) *Gadis itu suka mengoleksi kalung emas*

o) Reduction

Reduction condenses the information contained in the source language into the target language.

Example: (SL) The boy got a car accident  
(TL) *Lelaki itu mengalami kecelakaan*

p) Substitution

Substitution replaces the linguistic elements with paralinguistic (such as intonation and gesture) or vice versa. Example: nodding head in Indonesia translated "Yes!"

q) Transposition

The grammatical categories of the source language are replaced in the target language through transposition, such as when words are changed into phrases.

Example: (SL) I have no control over this condition  
(TL) *Aku tidak dapat mengendalikann kondisi ini*

r) Variation

Variation replaces linguistic elements or paralinguistic which influence the linguistic variable. For example, a textual change of tone, style, dialect and social.

Example: (SL) Give it to me now!  
(TL) *Berikan buku itu ke gua sekarang*

Based on explanation above, translation techniques could be categorized into eighteen types: adaptation, amplification, borrowing, description, discursive creation, established equivalence, generalization, linguistics amplification, compression, literary translation, modulation, particularization, reduction, substitution, transposition, and variation. Adaptation replaces cultural elements from the source language with elements from the target language, while amplification adds information that does not exist in the source sentence. Borrowing involves using words or phrases, while calque involves translating a word or phrase in literal translation. Compression unites linguistic elements in the source language, while literary translation translates expressions in the target language.

## **2.2 Related Study**

There was a related study done by Panjaitan (2019) entitled "*Fakta-Fakta di Dalam Cerita Rakyat Putri Runduk Asal Kota Sibolga*". The purpose of this study was to find evidence and facts about the existence of the Folklore of Putri Runduk from Sibolga. The result of the study was finding evidence of relics from Folklore of Putri Runduk around the city of Sibolga and Tapanuli Tengah.

As result of the final product of this study was a storytelling video, it was related to a video entitled "*Fakta-fakta di Dalam Cerita Rakyat Putri Runduk Asal Kota Sibolga*" because this study told the same thing that was Folklore of Putri Runduk in Sibolga. The difference between the studies by Panjaitan (2019), this study was using video that told the folklore of Putri Runduk in Sibolga.

Second, a related study done by Nurharyadi et al (2018) did a study entitled "*Penerapan Metode Storytelling Pembelajaran Tematik Untuk Meningkatkan Keterampilan Bercerita Pada Siswa Kelas III Sekolah Dasar Negeri 187/X Desa Bangun Karya*". The purpose of this study

was to improve storytelling skills through methods storytelling on thematic subjects for class III of Elementary School of 187/X Desa Bangun Karya. The result of the study was to show that by using storytelling strategies can improve the storytelling skills for student class III. The difference between the studies by Nurharyadi et al (2018), the study by Nurharyadi et al only focuses on how using storytelling strategies can improve the storytelling skills for student class III.

The difference between the studies, first this study used video to tell the folklore of Putri Runduk. Second, the purpose of this study was to make a story video in English with Indonesian subtitles.

### **2.3 Related Product**

The first product that was related to this study was a video by Project (2022) entitled “*Legenda Putri Runduk Sibolga*”.



Source: <https://youtu.be/FD3BuT9Bb8Y>

**Figure 2.1 Video of Legenda Putri Runduk Sibolga**

The second product was related to this study was a video by Edukasi (2022) entitled “*Legenda Putri Runduk dan Pangeran Kerajaan Sorkam*”.



Source: <https://youtu.be/DAM7f3-TIxI>

**Figure 2.2 Video of Legenda Putri Runduk & Pangeran Kerajaan Sorkam**

As a result, this study took the same as video above. Text in the video was referenced for this research.

The difference between video above and this study that was, the video in this study used English with Indonesian subtitle.

## **METHODOLOGY OF STUDY**

### **3.1 Method of the Study**

The study used descriptive research as its approach. According to Nassaji (2015), descriptive research aims to describe a phenomenon's properties. This study is more concerned with what happened than with how or why it occurred. McCombes (2022) defines descriptive research as the accurate and comprehensive description of a circumstance, population, or phenomena. It can respond to what, where, when, and how inquiries, but not why.

In summary, descriptive research aims to accurately describe a phenomenon, focusing on its characteristics rather than its cause or effect. It answers questions about what, where, when, and how, without examining the reasons behind them. The descriptive method was used to analyze the process of creating the story video. This included scriptwriting, video recording, editing, and adding subtitles.

### **3.2 Equipment and Material**

#### **3.2.1 Equipment**

The equipment of this study, such as:

##### **a. Hardware**

###### **1. Laptop**

The laptop was used to process and edit the video.

###### **2. Phone**

The phone was used to search for source material for this study.

##### **b. Software**

###### **1. Microsoft word**

Microsoft word was used to process, save, and share text-based documents.

###### **2. Cap Cut**

Cap Cut used to edit and make the subtitles of the storytelling video

###### **3. Canva**

Canva was used to edit the video cover of this study.

###### **4. Pinterest**

Pinterest was used to get photos in this video.

###### **5. YouTube**

YouTube was used to publish the story video of Putri Runduk.

#### **3.2.2 Material**

The material that was used in this study was the folklore script of Putri Runduk.

### **3.3 Procedure of the Study**

#### **3.3.1 Data Collections Technique**

In the process of collecting data, several techniques will be used, such as:

##### **a. Literature**

Literature was a data collection technique from published or available data. Literature data can include Articles, textbook, story book.

#### **3.3.2 Product Design**

The duration of this video was about eight minutes. In addition, the subtitles shown was Indonesian subtitles. The process of making a storytelling video of Putri Runduk and Prince Sorkam, as Follows:

1. Collecting the data
2. Translating the script
3. Audio Preparation
4. Recording the video
5. Designing the cover
6. Editing the video and adding the subtitles

**Table 3.1 Detail of Story Video**

Minutes	Focus
00:00:00 – 00:13:19	Opening
00:13:19 - 01:25:20	Background of the story
01:25:20 – 07:34:14	Story contents
07:34:14 - 07:55:18	Moral of story
07:55:18 - 08:05:21	Closing

## RESULT AND DISCUSSION

### 4.1 Process of Making the Storytelling Video of Putri Runduk and Prince Sorkam in Sibolga

The making of storytelling video of Putri Runduk and prince Sorkam in Sibolga involved several processes. The process of making a storytelling video of Putri Runduk and prince Sorkam in Sibolga includes collecting the data, translating the script, recording the video, designing cover, editing the video and adding the subtitles. In addition, the video was record in English with Indonesian subtitles.

