

SUBTITLING STRATEGIES AND QUALITIES OF FLIRTING STYLES

IN *SHAKESPEARE'S IN LOVE* MOVIE

Submitted as A Partial Requirements

For the Degree of Sarjana in English Letters



Arranged by:

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ENGLISH LITERATURE DEPARTMENT

CULTURAL AND LANGUAGE FACULTY

THE STATE ISLAMIC INSTITUT OF SURAKARTA

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2020

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Has already fulfilled the requirements to be presented before the board examiners (*Munaqosyah*) to gain Bachelor Degree in English Letters.

Thank you for the attention

Wassalamu'alaikum Wr. Wb.

Surakarta, 5 Desember 2020

Advisor



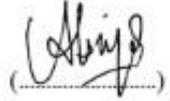
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RATIFICATION

RATIFICATION

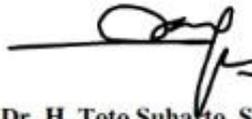
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DEDICATION

This thesis is dedicated to:

1. My parents
2. My brother
3. My friends
4. English Letters Department
5. English Letters 2016
6. My Almamater IAIN Surakarta

MOTTO

For indeed, with hardship (will be) ease.

Q.S. Al-Insyirah : 2

And He is with you wherever you are.

Q.S. Al-Hadid : 4

“There is only one thing that makes a dream impossible to achieve: the fear of failure”

Paulo Coelho, The Alchemist

PRONOUNCEMENT

PRONOUNCEMENT

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I hereby sincerely state that the thesis titled "Subtitling Strategies and Quality of Flirting Styles in Shakespeare's in *Love Movie*" is my real masterpiece in this thesis are signed by citation and referred in the bibliography

If later proven that my thesis has discrepancies, I am willing to take my academic sanctions in the form repealing my thesis and academic degree.

Sukoharjo, 08 December 2020

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Sukoharjo, 20 December 2020

The Researcher,

Nafira Ayu Ningtias

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ABSTRACT

Nafira Ayu Ningtias. 2020. *Subtitling Strategie and Qualities of Flirting Styles in Shakespeare In Love Movie*. Thesis. English Letters Study Program, Cultures and Language Faculty, The State Islamic Institute of Surakarta.

Advisor : M. Zainal Muttaqien, S.S., M.Hum

Keyword : Flirting Style, Subtitle, Subtitling Strategy, FAR Model, *Shakespeare in Love*

This research aims to analyze the subtitling strategy and the quality translation of flirting style in *Shakespeare in Love* movie. The objectives of this research are to identify the subtitling strategies and quality of flirting style in *Shakespeare in Love*. The focus of the research is flirting style of ths subtitling strategies and quality. The researcher uses Jeffrey at Hall's (2011) theory of flirting style named the traditional flirting, the sincere flirting, the physical flirting, the playful flirting, the polite flirting and Gottlieb's (1992) theory of subtitling strategies named expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, resignation and Jan Pederson's (2017) theory named functional equivalence, acceptability and readability.

This research uses descriptive qualitative method. The data of this research is word, phrase and sentences of flirting style and the source of the data in this research is *Shakespeare in Love* movie. The researcher uses movie as documentation and obserivation to collect the data. The researcher applied investigator triangulation and asked validator to make sure the data is valid.

According the analysis there are 116 data of flirting style, which the traditional flirting are 2 (1.72%) data, the playful flirting are 20 (17.24%) data, the physical flirting are 16 (13.79%) data, the polite flirting are 22 (18.96%) data, and the sincere flirting are 56 (48.27%). The subtitling strategy that is used from 116 data of flirting style, which imitation is 1 (0.86%) data, condensation are 2 (1.72%) data, paraphrase 11 (9.48%) data, deletion 13 (11.20%) data, and Transfer 89 (76.72%) data. This study was also conducted to analyze the quality of the Indonesia subtitle of *Shakespeare in Love* movie by using FAR model. The result shows between three raters that there are (A) Functional Equivalence, there are semantic error and stylistic error. For semantic error the final is minor from three raters. For stylistic error the final is minor from three raters. (B) Acceptability, there are grammar error, spelling error, and idiomaticity error. For grammar error the final is minor from three raters. For spelling error the final is no error from three raters. For idiomaticity error the final is no error from three raters. (C) Readability, there are segmentation and spotting, punctuation and graphic, and reading speed and line length. For segmentation and spotting the final is no error from three raters. For punctuation and graphic the final is minor from three raters. For reading speed and line length the final is minor.

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CHAPTER 1

INTRODUCTION

A. Background of the Research

Communication is an important thing in human's life. Humans interact with each other, work together, and establish social context in community. Then, they use the main tool in the process of communication. Communication is closely related to language. People use language to express as well as share ideas, feeling, desires, thoughts, experiences with others without being limited by time or place. Language has two types that are verbal and non-verbal. Language is verbal communication for each member of a community. In order to make a communication can take the place of properly and effectively, each community will create a distinct language and culture system which are suitable for them. As a verbal communication in society, language is not single and homogeneous but consists of several language variations.

Variety of languages in society can be grouped by the formality level there are formal language and non-formal language. In general, non-formal language is used in an informal situation. Otherwise, there are many situations in everyday life where the non-formal language is allowed. One example of non-formal language is flirting. Flirting is a communication with the opposite sex that is often used to lure both through words of flirting. According to Hall (2010), flirting is a form of communication that directly or indirectly signals attraction. According to *Cambridge dictionary* is,

Flirting is to behave as if you are interested in someone, in a not serious way.

In flirting, there are several styles to lure someone, namely physical flirt, polite flirt, playful flirt, sincere flirt, and traditional flirt (Hall et al, 2010). Flirting can be done with verbal and non-verbal language, but most people use non-verbal rather than

verbal, because it is considered to attract someone who already knows her identities meanwhile verbal flirt attracts someone who does not know their identities. In this research the researcher chose of verbal flirting, because verbal can be used to inspect two languages than non-verbal. Flirting is very important for the research because flirting is also included in languages for everyday lives and without realizing it is often done by people. Flirting is very closely related to translation when it is done with a verbal language.

The translation is writing used for communication with other people in different languages and cultures. People are able to share information, knowledge, idea, and lots of things to each other. There are many differences between source language (SL) and target language (TL) like their structures, cultures and styles. Therefore, translation is very important and very useful for people.

According to Larson (1984: 3), a translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by way of semantic structure. It is the meaning which is being transferred and must be held constant, as meaning is a variable of greatest importance in a translation process. According to Bassnet (2013) translation involves the rendering of a source language (SL) into a target language (TL) so as to ensure that the surface meaning of the two will be approximately similar and the structures of the SL will be preserved as closely as possible but not so close that the TL structures will be seriously distorted. It is implied that the definition of translation that the deserved by Basnet is focusing in the surface meaning of source language and target language is similar and the structure of source language and target language is similar. The other explanation by Hatim and Mason (1997: 1) states that the translator act both as a receiver and a producer. Therefore, the

translator must have to understand from the (SL) into (TL) in transferring the meaning. In translation, there are what are known as interpreting, subtitling, and dubbing. In this study, the researcher related translation with subtitling.

Subtitle is a type of translation, particularly in the audiovisual file which includes dubbing, voice-over, and audio description. Shuttleworth and Cowie (1997: 161) define subtitling as process of providing synchronized captions for film and television dialogue. The other explanation by Gottlieb (1988: 244) states subtitling as the rendering of the verbal message in filmic media in a different language, in the shape of one or more lines of written text, which are presented on the screen of the movie. Subtitling strategies according to Gottlieb's theory, are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation.

After the researcher analyzes the subtitling strategy, the researcher analyzes the quality of the subtitle, in defining the quality of subtitle, the researcher uses Jan Pedersen's (2017) theory that called FAR model, it is a tool to analyze the errors of subtitle, and many have three aspect used for it there are Functional equivalence, acceptability, and readability. This aspect are used for the viewer or reader is the subtitle good or not. Subtitling is usually associated with a movie.

The movie is a work of art in the form of a series of live images that are rotated to produce an illusion of moving images that are presented as a form of entertainment. Films are mostly fictional stories, but some are based on a true story. Sometimes, films are adapted from real stories and also changed so that they will contain more dramatizing elements. According to Chang (2012) movie is a kind of multimedia, both with visual medium and aural one. According to Rabiger (2009) movie is a media in the form of videos that are started or produced in real ideas. Then in it must

be cloudy elements of entertainment and meaning. Movie has several types such as romantic, action, comedy, horror and adventure, etc. In this study the researcher related to a romantic movie.

Romantic movie is telling about love. The figures who are famous for the writer of romantic genre is William Shakespeare. He was popular person in writing poems or dramas in Elizabeth an era. He is a person very important in English literature, one of the his creation in poem and drama which put together in the movie is *Shakespeare in Love*. *Shakespeare in Love Movie* is American-British movie, released in 1998, that was a lighthearted and clever imagining of how William Shakespeare’s play *Romeo and Juliet* came to be written and produced. The movie satirizes theatre lives and plays with what is known and what is unknown about Shakespeare’s life and times.

Shakespeare in Love is an American romantic period comedy-drama, film released on 11 December 1998, running time on 123 minutes, directed by John Madden, written by Marc Norman and playwright Tom Stoppard. The name of the “Shakespeare in Love” were: Gwyneth Paltrow, Joseph Fiennes, Geoffrey Rush, Colin Firth, Ben Affleck and Judi Dench.

The following is the example of subtitling in Shakespeare in Love Movie :

Figure 1. 1 Example Data

SL	TL

In the example, the style of flirting is the playful flirting because playful only has fun for relationship and who wants a serious relationship in the end. The context of utterance is After William from weekly confession. He wants to meets to Rosaline, after he can be an enlightenment for his inspiration writing drama. When William has been meet Rosaline, she ask to William for a sonnet written for her. Before, she asks to William, she is touching head William and kissing on the mouth William with saying “When will you write me a sonnet, Will?” Then, the subtitling strategy used transfer because there are no changes between the source language and the target language. Source language and target language can be said completely and accurately and already like the definition of transfer discussed above. Transfer refers to the strategy of subtitling of the source language text completely, correctly, and accurately.

B. Problem Statements

Based on the background of the study above, it would be better to identify the problem converting this research. The researcher identifies the problems such as follow:

1. What are flirting styles found in *Shakespeare In Love* movie?
2. What subtitling strategies are applied to the flirting styles in *Shakespeare In Love* movie?
3. How is the quality of subtitle in flirting styles of *Shakespeare in Love* movie?

C. The Objective of The Research

They are three objectives of the study, as follows:

1. To know the flirting of style in *Shakespeare in Love* in movie.
2. To know the strategies of subtitling flirting styles used by the subtitler in *Shakespeare in Love* in movie are translated from the English into Indonesian.
3. To know the quality of translation flirting styles in the subtitle in *Shakespeare in Love* movie.

D. Problem Limitation

In order to reach the expected goal of the research, the researcher will limit the flirting style of conversation on the analysis of subtitling strategies in *Shakespeare's in Love* using ten types of subtitling strategy: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation by Gottlieb's theory and using three aspects of the quality : equivalence, acceptability and readability by Jan Pedersen and the researcher use readability as research. Therefore, the flirting sentence and poem are included in these criteria. This research focuses on analyzing the flirting styles, the strategies of subtitling and quality of subtitle in the movie entitled *Shakespeare in Love* released on March 13 1999, in Indonesia. The Indonesian subtitles of the movie were translated by Rizal Adam.

E. The Benefit of The Study

This research, the writer hopes that this research will give some benefits:

1. Theoretically

The researcher wishes that this research can be used as helpful reference in order to understand for developing knowledge, especially in comprehending part

of translating and subtitling. It is also hoped to be studied by students, lecturers, or other who people who are interested for subtitle translator.

2. Practically

The researcher hoped that the research can be used as reference for the student who is interested to analyze this movie or even more other movies. It can also be used by lecturers who use this research result as a supporting sources for teaching, and it is hoped that this research can be used by other people who love movies in order to understand movies deeply as a reading materials.

F. The Definition of the Key Terms

In order to make this research understandable and to avoid ambiguity, the researcher presents some definition of the key terms as the following:

1. Translation

According to Bassnet (2013) translation involves the rendering of a source language (SL) into a target language (TL) so as to ensure that the surface meaning of the two will be approximately similar and the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted.

2. Flirting

According to Hall (2010), flirting is a form of communication that directly or indirectly signals attraction.

3. Style of Flirting

In flirting there are several styles to lure someone, namely physical flirt, polite flirt, playful flirt, sincere flirt, traditional flirt (Hall et al, 2010).

4. Subtitling

According to Gottlieb (1988: 244), subtitling is the rendering of the verbal message in filmic media in a different language, in the shape of one or more lines of written text, which are presented on the screen of the movie.

5. Subtitling strategy

According to Gottlieb's (1992: 161-170) has ten strategy of subtitle, there are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

6. FAR model

FAR model (functional equivalence, acceptability, readability) is a model that is used in the evaluation of translation that focuses on quality translation in the subtitle (Jan Pederson, 2017).

7. *Shakespeare in Love* Movie

Shakespeare in Love is an American romantic period comedy-drama (1998), directed by John Madden from The Bedford Falls Company, written by Marc Norman, and playwright Tom Stoppard. The film tells the story of an imaginary love affair involving playwright William Shakespeare and Viola de Lesseps while William Shakespeare was writing *Romeo and Juliet*.

CHAPTER II

REVIEW ON RELATED LITERATURE

In this chapter, the researcher reviews the literature which is related to the research. Theories of translation, subtitling, quality subtitle and flirting elaborated in this chapter. Those theories are useful for the researcher as the background knowledge to identify the problems occurring in the translation and also ways to solve them.

A. Literature Review

1. Translation

This section includes the notion of translation, type of translation, translation process. The deep explanation is presented below.

a. Notion of Translation

Catford (1965: 20) defines translation as the replacement of textual in one language to textual in another language. Catford identified that translation only replace one language to another. While Savory (1968 : 3) defines that translation is made possible by an equivalent of thought that lies behind of different verbal expression. From the researcher, explain about the translation can occur not only from textual material but also from verbal expression.

Furthermore, Nida and Taber give a statement about translation. Nida and Taber (1968: 12) propose the terms of equivalence in definition translation. According to them, translation consists in reproducing in the receptor language the closest natural equivalent of the source language, first in terms of meaning and second in terms of style.

Brown and Attardo, Brislin (1976: 1) argues that translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form.

Wills (1984) defines translation as a process. The translation is a process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires syntactic, the semantic, and the pragmatic understanding and analytical processing of the SL.

b. Translation Process

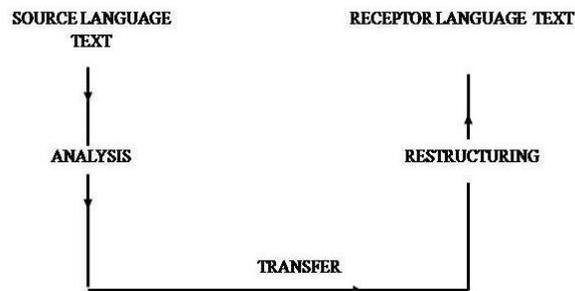
According to Nida and Taber (1974: 33) states that translation consists of three steps. Those steps are:

1. Analysis, in which the surface structure is analyzed in terms of words,
2. Transfer, in which analyzed material is transferred in the mind of the translator from one language to another language, and
3. Restructuring, in which the transferred material is restructured

In the explanation, Nida and Taber give a diagram of translation process.

This diagram is described as follows :

Figure 2. 1 Translation Process



2. Audiovisual Translation (AVT)

According to Cintas (2007), audiovisual translation refers to the translation of product in which elements in other media supplements elements in other the verbal dimension. The translation of any material in audio, visual or audiovisual format. Dubbing, subtitling, localization, and media accessibility (audio description, subtitling for the deaf and heard of hearing) are some of the most common techniques, oral and

written with sound and image. The major aspect of audiovisual translation is dubbing, subtitling, software localization, and multimedia, and audio description.

According to Cintas three possibilities: 1) the messages are conveyed only auditorily as, for example, in song and radio programmes, or 2) the only channel used is the visual one: comic, strips, public advertisement, or 3) both auditory and visual channel convey the message is in a product such as a film or documentaries audiovisual translation mix of different communication systems, such as images, sound and the verbal component. Then, audiovisual translation very different from literary translation.

3. Subtitling

a. Notion of Subtitling

Subtitling is a type of audiovisual translation that has its specification, rules, and criteria. According to Gottlieb (1992:166) states that subtitling is a written, additive, immediate, synchronous and polymedial translation. According to Cintas and Remael (2007:8) defines subtitling as a translation practice that consists of presenting a written text, generally, on the lower part of the screen, those discursive elements that appear in the image (letters, inserts, graffiti, inscription, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).

b. Classification of Subtitle

Cintas in J. Lever (2000: 30) state that the categories of subtitling can be divided into two categories. The first type is the intralingual subtitling. It is the production of subtitles which remain in the equal language as the original and are used for hearing or for language learners. The second type is interlingual subtitling. It is the subtitle with a change in mode and language,

and from spoken language into written, a condensed translation which appears in the screen.

Besides, Liu also classifies that type of subtitle has two classifications. The first classification is traditional. According to Liu traditional, there are two types of subtitle, based on parameters; linguistic and technical parameters. The second classification is new types of subtitle. There are new types of subtitle:

- 1) Interlingual subtitle for the deaf and the hard of hearing (SDH). The type of subtitling most often designated for the hearing impaired.
- 2) Amateur subtitling, as a nature of AVT foreshadows its closes link with the latest technical developments, the emergence of new audiovisual product, like internet, video games, and the new computer-based techniques, necessities new subtitling possibilities.
- 3) Based on the definitions, the researcher can conclude that the object of subtitling was categorized as a new type of subtitle. The object of the research concerns is the amateur subtitling taken from the internet.

c. Subtitling Process

Luyken (1991:49) states that subtitling carries a technical a part which in the spotting of the subtitles. Then in the process of subtitling, there are the following phases according to Luyken (1991:49).

- 1) Spotting, localization of the entrance and exit times of the subtitles synchronized with the audio, calculating the minimum and maximum duration times and respecting the shot and scene changes.
- 2) Translation/adaptation, translation from the original adapting in adjusting it to characters permitted according to the translated subtitles, and

- 3) Simulation, representation of the translated subtitles with the image and the audio to check that they respect of all the criteria and that they can be read in natural way.

d. Subtitling Strategies

For this research, the strategies in subtitling purposed by Gottlieb (1992:166) is used to analyze to strategies in subtitling the dialogue. According to Gottlieb's consist ten of subtitling strategies that can be employed in subtitling, namely: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation. The following are a explanation of each strategy:

1) Expansion

Expansion is a strategy that provides supplementary information in the translation due to the formal differences between two languages. In the TL (target language). Expansion is used when a target text needs an explanation because the target language cannot retrieve the cultural nuance of the source language.

SL: There are dirty, dirty people. Don't you know that?

TL: Mereka orang-orang miskin. Kau tak tahu itu?

2) Paraphrase

Paraphrase is an alteration of SL (source language) message into TL (target language) to provide an acceptable as all as source language cannot be reconstructed in the same syntactic way in the language form. Paraphrase is used when a phrase in the source language cannot be reconstructed in the same syntactic way in the target language.

SL: She tells me, you never finish anythin'. If you finish the police course you get taken care of again, baby.

TL: Katanya, "Kau tak pernah selesaikan apapun. Jika kau lulus Akpol kau akan kulayani lagi, Sayang".

3) **Transfer**

Transfer is a faithful transmission of the whole form and also message from SL into acceptable. Transfer refers to the strategy of subtitling source language text completely, correctly, and accurately.

SL: So, what's the prognosis, Fertile Myrtle? Minus or plus?

TL: Apa hasilnya, Nona Sabar? Tanda kurang atau tambah?

4) **Imitation**

Imitation maintains the same forms, typically with names of people and places.

SL: That's Fitzy.

TL: Itu Fitzy.

5) **Transcription**

Transcription is used in those cases where a term is unusual even in the source text; for example, the use of a third language or nonsense language.

SL: And I was like, "No offence, sweetie, but nobody looks good in gauchos.

TL: Dan aku seperti, "Bukan menghina sayang, tetapi seseorang melihat baik dalam gauchos".

6) **Dislocation**

Dislocation is adopted when the original employs some sort of special effect, e.g. a silly song in a cartoon film, where the translation of the effect is more important than the content.

SL: Beats the shit out of the fruity music you listen to, tough guy.

TL: Tak seperti lagu cengeng yang kau dengar jagoan.

7) **Condensation**

Condensation is the reduction of the SL message without reducing its meaningful content. Condensation would seem to be the typical strategy used, that is the shortening of the text in the least obtrusive way possible, but as we shall see later, this is not necessarily the case.

SL: You however grew up on the north shore, huh?

TL: Tapi, kau dibesarkan di pantai utara, kan?

8) **Decimation**

Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted.

SL: What the fuck did you say to me, trainer?

TL: Apa kau bilang, bocah?

9) **Deletion**

Deletion is a strategy that deliberates exclusion of part of the whole SL messages, especially less important aspects, such as those having no verbal content, leaving the most important messages to be expressed intact. This technique refers to the total elimination of parts of a text. However, since the omission only takes non-verbal contents, such as

repetition, word fillers and question tags, the essence of the dialogue still can be captured.

SL: Yeah, wizard, I guess. I mean do what you think is right.

TL: Tentu, lakukan yang perlu kau lakukan.

10) Resignation

Resignation is a zero translation as a result of the an ability to translate the message at all. Resignation describes the strategy adopted when no translation solution can be found, and meaning is inevitably lost.

