DEVELOPING HARMONY OF DIGITAL TRANSFORMATION IN ELT

Investigating the Subtitle Errors Available on LayarKaca 21 Based on FAR Model

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Abstract

This research aimed to investigate the subtitle error types in *Layar Kaca 21* (LK21), a unofficial movie streaming website. The method applied in this research was qualitative case study. The data were taken from the subtitles of *Sherlock* series' 1st episode and collected using data reduction. The data were then compared to Amazon Prime's version and analyzed by using content analysis. The types of errors were categorized and analyzed by using Pedersen's FAR Model (2017). The types of errors include functional equivalence errors consisting of semantic errors and stylistic errors; acceptability errors which contains grammar errors, spelling errors, and idiomaticity; and readability errors which contains segmentation and spotting, reading speed and line length, and punctuation and graphics. The total of errors found were 293 containing 180 functional equivalence, 97 acceptability, and 16 readability errors. The finding showed that the errors made in LK21 were mainly functional equivalence which definitely would disrupt the viewers' comprehension to the messages conveyed in the movies or series they were watching.

Keywords: acceptability; functional equivalence; readability; subtitles

INTRODUCTION

Back then, translating audiovisual programs were perceived by many academics as "not a translation" because of all the spatial and temporal limitations. This perception of audiovisual translation (AVT) has kept going until the recent decade and translation is usually seen as something that is being printed (Cintas & Remael, 2021). However, in today's multimodal environment, translators must take into account other elements too. It means that AVT was something outside of a printed word, but it is of outside elements that translators have to take into account. AVT contributed to the dethroning of the authoritative written text and extended the definition of text from written text to multisemiotic text by emphasizing the significance of visual and aural resources in meaning-making (Munday et al., 2022).

Audiovisual production does not only represent reality through dialogue exchanges between characters, but it can also be conveyed through images, gestures, camera movements, music, special

effects, etc. Information is simultaneously delivered across audio and visual channels and conveyed through a vast array of signifying codes, articulated in accordance with certain filmic norms and conventions (Amilia & Hasni, 2023). Therefore, subtitlers need to pay attention to those factors to convey the message in the movie. Audiovisual text is a semiotic construct woven by a series of signifying codes that operate simultaneously to produce meaning, which can be transmitted through acoustic such as linguistic, paralinguistic, music, special effects, and sound position codes (Cintas & Remael, 2021).

Nowadays, AVT has made it as the standard referent used widely across languages to be used as a reference in this field. Programs keep getting more advanced to the point where interactive software programs such as video games, virtual reality, and immersive environments keep pushing the nature of AVT from the boundaries and make the term itself evolve more than it already is. AVT consists of interpreting, voiceover, narration, dubbing, fandubbing, and subtitling (Cintas & Remael, 2021).

Subtitles are texts made up of three main constituents, which are the spoken word, the image and the subtitles. The subtitle aims itself to recount the original dialogue into a text format from the original dialogue exchanged as well as other verbal information (letters, inserts, graffiti and text messages) and aurally (songs, voice-over narration). It consists of different types, starting from audio description (AD), which is an access service that offers a verbal description of the relevant visual components. This additional narration describes all visually conveyed information to help people with sight loss so this translation is done with an audio. The second type is interlingual subtitling is a translation practice that consists of a written text, generally on the lower part of the screen, that aims to recount the original dialogue that is being spoken by different speakers. The third type is subtitling for people who are deaf or hard-of-hearing (SDH), which is a practice of presenting on screen a written that accounts for the dialogue and its paralinguistic dimension. This helps people with hearing impairments so that they can access audiovisual material. The fourth type is live subtitling which is a production of subtitles in live programmes or events. This type of subtitle can be both interlingual and intralingual, but it has to be real time. Finally, there is surtitling, a type of subtitles usually projected onto an LED display, located above the stage.

The process of AVT, like any translation, involves constant decision-making; in the instance of subtitling, the decisions amount to determining which communicative clues are redundant (i.e. irrelevant in the broader visual context) and which are important for comprehension—in other words, relevant (Bogucki, 2020). Furthermore, subtitles comprises spatial and temporal dimensions (Cintas & Remael, 2021). Spatial dimension consists of the (1) maximum number of lines, which are two, and the position of the subtitle on screen, which is always on the center of the screen. Then there are (2) centered and left-aligned, which sometimes are used by TV subtitles, but most subtitles today used center. (3) Font type, font size and color that are in some series are normally devised to use bolder font

types. However, the font sizes that are recommended were Arial 30 for Latin-based, Cyrillic-based and Semitic languages, and all subtitles that are used have to be white in color. (4) The maximum number of characters per line is 42 characters per-second (cps) with a total of 84 characters for two lines in Latin-based languages. (5) One-liners and two-liners are something that translators have to watch out for to make the reading process of the reader easier.

The temporal dimension explores the time available for the presentation of the translation on the screen. This dimension covers:

1. Frames per second: The standard frames that are used are 24 fps for cinema, and 25 and 30 fps for other media. In the case of high definition broadcasting, the number of frames doubles into 50 and 60 fps respectively.

2. Synchronisation and spotting are also known as timing and cueing. Synchronisation and spotting is a process to time when a subtitle should pop on screen and when it should leave. When spotting, the faster the pace of the dialogue exchange, the more challenging the task becomes. The out-time of the subtitle can extend to 12 frames past the timecode at which the audio ends, but it can start up to three frames earlier if necessary. This is a strategy that has to be thought thoroughly by the subtitler.

3. Timecodes are something used mainly by subtitles to detect the time that has elapsed through the whole video to synchronize both the subtitles and the audio. Once the length of the time the speakers have spoken is known, a decision has to be taken to apply the presentation of the subs.

4. Duration of subtitles shows that the spotting of the dialogue has to mirror the rhythm of the film and the performance of the actors so the subtitler has to be mindful of pauses, interruptions, and other prosodic features that characterize the original speech. The standard rule for a duration of a subtitle is six seconds to keep a full two-liner on screen, with around 35 to 42 characters each. Shorter period of time permits proportionally fewer characters.

5. Subtitle display rates: characters per second (CPS) and words per minute (WPM). These are the rates usually used in a subtitle. These are parameters used to measure the reading speed of the viewer. These parameters are to be counted including the space.

6. The six-second rule: in six seconds, the total of characters would be 72 characters over two lines, with 12 cps. The maximum characters written in a second is usually 12 characters, and six seconds with 72 characters.