#### 4.1.1 Collecting the Data

Collecting the data of folklore script was from *Seni Budaya* Blogspot (*Sanggar Rajo Janggi*) written by Siti Zubaidah Siregar, S. Pd. There were several ways of collecting the script of *Legenda Putri Runduk*, as follows:

1. First, getting permission from the author and opening the link of *Sanggar Rajo Janggi*.



Source:<https://senibudayasibolga.blogspot.cm/>

**Figure 4.1 Sanggar Rajo Janggi**

2. Next, clicking the “*Legenda Putri Runduk*” on the home page, and getting the script.



Source:<https://senibudayasibolga.blogspot.cm/p/legnda-putri-runduk.html>

**Figure 4.2 Legenda Putri Runduk**

#### 4.1.2 Translating the Script

Translating, in which the folklore script is translated from source language to target language. Method of translating was eight, but in this study only used for three translating methods: word for word translation, faithful translation, communicative translation.

1. Word for word translation is a translation method that translates sentences from SL to TL without changing its structure.

**Table 4.1 Word for Word Translation**

Source Language	Target Language
<i>Aku tak suka padamu</i>	I don't like you

2. Faithful translation is a translation method that retains every detail of SL without changing the meaning or style of the language used.

**Table 4.2 Faithful Translation**

Source Language	Target Language
<i>Datuk Itam adalah seorang Datuk dari Bengkulu yang menetap di Pulau Poncan sebelum pindah ke Negeri Sorkam</i>	Datuk Itam was a nobleman from Bengkulu who had stayed on Poncan Island before moving to the Sorkam.

3. Communicative translation aims to convey the full context of the SL so that it can be accepted and understood by the reader.

**Table 4.3 Communicative Translation**

Source Language	Target Language
<i>Sebagai salah satu legenda Kota Sibolga, kisah Putri Runduk, diabadikan dalam nama jalan di Kota Sibolga seperti Jalan Putri Runduk, Jalan Janggi, dan Jalan Datuk Itam yang posisinya berdekatan</i>	As one of the legends of Sibolga City, the story of Putri Runduk was immortalized in the street names of Sibolga, such as Putri Runduk Street, Janggi Street, and Datuk Itam Street, which were situated close to each other

The technique of translating was 18, but in this study only used for three techniques: borrowing, discursive creation, and literal translation.

1. Borrowing is a translation technique that is carried out by borrowing words or expressions from the source language directly.

**Table 4.4 Borrowing Translation**

Source Language	Target Language
<i>"Maaf Tuanku, berlayar ke negeri seberang, ikat kuda dengan temali. Jika Tuanku ingin melamar, penuhi dulu adat negeri."</i>	"Forgive me, your highness. <i>Berlayar ke negeri seberang, ikat kuda dengan temali. Jika Tuanku ingin melamar, penuhi dulu adat negeri.</i> "

2. Discursive creation is a translation technique that is carried out to attract the attention of readers.

**Table 4.5 Discursive Creation**

Source Language	Target Language
<i>"Maaf Tuanku, berlayar ke negeri seberang, ikat kuda dengan temali. Jika Tuanku ingin melamar, penuhi dulu adat negeri."</i>	"Forgive me, your highness. <i>Berlayar ke negeri seberang, ikat kuda dengan temali. Jika Tuanku ingin melamar, penuhi dulu adat negeri.</i> "

3. Literal Translation was done by translating an expression in SL in the word of words into.

**Table 4.6 Literal Translation**

Source Language	Target Language
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<i>Raja Janggi mencoba menarik Pulau Mursala membuat Putri Runduk khawatir karena merasa Pulau Mursala bergetar.</i>	He tried to pull Mursala Island, Putri Runduk was worried, feeling that Mursala Island trembled.
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Finally, the result of translating the script of Putri Runduk was below.

**Table 4.7 The Result of Translating the Script**

Source Language	Target Language
<i>Alkisah di Sumatra Utara, khususnya Kota Sibolga, terdapat legenda terkenal bernama Putri Runduk. Cerita ini menceritakan tentang kecantikan seorang Putri yang berkuasa di kerajaannya dan kesetiannya kepada Pangeran Sorkam, bahkan dengan mengorbankan dirinya. Legenda Putri Runduk juga diyakini sebagai awal mula kesenian sikambang di pesisir Sibolga. Nama “Sikambang” diambil dari salah satu dayang Putri Runduk yang ditinggalkannya ketika melarikan diri dari kejaran Raja Janggi. Putri Runduk berkata, “Tinggallah engkau dayang Kambang!!” oleh karena itu, ketika Masyarakat Sibolga menyanyikan lagu Sikambang, selalu diawali dengan jeritan “Mauleee Kambang!!!”.</i>	Once upon a time, in North Sumatra, especially in Sibolga, there was a famous legend known as Putri Runduk. The story told of the beauty of a princess who held power in her kingdom and her loyalty to Prince Sorkam, even at the cost of sacrificing herself. The legend of Putri Runduk was also believed to mark the beginning of Sikambang art on the coast of Sibolga. The name "Sikambang" was derived from one of Putri Runduk’s maids who was left behind her when she fled from the pursuit of King Janggi. Putri Runduk said, "Dwell you, Kambang!" Therefore, when the people of Sibolga sang the song Sikambang, it started with the scream, "Mauleee Kambang!"
<i>Putri Runduk sangat cantik dan terkenal sehingga banyak Raja yang tertarik padanya. Putri Runduk memiliki kekasih bernama Datuk Itam, hubungan mereka kurang harmonis karena jarak dan perbedaan adat. Namun, cinta mereka tetap kuat. Hingga suatu hari Raja Janggi datang dan mengubah keadaan Putri Runduk.</i>	She was very beautiful and famous, and many kings were interested in her. She already had a lover named Datuk Itam, their relationship was less harmonious because of distance and cultural differences. However, their love remained strong. Until one day, King Janggi came and changed her situation.
<i>Di taman kerajaan, Putri Runduk terlihat murung. Putri Runduk merasa akan terjadi sesuatu di negerinya. Mengetahui hal itu, sikambang mencoba menghiburnya dengan mengajak dayang lain untuk menari.</i>	In the royal garden, Putri Runduk seems gloomy. She felt that something would happen in her kingdom. Aware of this, Sikambang tried to console her by inviting other maids to dance.
<i>Kemudian dayang-dayang itu menari dengan selendang. Tiba-tiba pengawal datang dengan tergesa-gesa, mengabarkan bahwa ada kapal diperairan mereka tanpa asal dan tujuan yang jelas. Putri Runduk memerintahkan pengawalnya untuk mencari tahu.</i>	Then, the maids danced with their scarves. Suddenly, a guard hurriedly came, and informing that there was a ship in their waters without a clear origin and purpose. She promptly instructed her guard to find out.