SL : Well, lah-di-fuckin'-da

TL : ---

4. FAR Model

In defining the quality of subtitle, Jan Pedersen (2017) gives a model to define the subtitle error that called FAR, it is a tool to analyze the errors of subtitle, and many have three aspects used for it there are:

- a) **Functional equivalence**
- b) **Acceptability**
- c) **Readability.**

These aspects are used for the viewer or reader is the subtitle good or not. Subtitling is usually associated with a movie.

Functional equivalence is defining the accuracy of the subtitle, subtitle conveys speaker meaning or not. In functional equivalence, there are two parts that are focused. First is semantic errors; it focuses on the meaning of the word, phrase, utterance or expression and focuses on the meaning conveys well or not. For the score of semantic errors, Jan Pedersen gives 0.5 for minor, 1 for standard, and 2 for serious. Second is stylistic error that focuses on erroneous terms of address, wrong register, or

language that is out of tune with the style of the original. For the score of stylistic errors, Jan Pedersen gives 0.25 for minor, 0.5 for standard, and 1 for serious.

Acceptability focuses on target text conforms to target language norms. In acceptability have three parts first is grammar errors that focus on the grammar in the target text. The score are 0.25 for minor, 0.5 for standard, 1 for serious. Second is spelling errors focus on the spell of the target subtitle or wrong writing. The score are 0.25 for minor, 0.5 for standard, 1 for serious. Third is errors of idiomaticity focus on using an idiom in the target text is appropriate with the source text. The score are 0.25 for minor, 0.5 for standard, 1 for serious.

Readability focuses on how the text is readable for the reader, in this aspect any have three aspects that are focused first is errors of segmentation and spotting is focusing on the synchronization of appearing between utterances and the subtitle. The score are 0.25 for minor, 0.5 for standard, and 1 for serious. Second is punctuation and graphic are focusing on the punctuation of the text. The scores are 0.25 for minor, 0.5 for standard, and 1 for serious. Third is reading speed and line length focuses on how fast the text can read by the reader or viewer. The scores are 0.25 for minor, 0.5 for standard, and 1 for serious.

5. Formal and Informal Language

a. Notion of Formal and Informal Languages

According to Lightbown and Spada (2001) is informal setting as the contexts in which the adult learner is exposed to the target language at home or at work or in social interaction, interaction and formal settings as the contexts where the target language is being taught to a group of second or foreign language learners. In the

formal language learning setting, the focus of learning is on the language itself.

Then, the informal language learning setting the focus is on meaning.

B. Flirting

a. Notion of Flirting

According to Filippo and Croline Osella (1998) stated flirting operates by both insinuating and converting over a sexual intent or meaning. Then, according to Hedger (2008: 7), flirting is a method to make someone else feels good. More detail, the definition of flirting based on Cambridge Learner's Dictionary 3rd flirting is to act or behave sexual attraction to someone.

b. Style of Flirting

According to Hall et al. (2010) style of flirting any five, such as:

1. The traditional style of flirting emphasize a person's loyalty to upholding traditional gender-specific roles like a man being the aggressor in courtship initiation and a woman being comparatively passive.
2. The physical style involves touching and behaviours that communicate sexual interest like individuals who are high in the physical style should be more comfortable expressing their physically, and will to show interest through behaviour. Individuals score high in the physical style are more likely to have their behaviour interpreted as sexual, and would be less likely to have a difficult conveying interest. Individuals score low in the physical style would be uncomfortable expressing their sexuality, and would be reticent to show their sexual interest in another person.
3. The sincere flirting style involves on focus on emotionality and connection with another person. One of about the sincere flirting style is They are more likely to use strategies that connection with interdependence, give social

support, and elicit self-disclosure. Individuals who have scored high on this style are expected to convey romantic interest by seeking an emotional connection. It is effective at conveying sincerity but not at communicating sexual interest.

4. The playful flirting style flirt for fun and not necessarily because they want a serious relationship. In this style, the measurement of this flirting style is most associated with behaviours that are playful, flirty, fun, and prone to dismissing the necessity of a link between flirting and beginning a relationship.
5. The polite flirting style involves more cautious behaviour with less emphasis on sexual activity and more on traditional courtship rules. In this style is expected to embrace politeness, refuse to engage in inappropriate or overtly sexual behaviours, have a strong to courtship rules, and make a cautious approach to courtship. Sexual harassment and the possibility of sexual is a greater concern for women than for men, which may inspire a more cautious approach to flirting.

c. Motivation Flirting

According to Henningsen (2004), many six motivations that individuals endorse for engaging in flirting, such as:

1. Sexual Contact (Sexual Motivation) this motivation is a desire for sexual intimacy seems readily apparent. Flirting not presumed that behaviour has an underlying sexual motivation. Several studies examining flirting in relation to other factors have found that flirting does not load onto factors representing romantic attraction or sexual behaviours (Lee&Guerrero 2001).

2. Relational Motivation this motivation is expressing sexual interest; these behaviours used to express a desire for increased relational intimacy between individuals.
3. Fun Motivation this motivation is people use in playful, flirtatious interaction. In other words, who use this motivation in social-sexual communication as enjoyable.
4. Exploring Motivation this motivation is flirting may be used in ongoing romantic relationships, and it also is used to test whether of interested in initiating such relationships. Then, individuals to initiate a relationship to signal for flirting indirectly.
5. Esteem Motivation this motivation is individuals may engage in flirting behaviours out of a desire to build their self-esteem.
6. Instrumental Motivation this motivation is flirting for one person to persuade another to provide goods, services, or other forms.

C. Synopsis of Shakespeare in Love

Shakespeare in love movie is American-British movie, released in 1998, that was a pleased and shrewd imagining of how William Shakespeare's play Romeo and Juliet came to be written and produced. The movie, which quipes theatre life and plays with what is known and what is unknown about Shakespeare's life and times.

As the movie begins, Philip Henslowe, the owner of the Rose Theatre, is being tortured because he owes money to Hugh Fennyman (Tom Wilkinson). Henslowe convinces Fennyman that the new play is written by William Shakespeare (Joseph Fiennes), Romeo and Ethel, the Pirate's Daughter, will bring in enough money to cover in debit. However, Shakespeare suffering from writer's block and has written nothing. Then, in a tavern, another playwright, Christopher Marlowe bides Shakespeare

suggestions for the play's plot. Henslowe, believing the play to be near a solution and open auditions. Thomas Kent, an actor, auditioning for the part of Romeo, impresses Shakespeare but escape the theatre. Shakespeare follows him, unaware that he is, in fact, a young noblewoman, Viola De Lesseps, until arrived at Viola's home. Viola's nurse accepts a note from Shakespeare for Kent telling him that he has been cast. The night Shakespeare slips into a party celebrating Viola's engagement with Lord Wessex. Still, when Wessex view attraction between Shakespeare and Viola, he impends Shakespeare and gives his name as Christopher Marlowe and leave the party. Then, Shakespeare finding inspiring for begins writing the play.

The next day in the theatre, John Webster, who search the part of Ethel, and the self-important actor Ned Alleyn is convinced to play the part of Mercutio. After practice, Shakespeare discovers that Kent, the actor playing Romeo, but he knows the fact of Viola. He and Viola begin a love affair as he continues working during on the play. Later, Viola summoned when an audience with Queen Elizabeth, because ask of fellow theatre enthusiasm. Writing, practice, and the love affair between Viola and Shakespeare continue, but Webster spies on them for Master Tilney and he knows the actors is a woman, and Master Tilney closes the Rose Theatre. As the actors lament the fatality of their play and their employment, Richard Burbage (Martin Clunes), proprietor of the rival Curtain Theatre, offers to stage the play. The practice continues with Shakespeare now playing as Romeo, and the play is to premiere on the same day that Viola is to marry Wessex.

When the wedding, Viola's nurse helps her to escape to the theatre to see the play. As it happens, the actor finds to playing as Juliet suddenly undergoes the voice change that comes with puberty, and Viola replaces him as Juliet. During the production, Wessex arrives. The play is a success, and Queen Elizabeth is in the audience, and she

reveals and declares that the actor playing Juliet is Thomas Kent. Viola and Wessex depart for Wessex's plantation in America, and Shakespeare begins writing a new play, Twelfth Night. (<https://www.britannica.com/topic/Shakespeare-in-Love>)

D. Previous Studies

The researcher takes three previous studies for this research; it can be seen in the explanation:

The first previous study is the thesis entitled "The Flirting in Expressive Acts In Fifty Shades of Grey Movie script: A Content Analysis" by Aditya Rizal Effendi. He was a student from Faculty of Tarbiyah and Teaching Training of State Islamic Institute of Tulungagung who graduated in 2016. This research was descriptive qualitative research. The similarity of this research is both discussion about flirting and that movie as the object. Meanwhile, the unit analysis is in the form of the sentence. The difference is in this study discussion about flirting carried out by expressive acts.

The second previous study is the thesis entitled "An Analysis of Subtitling Strategies Used in Nightcrawler Movie" by Ineke Hartanto Putri. She was a student from Faculty of Tarbiyah and Teaching Training of State Islamic Institute of Tulungagung who graduated in 2016. This research was descriptive qualitative research. The similarity of this research is both subtitling strategies and that movie as the object. Meanwhile, the unit analysis is in the form of the sentence. The difference is in the study discussion about subtitling strategies only and the researcher discussion about subtitling strategies and quality of subtitle.

The third previous study is the entitled "Subtitling Strategy of Imperative Sentence Found in The Fate of The Furious 2017 (F8) Movie" by Handoko Saputro. He was a student from faculty of Cultures and Language of The State Islamic Institute of

Surakarta who graduated in 2019. This research was descriptive qualitative research. The similarity of this research is both subtitling strategy and subtitle quality. The difference is in the study discussion about subtitling strategy of the imperative sentence and the researcher discussion about subtitling strategies of flirting with quality subtitle.

The Fourth previous study is the entitled “Subtitling Strategies of English Slang Expressions in The Indonesian Subtitle of American TV Series: Glee Season 1” by Prasasti Dyah Nilasari. She was a student from faculty Language and Art of State University of Yogyakarta who graduated in 2014. This research was descriptive qualitative research. The similarity of this research is both subtitling strategies. The difference is in the study discussion about subtitling strategies of English Slang Expression and the researcher discussion about subtitling strategies of flirting with quality subtitle.

The Fifth previous study is the entitled “Subtitling Strategy and Subtitle Quality of Directive Speech Acts in Fansubbed The Lord of The Rings: The Return of The King Movie” by Zubair. He was a student from faculty of Cultures and Language of The State Islamic Institute of Surakarta who graduated in 2019. The research was descriptive qualitative research. The similarity of this research is both subtitling strategies and subtitle quality. The difference is in the study discussion about subtitling strategies and subtitle quality of Directive speech acts and the researcher discussion about subtitling strategies of flirting with quality subtitle.

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher explains and shows the data collected and analyzed. The chapter consists of research design, data, and source of the data, research instrument, subject and informant of the data, technique of collecting data, technique of analyzing data, and trustworthiness of the data.

A. Research Design

In the previous chapter, the researcher has explained the theory of translation, subtitling, quality of subtitles, and flirting. The researcher also defines each style of flirting. Besides, it requires the research design, which is appropriate in the research situation. In conducting this research design, there are some steps that must be followed. According to Suchman in Nazir (1988: 99), the research design is the process needed in the research planning and implementation. In the specific meaning, the research design is not about collecting data. The researcher uses a qualitative descriptive method in which the researcher collects the data and draws a conclusion.

In this research, the research applies qualitative research. As states by Wolcott (in Creswell,1994: 182), qualitative research follows: Qualitative research is fundamentally interpretive. It means that the researcher makes interprets the data. The includes developing a description of an individual or setting, analyzing data for themes or categories, and finally making an interpretation of drawing concluding its meaning personally and theoretically, starting lesson learned, and offering further questions to be asked.

Besides, according to Bungin (2007: 68), a descriptive qualitative design is not purely qualitative since it is still influenced by quantitative tradition, especially in putting theory to the collected data.

In the descriptive qualitative method in this research is adequate because 'the data in the qualitative research is not in the form of number but the form of word or sentence' (Sutopo, 2002: 35). The result of qualitative descriptive does not show numeric data in analyzing the data, but the result shows in the form of descriptive. The data is not numeric because the data collected is in the form of words.

The study focuses on the subtitling strategies and the quality subtitle of the movie in Shakespeare in Love the romance movie's return, focusing on flirting that appears in the film. In this research, the researcher describes the data in the form of words, phrases, and sentences related to the object of this research.

B. Data and Source of the Data

This research's data is flirting style includes words, sentences, phrases, or any expression in the movie that appears in per frame of the subtitle "Shakespeare in Love." The researcher choose to take "Shakespeare in Love" subtitle as the source of data; there are two sources, first is an English subtitle by Adoni, second is an indonesian subtitle translated by Rizal Adam. The researcher focuses on the Indonesian subtitle by Rizal Adam.

C. Research Instrument

In identifying the data on this research, some instruments are needed. According to Moleong (2002: 4) that the researcher takes a data collector, a data interpreter, an analysis, and finally result process of the research.

Therefore, in this research, the researcher as the main instrument in collecting, analyzing, and describing the data is related to the type of flirting, subtitling strategies, and quality of subtitle in Shakespeare in Love. After all, data are identified; they are transferred into data sheets to be analyzed. The return of Shakespeare in Love movie, and also there some supporting instrument, such as laptop, notebook, pen, pappers, and dictionaries.

D. Techinque of Collecting Data

The research used documentation and observation techniques to collect the data. The documentation method is looking for data about things or variables, which are in the form of notes, transcription, book, newspaper, magazine, leaves, etc. Arikunto (2002: 206). The researcher used the documentation method to get any sentence, phrase, clauses, and words of the flirting style in the movie subtitle to support in collecting the data. Documentation is a method used in scientific research in order to collect the data by using document. This method can be used to examine and interpreting something (Moleong, 2009). The data of this research are collected by using flirting style and subtitling strategies. Meanwhile, observation, which becomes a scientific tool and method of data collection for the researcher when it serves a formulated research purpose, is systematically planned and recorded and is subjected to checks and controls on validity and reliability.

According to Patton (2002) that qualitative content analysis can be used to analyze various types of data, but the data needed to be transformed into written text before start the analysis the researcher collect the data by analyzing the content of the English subtitle into Indonesian subtitle by Rizal Adam.

In this research, the research collected all day by watching Shakespeare In Love movie several times to comprehend the whole stories. The data collected in this research was divided into several steps, as follow:

1. The researcher searched about flirting style to get some information and visited Shakespeare in Love movie's web on the internet.
2. The researcher downloaded Shakespeare in Love and Rizal Adam's subtitle of the movie.
3. The researcher watching Shakespeare In Love carefully and comprehensively several times with the subtitle Rizal Adam.
4. The researcher makes tables for the data that the researcher got from the film.
5. The researcher gives a number for each data; the number is based on the time the subtitle appears.
6. The researcher selecting the data from dialogues employing flirting style.
7. The researcher identifying the data from dialogues employing flirting style.
8. The researcher classifies the data into the types of flirting style by using Hall et al. theory.
9. The researcher classifies the data into the types of subtitling strategy by Gottlieb theory.
10. The researcher analyzed the data into the quality of subtitles by FAR model theory.

11. The researcher gives code on the classification data as the below:

Code	: 001/SIL/TPHF/EX
The number of datum	: 001
Title of the movie	: SIL
Type of flirting style	: TPHF
Type of subtitle strategies	: EX

The researcher presents the data in chapter fourth to prove the analysis of the researcher. The data are classified and served in the form of a table.

E. The technique of Analyzing Data

In this research, the data which has been collected will be analyzed based on four analysis stages by Spradley in Sutopo 2016. According to Spradley, there are four stages of analysis, namely domain analysis, taxonomic analysis, componential analysis and cultural themes. Based on the stages of analysis of Spradley, the analysis of this research can be explained as follows:

1. Domain Analysis

Domain analysis is a process for reviewing field notes containing the inquirer's summary of observations, interviews, document reviews, and inquirer's thinking to discover the domains of meaning associated with the lives of people studied and specific details of those lives categorized within those domains (included terms). Focused observation is subsequent visits to the field notes and or to the field of inquiry to expand the list of details or included terms associated with domains selected for further scrutiny. To classify the data based on domain analysis, the researcher divided the analysis into the following steps:

i. Determining the object of the research

The object of the research is the flirting sentences in Shakespeare in Love movie.

ii. Collecting the data

The data are the flirting sentences found in the Shakespeare in Love movie Indonesian subtitle.

iii. Identifying the types of flirting styles.

The researcher employed the theory of flirting styles. According to Hall et al. (2010), flirting styles consist of five styles.

iv. Validating the data

The researcher does validate data to the experts who have a good English and Indonesian language competency and know linguistics to check whether the data are flirting styles.

Based on these steps, the data analysis form can be seen in the following table:

Tabel 1 : Table of Data Analysis Form

No	Source Language (SL)	Target Language (TL)	Flirting Styles
1	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	✓
2	Oh, when can we see another? When the queen command it.	Kapan kita menonton lagi? Bila sang ratu mengadakannya.	x

2. Taxonomic Analysis

The taxonomic analysis is a search for ways included terms within selected domains may be organized. Selected observations are subsequent visits to the field notes or inquiry to expand and verify the taxonomic analysis. In these stages, the researcher into the following steps:

i. Describing the subtitling strategies used by the translator in translating the flirting styles in Shakespeare in Love movie. The researcher determines to use the strategy, according to Gottlieb: 1994, are procedures to analyze and classify how translation equivalence works.

ii. Encoding the data

Each of the data collected will be given a code, which shows the number of the datum, the part from which the flirting styles, and its translation taken.

For example

Code : 001/SIL/TPHF/EX
001 : Number of the datum

SIL : The name of movie (Shakespeare in Love)

TPHF : The type of flirting styles. There are five types of flirting style in this research. PHS: The Physical Flirt, SCR: The Sincere Flirt, PLF: The Playful Flirt, POL: The Polite Flirt, TRD: The Traditional Flirt.

EX : The type of subtitling strategy. There are ten types of subtitling strategy. EX: Expansion, PR: Paraphrase, TF: Transfer, IM: Imitation, TR: Transcription, DS: Dislocation, CD: Condensation. DC: Decimation, DL: Deletion, RS: Resignation.

Based on these steps, the data analysis form can be seen in the following table:

Tabel 2 : Table of Data Analysis Form

Data Code	Source Language (SL)	Target Language (TL)	Flirting Styles	Subtitling Strategy
001/SIL /TPHF/ EX				

3. Componential Analysis

Componential analysis is a search for ways of distinguishing among the included terms in each selected domain as a means of understanding why participants distinguish among the terms. In these stages, the data analysis can be seen in the following table:

Tabel 3 : Table of Data Analysis Form

Data Code	Source Language (SL)	Target Language (TL)	Flirting Style	Subtitling Strategy

4. Cultural Theme Analysis

Cultural theme analysis is an analysis from the domain, taxonomic, and component analysis to form all components relationship patterns. In this stage, the researcher would see the domain subtitling strategy used in delivering the materials. The data tabulation will be presented in the following table:

Tabel 4 : Table of Data Tabulation Form

No	Strategy	Frequency	Percentage
1.			
2.			
Total:			

5. The Validity of The Data

The validity of flirting style and subtitling strategies as the data needed to check. Any research need to validity of the data required for checking the data whether it can be used as research item. Without validity, the data could be called doubtful and it cannot be processed into the next phase of research. The valid data will support the trustworthiness of the research. Denzim (1978: 295) states that there are four basic types of triangulation. They are data triangulation, investigator traingulation, theory triangulation, and methodological triangulation.

This research applied investigator traingulation. According to Moleong (2017: 331), investigator triangulation used other researcher to check the validity. The researcher asked the validator to check the data and the analysis. The research used the document as the data and the researcher involved a validator to check the data. The validators was chosen based the criteria: having good knowledge of linguistic and knowing English – Indonesian language.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

A. Research Findings

This chapter the researcher present the analysis of the data. The researcher divided this chapter into two parts. The first part of this chapter research finding and the second part is discussion of the data. There are three problem statement in this research, first is analyzing of flirting style in *Shakespeare in Love* movie, second is analyzing of subtitling strategy is applied to the flirting style in *Shakespeare in Love* movie and third quality subtitle in flirting style of *Shakespeare in Love* movie.

Based on the data are 116 data flirting styles in *Shakespeare in Love* movie. Thus, the researcher used 116 data for this research. The researcher will give the result of the data by each problem statement.

1. The Flirting Style in *Shakespeare in Love*

The first objective of this study is to find out flirting styles found in *Shakespeare in Love* movie. In order to achieve the objective, each sentence of the dialogue was classified based on style of flirting. In order to get the correctness of the flirting style and subtitling strategy with validator. The researcher took the data from *Shakespeare in Love* movie. The table below, there are the style of flirting has found.

Tabel 5 : Flirting Styles

No.	Flirting Styles	Frequency	Percentage
1.	The Traditional Flirting	2	1.72%
2.	The Physical Flirting	16	13.79%
3.	The Polite Flirting	22	18.96%
4.	The Playful Flirting	20	17.24%
5.	The Sincere Flirting	56	48.27%
	Total	116	100.00%

As shown in the result above (Table 5), there are five styles by Jeffrey at all can be found in the *Shakespeare in Love*: they are the traditional with 2 datum, the physical with 16 datum, the polite with 22 datum, the playful with 20 datum and the sincere with 56 datum. The style which frequently occurred in the movie is the sincere flirting. In the researcher analyzes style of flirting. From all of data, the researcher take some examples followed by their explanation of each flirting style. The analysis presented below:

a. The Traditional Flirting

The traditional style of flirting emphasize a person’s loyalty to upholding traditional gender-specific roles like a man being the aggressor in courtship initiation and a woman being comparatively passive. In this research there are 2 data of flirting styles, some explain can be seen below:

Figure 4. 1 Analysis Data

057/SIL/TRD/TF

SL	TL
	

The context of utterance is William follows Thomas Kent on the canoe. Initially, he wants to ask about the letter for Viola. But, when he was replied the letter by Viola, he feels sad. Then they are

talking about feeling one another. After that, before Thomas Kent
downs from the canoe, William says that “For one kiss I would defy a
thousand Wessexes.” He really serious for him love to Viola De
Lesseps. The utterance is traditional flirting because William very
aggressor to Viola, he loves her.