7. Gap between subtitles is a similar way as the separation that is left between words, a small, clear pause has to be created between two consecutively chained subtitles. If the conversation is dense then the gap between each chain of subtitles needs to be smaller so that it can help the viewer get a sense of unity between each chain of subtitles.

Another form of subtitling is amateur subtitling, also known as fansub. It is the practice of non-professional subtitling and online sharing of movies, TV shows, and other film excerpts that began in the 1980s to popularize Japanese manga and anime (Cintas & Sánchez, 2006). Because of the availability of free computer software and subtitling tools on the Internet, the practice of fansubbing has grown dramatically since the mid-1990s.

Fansub is now being done in a variety of languages and audiovisual media formats, including films. As seen by the increasing growth of virtual communities on various websites and forums, fansubs are today a social phenomena in cyberspace. The goal of fansub is to contribute to a certain activity and distribute it in other countries so that readers/viewers from different language communities may access it more readily (Ł. Bogucki, 2009).

The public can use fansub for free. This is one of the reasons why Internet subtitling is of poor quality. Cintas and Sánchez (2006) found features that distinguish fansubs from professionally created subtitles. First, translators have a tendency to retain SL's cultural traits. Another feature of fansubbing is the adding of annotations to the translation of cultural terms such as place names and special customs by the translator. These are often situated near the top of the screen and appear and disappear together with the subtitles. This method distinguishes fansub from professional subtitles. This may be in contrast with the fact that the field of audiovisual translation involves adapting texts to adhere to the spatial and temporal limitations imposed by the particular medium being used, necessitating specific technical adjustments by translators (Gil, 2023). Thus, translators who lack adequate knowledge of audiovisual translation, especially in the context of subtitling, may encounter difficulties and create subtitles that do not conform to established conventions.

Pedersen (2017) proposed the FAR model describe the types of errors in subtitles, and ultimately assess the quality of the subtitles. There are 3 main areas that this model covers. The first area is functional equivalence, the second area is acceptability, and the third area is readability.

Functional equivalence focuses on both the meaning of the text. It focuses on how the translators can communicate the source language to be as communicative as possible for the target audience so it can also communicate the same meaning as the source language. Pedersen (2017) stated that if the actual words are not as important on how you intend to get across, then it is obvious that there is not always room to replicate the original utterances, meaning that a language barrier might become a difficulty to translate the utterances accurately, and it can have a loss in meaning if done literally. Equivalence errors have two kinds, semantic errors and stylistic errors.

Semantic errors, as the name suggests, have errors focusing on the meaning or semantic of a text. It can lead to a misinterpretation of a text or even failing to get the message across. A minor translation error is in the form of a lexical error, which does not affect the plot of a film. However, if the meaning of the translation is lost, it is considered as standard errors. However, a serious semantic

error occurs if a subtitle made the viewers difficult to understand what is written in the subtitle, leading to a plot misunderstanding .

Stylistic errors are not as serious as semantic errors. These errors can be terms of address, the use of wrong register, or any other use of language that is not used correctly with the style of the original, or the guideline for a subtitle.

Acceptability focuses on the norms acceptable in the target language. This type of errors resulti unnatural or foreign expressions to the target audience. This aspect is divided into grammar errors, spelling errors, and errors of idiomaticity. Grammar errors occur when the subtitles violate the target language grammatical rules. Spelling errors are errors that can be caused by any spelling mistake that was made by the translator. Idiomaticity is not meant to signify only the use of idioms, but the natural use of the language, The main cause of errors in idiomaticity is source language interference, which can make the subtitles incomprehensible.

The third aspect of FAR Model is readability which deals with technical norms or issues. It consists into 3 types of errors: segmentation and spotting, punctuation and graphic, as well as reading speed and line length.

Spotting errors can be caused by a bad synchronization with the speech, such as a subtitle appears too soon, or disappear later. Lang et al (2013, in Pedersen, 2017) stated that delayed subtitles make viewers search for subtitles before they appear, so these errors are more than aesthetic importance. Segmentation errors can happen when the semantic or syntactic structure of the message is not respected. Minor segmentation errors usually occur between the lines of subtitles, and the standard errors are usually between subtitles.

In punctuation and graphics, the severity of these errors depends on which guidelines used to feed the model and consistency of use. For example, italics, in many countries, are usually used to mark a voice or a text that is 'not there' such as voices on a phone or in dreams. Another example would be dashes which are used to indicate different speakers speaking in one frame.

The line length of a subtitle varies between different media and systems. In interlingual subtitling, the preferred measure is characters per second (cps). TV, cinema, and DVD consist of a 37 to 39 characters. Netflix even has longer lines of a maximum of 42 characters (17 cps or 200 wpm) when dealing with general programming for adults. The recommended display rate for the subtitling of children's programs stands at 13 cps, or 160 wpm. Pedersen suggested penalizing anything higher than 15 cps up to a level of 20 cps to be counted as an error because it makes the viewers do nothing else but only reading the subtitles.

There have been prior research efforts focused on error analysis within subtitles. One such study, conducted by Abdelaal & Al Sarhani (2021) examined the subtitling strategies used in translating swear words and taboo expressions. They applied Pederson's subtitling strategy typology, which includes retention, specification, direct translation, generalization, substitution, and omission, to

analyze their findings. The data collected were then evaluated in terms of subtitling quality using Pederson's FAR Model. The data were sourced from the movie "Training Day," chosen for its abundant use of swear words and taboo expressions. The results indicated that all these translation strategies were employed for swear words, and the quality of the subtitles for these expressions was found to be good.

In a separate study conducted by Liu (2022), entitled *Translation Quality Assessment of Fansubtitles: A Case Study on Inside No. 9*, the focus was on assessing the translation quality of three different drafts of fansubtitles for the TV series *Inside No. 9*. This assessment was done using House's translation quality assessment model from 2015, along with two additional criteria introduced by Mossop in 2014: accuracy and tailoring. Additionally, this research aimed to explore the distinctive features of fansubbing evident in the translations and to identify differences in quality among the three draft versions.