<p><i>Di tempat lain, seorang raja beserta pengawalnya turun dengan gagah memasuki Pulau Mursala. Kedatangan mereka disambut dengan pertanyaan, "Siapakah Tuanku, dari mana Tuanku berasal dan apa maksud kedatangan Tuanku?". Raja Janggi menjawab, "Hey pengawal! Aku adalah Raja Janggi. Sampaikan pada Ratu mu bahwa aku ingin melamarnya dan menjadikannya permaisuri di negeriku." Pengawal Putri terkejut dan berkata, "Maaf Tuanku, berlayar ke negeri seberang, ikat kuda dengan temali. Jika Tuanku ingin melamar, penuhi dulu adat negeri." Raja Janggi marah, dengan berkata, "Akh! Terlalu banyak adat. Yang aku inginkan adalah Ratu mu, sampaikan padanya agar segera turun menghadapku!" Pengawal Putri bersiap menghalangi, "Maaf Tuanku, Putri Runduk putri bestari, dipuja orang diseluruh negeri. Jika Tuanku menginginkan Putri kami, langkahi dulu mayat kami." Raja Janggi marah dan memerintahkan pengawalnya untuk menyerang pengawal Putri Runduk.</i></p>	<p>Elsewhere, there was a king with his guards who descended proudly onto Mursala Island. Their arrival was met with the question, "Who is your highness? Where does your highness come from, and what is the purpose of your highness's arrival?" He replied, "Hey guards! I am King Janggi. Convey to your princess that I wish to propose to her and make her the queen of my kingdom." The princess's guard was surprised, saying, "Forgive me, your highness. <i>Berlayar ke negeri seberang, ikat kuda dengan temali. Jika Tuanku ingin melamar, penuhi dulu adat negeri.</i>" He got angry, saying, "Ah! There are too many customs. What I want is your princess. Convey to her to come down and meet me immediately!" The princess's guard prepared to obstruct, "Forgive me, your highness. <i>Putri Runduk putri bestari, dipuja orang diseluruh negeri. Jika Tuanku menginginkan Putri kami, langkahi dulu mayat kami.</i>" He was angry and instructed his guards to attack them.</p>
<p><i>Di tempat lain, sang Putri melihat kejadian itu dan menyadari petaka akan segera datang. Putri Runduk menemui sang Raja seraya bertanya, "Duhai Tuanku, siapakah Tuan? Darimana Tuan berasal dan apa tujuan Tuan kemari?". Dengan mengatakan siapa dirinya, Raja Janggi tercengang dan terpana akan kecantikan sang Putri. Putri Runduk tak peduli, dan meminta Raja Janggi untuk mengatakan maksud dan tujuannya kemari. Raja Janggi mengungkapkan niatnya untuk mempersunting Putri Runduk. Seraya memikirkan cara untuk menolak permintaan Raja Janggi, Putri Runduk memberikan satu syarat dengan berkata, "Tariklah negeriku ini, sampai kedekat Sorkam, dalam waktu satu malam, bila tuan berhasil, maka aku akan bersedia menjadi permaisurimu." Raja Janggi menyetujui permintaan sang Putri. Putri Runduk Menyuruhnya pergi jika gagal dengan berkata, "Naik kuda pasang pelana, tarik kemudi ke Sibolga, jika tuan</i></p>	<p>In another place, the princess watched the incident and realized that a disaster would occur. She approached the King and asked, "Oh, my Lord, who are you? Where do you come from, and what is your purpose here?". By revealing his identity, he was amazed by her beauty. She didn't care and asked him to state his purpose. He conveyed his desire to marry her. While thinking about how to refuse his submission, she set a condition by saying, "Pull my kingdom closer to Sorkam within one night; if you succeed, then I will agree to become your queen." He agreed, feeling confident. She instructed him to leave her land if he failed by saying, "<i>Naik kuda pasang pelana, tarik kemudi ke Sibolga, jika tuan sudah kalah, mohon tinggalkan negeri hamba.</i>" Arrogantly, he believed he could prove his words.</p>