Beside the datum 057. The flirting styles can be seen in datum
057/SIL/TRD/TF and 081/ SIL/TRD/TF. From this data research, the
traditional flirting happens because a man being the aggressor to
woman.

b. The Physical Flirting

The physical style involves touching and behaviors that
communicate sexual interest like individuals who are high in the
physical style should be more comfortable expressing their physically,
and will to show interest through behavior. Individuals score high in
the physical style are more likely to have their behavior interpreted as
sexual, and would be less likely to have difficult conveying interest.
Individuals score low in the physical style would be uncomfortable
expressing their sexuality, and would be reticent to show their sexual
interest in another person. In this research there are 15 data of flirting
styles, some explain can be seen below:

Figure 4. 2 Analysis Data

001/SIL/PHS/TF



The context of utterance is After William from weekly confession. He wants to meets to Rosaline, after he can be an enlightenment for his inspiration writing drama. When William has been meet Rosaline, she ask to William for a sonnet written for her. Before, she asks to William, she is touching head William and kissing on the mouth William with saying “When will you write me a sonnet, Will?”. The utterance is physical flirting because she or he does it with touching.

Figure 4. 3 Analysis Data

004/SIL/PHS/PR



The context of utterance is William come to Rosaline, then he want to Rosaline as his inspiration. Previously, Rosaline wants to be written a sonnet from William but he lost the inspiration. Then, Rosaline says “come to look for it again” with still hold his hair like grab it to William. After says like that to William, she is smiling to William. Next, William gives the bangle from weekly confusion he went to. In the bangle there is name of “William Shakespeare” what he wote.

Beside the datum 001 and 004. The flirting styles can be seen in datum 001/SIL/PHS/TF, 003/SIL/PHS/TF, 004/SIL/PHS/PR, 030/SIL/PHS/TF, 031/SIL/PHS/TF, 062/SIL/PHS/TF, 063/SIL/PHS/TF, 064/SIL/PHS/TF, 065/SIL/PHS/TF, 066/SIL/PHS/TF, 067/SIL/PHS/TF, 069/SIL/PHS/TF, 070/SIL/PHS/TF, 071/SIL/PHS/PR, and 103/SIL/PHS/TF. From this data research, the physical flirting when man or women doing flirting with touching.

c. The Polite Flirting

The polite flirting style involves more cautious behavior with less emphasis on sexual activity and more on traditional courtship rules. In this style is expected to embrace politeness, refuse to engage in inappropriate or overtly sexual behaviors, have a strong to courtship rules, and do a cautious approach to courtship. Sexual harassment and the possibility of sexual is a greater concern for women than for men, which may inspire a more cautious approach to flirting. In this research there are 22 data of flirting styles, some explain can be seen below:

Figure 4. 4 Analysis Data

010/SIL/POL/TF



The context of utterance is After, William can answer from one of the musician, he wants to approach Viola De Lesseps and he is joining the dance with another. When they are dancing with Viola De Lesseps, she is shocked because she is dancing with William. And William like to love is first sight to Viola De Lesseps. Then, Viola De Lesseps wants to talk with William. After, she accosts to him, she says “I heard you were a poet.” She wants to be acquainted with William.

Figure 4. 5 Analysis Data

041/SIL/POL/TF



The context of utterance is William follows Thomas Kent on the canoe. Initially, he wants to ask about the letter for Viola. But, when he was replied the letter by Viola, he feels sad. Then they are talking about feeling one another. Thomas Kent ask to William is “Is

your lady beautiful?”. She wants to know from William about herself.

Beside the datum 010 and 041. The flirting styles can be seen in datum 007/SIL/POL/TF, 008/SIL/POL/TF, 009/SIL/POL/DL, 010/SIL/POL/TF, 011/SIL/POL/TF, 012/SIL/POL/DL, 024/SIL/POL/DL, 025/SIL/POL/TF, 032/SIL/POL/TF, 033/SIL/POL/TF, 034/SIL/POL/TF, 041/SIL/POL/TF, 042/SIL/POL/DL, 043/SIL/POL/TF, 044/SIL/POL/TF, 056/SIL/POL/TF, 060/SIL/POL/TF, 061/SIL/POL/TF, 084/SIL/POL/TF, 093/SIL/POL/PR, 106/SIL/POL/TF and 108/SIL/POL/TF. From this data research, the polite flirting happens because man or woman does of flirting with no sexual almost the same with traditional flirting.

d. The Playful Flirting

The playful flirting style flirt for fun and not necessarily because they want a serious relationship. In this style, the measurement of this flirting style is most associated with behaviors that are playful, flirty, fun, and prone to dismissing the necessity of a link between flirting and beginning a relationship. In this research there are 20 data of flirting styles, some explain can be seen below:

Figure 4. 6 Analysis Data

005/SIL/PLF/TF



The Context of utterance is After William from weekly confession. He wants to meets to Rosaline, after he can be an enlightenment for his inspiration writing drama. When William has been meet Rosaline, she ask to William for a sonnet written for her. And also, Rosaline says to William that he has her heart after he gives the bangle and he says “Are you to be my muse, Rosaline?”. Then, he says something to Rosaline. Next, he to drama Burbage is playing.

Figure 4. 7 Analysis Data

015/SIL/PLF/DL



The context of utterance is William wants to meet Viola De Lesseps after party in Viola’s house. William heard someone to reading poetry in balcony Viola’s house. Then, William call to Viola De Lesseps and she is shocked with says “who is there?”. Then, he

says that “Will Shakespeare.” as form of self introduction. they are still to talk, Viola De Lesseps says that “But why alas?”. Because, Viola De Lesseps still not believe with her self, if she meet him.

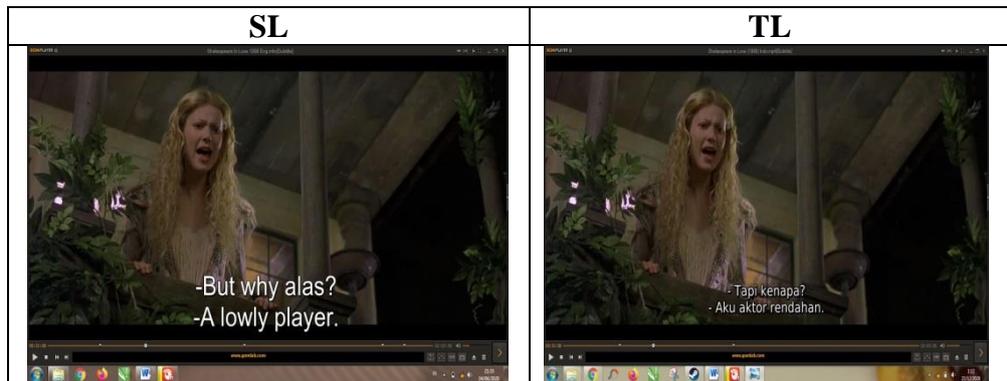
Beside the datum 005 and 015. The flirting styles can be seen in datum 005/SIL/PLF/TF, 006/SIL/PLF/TF, 013/SIL/PLF/IM 014/SIL//PLF/TF, 015/SIL/PLF/DL, 020/SIL/PLF/TF, 021/SIL/PLF/TF, 022/SIL/PLF/CD, 026/SIL/PLF/TF, 051/SIL/PLF/PR, 052/SIL/PLF/TF, 068/SIL/PLF/DL, 087/SIL/PLF/TF, 088/SIL/PLF/TF, 089/SIL/PLF/CD, 090/SIL/PLF/TF, 091/SIL/PLF/TF, 092/SIL/PLF/TF and 094/SIL/PLF/TF. From this data research, the playful flirting happens because man or woman does of flirting only for fun not yet to serious.

e. The Sincere Flirting

The sincere flirting style involves on focus on emotionality and connection with another person. One of about the sincere flirting style is They are more likely to use strategies that connection with interdependence, give social support, and elicit self-disclosure. Individuals who have score high on this style are expected convey romantic interest by seeking an emotional connection. It is effective at conveying sincerity but not at communicating sexual interest. In this research there are 52 data of flirting styles, some explain can be seen below:

Figure 4. 8 Analysis Data

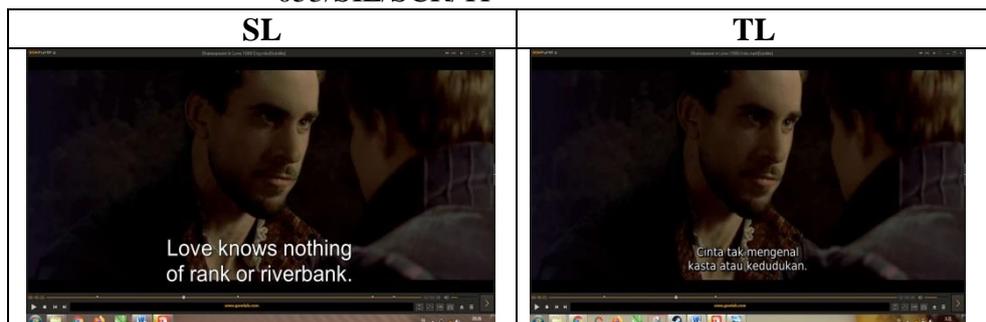
016/SIL/SCR/TF



The context of utterance is William wants to meet Viola De Lesseps after party in Viola’s house. William heard someone to reading poetry in balcony Viola’s house. Then, William call to Viola De Lesseps and she is shocked with says “who is there?”. Then, he says that “Will Shakespeare.” as form of self introduction. And he says again “A lowly player.” Because for Viola De Lesseps believe with him.

Figure 4. 9 Analysis Data

053/SIL/SCR/TF



The context of utterance is After, William is describing about Viola De Lesseps to Thomas Kent. Thomas Kent feels is jealous to Viola De Lesseps. Then, Thomas Kent wants to know about love between a poet and player, and William saying that “Love knows nothing of rank or riverbank.” He says like that with passionately. In

the context, the utterance is give social support of strategy in sincere flirting.

Beside the datum 016 and 053. The flirting styles can be seen in datum 002/SIL/SCR/TF, 016/SIL/SCR/TF, 017/SIL/SCR/DL, 018/SIL/SCR/TF, 019/SIL/SCR/TF, 023/SIL/SCR/TF, 027/SIL/SCR/TF, 028/SIL/SCR/TF, 029/SIL/SCR/PR, 035/SIL/SCR/TF, 036/SIL/SCR/PR, 037/SIL/SCR/TF, 038/SIL/SCR/DL, 039/SIL/SCR/TF, 040/SIL/SCR/TF, 045/SIL/SCR/TF, 046/SIL/SCR/TF, 047/SIL/SCR/PR, 048/SIL/SCR/DL, 049/SIL/SCR/TF, 053/SIL/SCR/TF, 054/SIL/SCR/DL, 055/SIL/SCR/PR, 058/SIL/SCR/TF, 059/SIL/SCR/TF, 072/SIL/SCR/TF, 073/SIL/SCR/TF, 074/SIL/SCR/TF, 075/SIL/SCR/TF, 076/SIL/SCR/TF, 077/SIL/SCR/TF, 078/SIL/SCR/TF, 079/SIL/SCR/DL, 080/SIL/SCR/TF, 082/SIL/SCR/TF, 083/SIL/SCR/TF, 085/SIL/SCR/DL, 086/SIL/SCR/TF, 095/SIL/SCR/TF, 096/SIL/SCR/TF, 097/SIL/SCR/PR, 098/SIL/SCR/PR, 099/SIL/SCR/TF, 100/SIL/SCR/TF, 101/SIL/SCR/TF, 102/SIL/SCR/PR, 104/SIL/SCR/PR, 105/SIL/SCR/TF, 107/SIL/SCR/TF, 109/SIL/SCR/TF, 110/SIL/SCR/PR, 111/SIL/SCR/TF, 112/SIL/SCR/TF, 113/SIL/SCR/TF, 114/SIL/SCR/TF, 115/SIL/SCR/TF and 116/SIL/SCR/TF. From this data research, the sincere flirting happens because focus on emotionality and this style have strategy for doing it.

2. The Subtitling Strategy of Flirting Style in Shakespeare in Love

The second objective of this study is to find out subtitling strategies are applied flirting styles found in the Indonesian subtitle of *Shakespeare in Love*. In order to achieve the objective, each sentence of the dialogue was classified based on strategy of subtitling. In order to get the correctness of the flirting style and subtitling strategy, the writer discusses about data with validator. The table below, there are the subtitling strategy of flirting style has found.

Tabel 6 : Subtitling Strategy

No	Subtitling Strategy	Frequency	Percentage
1.	Condensation	2	1.72%
2.	Imitation	1	0.86%
3.	Deletion	13	11.20%
4.	Paraphrase	11	9.48%
5.	Transfer	89	76.72%
	Total	116	100.00%

As shown in the result above (Table 6), there are ten strategies subtitling by Gottlieb's but the researcher only five being applied in the subtitle of flirting style of *Shakespeare in Love*; they are imitation, decimation, deletion, paraphrase and transfer. The strategy which frequently occurred in the translation of subtitle in movie is transfer. The researcher take some examples followed by their explanation of each subtitling strategies of flirting styles. The analysis presented below:

a. Imitation

Imitation refers to the strategy which maintains the same forms, typically with names of people and places. It produces an identical expression in the target language. This strategy can be applied to proper noun and greetings. There is no added explanation or modifying

of view, because the subtitler translates the dialogue same with the source language. The example can be seen below:

013/SIL/PLF/IM

SL: Will Shakespeare.

TL: *Will Shakespeare.*

In this case, the translator, does not translate the word “Will Shakespeare” into the target language. The meaning of word “Will Shakespeare” is a name of people. Between the meaning of source language and target language, it can be defined that the translator uses imitation strategy to translate the word because there is an imitation of the proper name in its translation. The datum only 013/SIL/PLF/IM.

b. Condensation

Condensation refers to the strategy is shortening of the text in the least obstructive way possible. It used by the translators if there is over lengthy dialogue so those translators use necessitate redundant information and thus increases coherence for the viewer.

The example can be seen below:

022/SIL/PLF/DC

SL: **You can bring** them with a word.

TL: *Panggil mereka dengan 1 kata.*

The words “you can bring them with a word” becomes “panggil mereka dengan satu kata”, for making the text brief and to delete unnecessary utterance by shortening utterance. From the explanation between the SL to TL, it can be defined that the translator uses condensation strategy to translate the utterance, since the translator makes the text is brief and easy to read also to

cut the character in the subtitle. Then, it does not make the viewer misunderstanding with the plot of the movie.

Beside the datum 022. The subtitling strategy can be seen in datum 022/SIL/PLF/DC and 089/SIL/PLF/CD.

c. Deletion

Deletion refers to the strategy of translating total elimination of part of text. It deletes full element, such as a line of dialogue, or a word from sentences or a line of dialogue or utterance from source language speech into target language subtitle. The example can be below:

042/SIL/POL/DC

SL: Since I came here **from the country**, I have not seen her close.

TL: *Sejak datang kemari, aku belum melihatnya dari dekat.*

The translator translates “Since I came here from the country, I have not seen her close” into “Sejak datang kemari, aku belum melihatnya dari dekat.” In this case, the meaning of “I and from the country” in the source language is not translated by the translator. The translator consider that the meaning of source language will not be lost although the word “from the country” is not translated. Because based on the context of movie, it does not make the viewer missunderstanding with the plot of movie. It happens in order to be more simple.

079/SIL/SCR/DL

SL: And **yet I would if** I were free to follow my desire in **the harsh** light of day.

TL: *Dan aku leluasa melampiaskan hasratku di siang hari.*

The translator translates “And yet I would if I were free to follow my desire in the harsh light of day.” into “Dan aku leluasa melampiasikan hasratku di siang hari” In this case, the meaning of “yet I would if and the harsh” in the source language is not translated by the translator. The translator consider that the meaning of source language will not be lost although the word “yet I would if and the harsh” is not translated. Because based on the context of movie, it does not make the viewer misunderstanding with the plot of movie. It happens in order to be more simple.

Beside the datum 042 and 079. The subtitling strategy can be seen in datum 009/SIL/POL/DL, 012/SIL/POL/DL, 015/SIL/PLF/DL, 017/SIL/SCR/DL, 024/SIL/POL/DL, 038/SIL/SCR/DL, 042/SIL/POL/DL, 048/SIL/SCR/DL, 054/SIL/SCR/DL, 068/SIL/PLF/DL, 079/SIL/SCR/DL, and 085/SIL/SCR/DL.

d. Paraphrase

Paraphrase refers to the strategy is an alteration of sentences structure in target language in order to provide an accpetable as tell as source language cannot be reconstructed in the same syntactic way.

004/SIL/PHS/PR

SL: Come to look for it again.

TL: *Tengoklah ranjang itu untuk menemukannya.*

The translator translates “Come to look for it again” into “Tengoklah ranjang itu untuk menemukannya” in target language. Literally, the meaning of source language *come to look for it again*

is *datang untuk lihat itu lagi*. If it is translated into “datang untuk lihat itu lagi”, it will make the viewer misunderstanding with the plot of movie. Because based on the context of the movie. Therefore, the translator prefers translating *come to look for it again* into *tengoklah ranjang itu untuk menemukannya* in the target language to make the viewer understanding the plot of movie easily. In this case, it is classified as paraphrase because the translator does not use the same syntactic rules in their translation. Although using the paraphrase strategy, the translator conveys the message of source langue in the target language.

102/SIL/SCR/PR

SL: beyond poetry.

TL: ...melebihi cintaku pada puisi.

Here the translator translates “*beyond poetry*” into “*...melebihi cintaku pada puisi*” in the target language. Literally, the meaning of source language *beyond poetry* is *luar puisi*. If it is translated into *luar puisi*, it will make the viewer missunderstanding the plot of movie easily. Therefore, the translator prefers translating *beyond poetry* into *...melebihi cintaku pada puisi* in the target language to make the viewer understanding the plot movie easily. In this case, it is classified as paraphrase because the translator does not use the same syntactic rules in their translation. Although using the paraphrase strategy, the translator conveys the message of source langue in the target language.

Beside the datum 004 and 104. The subtitling strategy can be seen in datum 004/SIL/PHS/PR, 029/SIL/SCR/PR,

036/SIL/SCR/PR, 047/SIL/SCR/PR, 051/SIL/PLF/PR,
055/SIL/SCR/PR, 071/SIL/PHS/PR, 093/SIL/POL/PR,
097/SIL/SCR/PR, 098/SIL/SCR/PR, 102/SIL/SCR/PR,
104/SIL/SCR/PR and 110/SIL/SCR/PR.

e. Transfer

Transfer refers to the strategy of translating the source language text into the target language completely, correctly, and accurately.

057/SIL/TRD/TF

SL: For one kiss I would defy a thousand Wessexes.

TL: *Demi satu ciuman, aku akan melawan seribu orang Wessex.*

Here the translator translates “For one kiss I would defy a thousand Wessexes.” into “Demi satu ciuman, aku akan melawan seribu orang Wessex.” in the target language. Literally, the meaning of source language *For one kiss I would defy a thousand Wessexes* is *untuk satu ciuman aku akan menantang seribu Wessex*. Then based on context of the movie, the movie meaning of source language becomes *Demi satu ciuman, aku akan melawan seribu orang Wessex*. In this case, the translator conveys the message of source language well and completely in the target language. Therefore, it is classified as transfer because the meaning of source language is rendered well with changing and without deleting. The sentence “For one kiss I would defy a thousand Wessexes.” is translated into “Demi satu ciuman, aku akan melawan seribu orang Wessex.” In the target language.

064/SIL/PHS/TF

SL: There is something better than a play.

TL: *Ada hal yang lebih baik dari sebuah drama.*

Here the translator translates “There is something better than a play” into “ada hal yang lebih baik dari sebuah drama.” in the target language. Literally, the meaning of source language *there is something better than a play* is *ada sesuatu yang lebih baik dari sebuah main*. Then based on context of the movie, the movie meaning of source language becomes *ada hal yang lebih baik dari sebuah drama*. In this case, the translator conveys the message of source language well and completely in the target language. Therefore, it is classified as transfer because the meaning of source language is rendered well with changing and without deleting. The sentence “there is something better than a play” is translated into “ada hal yang lebih baik dari sebuah drama.” in the target language.