This current study was intended to investigate the types of subtitle errors in the first episode of *Sherlock* series entitled *A Study in Pink* available on one of the unofficial movie streaming website, LK21. It offers a wide range of movies and TV series, spanning different genres and languages and known for hosting unofficial and user-uploaded content, including subtitles. Content on LK21 is sourced from various contributors, including fansubbers and amateur translators. This reflects real-world scenarios where subtitles may vary in quality due to different translation skills and resources. As a result, it may have a higher likelihood of containing subtitle errors compared to official sources. This makes it a suitable platform for identifying and analyzing such errors. The subtitles in LK21 were compared to the ones available on Amazon Prime. *Sherlock* is a TV series depicting the mystery crime drama of the novel made by Sir Arthur Conan Doyle. The series took place in modern England and follows the main cast, Sherlock, a private detective, self-labelled high functioning sociopath, and his partner, a discharged military doctor, Dr. John Watson. This series were about the mysterious adventures of these two solving various crimes and depicted Sherlock's analysis by showing his thoughts, with little texts and cues drawing attention to the moment that is in Sherlock's mind. Sherlock is a suitable data source for researching subtitle errors due to its accessibility, variability in linguistic challenges, and relevance to the study of subtitling quality.

These three studies differ in their research objectives and scopes. The first study by Abdelaal & Al Sarhani (2021) focused on subtitling strategies for translating swear words and taboo expressions, utilizing Pederson's typology and assessing subtitling quality using the FAR Model, with data extracted from the movie *Training Day*. It aimed to understand how different translation strategies were applied and the resulting quality of subtitles. In the second study conducted by Liu, the primary goal was to assess the translation quality of fansubtitles for the TV series *Inside No. 9* by employing House's 2015 model and Mossop's criteria, while also exploring the unique characteristics of fansubbing and comparing the quality of three draft versions. Meanwhile, the current study

concentrated on identifying subtitle errors in the first episode of the *Sherlock* series, *A Study in Pink*, by comparing subtitles on an unofficial streaming website, LK21, with those on Amazon Prime. It sought to uncover discrepancies in subtitle accuracy between these two sources.

While having distinct research objectives and methodologies, these three studies share some commonalities. Firstly, all three studies are concerned with subtitling and translation in some form. Abdelaal & Al Sarhani, Liu, and this current study are all examining aspects of translation, be it subtitling strategies, translation quality assessment, or subtitle errors. Secondly, they involve the analysis of subtitles or fansubtitles, with a focus on how language is conveyed through subtitles in different contexts. Lastly, they all contribute to our understanding of the challenges and nuances involved in subtitling and translation, albeit in different settings and with different emphases. So, while the specific research questions and methodologies vary, these studies collectively contribute to the broader field of translation and subtitling studies.

METHOD

The method of this research that is applied by the researcher is qualitative research, adapting to the nature of the data that is being analysed. The qualitative approach aims to "investigate and learn about social phenomena; to unpack the meanings people ascribe to activities, situations, events, or artifacts; or to build a depth of understanding about some dimension of social life" (Leavy, 2017, p. 9). Creswell & Creswell (2018) stated that qualitative research is a method to understanding the meaning of an individual or a group in social or human problems. The methods are usually done by gathering data from participants or analysing data and the final written report of a qualitative research has the flexible structure. This statement shows that qualitative research understands the meaning and reasoning of the subject in question to analyse.

The researcher used a case study method. Creswell & Creswell (2018) stated that case study research involved a detailed description of a setting, event, or even individuals. Kumar (2022) argued that when employing a case study design, it is assumed that the case under investigation represents a broader category of similar cases, thereby offering valuable insights into the common events and situations within the larger group from which the specific case was selected. This study involved some episodes of *Sherlock* series and detailed description was made to explain the types of errors in the subtitles of LK21 after being compared to those of Amazon Prime.

The steps for qualitative research starts from data collection intended to collect the data needed for the research. Data collection, as stated by Creswell & Creswell (2018), is a method to set the boundaries for the study to sample and recruit. It is to collect information through an unstructured or semi-structured observation, interviews, documents, and visual materials. To collect the data, the researcher conducted a purposive sampling. It means that the researcher has to purposefully select the object of research that can help the researcher understand the problem and their research question.

The data collection was done by the researchers by watching the *Shelock*'s 1st episode while taking notes of the original subtitles provided by Amazon Prime. The second step was to watch the version from LK21. Subsequently, the researcher compared the LK21's and Amazon Prime's versions to identify the errors were made in LK21 based on the FAR model. The expressions, grammatical constructions, or technical matters that did not comply with the Amazon Prime's subtitles were considered errors. The second step is data reduction. It is a process to prioritize the data analysis to help the researcher address the problems for the research and answer the questions that will be most helpful to the researcher (Leavy, 2017).

The next step is data analysis that is segmenting and taking apart the data that has been gathered and compiling several data to be analyzed. The data gathered were categorized based on FAR Model and analyzed as to why certain errors belong to certain categories of FAR Model. In relation to functional equivalence errors, the researchers searched for inconsistencies in meaning, nuances, and cultural references, and decided whether errors resulted from translation inaccuracies, poor context representation, simplification, or omission that could lead to loss of meaning. In terms of acceptability, the researchers evaluated whether the subtitles contain suitable syntax, vocabulary, and sentence structure appropriate to the target language. The researchers also examined if the subtitles included words that would be harmful or culturally incorrect in the context of the target audience.

When it comes to readability, the researchers examined if the subtitles were displayed properly, with adequate font size, color, and contrast against the background. In addition, the researchers ensure that subtitles remain on-screen for a reasonable amount of time, allowing viewers to read them comfortably and analyzed whether the subtitles were synced with the characters' speech.

The analysis results were utilized to derive conclusions. The solutions to the research problems were given at this point. The conclusion was in the form of what types of errors were occurring in the subtitles of the chosen film.

RESULT

In this section, the researchers provided a detailed account of the data collection process and conducted an analysis of the specific types of errors encountered. They systematically categorized and explained the reasons behind each error type. Based on the collected data, it was revealed that the translator associated with LK21 committed a total of 293 errors while working on the subtitles for the first episode of Sherlock. These errors were further categorized into three main types: 180 functional errors, 16 readability errors, and 97 acceptability errors.

Table 1. The Total Errors Found in LK21

Types of Errors	Numbers of Errors
Functional Equivalence	180
Accptability	97

Readability	16

Errors on Functional Equivalence

A total of 180 functional equivalence errors were identified, with this category further breaking down into 163 semantic errors and 17 stylistic errors. In the semantic aspect, the errors primarily stemmed from omissions that led to a loss of message clarity. On the other hand, in the stylistic aspect, the errors were attributed to the misuse of language register in specific contexts, resulting in stylistic incongruities.