<p>sudah kalah, mohon tinggalkan negeri hamba.” Dengan sombong, Raja janggi percaya ia bisa membuktikan ucapannya.</p>	
<p>Raja Janggi mencoba menarik Pulau Mursala membuat Putri Runduk khawatir karena merasa Pulau Mursala bergetar. Dia meminta saran kepada dayang-dayangnya dengan berkata, “Wahai dayang-dayangku, nampaknya Raja Janggi sanggup memenuhi syaratku, sementara aku tak suka padanya, bagaimana cara kita menghalanginya?”. Mereka sepakat dengan berkata, “Ampun Tuan Putri, bagaimana jika kita tokoh lesung dengan alu, agar ayam berkokok seolah-olah hari telah pagi.” Putri Runduk menyetujuinya dan mereka sepakat untuk membuat ayam-ayam berkokok palsu. Kemudian Putri Runduk menghampiri Raja Janggi dan berkata bahwa Raja Janggi tidak dapat memenuhi syaratnya. Mendengar perkataan Putri Runduk, Raja Janggi merasa tidak percaya dengan berkata, “Bagaimana mungkin, menurutku hari masih separuh malam.” Putri Runduk berusaha meyakinkan Raja Janggi, tetapi Raja Janggi menyadari adanya kecurangan. Menyadari keadaannya Putri Runduk berkata, “Aku tak suka padamu, jika Tuan ingin mempersuntingku, taklukkan dulu diriku.” Mendengar itu, Raja Janggi semakin marah dan terjadilah pertempuran diantara keduanya. Putri Runduk merasa tak mampu mengalahkan Raja Janggi, dengan tiba-tiba dia mengibaskan selendangnya ke arah Raja Janggi yang membuatnya sempoyongan dan kesempatan itu digunakan Putri Runduk untuk melarikan diri dengan membawa perbelakannya, seperti; Setrika, bakul, nasi sebungkus, sendok, selendang panjang, talam, dan sebongkah karang, dengan berkata, “Tinggallah engkau dayang kambang, aku akan pergi jauh, dan jagalah Negeriku.” Sikambang memohon agar sang putri tidak pergi, tetapi tak dihiraukan oleh Putri Runduk.</p>	<p>He tried to pull Mursala Island, Putri Runduk was worried, feeling that Mursala Island trembled. She asked her maids for advice, saying, "Oh, my maids, it seems that the King Janggi can meet my conditions, but I dislike him. How can we stop him?" They agreed, saying, "Forgive us, Princess, what if we grind the mortar with the pestle so the rooster crows as if it were morning?" She agreed, and they decided to create fake crowing roosters. And then she approached him and said that he could not meet her conditions. Hearing this, he was disbelieving, saying, "How could? I think it's still midnight." She tried to convince him, but he realized the deception. Aware of her situation, she said, "I don't like you. If you want to marry me, first conquer me." Upon hearing this, he became angrier, and a battle occurred between them. Feeling unable to defeat him, she suddenly waved her scarf towards him, which made him stagger, and she used the opportunity to flee carrying her provisions such as an iron, a basket, a pack of rice, a spoon, a long scarf, a tray, and a piece of coral by saying, "Dwell you, Kambang, I will go far away and take care of my kingdom." Sikambang pleaded for the princess not to leave but was ignored by her.</p>

<p><i>Putri Runduk terus berlari. Sementara itu, Raja Janggi segera mengejarnya, sehingga terjadi kejar-kejaran antara Putri Runduk dan Raja Janggi. Merasa tidak sanggup lagi berlari, akhirnya, perbekalannya jatuh satu persatu ke tanah. Setrika yang jatuh menjadi Pulau Tarika, Bakulnya menjadi Pulau Baka, Nasinya yang sebungkus menjadi Pulau Situngkus, Sendoknya menjadi Pulau Sendok, Selendang Panjangnya menjadi Pulau Panjang, Talamnya menjadi Pulau Talam, dan akhirnya, sebuah karang yang dibawanya jatuh dan menjadi Pulau Karang.</i></p>	<p>She kept running. Meanwhile, he promptly gave her, resulting in a chase between Putri Runduk and King Janggi. Feeling unable to run any longer, finally, her provisions fell, one by one, to the ground. The fallen iron became Tarika Island, her basket turned into Baka Island, a packet of rice became Situngkus Island, the spoon became Sendok Island, her long scarf became Panjang Island, the tray became Talam Island, and finally, a rock she carried fell, transforming into Karang Island.</p>
<p><i>Setelah perbekalannya jatuh, Raja Janggi hampir berhasil menangkap Putri Runduk. Merasa tak mampu lagi berlari, Putri Runduk menceburkan dirinya ke laut, yang kini disebut Pulau Putri. Melihat kenyataan itu, Raja Janggi terkejut dan berhenti. Tanpa disangka, atas kehendak Tuhan, dia berubah menjadi batu berbentuk manusia yang berdiri membungkuk seolah menatap ke dalam laut.</i></p>	<p>After her provisions ran out, he almost caught her. Feeling unable to run any longer, she plunged herself into the sea, now known as Putri Island. Seeing the reality, he was surprised and stopped. Unexpectedly, by God's will, he transformed into a stone resembling a bowed human figure, as if gazing into the sea.</p>
<p><i>Di Sorkam, Datuk Itam duduk di singgasananya, dikelilingi oleh hulubalang dan dayangnya. Datuk Itam adalah seorang Datuk dari Bengkulu yang menetap di Pulau Poncan sebelum pindah ke Negeri Sorkam. Tiba-tiba Datuk Itam mendapat laporan bahwa di Pulau Mursala, tempat Putri Runduk bertahta, terjadi petaka. Datuk Itam bertanya tentang Raja Janggi yang ingin menyunting Putri Runduk secara paksa. Hulubalang memberitahu bahwa Raja itu telah berubah menjadi batu.</i></p>	<p>In Sorkam, Datuk Itam sat on his throne, surrounded by his warriors and maids. Datuk Itam was a nobleman from Bengkulu who had stayed on Poncan Island before moving to the Sorkam. Suddenly, he received a report that a disaster had occurred on Mursala Island, where Putri Runduk ruled. Datuk Itam asked about King Janggi, who had sought to forcefully marry Putri Runduk. The guard informed him that the king had been transformed into stone.</p>
<p><i>Sebagai salah satu legenda Kota Sibolga, kisah Putri Runduk, diabadikan dalam nama jalan di Kota Sibolga seperti Jalan Putri Runduk, Jalan Janggi, dan Jalan Datuk Itam yang posisinya berdekatan.</i></p>	<p>As one of the legends of Sibolga City, the story of Putri Runduk was immortalized in the street names of Sibolga, such as Putri Runduk Street, Janggi Street, and Datuk Itam Street, which were situated close to each other.</p>
<p><i>Dari legenda Putri Runduk, kita dapat menyimpulkan bahwa sebaiknya tidak bertindak semena-mena terhadap orang</i></p>	<p>From the legend of Putri Runduk, we can infer that it is advisable not to act arbitrarily towards others, even if you have strength. This story also</p>

*lain, meskipun memiliki kekuatan. Cerita ini juga mencerminkan ketekunan seorang Putri dalam mempertahankan dirinya dari ancaman. Selain itu, cerita ini mengajarkan bahwa perbuatan jahat akan mendapat balasan dari Tuhan Yang Maha Esa.*

reflects the perseverance of a princess in defending herself from threats. Moreover, the story imparts the lesson that evil deeds will face repercussions from the Almighty.