Beside the datum 057 and 064. The subtitling strategy can be seen in datum 001/SIL/PHS/TF, 002/SIL/SCR/TF, 003/SIL/PHS/TF, 005/SIL/PLF/TF, 006/SIL/PLF/TF, 007/SIL/POL/TF, 008/SIL/POL/TF, 010/SIL/POL/TF, 011/SIL/POL/TF, 014/SIL//PLF/TF, 016/SIL/SCR/TF, 018/SIL/SCR/TF, 019/SIL/SCR/TF, 020/SIL/PLF/TF, 021/SIL/PLF/TF, 023/SIL/SCR/TF, 025/SIL/POL/TF, 026/SIL/PLF/TF, 027/SIL/SCR/TF, 028/SIL/SCR/TF, 030/SIL/PHS/TF, 031/SIL/PHS/TF, 032/SIL/POL/TF, 033/SIL/POL/TF, 034/SIL/POL/TF, 035/SIL/SCR/TF, 037/SIL/SCR/TF, 039/SIL/SCR/TF, 040/SIL/SCR/TF, 041/SIL/POL/TF, 043/SIL/POL/TF, 044/SIL/POL/TF, 045/SIL/SCR/TF, 046/SIL/SCR/TF, 049/SIL/SCR/TF,

052/SIL/PLF/TF, 053/SIL/SCR/TF, 056/SIL/POL/TF,
057/SIL/TRD/TF, 058/SIL/SCR/TF, 059/SIL/SCR/TF,
060/SIL/POL/TF, 061/SIL/POL/TF, 062/SIL/PHS/TF,
063/SIL/PHS/TF, 064/SIL/PHS/TF, 065/SIL/PHS/TF,
066/SIL/PHS/TF, 067/SIL/PHS/TF, 069/SIL/PHS/TF,
070/SIL/PHS/TF, 072/SIL/SCR/TF, 073/SIL/SCR/TF,
074/SIL/SCR/TF, 075/SIL/SCR/TF, 076/SIL/SCR/TF,
077/SIL/SCR/TF, 078/SIL/SCR/TF, 080/SIL/SCR/TF,
081/SIL/TRD/TF, 082/SIL/SCR/TF, 083/SIL/SCR/TF,
084/SIL/POL/TF, 086/SIL/SCR/TF, 087/SIL/PLF/TF,
088/SIL/PLF/TF, 090/SIL/PLF/TF, 091/SIL/PLF/TF,
092/SIL/PLF/TF, 094/SIL/PLF/TF, 095/SIL/SCR/TF,
096/SIL/SCR/TF, 099/SIL/SCR/TF, 100/SIL/SCR/TF,
101/SIL/SCR/TF, 103/SIL/PHS/TF, 105/SIL/SCR/TF,
106/SIL/POL/TF, 107/SIL/SCR/TF, 108/SIL/POL/TF,
109/SIL/SCR/TF, 111/SIL/SCR/TF, 112/SIL/SCR/TF,
113/SIL/SCR/TF, 114/SIL/SCR/TF, 115/SIL/SCR/TF and
116/SIL/SCR/TF.

3. Research Findings of The Quality of Subtitle Flirting Style in *Shakespeare in Love*

In defining the errors of the subtitle, Jan Pedersen gives a model to define the subtitle errors that called FAR (functional equivalence, acceptability, readability), it is a tool to analyze to errors of subtitle, particularly in interlingual subtitle by using three aspect, there are (1)

functional equivalence, (2) acceptability, and (3) readability. Those aspect are used to define the subtitle is good or not for the viewer or reader in watching the movie.

A. Functional Equivalence

Functional equivalence is defining the accuracy of the subtitle, do subtitles convey speaker meaning or not. In this aspect the are two parts that is focused. There are (1) semantic errors, it focuses on the meaning of the word, phrase, utterance or expression. This part focuses on the meaning conveys weel or not. For the score of semantic errors Jan Pederson gives 0.5 for minor, 1 for standard, and 2 for serious. (2) stylistic error that focuses on ernous terms of adders, wrong register or language that is out of tune with the style of original. The score are 0.25 for minor, 0.5 for standard, and 1 for serious.

As shown in the table of result under, there are two aspect to assesing the Functional Equivalence in the subtitle of flirting style in *Shakespeare in Love*; there are semantic and stylistic error. Every aspects are assesed by three point; there are minor, standard, serious, but the writer give an additiom one point called no error to make it clear. More details about functional equivalence can be seen in appendix. The table below, there are the subtitling quality of flirting style from three raters has found:

Tabel 7 : Funcional Equivalence by Rater 1

Rater	Functional Equivalence							
	Semantic Error				Stylistic Error			
	Minor (0.5)	Standar d (1)	Serious (2)	No error (-)	Minor (0.25)	Standar d (0.5)	Serious (1)	No error (-)
Rater 1	19 (16.37%)	6 (5.17%)	0 (0%)	91 (78.44%)	3 (2.58%)	2 (1.72%)	0 (0%)	111 (95.68%)
Total Score Error	9.5	6	0	0	0.75	1	0	0
Final Score Error	0.13 (minor)				0.01 (minor)			
Total Data	116 (100%)				116 (100%)			

Tabel 8 : Funcional Equivalence by Rater 2

Rater	Functional Equivalence							
	Semantic Error				Stylistic Error			
	Minor (0.5)	Standar d (1)	Serious (2)	No error (-)	Minor (0.25)	Standar d (0.5)	Serious (1)	No error (-)
Rater 2	12 (10.34%)	7 (6.03%)	0 (0%)	97 (83.62%)	2 (1.72%)	0 (0%)	0 (0%)	114 (98.27%)
Total Score Error	6	7	0	0	0.5	0	0	0
Final Score Error	0.11 (minor)				0.00 (minor)			
Total Data	116 (100%)				116 (100%)			

Tabel 9 : Funcional Equivalence by Rater 3

Rater	Functional Equivalence							
	Semantic Error				Stylistic Error			
	Minor (0.5)	Standar d (1)	Serious (2)	No error (-)	Minor (0.25)	Standar d (0.5)	Serious (1)	No error (-)
Rater 3	11 (9.48%)	8 (6.89%)	0 (0.86%)	97 (83.62%)	0 (0%)	1 (0.86%)	0 (0%)	114 (98.27%)
Total Score Error	5.5	8	0	0	0	0.5	0	0
Final Score Error	0.11 (minor)				0.00 (minor)			
Total Data	116 (100%)				116 (100%)			

a. Semantic Error

As the table above, from Rater 1, there are 19 cases for minor, it happens in data number: 002/SIL/SCR/TF, 004/SIL/PHS/PR, 012/SIL/POL/DL, 015/SIL/PLF/DL, 023/SIL/SCR/TF, 038/SIL/SCR/DL, 042/SIL/POL/DL, 048/SIL/SCR/DL, 053/SIL/SCR/TF, 067/SIL/PHS/TF, 068/SIL/PLF/DL, 084/SIL/POL/TF, 093/SIL/POL/PR, 094/SIL/PLF/TF, 103/SIL/PHS/TF, 104/SIL/SCR/PR and 110/SIL/SCR/PR, 6 cases for standard, it happens in data number: 022/SIL/PLF/CD, 029/SIL/SCR/P, 033/SIL/POL/TF, 051/SIL/PLF/PR, 054/SIL/SCR/DL and 107/SIL/SCR/TF, 0 cases for serious, and 91 samples for no error. It means that the total score for 9.5 for minor, 6 for standard, and 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0.13 which is minor.

As the table above, from rater 2 there are 12 cases for minor it happens in data number: 003/SIL/PHS/TF, 004/SIL/PHS/PR,

010/SIL/POL/TF, 015/SIL/PLF/CD, 029/SIL/SCR/PR,
 030/SIL/PHS/TF, 031/ SIL/PHS/TF, 038/SIL/SCR/DL,
 042/SIL/POL/DL, 050/SIL/PLF/TF, 103/SIL/PHS/TF and
 105/SIL/SCR/TF, 7 for standard, it happens in data number:
 009/SIL/POL/DL, 012/SIL/POL/DL, 024/SIL/POL/DL,
 033/SIL/POL/TF, 054/ SIL/SCR/DL, 084/SIL/POL/TF and
 104/SIL/SCR/PR, 0 for serious and 97 samples for no error. After
 the total score is collected, next all the total score is added, and then
 all the total score is divided 116. And the final score for all data is
 0.11 which is minor.

As the table above, from rater 3, there are 11 cases for minor it
 happens in data number: 012/SIL/POL/DL, 026/SIL/PLF/TF,
 038/SIL/SCR/DL, 047/SIL/SCR/PR, 079/SIL/SCR/DL,
 083/SIL/SCR/TF, 090/SIL/PLF/TF, 094/SIL/PLF/TF,
 103/SIL/PHS/TF, 104/SIL/SCR/PR and 107/SIL/SCR/TF, 8 cases
 for standard, it happens in data number: 022/SIL/PLF/CD,
 029/SIL/SCR/PR, 048/SIL/SCR/DL, 054/SIL/SCR/DL,
 068/SIL/PLF/DL, 070/SIL/PHS/TF, 084/SIL/POL/TF, and
 110/SIL/SCR/PR, 0 cases for serious, and 97 samples for no error. It
 means that the total score for 5.5 for minor, 8 for standard, and 0 for
 serious. After the total score is collected, next all the total score is
 added, and then all the total score is divided 116. And the final score
 for all data is 0.17 which is minor.

The example from the data:

084/SIL/POL/TF

SL: Good morning, my Lord.

TL: *Selamat pagi, Tuan.*

The datum (084SL) in perspective of rater 1 uses the word of possessive adjective but in the translation (084TL) not use of word it and this is minor error.

054/SIL/SCR/DL

SL: It will spark between a queen and the poor vagabond who plays the king...

TL: *Cinta bisa hadir diantara ratu dan pengembara yang papa...*

The datum (054TL) in perspective of rater 1, 2 and 3 the word does not translate “who plays the king...” in datum (054SL), it should be translated well and appertain meaning, does not need delete it for good translation and this is standard error.

027/SIL/SCR/TF

SL: You flatter, my lord.

TL: *Kau menyangjung, Tuanku.*

In prespective of rater 1,2 and 3 the data (027TL) has no mistake and the meaning is conveyed well and this is no error.

b. Stylistic Error

As the table above, from rater 1; there are 3 cases for minor minor it happen data number 054/SIL/SCR/DL and 067/SIL/PHS/TF, 2 cases for standard and 0 cases for serious. It

means that the total score for 11 for minor, 6 for standard, 0 for serious, and 113 samples for no error. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0.01 which is minor.

As the table above, from rater 2; there are 2 cases for minor : 049/SIL/SCR/TF and 070/SIL/PHS/TF, for 0 cases for standard and 0 cases for serious. It means that the total score for 0.25 for minor, 0 for standard, 0 for serious, and 166 samples for no error. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0.00 which is minor.

As the table above, from rater 3; there are 0 cases for minor, 1 cases for standard it happens in data number 054/ SIL/SCR/DL, 0 cases for serious, and 115 samples for no error It means that the total score for 0 for minor, 0.5 for standard, and 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0.11 which is minor.

The example of the data:

049/SIL/SCR/TF

SL: Without doubt. And plays the lute.

TL: *Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.*

In perspective of rater 1 and 2, the register in datum (049TL) is too low it should be “Tanpa diragukan lagi. Dia bisa main kecap. Telinganya alami.” since the user has higher power and this is minor error.

067/SIL/PHS/EX

SL: It was the owl. Come to bed.

TL: *Itu suara burung hantu. Kembalilah ke pembaringan.*

In perspective of rater 1 the datum (067TL) there is not suitable translated for “pembaringan” it should be “ranjang” is more correct and this is standard error.

077/SIL/SCR/TF

SL: To be the wife of a poor player?

TL: *Menjadi istri seorang aktor yang miskin?*

In perspective of rater 1,2 and 3, the style of subtitle (077TL) is conveyed of well and this is no error.

B. Acceptability

Acceptability focuses on how well target text conforms to target language norms. There are three parts in this aspect, there are (1) grammar errors that focus on the grammar in the target text. The score are 0.25 for minor, 0.5 for standard, and 1 for serious, (2) spelling errors focus on the spell of the target subtitle or wrong writing. The score 0.25 for minor, 0.5 for standard, and 1 for serious, (3) errors of idiomaticity focus on using an idiom in the target text is appropriate with the source text. The score are 0.25 for minor, 0.5 for standard, and 1 for serious.

As shown in the table of result under, there are three aspect to assesing the acceptability in the subtitle of flirting style in *Shakespeare in Love*; there are grammar, spelling, and idiomaticity error. Every aspects are assesed by three point; there are minor, standard, serious, but the writer give an additiom one point called no error to make it clear. More details about acceptability can be seen in appendix. The table below, there are the subtitling quality of flirting style from three raters has found:

Tabel 10 : Acceptability by Rater 1

Rater	Acceptability											
	Grammar				Spelling				Idiomaticity			
	Min or (0.25)	Stand ar d (0.5)	Serio us (1)	No Erro r (-)	Min or (0.25)	Stan dard (0.5)	Serio us (1)	No Erro r (-)	Mi nor (0.25)	Stan dar d (0.5)	Serio us (1)	No Erro r (-)
Rater 1	2 (1.72%)	0 (0%)	0 (0%)	113 (97.41%)	0 (0%)	0 (0%)	0 (0%)	116 (100%)	0 (0%)	0 (0%)	0 (0%)	116 (100%)
Total Score Error	0.5	0	0	0	0	0	0	0	0	0	0	0
Final Score Error	0.00 (minor)				0 (no error)				0 (no error)			
Total Data	116 (100%)				116 (100%)				116 (100%)			

Tabel 11 : Acceptability by Rater 2

Rater	Acceptability											
	Grammar				Spelling				Idiomatcity			
	Min or (0.25)	Standard (0.5)	Serious (1)	No Error (-)	Minor (0.25)	Standard (0.5)	Serious (1)	No Error (-)	Minor (0.25)	Standard (0.5)	Serious (1)	No Error (-)
Rater 2	0 (0%)	0 (0%)	0 (0%)	116 (100%)	0 (0%)	0 (0%)	0 (0%)	116 (100%)	0 (0%)	0 (0%)	0 (0%)	116 (100%)
Total Score Error	0	0	0	0	0	0	0	0	0	0	0	0
Final Score Error	0 (minor)				0 (no error)				0 (no error)			
Total Data	116 (100%)				116 (100%)				116 (100%)			

Tabel 12 : Acceptability by Rater 3

Rater	Acceptability											
	Grammar				Spelling				Idiomatcity			
	Minor (0.25)	Standard (0.5)	Serious (1)	No Error (-)	Minor (0.25)	Standard (0.5)	Serious (1)	No Error (-)	Minor (0.25)	Standard (0.5)	Serious (1)	No Error (-)
Rater 3	1 (0.86%)	0 (0%)	0 (0%)	115 (99.13%)	0 (0%)	0 (0%)	0 (0%)	116 (100%)	0 (0%)	0 (0%)	0 (0%)	116 (100%)
Total Score Error	0.25	0	0	0	0	0	0	0	0	0	0	0
Final Score Error	0.00 (minor)				0 (no error)				0 (no error)			
Total Data	116 (100%)				116 (100%)							

a. Grammar Error

As the table above, from Rater 1, there are 2 cases for minor, it happens in data number: 029/SIL/SCR/PR and 104/SIL/SCR/PR, 0 cases for standard, 0 cases for serious, and 113 cases for no error. It means that the total score for 0.5 for minor, 0 for standard, and 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0.00 which is minor.

As the table above, from rater 2 there are 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 cases for no error. It means that the total score for 0 for minor, 0 for standard, and 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0 which is no error.

As the table above, from rater 3, there are 1 cases for minor it happens in data number: 104/SIL/SCR/PR, 0 cases for standard, 0 cases for serious, and 115 for no error. It means that the total score for 0.25 for minor, 0 for standard, and 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0.00 which is minor.

The example of the data:

104/SIL/SCR/PR

SL: Only that I would never see your face.

TL: *Yang kutakutkan hanyalah yang tak melihat wajahmu.*

In perspective of rater 1 and 3, datum (104TL) has mistake “Yang kutakutkan hanyalah yang tak melihat wajahmu.” Should be “Yang kutakutkan hanyalah tak dapat melihat wajahmu.” So that it is easy to read and this is minor error.

081/SIL/TRD/TF

SL: Then I'll go with you.

TL: *Maka aku akan ikut bersamamu.*

In perspective of rater 1, 2, and 3, the data (081TL) has no mistake and grammar is well and this is no error.

b. Spelling Error

As the table above, from Rater 1, there are 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 for no error. It means that the total score for 0 for minor, 0 for standard, 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0 which is no error.

As the table above, from rater 2 there are 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 samples for no error. It means that the total score for 0 for minor, 0 for standard, 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0 which is no error.

As the table above, from rater 3, there are 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 samples for no error . It means that the total score for 00 for minor, 0 for standard, and 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is devided 116. And the fnal score for all data is 0 which is no error.

The example of the data:

001/SIL/PHS/TF

SL: When will you write me a sonnet, Will?

TL: *Kapan kau akan menuliskan sebuah soneta untukku, Will?*

In the perspective of rater 1,2, and 3, the data (001TL) has no mistake on it and the spelling is well and this is no error.

c. Idiomaticity Error

As the table above, from Rater 1, there are 0 cases for minor, 0 cases for standard and 0 cases for serious. It means that the total score for 0 for minor, 0 for standard, 0 for serious, and 116 samples for no error. After the total score is collected, next all the total score is added, and then all the total score is devided 116. And the fnal score for all data is 0 which is no error.

As the table above, from rater 2 there are 0 cases for minor, 0 cases for standard and 0 cases for serious. It means that the total score for 0 for minor, 0 for standard, 0 for serious, and 116 samples for no error. After the total score is collected, next all the

total score is added, and then all the total score is divided 116.
And the final score for all data is 0 which is no error.

As the table above, from rater 3, there are 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 samples for no error. It means that the total score for 0 for minor, 0 for standard, and 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116.
And the final score for all data is 0 which is no error.

The example of the data:

097/SIL/SCR/PR

SL: Calf-love.

TL: Cinta monyet.

In the perspective of rater 1, 2 and 3, the data (097TL) has no mistake and it can be categorized in no error and this is no error.

C. Readability

Readability focuses on how the text is readable for reader, in this aspect are three parts that is focused. There are (1) errors of segmentation and spotting is focusing on the synchronization of appearing between utterance and the subtitle. The score 9.25 for minor, 0.5 for standard, and 1 for serious, (2) punctuation and graphic are focusing on the punctuation of the text. The scores are 0.25 for minor, 0.5 for standard, and 1 for serious, (3) reading speed and line length focus on how fast of the text can read by reader or viewer. The scores are 0.25 for minor, 0.5 for standard, and 1 for serious.

As shown in the table of result under, there are three aspect to assesing the readability in the subtitle of flirting style in *Shakespeare in Love*; there are segmentation and spotting, punctuation and graphic, and reading speed and line length error. Every aspects are assesed by three point; there are minor, standard, serious, but the writer give an addition one point called no error to make it clear. More details about readability can be seen in appendix. The table below, there are the subtitling quality of flirting style from three raters has found:

Tabel 13 : Readability by Rater 1

Rater	Readability											
	Segmentation and Spotting				Punctuation and Graphic				Reading Speed and Line Length			
	Min or (0.25)	Stand ar d (0.5)	Serio us (1)	No Erro r (-)	Min or (0.25)	Stan dard (0.5)	Serio us (1)	No Erro r (-)	Mi nor (0.25)	Stan dar d (0.5)	Serio us (1)	No Error (-)
Rater 1	0 (0%)	0 (0%)	0 (0%)	116 (100%)	0 (0%)	0 (0%)	0 (0%)	116 (100%)	27 (23.27%)	1 (0.86%)	18 (15.51%)	70 (60.34%)
Total Score Error	0	0	0	0	0	0	0	0	6.75	0.5	18	0
Final Score Error	0 (no error)				0 (no error)				0.21 (minor)			
Total Data	116 (100%)				116 (100%)				116 (100%)			

Tabel 14 : Readability by Rater 2

Rater	Readability											
	Segmentation and Spotting				Punctuation and Graphic				Reading Speed and Line Length			
	Min or (0.25)	Stand ar d (0.5)	Serio us (1)	No Erro r (-)	Min or (0.25)	Stan dar d (0.5)	Serio us (1)	No Erro r (-)	Mi nor (0.25)	Stan dar d (0.5)	Serio us (1)	No Error (-)
Rater 2	0 (0%)	0 (0%)	0 (0%)	116 (100%)	4 (3.44%)	4 (3.44%)	0 (0%)	108 (93.10%)	27 (23.27%)	1 (0.86%)	18 (15.51%)	70 (60.34%)
Total Score Error	0	0	0	0	1	2	0	0	6.75	0.5	18	0
Final Score Error	0 (no error)				0.02 (minor)				0.21 (minor)			
Total Data	116 (100%)				116 (100%)				116 (100%)			

Tabel 15 : Readability by Rater 3

Rater	Readability											
	Segmentation and Spotting				Punctuation and Graphic				Reading Speed and Line Length			
	Min or (0.25)	Stand ar d (0.5)	Serio us (1)	No Erro r (-)	Min or (0.25)	Stan dar d (0.5)	Serio us (1)	No Erro r (-)	Mi nor (0.25)	Stan dar d (0.5)	Serio us (1)	No Error (-)
Rater 3	0 (0%)	0 (0%)	0 (0%)	116 (100%)	3 (0.02%)	1 (0.86%)	1 (0.86%)	110 (94.82%)	27 (23.27%)	1 (0.86%)	18 (15.51%)	70 (60.34%)
Total Score Error	0	0	0	0	0.75	0.5	1	0	6.75	0.5	18	0
Final Score Error	0 (no error)				0.01 (minor)				0.21 (minor)			
Total Data	116 (100%)				116 (100%)				116 (100%)			

a. Segmentation and Spotting

As the table above, from Rater 1, there are 0 cases for minor, 0 cases for standard and 0 cases for serious. It means that the total score for 0 for minor, 0 for standard, 0 for serious and 116 samples for no error. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0 which is no error.

As the table above, from rater 2, there are 0 cases for minor, 0 cases for standard and 0 samples for serious. It means that the total score for 0 for minor, 0 for standard, and 0 for serious, 116 cases for no error. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0 which is no error.

As the table above, from rater 3, there are 0 cases for minor, 0 cases for standard and 0 cases for serious. It means that the total score for 0 for minor, 0 for standard, 0 for serious, and 116 samples for no error. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0 which is no error.

The example of the data:

004/SIL/PHS/PR

SL: Come to look for it again.

TL: Tengoklah ranjang itu untuk menemukannya.

In the perspective of rater 1, 2, and 3, the data (004TL) has no mistake and the putting in subtitle on the screen is well and this is no error.

b. Punctuation and Graphic

As the table above, from Rater 1, there are 0 cases for minor, 0 cases for standard and 0 cases for serious. It means that the total score for 0 for minor, 0 for standard, and 0 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0 which is no error, and 116 for no error.