Table 2. Example of Semantic Error

SL	TL (Amazon)	TL (LK21)
I can't afford London on an **Army pension.**	Aku tak mampu hidup di London dengan **pensiun militer.**	Tak bisa di London dengan **pensiun.**

In this context, Watson was actively seeking employment after a therapy session. While walking in the park, he encountered a friend who had also attended Barts, a medical school in London. During their conversation, Watson discussed his current activities and future plans. Due to the high cost of living in London, he expressed concern that an Army pension might not be sufficient to cover his expenses.

In the source language, Watson was essentially conveying that an Army pension would not be enough to sustain his life in London due to the city's expensive living conditions. The term *pension* typically refers to a regular payment made by a government or company to someone who has retired from work, indicating that Watson received a pension based on his military service. In Oxford Learners Dictionaries (2023), the word *pension* means *an amount of money paid regularly by a government or company to somebody who has retired from work*.

In the Amazon translation, the term *pensiun militer* was used. In KBBI Daring (2016), the word *pensiun* is *uang tunjangan yang diterima tiap-tiap bulan oleh karyawan sesudah ia berhenti bekerja atau oleh istri (suami) dan anak-anaknya yang belum dewasa kalau ia meninggal dunia.* While *militer* is *ketentaraan;* or things that are connected to armies. *Militer* implies a military connection, making it clear that Watson's pension wa related to his military service.

However, in LK21's version, only the word *pensiun* was used, which lacks the specification of the type of pension Watson was referring to. This omission creates a gap in information about the nature of Watson's pension, making it less clear to the audience.

Table 3. Example of Semantic Error

SL	TL (Amazon)	TL (LK21)

- Shut up! I'm not your sniffer dog.	- Diam! Aku bukan anjing pelacakmu.	- Aku bukan anjing pelacak.
- No, Anderson's my sniffer dog.	**- Anderson anjing pelacakku.**	**- Bukan, Anderson.**

The scene depicted Sherlock, Watson, and Lestrade inside Sherlock's apartment. Lestrade was conducting a search of Sherlock's flat, looking for any evidence of drug use as they were tearing through his place to expedite Sherlock's work. Amidst this heated discussion, Watson expressed disbelief in Sherlock being an addict. Watson locked eyes with Sherlock, asserting that it was implausible for Sherlock to be addicted. In response, Sherlock abruptly interrupted with a "Shut up!" directed at Watson, followed by a loud declaration aimed at Lestrade, stating, "I'm not your sniffer dog." Lestrade countered by remarking, "No, Anderson's my sniffer dog."

In Amazon's version, the sentence is translated into Anderson *anjing pelacakku*. In the SL, Lestrade stated that Anderson was his sniffer dog. In Oxford Learners Dictionaries (2023), *sniffer dog* is *a dog that is trained to find drugs or explosives by smell*. In this case, Anderson was actually a human character, which means that *sniffer dog* was used as a metaphor.

In the TL from Amazon, *anjing pelacak* was also used. In KBBI Daring (2016), *pelacak* means *orang (anjing dan sebagainya) yang melacak (mencari jejak)*. This is also used metaphorically in the Amazon's version. However, in the LK21's version, the phrase *sniffer dog* was not translated. The omission of the translation for the term *sniffer dog* in this context had a significant impact on the overall understanding of the dialogue. Since *sniffer dog* was used metaphorically in the original dialogue to describe Anderson's role, not translating or explaining this metaphor in the target language can lead to confusion or misinterpretation for the audience. In addition, the impact and humour of the original line may have been lost, and the audience might find it less clear and less engaging.

Table 4. Example of Stylistic Error

SL	TL (Amazon)	TL (LK21)
The **body** of Beth Davenport, Junior Minister for Transport,	**Jasad** Beth Davenport, Menteri Transportasi Junior,	**Tubuh** Beth Davenport, menteri transportasi…

This scene revolves around the discovery of the body of Beth Davenport, the Junior Minister for Transport. The police report initially labeled her death as a suicide. However, there were peculiar elements in the scene, such as the presence of traces of the same drug used in a previous victim, raising suspicions and suggesting a potential connection to a larger mystery.

In the source language, the text referred to *the body of Beth Davenport,* indicating that it was the lifeless remains of the victim discovered by the police. The term *body* typically signifies the entire

structure of a human or animal, and in this context, it specifically denotes the deceased body of Beth Davenport, making it evident that the term *body* pertains to a deceased individual.

The use of the word *tubuh* in Indonesian was avoided, as it predominantly implies a living being's body. In Amazon Prime's translation, the term *jasad* was employed, which, according to KBBI, means *tubuh manusia atau hewan. Jasad* is commonly employed to refer to the body of a living being that is no longer alive. This distinction in translation underscores the specificity of the term *jasad* in Indonesian, aligning it with the context of a deceased individual's body, thus ensuring accurate comprehension by the audience.

In contrast, LK21's translation, using the word *tubuh* for *body*, is not congruent with the intended meaning in this context. This choice represents a stylistic error because *tubuh* in Indonesian primarily denotes the body of a living being and does not effectively convey the intended reference to a deceased individual's body. This stylistic discrepancy could potentially lead to confusion among the audience, as it does not accurately capture the specific connotation of the term *body* in the source language.

Table 5. Example of Stylistic Error

SL	TL (Amazon)	TL (LK21)
If you were to ask him, he'd probably say his **arch-enemy**.	Jika kau bertanya kepadanya, dia mungkin akan bilang **musuh bebuyutan**nya.	Kalau kau tanya, dia akan jawab **musuh besar**.

In this scenario, Watson engaged in a conversation with Mycroft, who happens to be Sherlock's brother. Mycroft brought Watson to an unfamiliar warehouse, prompting a series of inquiries about Watson's connection with Sherlock and his future plans. Despite Mycroft's questions, Watson persisted in seeking information about Mycroft's relationship with Sherlock and his identity. Mycroft eventually clarified that, in Sherlock's eyes, he might be perceived as an arch-enemy.

In the source language, Mycroft suggested that Sherlock might describe him as his *arch-enemy*, implying that Sherlock perceives him as such. The term *arch-enemy* refers to a person's primary or main adversary. In Amazon's translation, the term was rendered as *musuh bebuyutannya*, which accurately conveys the concept of an *arch-enemy*. This translation aligns well with the intended meaning and effectively captures the idea that Sherlock views Mycroft as his long-standing adversary.