#### 4.1.3 Audio Preparation

Before recording the video, it was better to pay attention to audio preparation. Audio preparation used Sennheiser EW 112-P G4 Clip On put in inside of clothes.



Figure 4.3 Audio Preparation

#### 4.1.4 Recording the Video

Recording the Storytelling of Putri Runduk and Prince Sorkam in Sibolga was included in three ways, as follows:

1. First, preparing the background.



Figure 4.4 Preparing the background

2. Second, preparing the properties such as flash, camera, table, chair, and decorative flower.



**Figure 4.5 Preparing the Properties**

3. Recording the video.

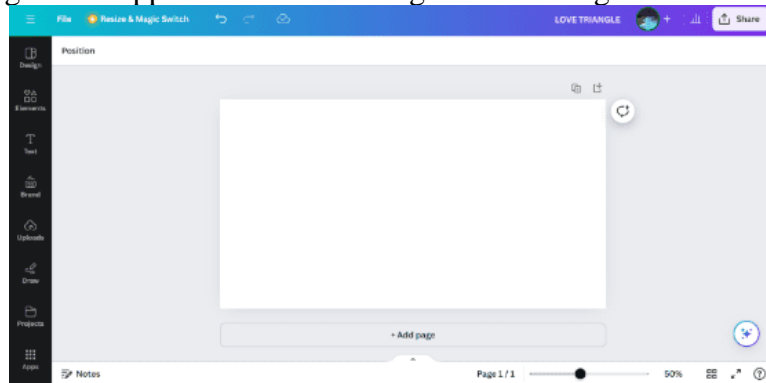


**Figure 4.5 Recording the Video**

#### **4.1.5 Designing the Cover**

There were several steps to make the cover of the Storytelling of Putri Runduk and Prince Sorkam in Sibolga, as follows:

1. First, opening Canva application and creating the new design.



**Figure 4.7 Opening Canva and Creating the New Design**

2. Second, selecting the background.

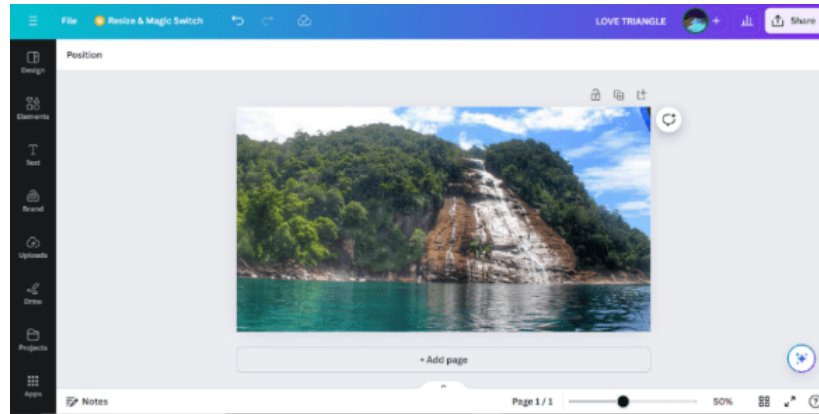


Figure 4.8 Selecting the Background

3. Third, inserting the author picture and the main illustration characters of the story.

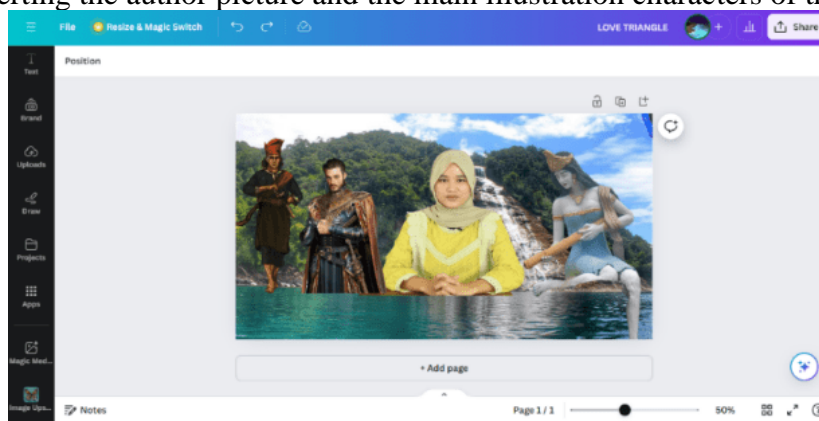


Figure 4.9 Inserting the Pictures

4. Next, adding the title of the story.

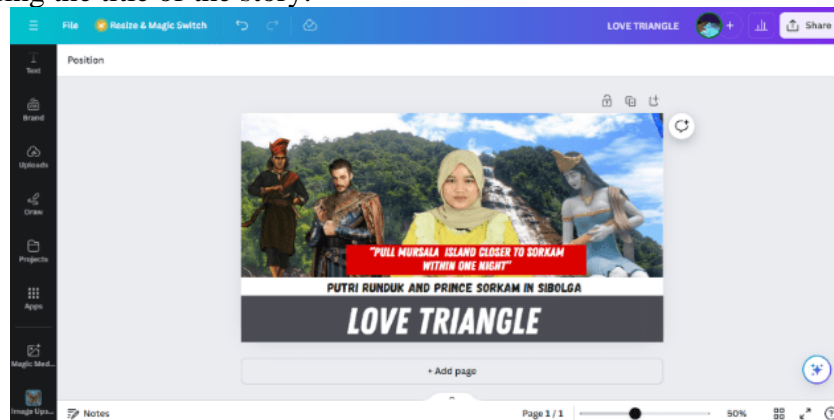


Figure 4.10 Adding the Title of The Story

5. Then, adding the name of the illustration characters and this ini the result of the cover of the Storytelling video.

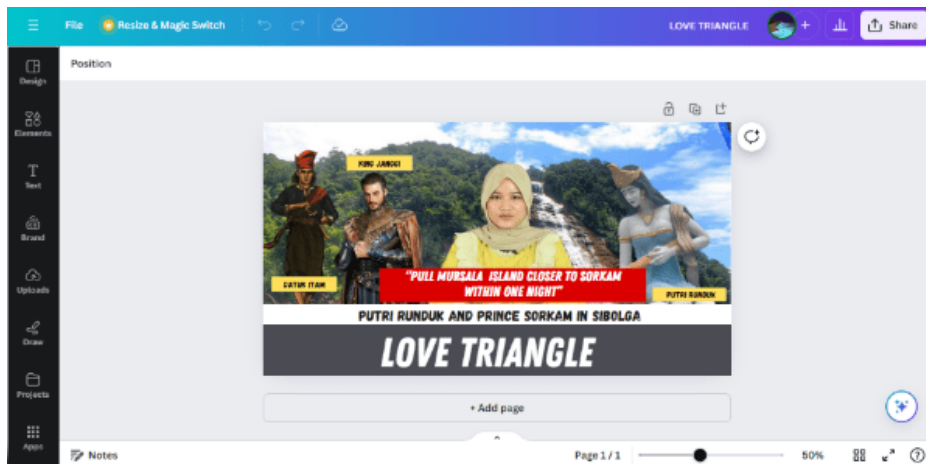


Figure 4.11 Adding the Name of the Illustration Characters

6. Last, saving the result of cover.

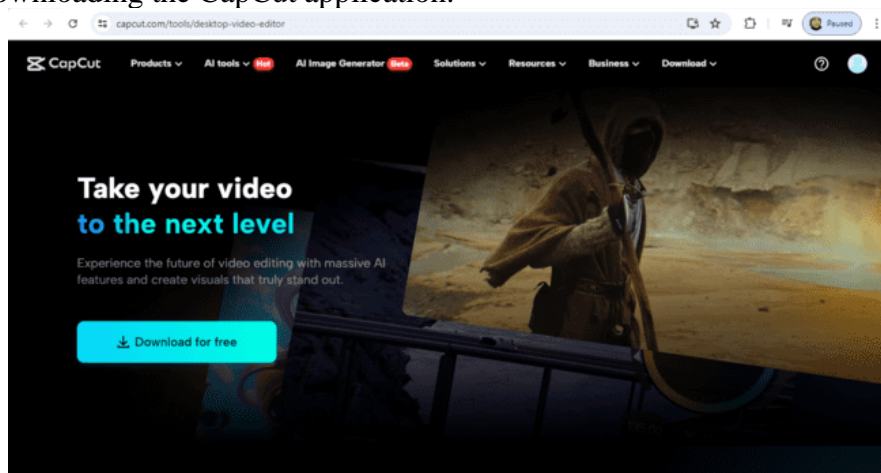


Figure 4.12 Result of the Cover

#### 4.1.6 Editing and Adding the Subtitles

There are several ways to make the Storytelling Video of Putri Runduk and Prince Sorkam in Sibolga, such as:

1. First, downloading the CapCut application.



Source: <https://www.capcut.com/tools/desktop-videoeditor>

Figure 4.13 Opening the CapCut Application

2. Second, opening and creating the project on CapCut display.

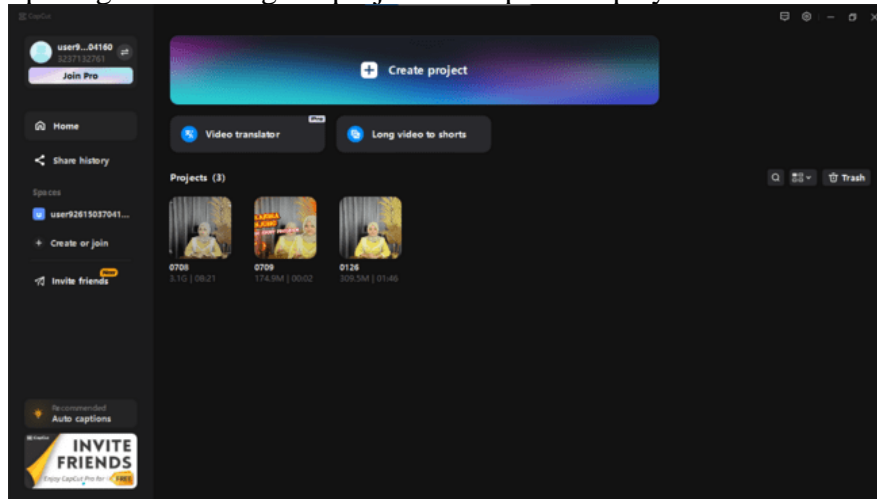


Figure 4.14 Opening and Creating the Project on CapCut display

3. Third, importing the video file and selecting the video to edit.

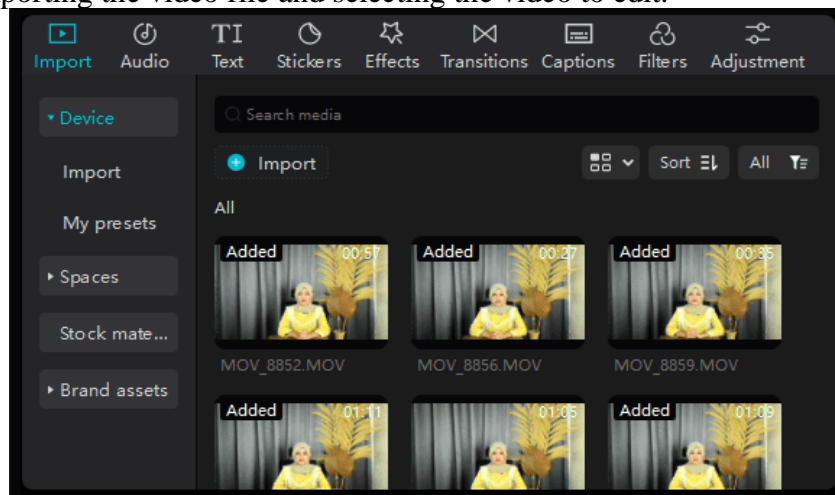


Figure 4.15 Importing the Video File and Selecting the Video to Edit

4. Next, moving the video to the track.

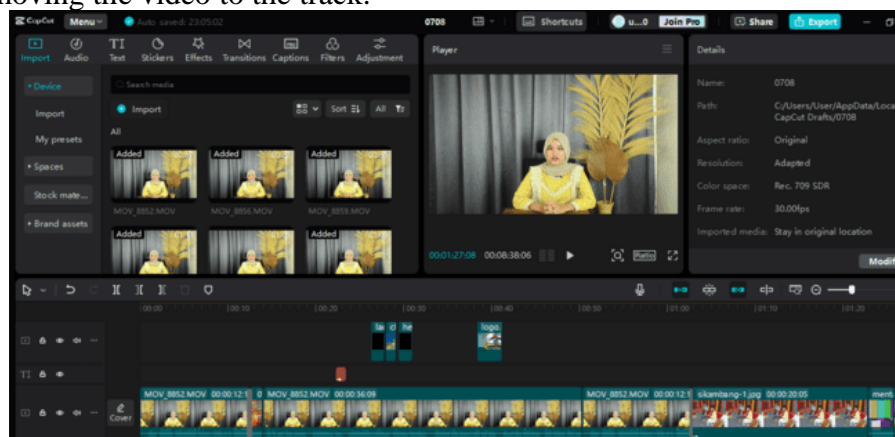


Figure 4.16 Figure 4.10 Moving the Video to the Track

5. Adding-in some filters and effects to the video to get the different play.

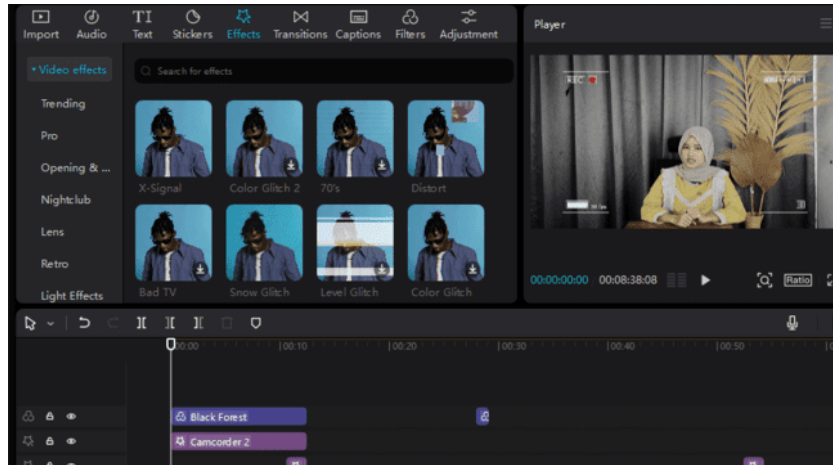


Figure 4.17 Adding-in some Filters and Effects to the Video

6. Then, inserting text to the video.

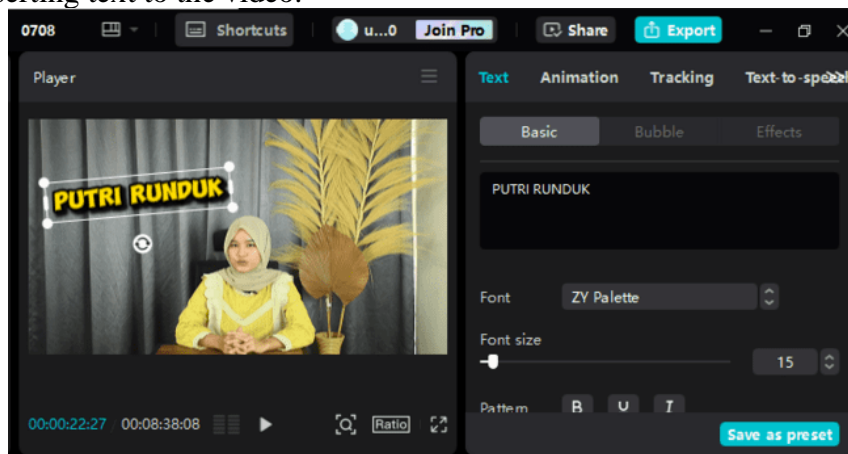


Figure 4.18 Inserting the Text to the Video

7. After that, adding sounds effect to the video track.

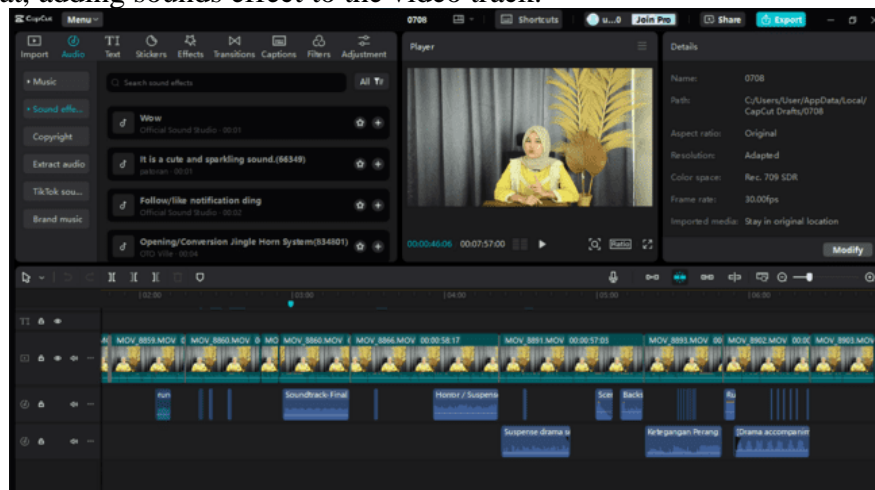


Figure 4.19 Adding Sounds Effect to the Video Track

8. Adding the subtitles at the bottom of the video. "Open subtitle" was used in this product and adjusted to video minutes. Subtitles were created with Arial and five font sizes.