As the table above, from rater 2 there are 4 cases for minor, it happens in data number: 027/SIL/SCR/TF, 037/SIL/SCR/TF, 093/SIL/POL/PR and 108/SIL/POL/TF, 3 cases for standard, it happens in data number: 038/SIL/SCR/DL, 060/SIL/POL/TF and 068/SIL/PLF/DL, 1 samples for serious, and 108 samples for no error. It means that the total score for 1 for minor, 2 for standard, and 1 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0.03 which is minor.

As the table above, from rater 3, there are 3 cases for minor, it happens in data number: 038/SIL/SCR/TF, 093/SIL/POL/PR and 108/SIL/POL/TF., 1 cases for standard, it happens in data number: 068/SIL/PLF/DL, 1 cases for serious , it happens in data number: 037/SIL/SCR/TF, and 110 samples for no error. It means that the total score for 0.75 for minor, 0.5 for standard, and 1 for serious.

After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0.01 which is minor.

The example of the data:

093/SIL/POL/PR

SL: Let me take you riding. You look sad, my lady.

TL: Ijinkan aku mengiringmu berkuda.

Kau tampak sedih, Nona.

In the perspective of rater 3, the data (093TL) it should be with little n and this is minor error.

068/SIL/PLF/DL

SL: Believe me, love, it was the owl.

TL: *Percayalah, itu suara burung hantu...*

In the perspective of rater 2 and 3, the data (068TL) should be with in the end of utterance, and after “burung hantu” should has not triple dot and this is standard error.

037/SIL/SCR/TF

SL: Tell me how you love her, Will.

TL: *Katakan padaku betapa dirimu mencintainya, Will.*

In the perspective of rater 3, the data (037TL) it should be with only one k after “kan” and this is serious error.

106/SIL/POL/TF

SL: Will you read in for me?

TL: *Mau membacakannya untukku?*

In the perspective of rater 1, 2, and 3, the data (106TL) has no mistake and punctuation and graphic is well and this is no error.

c. Reading Speed and Line Length

As the table above, from Rater 1, there are 27 cases for minor It hapens in data number: 011/SIL/POL/TF, 014/SIL//PLF/TF, 016/SIL/SCR/TF, 017/SIL/SCR/DL, 018/SIL/SCR/TF, 019/SIL/SCR/TF, 020/SIL/PLF/TF, 029/SIL/SCR/PR, 031/SIL/PHS/TF, 036/SIL/SCR/PR, 048/SIL/SCR/DL, 049/SIL/SCR/TF, 053/SIL/SCR/TF, 055/SIL/SCR/PR, 058/SIL/SCR/TF, 062/SIL/PHS/TF, 063/SIL/PHS/TF, 064/SIL/PHS/TF, 069/SIL/PHS/TF, 072/SIL/SCR/TF, 073/SIL/SCR/TF, 076/SIL/SCR/TF, 077/SIL/SCR/TF, 085/SIL/SCR/DL, 095/SIL/SCR/TF, 098/SIL/SCR/PR and 110/SIL/SCR/PR, 1 cases for standard It hapens in data number: 027/SIL/SCR/TF, 18 cases for serious It hapens in data number: 001/SIL/PHS/TF, 002/SIL/SCR/TF, 003/SIL/PHS/TF, 004/SIL/PHS/PR, 022/SIL/PLF/CD, 026/SIL/PLF/TF, 028/SIL/SCR/TF, 035/SIL/SCR/TF, 037/SIL/SCR/TF, 045/SIL/SCR/TF, 047/SIL/SCR/PR, 080/SIL/SCR/TF, 081/SIL/TRD/TF, 100/SIL/SCR/TF, 102/SIL/SCR/PR, 104/SIL/SCR/PR, 107/SIL/SCR/PR, 115/SIL/SCR/TF, and 70 samples for no error. It means that the total score for 6.75 for minor, 0.5 for standard, and 18 for serious. After the total score is collected, next all the total score is added,

and then all the total score is divided 116. And the final score for all data is 0.21 which is minor.

As the table above, from Rater 2, there are 27 cases for minor, It happens in data number: 011/SIL/POL/TF, 014/SIL//PLF/TF, 016/SIL/SCR/TF, 017/SIL/SCR/DL, 018/SIL/SCR/TF, 019/SIL/SCR/TF, 020/SIL/PLF/TF, 029/SIL/SCR/PR, 031/SIL/PHS/TF, 036/SIL/SCR/PR, 048/SIL/SCR/DL, 049/SIL/SCR/TF, 053/SIL/SCR/TF, 055/SIL/SCR/PR, 058/SIL/SCR/TF, 062/SIL/PHS/TF, 063/SIL/PHS/TF, 064/SIL/PHS/TF, 069/SIL/PHS/TF, 072/SIL/SCR/TF, 073/SIL/SCR/TF, 076/SIL/SCR/TF, 077/SIL/SCR/TF, 085/SIL/SCR/DL, 095/SIL/SCR/TF, 098/SIL/SCR/PR and 110/SIL/SCR/PR, 1 cases for standard It happens in data number: 027/SIL/SCR/TF, 18 cases for serious It happens in data number: 001/SIL/PHS/TF, 002/SIL/SCR/TF, 003/SIL/PHS/TF, 004/SIL/PHS/PR, 022/SIL/PLF/CD, 026/SIL/PLF/TF, 028/SIL/SCR/TF, 035/SIL/SCR/TF, 037/SIL/SCR/TF, 045/SIL/SCR/TF, 047/SIL/SCR/PR, 080/SIL/SCR/TF, 081/SIL/TRD/TF, 100/SIL/SCR/TF, 102/SIL/SCR/PR, 104/SIL/SCR/PR, 107/SIL/SCR/PR, 115/SIL/SCR/TF, and 70 samples for no error. It means that the total score for 6.75 for minor, 0.5 for standard, and 18 for serious. After the total score is collected, next all the total score is added, and then all the total score is divided 116. And the final score for all data is 0.21 which is minor.

As the table above, from Rater 3, there are 27 cases for minor It hapens in data number: 011/SIL/POL/TF, 014/SIL//PLF/TF, 016/SIL/SCR/TF, 017/SIL/SCR/DL, 018/SIL/SCR/TF, 019/SIL/SCR/TF, 020/SIL/PLF/TF, 029/SIL/SCR/PR, 031/SIL/PHS/TF, 036/SIL/SCR/PR, 048/SIL/SCR/DL, 049/SIL/SCR/TF, 053/SIL/SCR/TF, 055/SIL/SCR/PR, 058/SIL/SCR/TF, 062/SIL/PHS/TF, 063/SIL/PHS/TF, 064/SIL/PHS/TF, 069/SIL/PHS/TF, 072/SIL/SCR/TF, 073/SIL/SCR/TF, 076/SIL/SCR/TF, 077/SIL/SCR/TF, 085/SIL/SCR/DL, 095/SIL/SCR/TF, 098/SIL/SCR/PR and 110/SIL/SCR/PR, 1 cases for standard It hapens in data number: 027/SIL/SCR/TF, 18 cases for serious It hapens in data number: 001/SIL/PHS/TF, 002/SIL/SCR/TF, 003/SIL/PHS/TF, 004/SIL/PHS/PR, 022/SIL/PLF/CD, 026/SIL/PLF/TF, 028/SIL/SCR/TF, 035/SIL/SCR/TF, 037/SIL/SCR/TF, 045/SIL/SCR/TF, 047/SIL/SCR/PR, 080/SIL/SCR/TF, 081/SIL/TRD/TF, 100/SIL/SCR/TF, 102/SIL/SCR/PR, 104/SIL/SCR/PR, 107/SIL/SCR/PR, 115/SIL/SCR/TF, and 70 samples for no error. It means that the total score for 6.75 for minor, 0.5 for standard, and 18 for serious. After the total score is collected, next all the total score is added, and then all the total score is devided 116. And the fnal score for all data is 0.21 which is minor.

The example of the data:

069/SIL/PHS/TF

SL: You would leave us players without a scene to read today?

TL: *Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?*

In the perspective of rater 1, 2, and 3 the data (069TL) which has CPS 19 is too fast but still can be read and this is minor error.

027/SIL/SCR/TF

SL: You flatter, my lord.

TL: *Kau menyangjung, Tuanku.*

In the perspective of rater 1, 2 and 3, the data (027TL) which has CPS 20 is too fast but still can be read and this is standard error.

100/SIL/SCR/TF

SL: for I did not know how much I loved you.

TL: *...karena aku tak tahu betapa aku sangat mencintaimu.*

In the perspective of rater 3, the data (100TL) which has CPS 21 is too fast and cannot be read and this is serious error and this is serious error.

021/SIL/PLF/TF

SL: Oh, my lady, my love!

TL: *Nona-ku, cintaku!*

In the perspective of rater 1, 2, and 3 the data (021TL) which has CPS 6 is easy to read and this is no error.

B. Discussion

Based on this data there are 116 data collected for this research. The data analyzed with flirting styles, subtitling strategies of flirting styles and subtitle quality of flirting styles. The researcher found 2 data traditional flirting, 16 data physical flirting, 20 data playful flirting, 22 data polite flirting, and 56 data sincere flirting. While the subtitling strategies of flirting styles, the researcher found 2 data condensation, 1 datum imitation, 13 data deletion, 11 data paraphrase, and 89 data transfer. While the subtitle quality of flirting styles, the researcher found in semantic error, 19 data minor error and 6 data standard error, in stylistic error, 3 data minor error and 2 data standard error from rater 1. In semantic error, 12 data minor error and 7 data standard error, in stylistic error, 2 data minor error from rater 2. In semantic error, 11 data minor error and 8 data standard error, in stylistic error, 1 data standard error from rater 3. In grammar error, 2 data minor error from rater 3. In reading speed and line length error, 27 data minor error, 1 datum standard error, 18 data serious error from rater 1. In punctuation and graphic error, 4 data minor error, 4 data standard error, in reading speed and line length error 27 data minor error, 1 datum standard error, 18 data serious error from rater 2. In punctuation and graphic error, 3 data minor error, 1 datum standard error, 1 datum serious error, in reading speed and line length error 27 data minor error, 1 datum standard error, 18 data serious error from rater 3.

Based on the research finding above the analysis finding is explained from the research question in chapter 1. The first research

question is what are flirting styles in *Shakespeare in Love* movie? To answer the first the research question, the researcher used Jeffrey at al theory which has five styles, there are: traditional flirting, physical flirting, polite flirting, playful flirting and sincere flirting. the researcher has found and classified the flirting styles based on theory and it has proofed by validator.

From the result analysis of flirting styles, the researcher found five styles in *Shakespeare in Love* movie. First style is traditional flirting, the researcher found 2 data of traditional flirting from flirting styles in *Shakespeare in Love* movie. Traditional flirting this style still of holds true the old values that men chase the women. For example datum number 057/SIL/TRD/TF show the utterance **For one kiss I would defy a thousand Wessexes.** From the utterance above William interested to Viola when the first time meet in Viola's house and he pursues to Thomas Kent (Viola) after exercise of drama finish, and he talks that utterance with expression serious in canoe for order to get the Viola.

The second style is physical flirting, the researcher found 16 data of physical flirting from flirting styles in *Shakespeare in Love* movie. Physical flirting this style does not hesitate to express interest in someone he or she likes involved with touching. For example datum number 001/SIL/PHS/TF show the utterance **When will you write me a sonnet, Will?** From the utterance above William seduce Rosaline with touching on hand until Rosaline ask to William like that. He wants to Rosaline as an inspirational friend. After William talks that utterance

with Rosaline, he want to kiss Rosaline. He expression craved for Rosaline.

The third style is polite flirting, the researcher found 22 data of polite flirting from flirting styles in *Shakespeare in Love* movie. Polite flirting this style of flirting always follows the rules of nonsexual flirting which is very slow to get started, but if you are already in relationship with someone, it will be quite meaningful. For example datum number 041/SIL/POL/TF Show the utterance **Is your lady beautiful?** From the utterance above Thomas Kent (Viola) asks to William about Viola to test him. Thomas Kent (Viola) asks to William with expression serious and stare to him. She knows that William like with Viola and she is also the opposite. But, she disguise oneself for join the drama's William and he did not that Thomas Kent is Viola.

The fourth style is playful flirting, the researcher found 20 data of playful flirting from flirting styles in *Shakespeare in Love* movie. Playful flirting this style is just to maintain his self-esteem, usually has no interest in dating in the long term and tends to have less meaningful relationships. For example datum number 006/SIL/PLF/TF Show the utterance **...but you have my heart.** From the utterance above Rosaline pursues to William, she not interest in dating in long time but she only pursues for limited time. She talks to him with expression a sigh, but he expression is very serious with looked at Rosaline when she talks like that.

The fifth style is sincere flirting, the researcher found 56 data of sincere flirting from flirting styles in *Shakespeare in Love* movie.

Sincere flirting this style has a genuine interest in emotional bonds. Relationships that are formed through genuine flirting tend to be meaningful and emotionally attached. For example datum number 053/SIL/SCR/T show the utterance **Love knows nothing of rank or riverbank**. From the utterance above William reassured to Thomas Kent (Viola) that he convinces Thomas Kent (Viola) about his love is true. His expression filled with emotions when he talks like that. One of the strategy in sincere flirting in the utterance which is says to William is elicit self-disclosure.

The second research question is what subtitling strategies are applied to the flirting styles in Shakespeare in Love movie? To answer the second research question, as written above researcher used Gottlieb's theory which has ten strategies; expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. In the research the researcher only got five strategies, there are; condensation, imitation, deletion, paraphrase, and transfer. The researcher has classified the subtitling strategies based on theory and it has proofed by validator.

The first strategy is condensation, the researcher found 2 data of condensation from flirting styles in *Shakespeare in Love*. Condensation the strategy is shortening of the text in the least obstructive way possible. For example datum number 022/SIL/PLF/DC show the utterance **You can bring them with a word** translated to **Panggil mereka dengan 1 kata** from the text above in target language shortening utterance for making the text is brief and easy to read.

The second strategy is imitation, the researcher found 1 datum of imitation from flirting styles in *Shakespeare in Love*. Imitation the strategy which maintains the same forms, typically with names of people and places. For example datum number 013/SIL/PLF/IM show the utterance **Will Shakespeare** translated to **Will Shakespeare** from the text above both source language and target language has same meaning. The meaning is a name of people.

The third strategy is deletion, the researcher found 13 data of deletion from flirting styles in *Shakespeare in Love*. Deletion the strategy of translating total elimination of part of text. It deletes full element, such as a line of dialogue, or a word from sentences or utterance from source language speech into target language subtitle. For example datum number 042/SIL/POL/DC show the utterance **Since I came here *from the country*, I have not seen her close** translated to **Sejak datang kemari, aku belum melihatnya dari dekat** from the text above in source language has sentence is not translated by the translator. Because, that part is only additional and if deleted does not detract from the meaning of text. Then, the context of movie, it does not make the viewer misunderstanding with the plot of movie.

The fourth strategy is paraphrase, the researcher found 11 data of paraphrase from flirting styles in *Shakespeare in Love*. Paraphrase the strategy is an alteration of sentences structure in target language in order to provide an acceptable as tell as source language. For example datum number 004/SIL/PHS/PR show the utterance **Come to look for it again** translated to **Tengoklah ranjang itu untuk menemukannya**. From the

text above both source language and target language translated by translator what is understood.

The fifth strategy is transfer, the researcher found 89 data of transfer from flirting styles in *Shakespeare in Love*. Transfer is the strategy of translating the source language text into the target language completely, correctly, and accurately. For example datum number 083/SIL/SCR/TF show the utterance **But as Viola, the river divides us** translated to **..tapi sebagai Viola, sungai memisahkan kita**. From the text above the translator conveys the message of source language well and completely in the target language.

The third research question is how is the quality of subtitle in flirting styles in *Shakespeare in Love* movie? To answer the third research question, as written above researcher used Jan Pederson's theory which has three assesment; functional equivalence, acceptability, and readability. In every assessment has point, and every point has score from minor, standard, and serious. In the research the researcher use three assessment the quality of subtitle. The researcher use three assessment the quality of subtitle based on theory and it has proofed by rater.

The first assesment is functional equivalence there are; semantic error and stylistic error. In semantic error the researcher found there are 19 cases for minor, 6 cases for standard, 0 cases for serious, and 91 samples for no error from rater 1. Then, 12 cases for minor, 7 cases for standard, 0 cases for serious and 97 samples for no error from rater 2. Then,11 cases for minor, 8 cases for standard, 0

cases for serious, and 97 samples for no error from rater 3. For example datum number 054/SIL/SCR/DL show the utterance **It will spark between a queen and the poor vagabond who plays the king...** translated to **Cinta bisa hadir diantara ratu dan pengembara yang papa...** in perspective of rater 1, 2 and 3 the word does not translate “who plays the king...” in datum (054SL), it should be translated well and appertain meaning, does not need delete it for good translation and this is standard error.

In stylistic error the researcher found there are 3 cases for minor minor, 2 cases for standard, 0 cases for serious, and 113 samples for no error from rater 1. Then, 2 cases for minor, 0 cases for standard and 0 cases for serious, and 114 samples for no error from rater 2. Then, 0 cases for minor, 1 cases for standard, 0 cases for serious, and 115 samples for no error from rater 3. For example datum number 049/SIL/SCR/TF show the utterance **Without doubt. And plays the lute** translated to **Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami** in perspective of rater 1 and 2, the register in datum (049TL) is too low it should be “Tanpa diragukan lagi. Dia bisa main kecapi. Telinganya alami.” since the user has higher power and this is minor error.

The second assesment is acceptability there are; grammar error, spelling error, and idiomaticity error. In grammar error the researcher found there are; 2 cases for minor, 0 cases for standard, 0 cases for serious, and 113 cases for no error from rater 1. Then, 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 cases for no

error from rater 2. Then, 1 cases for minor, 0 cases for standard, 0 cases for serious, and 115 for no error from rater 3. For example datum number 016/SIL/SCR/TF show the utterance **A lowly player** translated to **Aku aktor rendahan** in perspective of rater 1, 2, and 3 the datum has no mistake and grammar is well and this is no error.

In spelling error the researcher found there are; 0 cases for minor, 0 cases for stand ard, 0 cases for serious, and 116 for no error from rater 1. Then, 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 samples for no error from rater 2. Then, 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 samples for no error rater 3. For example datum number 020/SIL/PLF/TF show the utterance **I will come again** translated to **Aku akan kembali lagi** in perspective of rater 1, 2, and 3 the datum has no mistake and spelling is well and this is no error.

In idiomaticity error there are; 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 samples for no error from rater 1. Then, 0 cases for minor, 1 cases for standard, 0 cases for serious, and 116 samples for no error from rater 2. Then, 0 cases for minor, 1 cases for standard, 0 cases for serious, and 116 samples for no error from rater 3. For example datum number 051/SIL/PLF/PR show the utterance **Oh, Thomas, a pair of pipins...** translated to **Oh, Thomas, dua buah apel bundar...** In the perspective of rater 2 and 3 the data has mistake, the less precise of meaning.

The third assesment is readability there are; segmentation and spotting, punctuation and graphic, reading speed and line length. In

segmentation and spotting the researcher found there are; 0 cases for minor, 0 cases for standard, 0 cases for serious, and 116 samples for no error from rater 1. Then, 0 cases for minor, 0 cases for standard, 0 samples for serious, and 116 cases for no error from rater 2. Then, 0 cases for minor, 0 cases for standard, 0 cases for serious. and 116 samples for no error from rater 3. For example datum number 037/SIL/SCR/TF show the utterance **Tell me how you love her, Will** translated to **Katakkan padaku betapa dirimu mencintainya, Will.** In the perspective of rater 1, 2, and 3, the data (037TL) has no mistake and the putting in subtitle on the screen is well and this is no error.

In punctuation and graphic the researcher found there are; 0 cases for minor, 0 cases for standard, 0 cases for serious. and 116 for no error from rater 1. Then, 4 cases for minor, 3 cases for standard, 1 samples for serious, and 108 samples for no error from rater 2. Then, 3 cases for minor, 1 cases for standard, 1 cases for serious, and 111 samples for no err for rater 3. For example datum number 037/SIL/SCR/TF 068/SIL/PLF/DL show the utterance **Believe me, love, it was the owl** translated to **Percayalah, itu suara burung hantu...** In the perspective of rater 2 and 3, the data (068TL) should be with in the end of utterance, and after “burung hantu” should has not triple dot and this is standard error.

In reading speed and line length there are; 27 cases for minor, 1 cases for standard, 18 cases for serious, and 70 samples for no error from rater 1. Then, 27 cases for minor, 1 cases for standard, 18 cases for serious, and 70 samples for no error from rater 2. Then, 27 cases

for minor, 1 cases for standard, 18 cases for serious, and 70 samples for no error from rater 3. For example datum number 037/SIL/SCR/TF 100/SIL/SCR/TF show the utterance **for I did not know how much I loved you** translated to *...karena aku tak tahu betapa aku sangat mencintaimu*. In the perspective of rater 3, the data (100TL) which has CPS 21 is too fast and cannot be read and this is serious error and this is serious error.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

The researcher will present several conclusions about the result of the analysis in this research. The conclusion of this research as follows:

In the Shakespeare in Love movie, the researcher found 116 data belong to flirting style. The researcher used the theory of Jeffrey at. Hall to analyze the flirting style. In this research, the researcher found 2 (1.72%) data belong to The Traditional Flirting, 16 (13.79%) data belong to The Physical Flirting, 20 (17.24%) data belong to The Playful Flirting, 22 (18.96%) data belong to The Polite Flirting and 56 (48.27%) data belong to The Sincere Flirting. From the research, the most dominant style is sincere style found in the Shakespeare in Love movie.

From the movie subtitle, the researcher found 116 data belong to subtitling strategy. The researcher used the theory of Gottlieb to analyze subtitling strategy. In this research, the researcher found 1 (0.86%) data belong to Imitation strategy, 2 (1.72%) data belong to Condensation strategy, 11 (9.48%) data belong to Paraphrase strategy, 13 (11.20%) data belong to Deletion strategy and 89 (76.72%) data belong to Transfer strategy. From the research, the most dominant strategy is transfer strategy found in Shakespeare in Love movie part of flirting.