However, in LK21's version, the translation used the term *musuh besar*. While *musuh besar* did convey the idea of a significant adversary, it deviateed from the more specific term *musuh bebuyutan*, which is a closer equivalent to *arch-enemy* in Indonesian. This deviation can be considered a stylistic error due to the lack of a direct equivalence for *musuh besar* and the availability of a more suitable term in the language. The literalness of the translation in this context may lead to a loss of

nuance. Overall, Amazon's translation was more accurate and idiomatic in conveying the concept of an *arch-enemy,* while LK21's translation, while not entirely incorrect, represented a stylistic deviation from the standard term in Indonesian.

Errors on Acceptability

In this section, the researcher's findings from the data analysis revealed a total of 38 grammar errors, along with 2 spelling errors and 57 instances of idiomaticity errors.

Table 6. Example of Grammar Error

SL	TL (Amazon)	TL (LK21)
Oh, **we're done waiting**. Look at her, really look!	**Kita sudah selesai menunggu**. Lihat dia, sungguh lihat.	- Tak bisa. - **Selesai menunggu.** Lihat dia!

In this context, Sherlock was swiftly moving forward outside the crime scene, driven by a clue he had uncovered. His analysis led him to believe that the victim had a briefcase. However, when he inquired with Lestrade about the briefcase, Lestrade informed him that there was no such briefcase, leading Sherlock to suspect that the murderer might be in possession of it. While Sherlock was in motion, Lestrade called out to him, expressing their concern about the need to take action rather than simply waiting for Sherlock to investigate further. In response, Sherlock made the statement as presented in the source language (SL), saying, "Oh, we're done waiting. Look at her, really look!"

In this context, there is a grammar error in the TL from LK21. The translator wrote *selesai menunggu*, which did not constitute a complete sentence in Indonesian. In KBBI, the word *selesai* is a verb that means *sudah jadi*, and the word *menunggu* is also a verb, which means *tinggal beberapa saat di suatu tempat dan mengharap sesuatu akan terjadi (datang)*, signifying the act of waiting for something. While the phrase made sense semantically, it does not form a grammatically complete sentence in Indonesian.

In contrast, the Amazon's version translated the sentence into *Kita sudah selesai menunggu*, which was a grammatically complete sentence. In this sentence, *kita* (we) serves as the subject, and *sudah selesai menunggu* functions as the predicate. The inability to convey a complete thought or idea can result in the loss of important nuances or subtleties in the dialogue. This can impact the audience's ability to fully grasp the characters' intentions and emotions.

Table 7. Example of Grammar Error

SL	TL (Amazon)	TL (LK21)
18, Kills himself **inside sports centre**	18, BUNUH DIRI **DI PUSAT OLAHRAGA**	18, BUNUH DIRI **PUSAT OLAHRAGA**

In this case, the scene displayed a newspaper article with a headline reporting the discovery of a boy's body in a sports center. While the text in the newspaper article was not entirely legible, viewers could gradually piece together the newspaper's message, especially the subtitler, who had an advantage as the word *inside* was visible on the left side of the article.

Amazon Prime accurately translates the headline as *18, BUNUH DIRI DI PUSAT OLAHRAGA*, which effectively conveys that an 18-year-old boy committed suicide in a sports center. The translation maintains clarity and follows proper grammatical conventions.

In contrast, LK21's translation, which reads *18, BUNUH DIRI PUSAT OLAHRAGA*, lacks the preposition *di* before *PUSAT OLAHRAGA*. This omission is a grammatical error, as, in Indonesian, a place is typically preceded by the preposition *di* to indicate location. In this case, the absence of the prefix results in a sentence that does not adhere to proper Indonesian grammar rules.

Table 8. Example of Spelling Error

SL	TL (Amazon)	TL (LK21)
Wounded in action, sun tan, **Afghanistan** or Iraq?	Terluka saat bertugas, Berjemur, **Afganistan** atau Irak?	**Afghanistan** atau Irak.

In this particular scene, Sherlock and Watson engage in a playful exchange while riding in a cab, discussing how Sherlock possesses knowledge about Watson's background, including his military service in Afghanistan. Sherlock astutely details various aspects of Watson's history, leaving Watson intrigued. The conversation culminates with Sherlock questioning whether he correctly identified the location, either Afghanistan or Iraq, based on their earlier banter. However, a notable error emerges in the LK21 version of the subtitles, specifically related to the spelling of "Afghanistan."

According to KBBI, *Afghanistan* is rendered as *Afganistan* in Indonesian without the inclusion of the letter *H*. *Afganistan* as a country located in Central Asia, with its capital in Kabul. The critical error in the LK21 translation arises from the inclusion of the letter *H* in *Afganistan*. This discrepancy departs from the correct Indonesian spelling and introduces an inaccurately spelled term that could potentially confuse or mislead viewers who are familiar with the correct spelling of the country's name.

Subtitling accuracy is paramount, as it ensures that the audience receives precise and linguistically correct information. In this case, the LK21 version deviates from standard Indonesian spelling conventions, resulting in a spelling error related to the name of the country *Afghanistan*. Such errors can impact the overall viewing experience by introducing inconsistencies and inaccuracies into the subtitles.

Table 9. Example of Spelling Error

SL	TL (Amazon)	TL (LK21)
You may **as well eat.** We might have a long wait.	Kau juga **boleh makan.** Kita mungkin harus menunggu lama.	Makan **saka.** Mungkin harus tunggu lama.

This scene depicts Sherlock extending an invitation to Watson to join him for a meal at a diner while they wait for the killer to make an appearance. Sherlock's invitation is based on a clever ruse he devised using the victim's phone. He suggests to Watson that it would be wise to have a meal since they might be in for a lengthy wait.

In the original source language, the sentence *you might as well eat* conveyed Sherlock's suggestion to Watson that he should have a meal while they wait for developments. The implication is that it was a practical choice given the potential for a lengthy wait. However, in the LK21 translation, a critical error emerged when the translator wrote *makan saka* instead of the intended *makan saja*. This discrepancy results in a significant meaning change that can potentially confuse viewers.

The error in the LK21 version arises from a spelling mistake, as *saka* is not linguistically related to the word *makan*. *Saka* refers to a house pillar or support beam, which has no semantic connection with *makan*, which means the act of consuming food by putting it into one's mouth, chewing, and swallowing.