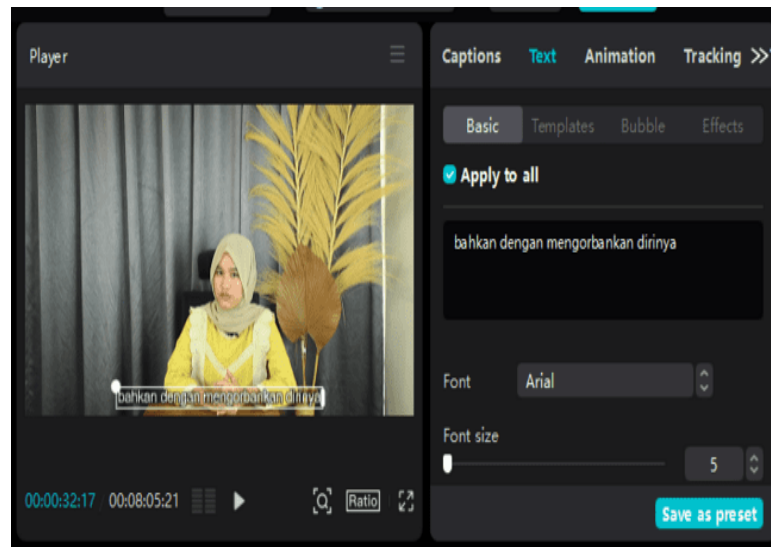


Figure 4.20 Adding Subtitles

9. The last process was continued by saving the video.

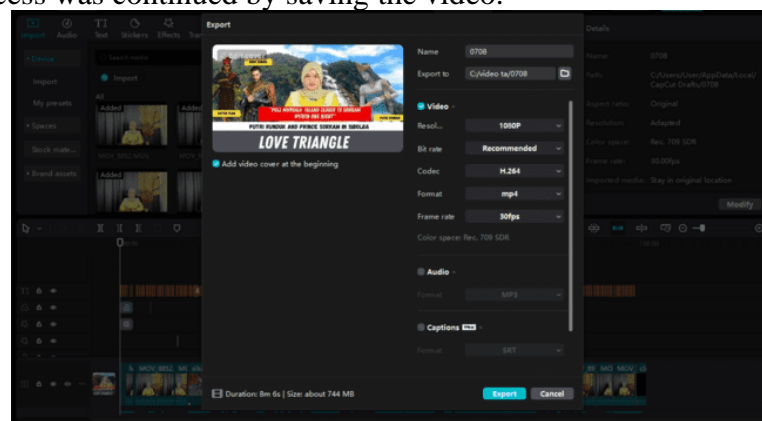


Figure 4.21 Saving the Video

## 4.2 Result of Study

The result of the study was a storytelling video of Putri Runduk and prince Sorkam in Sibolga. This product was made in English with Indonesian Subtitle. The details of the product.

### 4.2.1 Storytelling Video of Putri Runduk and Prince Sorkam in Sibolga

The storytelling video of Putri Runduk and Prince Sorkam in Sibolga contains the opening, background of story, story contents, moral of story, and closing.



Figure 4.22 The Sample of Opening the Video



**Figure 4.23 The Sample of Background of Story**



**Figure 4.24 The Sample of Story Contents**



**Figure 4.25 The Sample of Moral of Story**



**Figure 4.26 The Sample of Closing the Video**

### **4.3 Evaluation**

The product was evaluated by a lecturer of English Study Program of State Polytechnic of Bengkalis, a lecturer of Audio Visual of State Polytechnic of Bengkalis, English Study Program of State Polytechnic of Bengkalis, and Staff of Tourism Department of Sibolga Regency.

#### **4.3.1 Lecturer of English Study Program**

The first evaluation was done by a lecturer of English Study Program at State Polytechnic of Bengkalis. According to Mrs. Safra, the story video was interesting, and the narrator told the story well by using some animations and pictures which were related to the story. Meanwhile, some of animations and pictures used are the same. So, it is suggested to use various pictures or animations but still related to the characters.

#### **4.3.2 Lecturer of Audio Visual**

The second evaluation was done by Audio Visual lecturer. Mr. Niki said the story video was good, and it would be better if add expression possible by using video effect to describe sad and angry expression. Also, it needs to be improved in how to show the pictures.

#### **4.3.3 English Study Program Student**

Next, evaluation was continued by English Study Program student. Febby said the product had a very good moral message. The product should follow writing rules for the subtitles. It would be better if this product was given more visuals to attract audience attention.

#### **4.3.4 Staff of Tourism Department of Sibolga Regency**

The last evaluation was from the staff of tourism. Mario said the story was delivered well, and the story line in the video was consistent with what happened in Sibolga. The weakness of the product is that still has Indonesian text on the video. It suggests being better not to mix languages in the video.

### **4.4 Problem**

There were several problems during the process of making the story video of Putri Runduk and prince Sorkam in Sibolga. It was about the difficulty in finding pictures of each character, object, sound effect, and animation.

## **CONCLUSION AND SUGGESTION**

### **5.1 Conclusion**

There were several processes of making the product. The first was collecting the script. Second, Translating the script. Third, audio preparation. Fourth, recording the storytelling video. Fifth, designing the cover and last editing video and adding the Indonesian subtitle on the video.

The storytelling video of Putri Runduk and prince Sorkam in Sibolga contained the opening, background of story, story contents, moral of story, and closing of story. There were several problems faced during the processing of the product, namely difficulty in finding pictures of each character, each object, sound effects, and animation.

### **5.2 Suggestion**

#### **5.2.1 For the Viewers**

The product is suggested for the viewers to know one of the famous folklores in Sibolga. The viewers also can learn English by watched the video.

#### **5.2.2 For the State of Polytechnic of Bengkalis**

The product is suggested to the State Polytechnic of Bengkalis especially for the Language Department as an example in the Content Creator and Audio-Visual Course.

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