From the quality of Indonesian subtitle of flirting style in Shakespeare in Love, the researcher used FAR model by Jan Pedersen there are functional equivalence, acceptability and readability. For (1) Functional equivalence, there are semantic error and stylistic error. For semantics error; rater 1 gives

final score 0.13 (minor), rater 2 gives final score 0.11 (minor) and rater 3 gives final score 0.11 (minor). It can be concluded that for semantic error in the subtitle is minor error. For stylistic error; rater 1 gives final score 0.1 (minor), rater 2 gives final score 0.00 (minor) and rater 3 gives final score 0.00 (minor). It can be concluded that for stylistic error in the subtitle is minor error. For (2) acceptability, there are grammar error, spelling error and idiomaticity error. For grammar error; rater 1 gives final score 0.00 (minor), rater 2 gives final score 0 (no error) and rater 3 gives final score 0.00 (minor). It can be concluded that for grammar error in the subtitle is minor error. For spelling error; rater 1 gives final score 0 (no error), rater 2 gives final score 0 (no error) and rater 3 gives final score 0 (no error). It can be concluded that spelling error in the subtitle is no error. For idiomaticity error, rater 1 gives final score 0 (no error), rater 2 gives final score 0 (no error) and rater 3 gives final score 0 (no error). It can be concluded that idiomaticity error in the subtitle is no error. For (3) readability, there are segmentation and spotting error, punctuation and graphic error and reading speed and line length error. For segmentation and spotting error, rater 1 gives final score 0 (no error), rater 2 gives final score 0 (no error) and rater 3 gives final score 0 (no error). It can be concluded that for segmentation and spotting error in the subtitle is no error. For punctuation and graphic error, rater 1 gives final score 0 (no error), rater 2 gives final score 0.03 (minor) and rater 3 gives final score 0.01 (minor). It can be concluded that for punctuation and graphic error in the subtitle is minor. For reading speed and line length error, rater 1 gives final score 0.21 (minor), rater 2 gives final score 0.21 (minor) and rater 3 gives final score 0.21 (minor). It can be concluded that for reading speed and line length error in the subtitle is minor.

B. Suggestions

Based on the result of the research, the researcher would like to suggest that:

1. Suggestion for the other researcher

The researcher hopes this research can be motivation to make the better research about subtitling strategy and the quality of subtitle in the movie.

2. Suggestion for the translator

The translator has good ability in subtitling of this movie. The researcher hopes that the translator rectifies their skill in translating subtitle in the movie not only focus on the meaning but also in other.

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Appendices

Appendix 1 : Validation Sheet

Appendix 1

Validation

The thesis data titled "SUBTITLING STRATEGIES AND QUALITY OF FLIRTING STYLES IN SHAKESPEARE'S *IN LOVE MOVIE*" have been checked and validated by Robith Khoiril Umam, S.S., M.Hum in:

Day : Monday

Date : August 10th 2020

Sukoharjo, September 04th 2020

Validator,



Robith Khoiril Umam, S.S., M.Hum,
NIP. 19871011 201503 1 006

Appendix 2 : Rattering of The Quality

Appendix 2

Assessment of Quality

The thesis data titled "SUBTTLING STRATEGIES AND QUALITY OF FLIRTING STYLES IN *SHAKESPEARE'S IN LOVE* MOVIE" have been chacked and raterred by Arkin Haris, S.Pd., M.Hum in:

Day : Monday

Date : August 3rd 2020

Sukoharjo, September 15th 2020

Rater,



Arkin Haris, S.Pd., M.Hum

Appendix 3

Assessment of Quality

The thesis data titled "SUBTITLING STRATEGIES AND QUALITY OF FLIRTING STYLES IN *SHAKESPEARE'S IN LOVE* MOVIE" have been checked and raterred by Fatkhuna'imah Rhina Z., M Hum in:

Day : Wednesday

Date : August 30th 2020

Sukoharjo, November 2nd 2020

Rater,



Fatkhuna'imah Rhina Z., M.Hum

Appendix 4
Assessment of Quality

The thesis data titled "SUBTITLING STRATEGIES AND QUALITY OF FLIRTING STYLES IN *SHAKESPEARE'S IN LOVE* MOVIE" have been checked and ratered by Bayu Dewa Murti, S.S., M.Hum in:

Day : Friday

Date : September 18th 2020

Sukoharjo, September 24th 2020

Rater,



Bayu Dewa Murti, S.S., M.Hum

Table data of flirting style and subtitling strategies

Data Code	Source Language (SL)	Target Language (TL)	Flirting Styles	Subtitling Strategy	Validation/Comments	
					Flirting Styles	Subtitling Strategy
001/SIL/PHS/ TF 00:11:18 – 00:11:20	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	The Playful Flirting	Transfer	The Physical Flirting	✓
002/SIL/SCR/ TF 00:11:20 – 00:11:21	I've lost my gift.	Aku kehilangan kemampuanku.	The Sincere Flirting	Paraphrase	✓	Transfer
003/SIL/PHS/ TF 00:11:22 – 00:11:23	You left it in my bed.	Kau meninggalkannya di ranjangku.	The Playful Flirting	Transfer	The Physical Flirting	✓
004/SIL/PHS/ PR 00:11:24 – 00:11:25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	The Playful Flirting	Paraphrase	The Physical Flirting	✓
005/SIL/PLF/ TF 00:11:32 – 00:11:35	Are you to be my muse, Rosaline?	Apa kau akan menjadi sumber inspirasiku, Rosaline?	The Playful Flirting	Transfer	✓	✓
006/SIL/PLF/ TF 00:11:38 – 00:11:40	...but you have my heart.	...tapi kau pemilik hatiku.	The Playful Flirting	Transfer	✓	✓
007/SIL/POL/ TF 00:22:14 – 00:22:16	who commands the heart of every player.	...yang menguasai hati setiap aktor.	The Polite Flirting	Paraphrase	✓	Transfer
008/SIL/POL/ TF 00:29:07 – 00:29:09	Master Shakespeare.	Tuan Shakespeare.	The Polite Flirting	Transfer	✓	✓
009/SIL/POL/ DL 00:29:43 – 00:29:44	Good sir.	Tuan.	The Polite Flirting	Condensation	✓	Deletion
010/SIL/POL/ TF 00:29:46 – 00:29:48	I heard you were a poet.	Kudengar kau dulu seorang penyair.	The Sincere Flirting	Transfer	The Polite Flirting	✓

011/SIL/POL/TF 00:29:52 – 00:29:53	A poet of no words?	Penyair tanpa puisi?	The Polite Flirting	Expantion	✓	Transfer
012/SIL/POL/DL 00:30:54 – 00:30:55	My lady!	Nona!	The Polite Flirting	Deletion	✓	✓
013/SIL/PLF/IM 00:30:58 – 00:30:59	Will Shakespeare.	Will Shakespeare.	The Polite Flirting	Imitation	The Playful Flirting	✓
014/SIL//PLF/TF 00:31:06 – 00:31:07	The same, alas.	Sayangnya, masih sama.	The Playful Flirting	Transfer	✓	✓
015/SIL/PLF/DL 00:31:08 – 00:31:09	But why alas?	Tapi kenapa?	The Sincere Flirting	Deletion	The Playful Flirting	✓
016/SIL/SCR/TF 00:31:09 – 00:31:10	A lowly player.	Aku aktor rendahan.	The Sincere Flirting	Transfer	✓	✓
017/SIL/SCR/DL 00:31:11 – 00:31:14	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	The Sincere Flirting	Paraphrase	✓	Deletion
018/SIL/SCR/TF 00:31:14 – 00:31:16	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	The Sincere Flirting	Transfer	✓	✓
019/SIL/SCR/TF 00:31:17 – 00:31:18	I am him too.	Aku juga adalah dirinya.	The Sincere Flirting	Transfer	✓	✓
020/SIL/PLF/TF 00:31:21 – 00:31:22	I will come again.	Aku akan kembali lagi.	The Polite Flirting	Transfer	The Playful Flirting	✓
021/SIL/PLF/TF 00:31:31 – 00:31:33	Oh, my lady, my love!	Nona-ku, cintaku!	The Playful Flirting	Transfer	✓	✓
022/SIL/PLF/CD 00:31:36 – 00:31:37	You can bring them with a word.	Panggil mereka dengan 1 kata.	The Traditional Flirting	Paraphrase	The Playful Flirting	Conden-sation
023/SIL/SCR/TF	Do you understand me?	Apa kau mengerti?	The Sincere Flirting	Transfer	✓	✓

00:37:00 – 00:37:02						
024/SIL/POL/ DL 00:38:33 – 00:38:35	My lady Viola.	Lady Viola.	The Polite Flirting	Condensation	✓	Deletion
025/SIL/POL/ TF 00:38:35 – 00:38:38	Lord Wessex. You've been waiting.	Lord Wessex kau sudah menunggu.	The Polite Flirting	Transfer	✓	✓
026/SIL/PLF/ TF 00:38:41 – 00:38:42	But it is beauty's privilege.	Tapi begitulah istimewanya kecantikan.	The Playful Flirting	Transfer	✓	✓
027/SIL/SCR/ TF 00:38:43 – 00:38:44	You flatter, my lord.	Kau menyangjung, Tuanku.	The Sincere Flirting	Transfer	✓	✓
028/SIL/SCR/ TF 00:39:24 – 00:39:25	You will like Virginia.	Kau akan menyukai Virginia.	The Sincere Flirting	Transfer	✓	✓
029/SIL/SCR/ PR 00:39:35 – 00:39:37	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	The Polite Flirting	Expantion	The Sincere Flirting	Paraphrase
030/SIL/PHS/ TF 00:39:45 – 00:39:46	It was your eyes.	Karena matamu itu.	The Playful Flirting	Transfer	The Physical Flirting	✓
031/SIL/PHS/ TF 00:39:47 – 00:39:48	No, your lips.	Bukan, karena bibirmu.	The Playful Flirting	Transfer	The Physical Flirting	✓
032/SIL/POL/ TF 00:40:07 – 00:40:08	At Greenwich, come Sunday.	Di Greenwich, datanglah hari Minggu.	The Traditional Flirting	Transfer	The Polite Flirting	✓
033/SIL/POL/ TF 00:40:09 – 00:40:14	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	The Sincere Flirting	Expantion	The Polite Flirting	Transfer
034/SIL/POL/ TF 00:40:17 – 00:40:20	I will do my duty, my lord.	Akan kulaksanakan kewajibanku, Tuanku.	The Polite Flirting	Transfer	✓	✓
035/SIL/SCR/ TF 00:43:02 – 00:43:04	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti permintaannya.	The Sincere Flirting	Transfer	✓	✓
036/SIL/SCR/ PR 00:43:06 – 00:43:07	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	The Sincere Flirting	Paraphrase	✓	✓

037/SIL/SCR/TF 00:43:29 – 00:43:31	Tell me how you love her, Will.	Katakan padaku betapa dirimu mencintainya, Will.	The Sincere Flirting	Transfer	✓	✓
038/SIL/SCR/DL 00:43:32 – 00:43:35	Like a sickness and its cure together.	Ibarat penyakit dan obatnya..	The Playful Flirting	Condensation	The Sincere Flirting	Deletion
039/SIL/SCR/TF 00:43:38 – 00:43:40	Like rain and sun.	Ibarat hujan dan mentari.	The Playful Flirting	Transfer	The Sincere Flirting	✓
040/SIL/SCR/TF 00:43:41 – 00:43:43	Like cold and heat.	Ibarat dingin dan panas.	The Playful Flirting	Transfer	The Sincere Flirting	✓
041/SIL/POL/TF 00:43:44 – 00:43:46	Is your lady beautiful?	Apa nonamu cantik?	The Polite Flirting	Transfer	✓	✓
042/SIL/POL/DL 00:43:47 – 00:43:51	Since I came here from the country, I have not seen her close.	Sejak datang kemari, aku belum melihatnya dari dekat.	The Polite Flirting	Deletion	✓	✓
043/SIL/POL/TF 00:43:52 – 00:43:54	Tell me is... Is she beautiful?	Beritahu aku, apakah dia cantik?	The Polite Flirting	Transfer	✓	✓
044/SIL/POL/TF 00:43:55 – 00:43:58	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	The Polite Flirting	Transfer	✓	✓
045/SIL/SCR/TF 00:43:59 – 00:44:01	I was born to look in them and know myself.	...aku terlahir untuk melihatnya dan mengetahuinya sendiri.	The Playful Flirting	Transfer	The Sincere Flirting	✓
046/SIL/SCR/TF 00:44:06 – 00:44:10	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	The Playful Flirting	Transfer	The Sincere Flirting	✓
047/SIL/SCR/PR 00:44:14 – 00:14:16	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang berisik itu.	The Playful Flirting	Paraphrase	The Sincere Flirting	✓

048/SIL/SCR/DL 00:44:17 – 00:44:20	I would banish nightingales from her garden before they interrupt her song.	Akan kuusir burung bulbul itu sebelum mereka menyela nyanyiannya	The Playful Flirting	Deletion	The Sincere Flirting	✓
049/SIL/SCR/TF 00:44:23 – 00:44:26	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	The Sincere Flirting	Transfer	✓	✓
050/SIL/PLF/TF 00:44:27 – 00:44:28	And her bosom.	Dan payudaranya.	The Playful Flirting	Expantion	✓	Transfer
051/SIL/PLF/PR 00:44:33 – 00:44:35	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	The Playful Flirting	Transfer	✓	Paraphrase
052/SIL/PLF/TF 00:44:35 – 00:44:38	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	The Sincere Flirting	Transfer	The Playful Flirting	✓
053/SIL/SCR/TF 00:45:00 – 00:45:02	Love knows nothing of rank or riverbank.	Cinta tak mengenal kasta atau kedudukan.	The Sincere Flirting	Transfer	✓	✓
054/SIL/SCR/DL 00:45:03 – 00:45:06	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	The Sincere Flirting	Deletion	✓	✓
055/SIL/SCR/PR 00:45:07 – 00:45:09	an their love should be minded by each...	...sehingga cinta mereka harusnya menginspirasi setiap orang...	The Sincere Flirting	Paraphrase	✓	✓
056/SIL/POL/TF 00:45:12 – 00:45:15	So tell my lady William Shakespeare waits for her in the garden.	Beritahu dia, William Shakespeare menunggunya di taman.	The Polite Flirting	Transfer	✓	✓
057/SIL/TRD/TF 00:45:17- 00:45:20	For one kiss I would defy a thousand Wessexes.	Demi satu ciuman, aku akan melawan seribu orang Wessex.	The Traditional Flirting	Transfer	✓	✓
058/SIL/SCR/TF 00:46:03 – 00:46:04	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	The Polite Flirting	Transfer	The Sincere Flirting	✓

059/SIL/SCR/TF 00:46:05 – 00:46:07	Can you love a player?	Kau bisa mencintai seorang aktor?	The Polite Flirting	Expantion	The Sincere Flirting	Transfer
060/SIL/POL/TF 00:46:16 - 00:46:18	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	The Polite Flirting	Transfer	✓	✓
061/SIL/POL/TF 00:46:21 – 00:46:24	Are you the author of the plays of William Shakespeare?	Apa kau penulis drama William Shakespeare?	The Polite Flirting	Transfer	✓	✓
062/SIL/PHS/TF 00:46:26 – 00:46:28	The kiss me again, for I am not mistook.	Kalau begitu cium aku lagi, karena aku tak salah.	The Sincere Flirting	Transfer	The Physical Flirting	✓
063/SIL/PHS/TF 00:46:42 – 00:46:44	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	The Polite Flirting	Transfer	The Physical Flirting	✓
064/SIL/PHS/TF 00:48:14 – 00:48:16	There is something better than a play.	Ada hal yang lebih baik dari sebuah drama.	The Polite Flirting	Expantion	The Physical Flirting	Transfer
065/SIL/PHS/TF 00:48:26 – 00:48:29	And that was only my first try.	Dan itu satu – satunya usaha pertamaku.	The Sincere Flirting	Transfer	The Physical Flirting	✓
066/SIL/PHS/TF 00:48:50 – 00:48:52	You would not leave me.	Kau tak akan meninggalkanku.	The Playful Flirting	Transfer	The Physical Flirting	✓
067/SIL/PHS/TF 00:49:02 – 00:49:05	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah ke pembaringan.	The Playful Flirting	Expantion	The Physical Flirting	Transfer
068/SIL/PLF/DL 00:49:24 – 00:49:29	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	The Playful Flirting	Deletion	✓	✓
069/SIL/PHS/TF 00:49:28 – 00:49:30	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	The Polite Flirting	Transfer	The Physical Flirting	✓
070/SIL/PHS/TF 00:50:45 – 00:50:47	It is more... Let me.	Ini menyerupai... Biar aku.	The Trdaitional Flirting	Paraphrase	The Physical Flirting	Transfer

071/SIL/PHS/PR 00:51:53 – 00:51:55	Let it be night.	Biarkan siang menjadi malam.	The Sincere Flirting	Paraphrase	The Physical Flirting	✓
072/SIL/SCR/TF 00:52:08 – 00:52:09	No, do not go.	Tidak, jangan pergi.	The Sincere Flirting	Transfer	✓	✓
073/SIL/SCR/TF 00:58:13 – 00:58:15	A broad river divides my lovers.	Sungai yang lebar memisahkan para pecintaku.	The Sincere Flirting	Transfer	✓	✓
074/SIL/SCR/TF 00:58:16 – 00:58:19	Family, duty, fate.	Keluarga, kewajiban, takdir.	The Polite Flirting	Transfer	The Sincere Flirting	✓
075/SIL/SCR/TF 00:58:22 – 00:58:24	As unchangeable as nature.	Tak bisa diubah seperti alam.	The Polite Flirting	Transfer	The Sincere Flirting	✓
076/SIL/SCR/TF 00:59:10 – 00:59:12	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	The Sincere Flirting	Transfer	✓	✓
077/SIL/SCR/TF 00:59:14 – 00:59:15	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	The Sincere Flirting	Transfer	✓	✓
078/SIL/SCR/TF 00:59:16 – 00:59:20	Can I wish that for lady Viola except in my dreams?	Dapatkah aku menginginkan Lady Viola selain dalam mimpi?	The Polite Flirting	Transfer	The Sincere Flirting	✓
079/SIL/SCR/DL 00:59:20 – 00:59:24	And yet I would if I were free to follow my desire in the harsh light of day.	Dan aku leluasa melampiaskan hasratku di siang hari.	The Sincere Flirting	Deletion	✓	✓
080/SIL/SCR/TF 00:59:25 – 00:59:26	You follow your desire freely enough in the night.	Kau sudah cukup leluasa lampirkan itu di malam hari.	The Sincere Flirting	Paraphrase	✓	Transfer
081/SIL/TRD/TF 00:59:29 – 00:59:30	Then I'll go with you.	Maka aku akan ikut bersamamu.	The Sincere Flirting	Transfer	The Traditional Flirting	✓
082/SIL/SCR/TF 00:59:39 – 00:59:41	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	The Sincere Flirting	Transfer	✓	✓

083/SIL/SCR/TF 00:59:42 – 00:59:45	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	The Sincere Flirting	Transfer	✓	✓
084/SIL/POL/TF 00:59:56 – 00:59:57	Good morning, my Lord.	Selamat pagi, Tuan.	The Polite Flirting	Transfer	✓	✓
085/SIL/SCR/DL 00:59:58 – 01:00:02	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	The Sincere Flirting	Condensation	✓	Deletion
086/SIL/SCR/TF 01:07:32 – 01:07:33	Stay here.	Tetaplah disini.	The Sincere Flirting	Transfer	✓	✓
087/SIL/PLF/TF 01:08:58 – 01:09:01	I remember you. The poet!	Aku ingat kau. Si penyair itu!	The Playful Flirting	Transfer	✓	✓
088/SIL/PLF/TF 01:09:01 – 01:09:03	Yes, William the Conqueror.	Ya, William sang penakluk.	The Playful Flirting	Transfer	✓	✓
089/SIL/PLF/CD 01:09:03 – 01:09:06	One at a time. One at a time.	Satu per satu.	The Playful Flirting	Transfer	✓	Condensation
090/SIL/PLF/TF 01:09:07 – 01:09:11	Oh, he's a pretty one. Tell me your story while I tickle your fancy.	Dia cukup tampan. Ceritakan kisahmu selagi aku menggelitiki fantasimu.	The Playful Flirting	Transfer	✓	✓
091/SIL/PLF/TF 01:09:19 – 01:09:20	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	The Playful Flirting	Transfer	✓	✓
092/SIL/PLF/TF 01:09:54 – 01:09:56	Well, I.. I quite liked it.	Aku cukup menyukainya	The Playful Flirting	Transfer	✓	✓
093/SIL/POL/PR 01:12:53 – 01:12:57	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	The Polite Flirting	Paraphrase	✓	✓
094/SIL/PLF/TF 01:14:54 – 01:14:55	Oh, my love.	Cintaku.	The Playful Flirting	Transfer	✓	✓