Spelling errors like this one can disrupt the viewer's understanding and immersion in the storyline, leading to a misinterpretation of the character's intentions and actions. Subtitling accuracy is vital to convey the intended message faithfully, and such errors can hinder the audience's overall comprehension and enjoyment of the content.

Table 10. Example of Idiomaticity Error

SL	TL (Amazon)	TL (LK21)
You're looking for a **flatshare**.	Kau mencari **teman serumah**.	Kau cari **teman flat**.

In this scene, Sherlock engages in a thorough analysis of Watson's background, particularly his military service in Afghanistan. As Sherlock inspects Watson's phone, he notes that it is a notably expensive device. However, Sherlock's deductive reasoning leads him to a surprising conclusion: despite the expensive phone, Watson's current search for a flatshare indicates that he is not one to extravagantly spend money on such luxuries. This deduction provides a glimpse into Sherlock's keen observation skills and his ability to draw accurate conclusions from seemingly incongruous pieces of information.

While the term *flat* refers to a specific type of accommodation that differs from a traditional house, it is worth noting that in Indonesian, *teman serumah* (housemate or roommate) remains the more common and widely accepted expression. Despite the distinction between a flat and a house, the language convention in Indonesian leans towards *teman serumah* as the preferred term for someone sharing a living space with another individual. This choice is driven by the fact that *teman serumah* encompasses various types of shared accommodations, including flats, apartments, and houses, making it a versatile and universally understood term.

The error in using *teman flat* in the LK21 translation, instead of the more common *teman serumah*, can be categorized as an idiomaticity error. Idiomaticity refers to the use of phrases or expressions that are peculiar to a particular language and may not have a direct, one-to-one translation in another language. In this case, *teman flat* does not align with the idiomatic usage in Indonesian, where *teman serumah* is the preferred and idiomatic term for describing someone sharing a living space, whether it's a flat, apartment, or house.

Table 11. Example of Idiomaticity Error

SL	TL (Amazon)	TL (LK21)
I thought that'd be right up your street. Three **exactly the same**.	Kukira itu akan cocok untukmu. Ketiganya **sama persis**.	Bagaimana soal bunuh diri ini, Sherlock? Kupikir itu dekat jalanmu. Tiga **tepat sama**.

In this particular situation, Sherlock and Watson engage in light-hearted banter on Baker Street, where they are to become flatmates in Sherlock's residence. Their conversation revolves around Sherlock's remarkable ability to deduce information, such as how he knew about Watson's military background and his brother's drinking habits by simply examining Watson's phone. However, the banter is interrupted by Mrs. Watson, their landlady, who enters with a newspaper in hand. She presents the newspaper to Sherlock, saying, "How about this Sherlock? I thought that'd be right up your street. Three exactly the same." Sherlock swiftly corrects her, responding with "Four," indicating that there are not just three cases but four intriguing cases that have piqued his interest.

In the provided subtitles, the error in LK21's version can be classified as an idiomaticity error. Specifically, the issue arises in the translation of the phrase *exactly the same*. In the Amazon Prime's version, the phrase is accurately translated as *ketiganya sama persis*. Here, *sama persis* directly and idiomatically corresponds to *exactly the same*, effectively conveying the intended meaning to Indonesian viewers. This choice adheres to the idiomatic conventions of the target language.

However, in the LK21 version, the phrase is rendered as *tiga tepat sama*. While this translation maintains some similarity in terms of conveying the idea of similarity or sameness, it

deviates from idiomatic usage. *Tiga tepat sama* did not capture the precise nuance of *exactly the same* in the same way that *sama persis* did. It lacks the idiomatic fluency that *sama persis* provides.

As a result, the LK21 version's use of *tiga tepat sama* can be considered an idiomaticity error, as it did not fully align with the commonly accepted and idiomatic way of expressing *exactly the same* in Indonesian. Such errors can affect the overall comprehension and natural flow of the subtitles, highlighting the importance of adhering to idiomatic language conventions in translation for effective communication.

Errors on Readability

The aspect of readability analysis can be broken down into several subcategories. The analysis includes segmentation and spotting, consisting of a total of 8 data points. Additionally, it encompasses punctuation and graphics, which are represented by 3 data points. However, in terms of reading speed and line length, there is only 1 datum available for analysis.

Figure 1. Example of Segmentation and Spottting Error

Amazon Timecode: 00:06:00
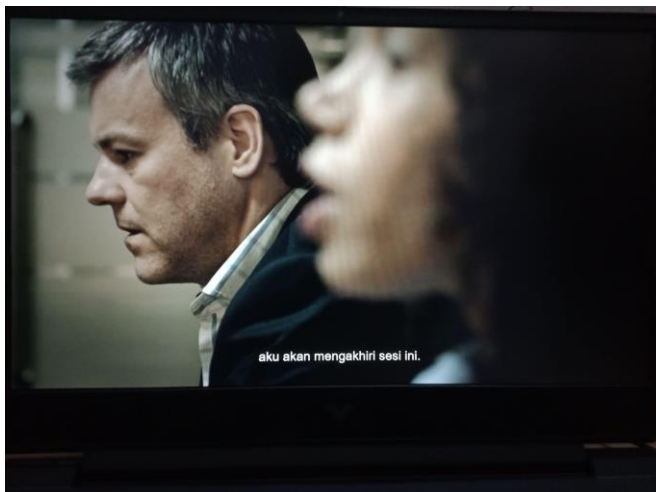
LK21's Timecode: 00: 06: 01

In this specific context, during a press conference attended by Lestrade and Sgt. Donovan, a barrage of questions from journalists was being addressed. The situation became increasingly chaotic due to interruptions by the killer, who was manipulating the texts on attendees' phones, causing even

more questions to arise. In response to this chaotic situation, Sgt. Donovan announced that she would conclude the press conference if there were no more questions.

Spotting errors in subtitles refer to timing issues where the appearance of the subtitle text does not align accurately with the corresponding spoken dialogue. In the case described, the LK21's version of the subtitles exhibited a spotting error as Sgt. Donovan's announcement was delayed by one second compared to her actual speech. This discrepancy disrupts the synchronization between the spoken words and the subtitle text, causing a lag in comprehension for viewers. Spotting errors are particularly problematic when they involve more than one utterance, as in this instance, where Sgt. Donovan's sentence was divided between the end of one subtitle and the beginning of another. Such errors can negatively impact the viewing experience, as they hinder the audience's ability to follow the dialogue seamlessly.

In contrast, the Amazon Prime version demonstrated effective subtitling with proper timing. The subtitle text, *aku akan mengakhiri sesi ini*, appeared simultaneously with Sgt. Donovan's speech at 00:06:00, eliminating any spotting errors. This synchronous presentation ensures that viewers can read and comprehend the dialogue in real-time, resulting in a smoother and more enjoyable viewing experience.

Figure 2. Example of Segmentation and Spotting Error

Amazon's Timecode: 00:08:59
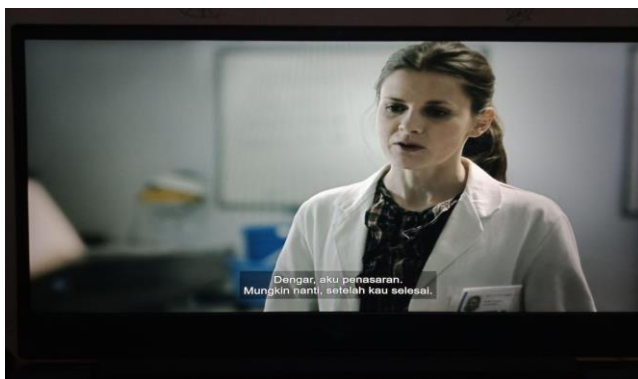
LK21's Timecode: 00:09:00

In this scenario, Molly engaged in a conversation with Sherlock as he was examining an alibi related to a deceased individual. Sherlock explained that the strength of an alibi hinged on the evidence he could uncover through his investigations. Amidst their discussion of the case, Molly inquired about Sherlock's availability, expressing curiosity about his schedule.

In this instance, Molly's sentence began with "Listen, I was wondering." In the LK21 version, the translation was "aku ingin tahu." However, a timing issue occurred as Molly said the word "Listen" at 0:08:59, but the corresponding subtitle did not appear until 0:09:00, causing a one-second delay. Furthermore, the subtitle was positioned between the words "I" and "was," which is indicative of a spotting error. This error disrupted the synchronization between the spoken dialogue and the subtitle text, leading to a less-than-optimal viewing experience.

In contrast, the Amazon Prime version provided more accurate subtitling. The translation, *Dengar, aku penasaran mungkin nanti, setelah kau selesai*, appeared promptly as Molly uttered the word *listen* at 0:08:59. This well-timed subtitle ensured that viewers could follow the dialogue seamlessly and without spotting errors, contributing to a smoother and more enjoyable viewing experience. Spotting errors, such as those found in the LK21 version, can detract from the overall quality of subtitles and hinder audience comprehension.

Figure 3. Example of Punctuation and Graphic Error

In this particular scene, the wife of the man was delivering a speech about her husband, expressing that "My husband was a happy man who lived life to the full." This statement reflects her perspective on her husband, portraying him as a joyful individual who embraced life to its fullest. It is important to note that the speech originated from her own thoughts and sentiments.

However, in the analysis of the figure provided, it is evident that the translator incorrectly used a quotation mark (") at the beginning of *Suamiku*. This marks a punctuation error as quotation marks should typically be employed to indicate direct speech or to reproduce exact words from a citation source in subtitles, which is not the case in this sentence. Punctuation accuracy is crucial in maintaining proper subtitle formatting and ensuring that the intended meaning is conveyed effectively to the audience.

Figure 4. Example of Punctuation and Graphic Error

In this particular case, the storyline revolved around the mourning process following the tragic death of Senator Davenport, one of the victims of the serial murders. The scene aimed to evoke emotions and convey the gravity of the situation to the audience, emphasizing the collective grief and loss experienced due to the senator's passing. However, a notable issue arose that could be categorized as a graphic error within the subtitles.

Specifically, the error manifested as the subtitle "SENATOR DAVENPORT" hovering prominently in front of the on-screen text intended to be read by the audience. Typically, the text included in the video serves as a crucial element for viewers to comprehend the narrative fully. However, this essential content was obstructed by the presence of the subtitle generated by the LK21's translator. This graphic error disrupted the audience's ability to engage with and interpret the on-screen information as intended, potentially leading to confusion and a less immersive viewing experience. Accurate subtitle placement and graphic presentation are fundamental to ensuring that viewers can seamlessly follow the narrative and fully grasp the conveyed message.

Figure 5. Example of Reading Speed and Line Length Error
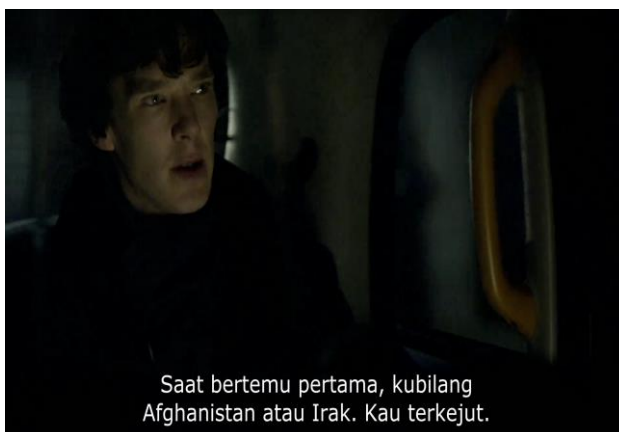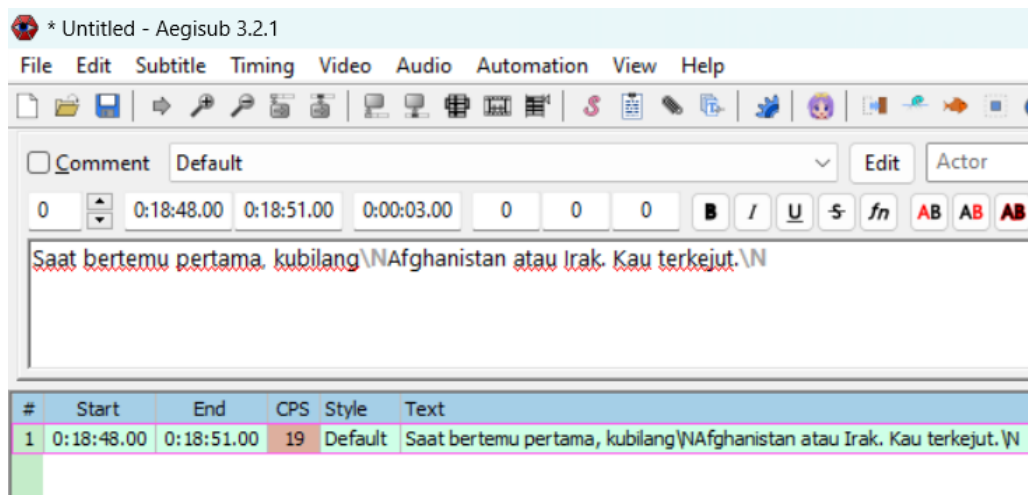
In this particular scene, Sherlock and Watson engaged in a conversation about how Sherlock had deduced the details of Watson's military service, particularly its location in Afghanistan. Sherlock asked Watson whether, when they first met the day before, he had mentioned "Afghanistan or Iraq," a question that visibly surprised Watson and left him taken aback by Sherlock's analytical prowess. However, a significant error in subtitle formatting became apparent when the subtitles were examined using subtitle software called Aegisub.