095/SIL/SCR/TF 01:15:40 – 01:15:41	My love is no lie.	Cintaku tak berbohong.	The Sincere Flirting	Transfer	✓	✓
096/SIL/SCR/TF 01:15:46 – 01:15:49	and I cannot marry the daughter of Sir Robert De Lesseps.	...dan aku tak bisa menikahi putri sir Robert De Lesseps.	The Sincere Flirting	Transfer	✓	✓
097/SIL/SCR/PR 01:15:57 – 01:15:59	Calf-love.	Cinta monyet.	The Sincere Flirting	Paraphrase	✓	✓
098/SIL/SCR/PR 01:16:01 – 01:16:05	I loved the writer and gave up the prize for a sonnet.	Aku mencintai sang penulis dan kuberi milikku yang berharga demi sebuah soneta.	The Sincere Flirting	Paraphrase	✓	✓
099/SIL/SCR/TF 01:16:06 – 01:16:08	I was the more deceived.	Akulah yang lebih terpedaya.	The Sincere Flirting	Transfer	✓	✓
100/SIL/SCR/TF 01:16:12 – 01:16:14	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	The Sincere Flirting	Paraphrase	✓	Transfer
101/SIL/SCR/TF 01:16:17 – 01:16:19	I love you, Will...	Aku cinta padamu, Will...	The Sincere Flirting	Trasfer	✓	✓
102/SIL/SCR/PR 01:16:21 – 01:16:22	beyond poetry.	...melebihi cintaku pada puisi.	The Sincere Flirting	Paraphrase	✓	✓
103/SIL/PHS/TF 01:16:23 – 01:16:24	Oh, my love.	Cintaku.	The Playful Flirting	Transfer	The Physical Flirting	✓
104/SIL/SCR/PR 01:16:32 – 01:16:34	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	The Sincere Flirting	Paraphrase	✓	✓
105/SIL/SCR/TF 01:18:48 – 01:18:51	The play... All written out for you.	Drama itu, semuanya ditulis karena dirimu.	The Polite Flirting	Transfer	The Sincere Flirting	✓

106/SIL/POL/ TF 01:19:08 – 01:19:10	Will you read in for me?	Mau membacakannya untukku?	The Polite Flirting	Transfer	✓	✓
107/SIL/SCR/ TF 01:26:20 - 01:26:21	I'm so sorry, Will.	Aku sungguh menyesal, Will.	The Sincere Flirting	Paraphrase	✓	Transfer
108/SIL/POL/ TF 01:30:27 – 01:30:28	Good morning, my lord.	Selamat pagi, Tuanku.	The Polite Flirting	Transfer	✓	✓
109/SIL/SCR/ TF 01:52:47 - 01:52:50	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	The Sincere Flirting	Transfer	✓	✓
110/SIL/SCR/ PR 01:53:11 – 01:53:14	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	The Sincere Flirting	Paraphrase	✓	✓
111/SIL/SCR/ TF 01:53:19 – 01:53:21	then I shall be the sorrier.	...maka aku akan lebih menyesal.	The Sincere Flirting	Transfer	✓	✓
112/SIL/SCR/ TF 01:54:49 – 01:54:51	You will never age for me...	Kau tak akan pernah tua bagiku...	The Sincere Flirting	Transfer	✓	✓
113/SIL/SCR/ TF 01:54:52 – 01:54:54	Nor fade, nor die.	...takkan akan memudar dan mati.	The Sincere Flirting	Transfer	✓	✓
114/SIL/SCR/ TF 01:54:56 – 01:54:58	Nor you for me.	Dirimu juga bagiku.	The Playful Flirting	Paraphrase	The Sincere Flirting	Transfer
115/SIL/SCR/ TF 01:55:00 – 01:55:01	Good-bye, my love.	Selamat tinggal, cintaku.	The Polite Flirting	Transfer	The Sincere Flirting	✓
116/SIL/SCR/ TF 01:55:03 – 01:55:05	A thousand times good-bye.	Seribu kali selamat tinggal.	The Playful Flirting	Transfer	The Sincere Flirting	✓

Functional Equivalence Scoring TQA (Rater 1)

Data Code	Source Language	Target Language	Functional Equivalence		Reason
			Semantic Error	Stylistic Error	
001/SIL/PHS/TF 00:11:18 – 00:11:20	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
002/SIL/SCR/TF 00:11:20 – 00:11:21	I've lost my gift.	Aku kehilangan kemampuanku.	0.5	0	For semantic, there is a mistake on it, should be “aku telah kehilangan kemampuanku”. For the stylistic, the data has no mistake and the subtitle is good.
003/SIL/PHS/TF 00:11:22 – 00:11:23	You left it in my bed.	Kau meninggalkannya di ranjangku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
004/SIL/PHS/PR 00:11:24 – 00:11:25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	0.5	0	For semantic, there is a mistake on it, should be “datang dan lihat lah”. For the stylistic, the data has no mistake and the subtitle is good.
005/SIL/PLF/TF 00:11:32 – 00:11:35	Are you to be my muse, Rosaline?	Apa kau akan menjadi sumber inspirasiku, Rosaline?	0	0.25	For semantic, the data has no mistake and the subtitle is good. For the stylistic, there is a mistake on it, shoul be “apa kau mau menjadi
006/SIL/TPF/TF 00:11:38 – 00:11:40	...but you have my heart.	...tapi kau pemilik hatiku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
007/SIL/POL/TF 00:22:14 –	who commands the heart of every	...yang menguasai hati setiap aktor.	0	0	The data has no mistake on it and the semantic if the meaning is good and the

00:22:16	player.				stylistic of subtitle is good.
008/SIL/POL/TF 00:29:07 – 00:29:09	Master Shakespeare.	Tuan Shakespeare.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
009/SIL/POL/CD 00:29:43 – 00:29:44	Good sir.	Tuan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
010/SIL/POL/TF 00:29:46 – 00:29:48	I heard you were a poet.	Kudengar kau dulu seorang penyair.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
011/SIL/POL/TF 00:29:52 – 00:29:53	A poet of no words?	Penyair tanpa puisi?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
012/SIL/PHS/DL 00:30:54 – 00:30:55	My lady!	Nona!	0.5	0	For semantic, there is a mistake on it, should be “Nonaku”. For the stylistic, the data has no mistake and the subtitle is good.
013/SIL/PLF/IM 00:30:58 – 00:30:59	Will Shakespeare.	Will Shakespeare.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
014/SIL//PLF/TF 00:31:06 – 00:31:07	The same, alas.	Sayangnya, masih sama.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
015/SIL/PLF/CD 00:31:08 – 00:31:09	But why alas?	Tapi kenapa?	0.5	0	For semantic, there is a mistake on it, should be “Tapi kenapa, sayang?”. For the stylistic, the data has no mistake and the subtitle is good.

016/SIL/SCR/TF 00:31:09 – 00:31:10	A lowly player.	Aku aktor rendahan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
017/SIL/SCR/PR 00:31:11 – 00:31:14	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
018/SIL/SCR/TF 00:31:14 – 00:31:16	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
019/SIL/SCR/TF 00:31:17 – 00:31:18	I am him too.	Aku juga adalah dirinya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
020/SIL/PLF/TF 00:31:21 – 00:31:22	I will come again.	Aku akan kembali lagi.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
021/SIL/PLF/TF 00:31:31 – 00:31:33	Oh, my lady, my love!	Nona-ku, cintaku!	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
022/SIL/PLF/TF 00:31:36 – 00:31:37	You can bring them with a word.	Panggil mereka dengan 1 kata.	1	0	For semantic, there is a mistake on it, should be “sebut mereka dengan 1 kata”. For the stylistic, the data has no mistake and the subtitle is good.
023/SIL/SCR/TF 00:37:00 – 00:37:02	Do you understand me?	Apa kau mengerti?	0.5	0	For semantic, there is a mistake on it, should be “apa kau mengertiku?”. For the stylistic, the data has no mistake and the subtitle is good.

024/SIL/POL/CD 00:38:33 – 00:38:35	My lady Viola.	Lady Viola.	0.5	0.25	For semantic, there is a mistake on it, should be “Lady Violaku”. For the stylistic, the data has no mistake and the subtitle is good.
025/SIL/POL/TF 00:38:35 – 00:38:38	Lord Wessex. You’ve been waiting.	Lord Wessex kau sudah menunggu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
026/SIL/PLF/TF 00:38:41 – 00:38:42	But it is beauty’s privilege.	Tapi begitulah istimewanya kecantikan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
027/SIL/SCR/TF 00:38:43 – 00:38:44	You flatter, my lord.	Kau menyangjung, Tuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
028/SIL/SCR/TF 00:39:24 – 00:39:25	You will like Virginia.	Kau akan menyukai Virginia.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
029/SIL/SCR/ PR 00:39:35 – 00:39:37	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	1	0	For semantic, there is a mistake on it, should be “aku berpikir tembakau punya masa depan bagus”. For the stylistic, the data has no mistake and the subtitle is good.
030/SIL/PHS/TF 00:39:45 – 00:39:46	It was your eyes.	Karena matamu itu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
031/SIL/PHS/TF 00:39:47 – 00:39:48	No, your lips.	Bukan, karena bibirmu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

032/SIL/POL/TF 00:40:07 – 00:40:08	At Greenwich, come Sunday.	Di Greenwich, datanglah hari Minggu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
033/SIL/POL/EX 00:40:09 – 00:40:14	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	1	0	For semantic, there is a mistake on it, should be “Jadilah gadis penurut, sopan, dan kompak”. For the stylistic, the data has no mistake and the subtitle is good.
034/SIL/POL/TF 00:40:17 – 00:40:20	I will do my duty, my lord.	Akan kulaksanakan kewajibanku, Tuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
035/SIL/SCR/TF 00:43:02 – 00:43:04	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti permintaannya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
036/SIL/SCR/PR 00:43:06 – 00:43:07	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
037/SIL/SCR/TF 00:43:29 – 00:43:31	Tell me how you love her, Will.	Katakan padaku betapa dirimu mencintainya, Will.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
038/SIL/SCR/CD 00:43:32 – 00:43:35	Like a sickness and its cure together.	Ibarat penyakit dan obatnya..	0.5	0	For semantic, there is a mistake on it, should be “ibarat penyakit dan obat bersamaan”. For the stylistic, the data has no mistake and the subtitle is good.
039/SIL/SCR/TF 00:43:38 – 00:43:40	Like rain and sun.	Ibarat hujan dan mentari.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
040/SIL/SCR/TF 00:43:41 –	Like cold and heat.	Ibarat dingin dan panas.	0	0	The data has no mistake on it and the semantic if the meaning is good and the

00:43:43					stylistic of subtitle is good.
041/SIL/POL/TF 00:43:44 – 00:43:46	Is your lady beautiful?	Apa nonamu cantik?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
042/SIL/POL/DC 00:43:47 – 00:43:51	Since I came here from the country, I have not seen her close.	Sejak datang kemari, aku belum melihatnya dari dekat.	0.5	0	For semantic, there is a mistake on it, should be “sejak datang dari kota, aku belum melihatnya dari dekat”. For the stylistic, the data has no mistake and the subtitle is good.
043/SIL/POL/TF 00:43:52 – 00:43:54	Tell me is... Is she beautiful?	Beritahu aku, apakah dia cantik?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
044/SIL/POL/TF 00:43:55 – 00:43:58	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
045/SIL/SCR/TF 00:43:59 – 00:44:01	I was born to look in them and know myself.	...aku terlahir untuk melihatnya dan mengetahuinya sendiri.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
046/SIL/SCR/TF 00:44:06 – 00:44:10	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
047/SIL/SCR/PR 00:44:14 – 00:14:16	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang berisik itu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
048/SIL/SCR/DL 00:44:17 – 00:44:20	I would banish nightingales from her garden before	Akan kuusir burung bulbul itu sebelum mereka menyela	0.5	0	For semantic, there is a mistake on it, should be “akan kuusir burungbulbul dari taman sebelum mereka bernyanyi”. For

	they interrupt her song.	nyanyiannya .			the stylistic, the data has no mistake and the subtitle is good.
049/SIL/SCR/TF 00:44:23 – 00:44:26	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	0	0.25	For semantic, the data has no mistake .and the subtitle is good For the stylistic, there is a mistake on it, should be “Tak diragukan lagi. Dia bisa main kecapi. Terdengar alami.
050/SIL/PLF/TF 00:44:27 – 00:44:28	And her bosom.	Dan payudaranya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
051/SIL/PLF/PR 00:44:33 – 00:44:35	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	1	0	For semantic, there is a mistake on it, should be “Thomas, sepasang buah apel...”. For the stylistic, the data has no mistake and the subtitle is good.
052/SIL/PLF/TF 00:44:35 – 00:44:38	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
053/SIL/SCR/TF 00:45:00 – 00:45:02	Love knows nothing of rank or riverbank.	Cinta tak mengenal kasta atau kedudukan.	0.5	0	For semantic, there is a mistake on it, should be “cinta tak mengenal perbedaan”. For the stylistic, the data has no mistake and the subtitle is good.
054/SIL/SCR/DL 00:45:03 – 00:45:06	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	1	0.5	For semantic, there is a mistake on it, should be “cinta bisa hadir diantara ratu dan pengembara yang miskin”. For the stylistic, there is a mistake on it, should be “papa” change to “miskin”.
055/SIL/SCR/PR 00:45:07 –	an their love should be minded by	...sehingga cinta mereka harusnya	0	0	The data has no mistake on it and the semantic if the meaning is good and the

00:45:09	each...	menginspirasi setiap orang...			stylistic of subtitle is good.
056/SIL/POL/TF 00:45:12 – 00:45:15	So tell my lady William Shakespeare waits for her in the garden.	Beritahu dia, William Shakespeare menunggunya di taman.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
057/SIL/TRD/TF 00:45:17- 00:45:20	For one kiss I would defy a thousand Wessexes.	Demi satu ciuman, aku akan melawan seribu orang Wessex.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
058/SIL/SCR/TF 00:46:03 – 00:46:04	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
059/SIL/SCR/TF 00:46:05 – 00:46:07	Can you love a player?	Kau bisa mencintai seorang aktor?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
060/SIL/POL/TF 00:46:16 - 00:46:18	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
061/SIL/POL/TF 00:46:21 – 00:46:24	Are you the author of the plays of William Shakespeare?	Apa kau penulis drama William Shakespeare?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
062/SIL/PHS/TF 00:46:26 – 00:46:28	The kiss me again, for I am not mistook.	Kalau begitu cium aku lagi, karena aku tak salah.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
063/SIL/PHS/TF 00:46:42 – 00:46:44	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
064/SIL/PHS/TF	There is something	Ada hal yang lebih	0	0	The data has no mistake on it and the

00:48:14 – 00:48:16	better than a play.	baik dari sebuah drama.			semantic if the meaning is good and the stylistic of subtitle is good.
065/SIL/PHS/TF 00:48:26 – 00:48:29	And that was only my first try.	Dan itu satu – satunya usaha pertamaku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
066/SIL/PHS/TF 00:48:50 – 00:48:52	You would not leave me.	Kau tak akan meninggalkanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
067/SIL/PHS/EX 00:49:02 – 00:49:05	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah ke pembaringan.	0.5	0.5	For semantic, there is a mistake on it, should be “Itu suara burung hantu. Kembalilah ke ranjang”. For the stylistic, there is a mistake on it, should be “pembaringan” change to “ranjang”.
068/SIL/PLF/DL 00:49:24 – 00:49:29	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	0.5	0	For semantic, there is a mistake on it, should be “percayalah sayang, ity suara burung hantu...”. For the stylistic, the data has no mistake and the subtitle is good.
069/SIL/PHS/TF 00:49:28 – 00:49:30	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
070/SIL/PHS/TF 00:50:45 – 00:50:47	It is more... Let me.	Ini menyerupai... Biar aku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
071/SIL/PHS/PR 00:51:53 – 00:51:55	Let it be night.	Biarkan siang menjadi malam.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
072/SIL/SCR/TF	No, do not go.	Tidak, jangan pergi.	0	0	The data has no mistake on it and the

00:52:08 – 00:52:09					semantic if the meaning is good and the stylistic of subtitle is good.
073/SIL/SCR/TF 00:58:13 – 00:58:15	A broad river divides my lovers.	Sungai yang lebar memisahkan para pecintaku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
074/SIL/SCR/TF 00:58:16 – 00:58:19	Family, duty, fate.	Keluarga, kewajiban, takdir.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
075/SIL/SCR/TF 00:58:22 – 00:58:24	As unchangeable as nature.	Tak bisa diubah seperti alam.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
076/SIL/SCR/TF 00:59:10 – 00:59:12	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
077/SIL/SCR/TF 00:59:14 – 00:59:15	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
078/SIL/SCR/TF 00:59:16 – 00:59:20	Can I wish that for lady Viola except in my dreams?	Dapatkah aku menginginkan Lady Viola selain dalam mimpi?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
079/SIL/SCR/DL 00:59:20 – 00:59:24	And yet I would if I were free to follow my desire in the harsh light of day.	Dan aku leluasa melampiaskan hasratku di siang hari.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
080/SIL/SCR/TF 00:59:25 – 00:59:26	You follow your desire freely enough in the night.	Kau sudah cukup leluasa lampiskan itu di malam hari.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
081/SIL/TRD/TF	Then I'll go with	Maka aku akan ikut	0	0	The data has no mistake on it and the

00:59:29 – 00:59:30	you.	bersamamu.			semantic if the meaning is good and the stylistic of subtitle is good.
082/SIL/SCR/TF 00:59:39 – 00:59:41	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
083/SIL/SCR/TF 00:59:42 – 00:59:45	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
084/SIL/POL/TF 00:59:56 – 00:59:57	Good morning, my Lord.	Selamat pagi, Tuan.	0.5	0	For semantic, there is a mistake on it, should be “selamat pagi, Tuanku.”. For the stylistic, the data has no mistake and the subtitle is good.
085/SIL/SCR/CD 00:59:58 – 01:00:02	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
086/SIL/SCR/TF 01:07:32 – 01:07:33	Stay here.	Tetaplah disini.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
087/SIL/PLF/TF 01:08:58 – 01:09:01	I remember you. The poet!	Aku ingat kau. Si penyair itu!	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
088/SIL/PLF/TF 01:09:01 – 01:09:03	Yes, William the Conqueror.	Ya, William sang penakluk.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
089/SIL/PLF/TF 01:09:03 – 01:09:06	One at a time. One at a time.	Satu per satu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
090/SIL/PLF/TF	Oh, he’s a pretty	Dia cukup tampan.	0	0	The data has no mistake on it and the

01:09:07 – 01:09:11	one. Tell me your story while I tickle your fancy.	Ceritakan kisahmu selagi aku menggelitiki fantasimu.			semantic if the meaning is good and the stylistic of subtitle is good.
091/SIL/PLF/TF 01:09:19 – 01:09:20	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	0.5	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
092/SIL/PLF/TF 01:09:54 – 01:09:56	Well, I.. I quite liked it.	Aku cukup menyukainya	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
093/SIL/POL/PR 01:12:53 – 01:12:57	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	0.5	0	For semantic, there is a mistake on it, should be "Kau tampak sedih, Nonaku. Ijinkan aku menemanimu berkuda.". For the stylistic, the data has no mistake and the subtitle is good.
094/SIL/PLF/TF 01:14:54 – 01:14:55	Oh, my love.	Cintaku.	0.5	0	For semantic, there is a mistake on it, should be "Oh, Cintaku.". For the stylistic, the data has no mistake and the subtitle is good.
095/SIL/SCR/TF 01:15:40 – 01:15:41	My love is no lie.	Cintaku tak berbohong.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
096/SIL/SCR/TF 01:15:46 – 01:15:49	and I cannot marry the daughter of Sir Robert De Lesseps.	...dan aku tak bisa menikahi putri sir Robert De Lesseps.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
097/SIL/SCR/PR 01:15:57 – 01:15:59	Calf-love.	Cinta monyet.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
098/SIL/SCR/PR	I loved the writer	Aku mencintai sang	0	0	The data has no mistake on it and the

01:16:01 – 01:16:05	and gave up the prize for a sonnet.	penulis dan kuberi milikku yang berharga demi sebuah soneta.			semantic if the meaning is good and the stylistic of subtitle is good.
099/SIL/SCR/TF 01:16:06 – 01:16:08	I was the more deceived.	Akulah yang lebih terpedaya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
100/SIL/SCR/TF 01:16:12 – 01:16:14	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
101/SIL/SCR/TF 01:16:17 – 01:16:19	I love you, Will...	Aku cinta padamu, Will...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
102/SIL/SCR/PR 01:16:21 – 01:16:22	beyond poetry.	...melebihi cintaku pada puisi.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
103/SIL/PHS/TF 01:16:23 – 01:16:24	Oh, my love.	Cintaku.	0.5	0	For semantic, there is a mistake on it, should be “Oh, Cintaku.”. For the stylistic, the data has no mistake and the subtitle is good.
104/SIL/SCR/PR 01:16:32 – 01:16:34	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	0.5	0	For semantic, there is a mistake on it, should be “Yang kutakutkan hanyalah tak dapat melihatmu”. For the stylistic, the data has no mistake and the subtitle is good.
105/SIL/SCR/TF 01:18:48 – 01:18:51	The play... All written out for you.	Drama itu, semuanya ditulis karena dirimu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
106/SIL/POL/TF 01:19:08 –	Will you read in for me?	Mau membacakannya untukku?	0	0	The data has no mistake on it and the semantic if the meaning is good and the

01:19:10					stylistic of subtitle is good.
107/SIL/SCR/TF 01:26:20 -01:26:21	I'm so sorry, Will.	Aku sungguh menyesal, Will.	1	0	For semantic, there is a mistake on it, should be "Aku minta maaf, Will.". For the stylistic, the data has no mistake and the subtitle is good.
108/SIL/POL/TF 01:30:27 – 01:30:28	Good morning, my lord.	Selamat pagi, Tuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
109/SIL/SCR/TF 01:52:47 -01:52:50	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
110/SIL/SCR/PR 01:53:11 – 01:53:14	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	0.5	0	For semantic, there is a mistake on it, should be "Jika sakitku ini akan kau jadikan inspirasi untukmenulis lagi...". For the stylistic, the data has no mistake and the subtitle is good.
111/SIL/SCR/TF 01:53:19 – 01:53:21	then I shall be the sorrier.	...maka aku akan lebih menyesal.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
112/SIL/SCR/TF 01:54:49 – 01:54:51	You will never age for me...	Kau tak akan pernah tua bagiku...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
113/SIL/SCR/TF 01:54:52 – 01:54:54	Nor fade, nor die.	...takkan akan memudar dan mati.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
114/SIL/SCR/TF 01:54:56 – 01:54:58	Nor you for me.	Dirimu juga bagiku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