Upon closer analysis, it was determined that the character per-second (CPS) rate of the subtitles in this particular scene was 19. According to the guidelines set forth by Cintas-Remael (2021), which offer recommendations for subtitling standards, the maximum allowable CPS for a program like Sherlock, which is intended for an adult audience and employs Latin-based characters, should be no more than 17 CPS. This indicates a notable discrepancy in subtitle timing, with the CPS rate exceeding the recommended limit. Such timing errors can potentially affect the viewers' ability to read and process the subtitles comfortably, highlighting the importance of adhering to established CPS guidelines to ensure a seamless viewing experience.

DISCUSSION

The analysis of *Sherlock*'s subtitles on LK21's platform revealed a considerable number of translation challenges. In total, 293 errors were identified, primarily falling into three categories: functional errors (180), readability errors (16), and acceptability errors (97). This outcome contrasts with Abdelaal's research, which concentrated on translation strategies for swear words and found that acceptability errors were the most common, followed by functional equivalence errors, with readability errors being the least frequent. The discrepancy in findings can be attributed to various factors, such as the content examined and the language pairs involved. Abdelaal's study translated English content into Arabic for Arabic-speaking audiences, where adapting culturally sensitive language and idiomatic expressions presented a greater challenge, resulting in more acceptability

errors. In contrast, the unique challenges posed by the *Sherlock* series contributed to the higher prevalence of functional equivalence errors in this study.

Liu's (2022) study on fansubbed translations of *Inside No. 9* indicated that semantic aspects, equal to Pedersen's functional equivalence, did not significantly affect the translation of ideational functional components. Instead, fansubbers focused on accurately depicting British society and culture, emphasizing their commitment to preserving ideational aspects. Despite the challenges, fansubbed translations of Inside No. 9 achieved a satisfactory level of quality, with improving quality after each proofreading process. Fansubbers, often lacking formal translation training, effectively conveyed humor and literary effects, although some wordplay and literary aesthetics were lost. In contrast, the current study uncovered a higher prevalence of functional equivalence errors, potentially impacting content comprehension and interpretation.

These findings highlight several issues, including translation inaccuracies, readability problems in subtitles, and lapses in linguistic and cultural acceptability. The abundance of functional errors suggests that the translation failed to convey the source text's intended meaning, potentially affecting viewers' understanding and enjoyment. Readability errors underscore the importance of proper timing and segmentation for a smooth viewing experience, while acceptability errors raise concerns about adherence to linguistic and cultural norms, impacting overall acceptability and authenticity.

The predominance of functional equivalence errors in *Sherlock*'s subtitles on LK21 can be attributed to various factors, including the show's genre and content challenges. Sherlock is known for its intricate plotlines, complex character interactions, and intellectually demanding dialogues, often featuring rapid exchanges, witty banter, and subtle wordplay. Translating these elements accurately while preserving nuance and coherence in the target language (Indonesian, in this case) is exceptionally challenging. Cultural and contextual differences between the source (British) and target (Indonesian) languages also play a role, as *Sherlock* relies on UK-specific cultural and contextual knowledge. Subtitlers must navigate these differences and find suitable equivalents, failing which functional errors may occur, and subtitles may feel disconnected from the on-screen action.

The prevalence of functional equivalence errors in a series like *Sherlock* can significantly impact the audience's viewing experience. Such errors risk losing the depth and nuances that make the show engaging and intellectually stimulating. Viewers may miss out on subtleties, humor, and wordplay, diminishing their connection to the series. Cultural and contextual errors can create dissonance, distancing viewers from the story and characters, affecting their emotional engagement with the show. These findings underscore the importance of accurate and context-aware subtitling, particularly for content as intricate as Sherlock, to ensure a satisfying viewer experience.

CONCLUSION

Based on the analysis, the researchers discovered 293 errors in *Sherlock*'s first episode. There were 180 functional equivalence errors, 97 acceptability errors, and 16 readability errors. There were 163 semantic and 17 stylistic errors among those 180 functional equivalence errors. There were 38 grammars, 2 spelling, and 57 idiomaticity among the 97 acceptability errors. There were 7 punctuation and graphic errors, 8 segmentation and spotting errors, and 1 reading speed and line length error among the 16 readability errors.

Based on the amount discovered by the researchers, it can be deduced that using an unofficial movie streaming website as a source to watch movies may become difficult for audiences. The most common inaccuracy in the findings is functional equivalence, which is invariably associated with meanings and nuances. This could be because *Sherlock* is a detective drama and mystery genre. Due to the intellectual aspect of solving mysteries, audiences in this genre may discover a vast and varied vocabulary. Detectives and other characters frequently discuss clues, motives, and suspicions using precise and sophisticated language. These characteristics may become challenges encountered by the subtitler.

The amount of functional equivalence errors revealed that some parts of the subtitles in questioned may have hampered the audience's comprehension of the message communicated. It can be argued that the translation errors may interfere with the audience's ability to comprehend the message conveyed in the episode. The researchers suggested that people watch movies on official platforms so that they can understand the meanings and intricacies of the characters in the film. It is also recommended that movies or series available on unofficial streaming platforms not be used as data sources in translation research, unless the research incorporates error analysis or subtitle quality assessment. Furthermore, it is envisaged that study on evaluating the errors and quality of subtitles will be undertaken on films of various genres or through comparative studies, with an emphasis on the severity of the errors made.

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