115/SIL/SCR/TF 01:55:00 – 01:55:01	Good-bye, my love.	Selamat tinggal, cintaku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
116/SIL/SCR/TF 01:55:03 – 01:55:05	A thousand times good-bye.	Seribu kali selamat tinggal.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

Acceptability Scoring TQA (Rater 1)

Data Code	Source Language	Target Language	Acceptability			Reason
			Grammar Error	Spelling Error	Idiomatycity Error	
001/SIL/PHS/TF 00:11:18 – 00:11:20	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
002/SIL/SCR/TF 00:11:20 – 00:11:21	I've lost my gift.	Aku kehilangan kemampuanku.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
003/SIL/PHS/TF 00:11:22 – 00:11:23	You left it in my bed.	Kau meninggalkannya di ranjangku.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
004/SIL/PHS/PR 00:11:24 – 00:11:25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
005/SIL/PLF/TF 00:11:32 – 00:11:35	Are you to be my muse, Rosaline?	Apa kau akan menjadi sumber inspirasiku, Rosaline?	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
006/SIL/TPF/TF	...but you have my	...tapi kau pemilik	0	0	0	For grammar, spelling and idiomatycity

00:11:38 – 00:11:40	heart.	hatiku.				the data has no mistake and the conveyed is well.
007/SIL/POL/TF 00:22:14 – 00:22:16	who commands the heart of every player.	...yang menguasai hati setiap aktor.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
008/SIL/POL/TF 00:29:07 – 00:29:09	Master Shakespeare.	Tuan Shakespeare.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
009/SIL/POL/CD 00:29:43 – 00:29:44	Good sir.	Tuan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
010/SIL/POL/TF 00:29:46 – 00:29:48	I heard you were a poet.	Kudengar kau dulu seorang penyair.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
011/SIL/POL/TF 00:29:52 – 00:29:53	A poet of no words?	Penyair tanpa puisi?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
012/SIL/PHS/DL 00:30:54 – 00:30:55	My lady!	Nona!	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
013/SIL/PLF/IM 00:30:58 – 00:30:59	Will Shakespeare.	Will Shakespeare.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
014/SIL//PLF/TF 00:31:06 – 00:31:07	The same, alas.	Sayangnya, masih sama.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

015/SIL/PLF/CD 00:31:08 – 00:31:09	But why alas?	Tapi kenapa?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
016/SIL/SCR/TF 00:31:09 – 00:31:10	A lowly player.	Aku aktor rendahan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
017/SIL/SCR/PR 00:31:11 – 00:31:14	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
018/SIL/SCR/TF 00:31:14 – 00:31:16	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
019/SIL/SCR/TF 00:31:17 – 00:31:18	I am him too.	Aku juga adalah dirinya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
020/SIL/PLF/TF 00:31:21 – 00:31:22	I will come again.	Aku akan kembali lagi.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
021/SIL/PLF/TF 00:31:31 – 00:31:33	Oh, my lady, my love!	Nona-ku, cintaku!	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
022/SIL/PLF/TF 00:31:36 – 00:31:37	You can bring them with a word.	Panggil mereka dengan 1 kata.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
023/SIL/SCR/TF	Do you understand	Apa kau mengerti?	0	0	0	For grammar, spelling and idiomaticity

00:37:00 – 00:37:02	me?					the data has no mistake and the conveyed is well.
024/SIL/POL/CD 00:38:33 – 00:38:35	My lady Viola.	Lady Viola.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
025/SIL/POL/TF 00:38:35 – 00:38:38	Lord Wessex. You've been waiting.	Lord Wessex kau sudah menunggu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
026/SIL/PLF/TF 00:38:41 – 00:38:42	But it is beauty's privilege.	Tapi begitulah istimewanya kecantikan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
027/SIL/SCR/TF 00:38:43 – 00:38:44	You flatter, my lord.	Kau menyangjung, Tuanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
028/SIL/SCR/TF 00:39:24 – 00:39:25	You will like Virginia.	Kau akan menyukai Virginia.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
029/SIL/SCR/ PR 00:39:35 – 00:39:37	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	0.25	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
030/SIL/PHS/TF 00:39:45 – 00:39:46	It was your eyes.	Karena matamu itu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
031/SIL/PHS/TF 00:39:47 – 00:39:48	No, your lips.	Bukan, karena bibirmu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

032/SIL/POL/TF 00:40:07 – 00:40:08	At Greenwich, come Sunday.	Di Greenwich, datanglah hari Minggu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
033/SIL/POL/EX 00:40:09 – 00:40:14	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
034/SIL/POL/TF 00:40:17 – 00:40:20	I will do my duty, my lord.	Akan kulaksanakan kewajibanku, Tuanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
035/SIL/SCR/TF 00:43:02 – 00:43:04	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti permintaannya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
036/SIL/SCR/PR 00:43:06 – 00:43:07	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
037/SIL/SCR/TF 00:43:29 – 00:4:31	Tell me how you love her, Will.	Katakan padaku betapa dirimu mencintainya, Will.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
038/SIL/SCR/CD 00:43:32 – 00:43:35	Like a sickness and its cure together.	Ibarat penyakit dan obatnya..	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
039/SIL/SCR/TF 00:43:38 – 00:43:40	Like rain and sun.	Ibarat hujan dan mentari.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
040/SIL/SCR/TF	Like cold and heat.	Ibarat dingin dan panas.	0	0	0	For grammar, spelling and idiomaticity

00:43:41 – 00:43:43						the data has no mistake and the conveyed is well.
041/SIL/POL/TF 00:43:44 – 00:43:46	Is your lady beautiful?	Apa nonamu cantik?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
042/SIL/POL/DC 00:43:47 – 00:43:51	Since I came here from the country, I have not seen her close.	Sejak datang kemari, aku belum melihatnya dari dekat.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
043/SIL/POL/TF 00:43:52 – 00:43:54	Tell me is... Is she beautiful?	Beritahu aku, apakah dia cantik?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
044/SIL/POL/TF 00:43:55 – 00:43:58	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
045/SIL/SCR/TF 00:43:59 – 00:44:01	I was born to look in them and know myself.	...aku terlahir untuk melihatnya dan mengetahuinya sendiri.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
046/SIL/SCR/TF 00:44:06 – 00:44:10	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
047/SIL/SCR/PR 00:44:14 – 00:14:16	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang berisik itu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
048/SIL/SCR/DL 00:44:17 –	I would banish nightingales from	Akan kuusir burung bulbul itu sebelum	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the

00:44:20	her garden before they interrupt her song.	mereka menyela nyanyiannya .				conveyed is well.
049/SIL/SCR/TF 00:44:23 – 00:44:26	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
050/SIL/PLF/TF 00:44:27 – 00:44:28	And her bosom.	Dan payudaranya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
051/SIL/PLF/PR 00:44:33 – 00:44:35	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
052/SIL/PLF/TF 00:44:35 – 00:44:38	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
053/SIL/SCR/TF 00:45:00 – 00:45:02	Love knows nothing of rank or riverbank.	Cinta tak mengenal kasta atau kedudukan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
054/SIL/SCR/DL 00:45:03 – 00:45:06	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
055/SIL/SCR/PR 00:45:07 – 00:45:09	an their love should be minded by each...	...sehingga cinta mereka harusnya menginspirasi setiap orang...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
056/SIL/POL/TF	So tell my lady	Beritahu dia, William	0	0	0	For grammar, spelling and idiomaticity

00:45:12 – 00:45:15	William Shakespeare waits for her in the garden.	Shakespeare menunggunya di taman.				the data has no mistake and the conveyed is well.
057/SIL/TRD/TF 00:45:17- 00:45:20	For one kiss I would defy a thousand Wessexes.	Demi satu ciuman, aku akan melawan seribu orang Wessex.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
058/SIL/SCR/TF 00:46:03 – 00:46:04	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
059/SIL/SCR/TF 00:46:05 – 00:46:07	Can you love a player?	Kau bisa mencintai seorang aktor?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
060/SIL/POL/TF 00:46:16 - 00:46:18	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
061/SIL/POL/TF 00:46:21 – 00:46:24	Are you the author of the plays of William Shakespeare?	Apa kau penulis drama William Shakespeare?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
062/SIL/PHS/TF 00:46:26 – 00:46:28	The kiss me again, for I am not mistook.	Kalau begitu cium aku lagi, karena aku tak salah.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
063/SIL/PHS/TF 00:46:42 – 00:46:44	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
064/SIL/PHS/TF	There is something	Ada hal yang lebih baik	0	0	0	For grammar, spelling and idiomaticity

00:48:14 – 00:48:16	better than a play.	dari sebuah drama.				the data has no mistake and the conveyed is well.
065/SIL/PHS/TF 00:48:26 – 00:48:29	And that was only my first try.	Dan itu satu – satunya usaha pertamaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
066/SIL/PHS/TF 00:48:50 – 00:48:52	You would not leave me.	Kau tak akan meninggalkanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
067/SIL/PHS/EX 00:49:02 – 00:49:05	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah ke pembaringan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
068/SIL/PLF/DL 00:49:24 – 00:49:29	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
069/SIL/PHS/TF 00:49:28 – 00:49:30	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
070/SIL/PHS/TF 00:50:45 – 00:50:47	It is more... Let me.	Ini menyerupai... Biar aku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
071/SIL/PHS/PR 00:51:53 – 00:51:55	Let it be night.	Biarkan siang menjadi malam.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
072/SIL/SCR/TF 00:52:08 – 00:52:09	No, do not go.	Tidak, jangan pergi.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

073/SIL/SCR/TF 00:58:13 – 00:58:15	A broad river divides my lovers.	Sungai yang lebar memisahkan para pecintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
074/SIL/SCR/TF 00:58:16 – 00:58:19	Family, duty, fate.	Keluarga, kewajiban, takdir.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
075/SIL/SCR/TF 00:58:22 – 00:58:24	As unchangeable as nature.	Tak bisa diubah seperti alam.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
076/SIL/SCR/TF 00:59:10 – 00:59:12	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
077/SIL/SCR/TF 00:59:14 – 00:59:15	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
078/SIL/SCR/TF 00:59:16 – 00:59:20	Can I wish that for lady Viola except in my dreams?	Dapatkah aku menginginkan Lady Viola selain dalam mimpi?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
079/SIL/SCR/DL 00:59:20 – 00:59:24	And yet I would if I were free to follow my desire in the harsh light of day.	Dan aku leluasa melampiaskan hasratku di siang hari.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
080/SIL/SCR/TF 00:59:25 – 00:59:26	You follow your desire freely enough in the night.	Kau sudah cukup leluasa lampirkan itu di malam hari.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

081/SIL/TRD/TF 00:59:29 – 00:59:30	Then I'll go with you.	Maka aku akan ikut bersamamu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
082/SIL/SCR/TF 00:59:39 – 00:59:41	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
083/SIL/SCR/TF 00:59:42 – 00:59:45	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
084/SIL/POL/TF 00:59:56 – 00:59:57	Good morning, my Lord.	Selamat pagi, Tuan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
085/SIL/SCR/CD 00:59:58 – 01:00:02	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
086/SIL/SCR/TF 01:07:32 – 01:07:33	Stay here.	Tetaplah disini.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
087/SIL/PLF/TF 01:08:58 – 01:09:01	I remember you. The poet!	Aku ingat kau. Si penyair itu!	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
088/SIL/PLF/TF 01:09:01 – 01:09:03	Yes, William the Conqueror.	Ya, William sang penakluk.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
089/SIL/PLF/TF	One at a time. One	Satu per satu.	0	0	0	For grammar, spelling and idiomaticity

01:09:03 – 01:09:06	at a time.					the data has no mistake and the conveyed is well.
090/SIL/PLF/TF 01:09:07 – 01:09:11	Oh, he's a pretty one. Tell me your story while I tickle your fancy.	Dia cukup tampan. Ceritakan kisahmu selagi aku menggelitiki fantasimu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
091/SIL/PLF/TF 01:09:19 – 01:09:20	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
092/SIL/PLF/TF 01:09:54 – 01:09:56	Well, I... I quite liked it.	Aku cukup menyukainya	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
093/SIL/POL/PR 01:12:53 – 01:12:57	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
094/SIL/PLF/TF 01:14:54 – 01:14:55	Oh, my love.	Cintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
095/SIL/SCR/TF 01:15:40 – 01:15:41	My love is no lie.	Cintaku tak berbohong.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
096/SIL/SCR/TF 01:15:46 – 01:15:49	and I cannot marry the daughter of Sir Robert De Lesseps.	...dan aku tak bisa menikahi putri sir Robert De Lesseps.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
097/SIL/SCR/PR 01:15:57 –	Calf-love.	Cinta monyet.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the

01:15:59						conveyed is well.
098/SIL/SCR/PR 01:16:01 – 01:16:05	I loved the writer and gave up the prize for a sonnet.	Aku mencintai sang penulis dan kuberi milikku yang berharga demi sebuah soneta.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
099/SIL/SCR/TF 01:16:06 – 01:16:08	I was the more deceived.	Akulah yang lebih terpedaya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
100/SIL/SCR/TF 01:16:12 – 01:16:14	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
101/SIL/SCR/TF 01:16:17 – 01:16:19	I love you, Will...	Aku cinta padamu, Will...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
102/SIL/SCR/PR 01:16:21 – 01:16:22	beyond poetry.	...melebihi cintaku pada puisi.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
103/SIL/PHS/TF 01:16:23 – 01:16:24	Oh, my love.	Cintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
104/SIL/SCR/PR 01:16:32 – 01:16:34	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	0.25	0	0	For grammar, there is a mistake on it should be “yang kutakutkan hanyalah tak dapat melihatmu. And for spelling and idiomaticity has no mistake and the conveyed is well..
105/SIL/SCR/TF 01:18:48 –	The play... All written out for	Drama itu, semuanya ditulis karena dirimu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the

01:18:51	you.					conveyed is well.
106/SIL/POL/TF 01:19:08 – 01:19:10	Will you read in for me?	Mau membacakannya untukku?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
107/SIL/SCR/TF 01:26:20 - 01:26:21	I'm so sorry, Will.	Aku sungguh menyesal, Will.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
108/SIL/POL/TF 01:30:27 – 01:30:28	Good morning, my lord.	Selamat pagi, Tuanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
109/SIL/SCR/TF 01:52:47 - 01:52:50	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
110/SIL/SCR/PR 01:53:11 – 01:53:14	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
111/SIL/SCR/TF 01:53:19 – 01:53:21	then I shall be the sorrier.	...maka aku akan lebih menyesal.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
112/SIL/SCR/TF 01:54:49 – 01:54:51	You will never age for me...	Kau tak akan pernah tua bagiku...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
113/SIL/SCR/TF 01:54:52 – 01:54:54	Nor fade, nor die.	...takkan akan memudar dan mati.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
114/SIL/SCR/TF	Nor you for me.	Dirimu juga bagiku.	0	0	0	For grammar, spelling and idiomaticity

01:54:56 – 01:54:58						the data has no mistake and the conveyed is well.
115/SIL/SCR/TF 01:55:00 – 01:55:01	Good-bye, my love.	Selamat tinggal, cintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
116/SIL/SCR/TF 01:55:03 – 01:55:05	A thousand times good-bye.	Seribu kali selamat tinggal.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

Readability Scoring TQA (Rater 1)

Data code	kpm	Source language	Target language	Readability			Reason
				Segmentation and Spotting Error	Punctuation and Graphic	Reading speed and line length	
001/SIL/PH S/TF 00:11:18 – 00:11:20	22	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well and For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
002/SIL/SC R/TF 00:11:20 – 00:11:21	24	I've lost my gift.	Aku kehilangan kemampuanku.	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well and For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
003/SIL/PH S/TF	26	You left it in my bed.	Kau meninggalkanny	0	0	1	For segmentation and spotting, punctuation and graphic the data has no

00:11:22 – 00:11:23			a di ranjangku.				mistake and the conveyed is well and For reading speed and line lenght data has no mistake and the Cps is more than 20 of the data.
004/SIL/PH S/PR 00:11:24 – 00:11:25	25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well and For reading speed and line lenght data has no mistake and the Cps is more than 20 of the data.
005/SIL/PL F/TF 00:11:32 – 00:11:35	14	Are you to be my muse, Rosaline?	Apa kau akan menjadi sumber inspirasiku, Rosaline?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
006/SIL/TP F/TF 00:11:38 – 00:11:40	10	...but you have my heart.	...tapi kau pemilik hatiku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
007/SIL/PO L/TF 00:22:14 – 00:22:16	14	who commands the heart of every player.	...yang menguasai hati setiap aktor.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
008/SIL/PO L/TF 00:29:07 – 00:29:09	7	Master Shakespeare.	Tuan Shakespeare.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
009/SIL/PO L/CD	4	Good sir.	Tuan.	0	0	0	For segmentation and spotting and punctuation and graphic and reading

00:29:43 – 00:29:44							speed and line length the data has no mistake and the conveyed is well.
010/SIL/PO L/TF 00:29:46 – 00:29:48	14	I heard you were a poet.	Kudengar kau dulu seorang penyair.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
011/SIL/PO L/TF 00:29:52 – 00:29:53	17	A poet of no words?	Penyair tanpa puisi?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
012/SIL/PH S/DL 00:30:54 – 00:30:55	4	My lady!	Nona!	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
013/SIL/PL F/IM 00:30:58 – 00:30:59	15	Will Shakespeare.	Will Shakespeare.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
014/SIL//PL F/TF 00:31:06 – 00:31:07	16	The same, alas.	Sayangnya, masih sama.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
015/SIL/PL F/CD 00:31:08 –	10	But why alas?	Tapi kenapa?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no

00:31:09							mistake and the conveyed is well.
016/SIL/SC R/TF 00:31:09 – 00:31:10	16	A lowly player.	Aku aktor rendahan.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
017/SIL/SC R/PR 00:31:11 – 00:31:14	18	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
018/SIL/SC R/TF 00:31:14 – 00:31:16	19	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
019/SIL/SC R/TF 00:31:17 – 00:31:18	17	I am him too.	Aku juga adalah dirinya.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
020/SIL/PL F/TF 00:31:21 – 00:31:22	18	I will come again.	Aku akan kembali lagi.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of

							the data.
021/SIL/PL F/TF 00:31:31 – 00:31:33	6	Oh, my lady, my love!	Nona-ku, cintaku!	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
022/SIL/PL F/TF 00:31:36 – 00:31:37	24	You can bring them with a word.	Panggil mereka dengan 1 kata.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
023/SIL/SC R/TF 00:37:00 – 00:37:02	7	Do you understand me?	Apa kau mengerti?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
024/SIL/PO L/CD 00:38:33 – 00:38:35	4	My lady Viola.	Lady Viola.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
025/SIL/PO L/TF 00:38:35 – 00:38:38	8	Lord Wessex. You've been waiting.	Lord Wessex kau sudah menunggu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
026/SIL/PL F/TF 00:38:41 – 00:38:42	24	But it is beauty's privilege.	Tapi begitulah istimewanya kecantikan.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.

027/SIL/SC R/TF 00:38:43 – 00:38:44	20	You flatter, my lord.	Kau menyangjung, Tuanku.	0	0	0.5	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is 20 of the data.
028/SIL/SC R/TF 00:39:24 – 00:39:25	23	You will like Virginia.	Kau akan menyukai Virginia.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
029/SIL/SC R/ PR 00:39:35 – 00:39:37	16	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
030/SIL/PH S/TF 00:39:45 – 00:39:46	15	It was your eyes.	Karena matamu itu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
031/SIL/PH S/TF 00:39:47 – 00:39:48	18	No, your lips.	Bukan, karena bibirmu.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
032/SIL/PO L/	15	At Greenwich, come Sunday.	Di Greenwich, datanglah hari	0	0	0	For segmentation and spotting and punctuation and graphic and reading

TF 00:40:07 – 00:40:08			Minggu.				speed and line length the data has no mistake and the conveyed is well.
033/SIL/PO L/EX 00:40:09 – 00:40:14	8	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
034/SIL/PO L/TF 00:40:17 – 00:40:20	11	I will do my duty, my lord.	Akan kulaksanakan kewajibanku, Tuanku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
035/SIL/SC R/TF 00:43:02 – 00:43:04	23	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti permintaannya.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
036/SIL/SC R/PR 00:43:06 – 00:43:07	16	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
037/SIL/SC R/TF 00:43:29 – 00:4:31	21	Tell me how you love her, Will.	Katakan padaku betapa dirimu mencintainya, Will.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
038/SIL/SC	8	Like a sickness	Ibarat penyakit	0	0	0	For segmentation and spotting and

R/CD 00:43:32 – 00:43:35		and its cure together.	dan obatnya..				punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
039/SIL/SC R/TF 00:43:38 – 00:43:40	10	Like rain and sun.	Ibarat hujan dan mentari.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
040/SIL/SC R/TF 00:43:41 – 00:43:43	10	Like cold and heat.	Ibarat dingin dan panas.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
041/SIL/PO L/TF 00:43:44 – 00:43:46	7	Is your lady beautiful?	Apa nonamu cantik?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
042/SIL/PO L/DC 00:43:47 – 00:43:51	11	Since I came here from the country, I have not seen her close.	Sejak datang kemari, aku belum melihatnya dari dekat.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
043/SIL/PO L/TF 00:43:52 – 00:43:54	13	Tell me is... Is she beautiful?	Beritahu aku, apakah dia cantik?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
044/SIL/PO L/TF 00:43:55 – 00:43:58	11	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
045/SIL/SC	24	I was born to	...aku terlahir	0	0	1	For segmentation and spotting and

R/TF 00:43:59 – 00:44:01		look in them and know myself.	untuk melihatnya dan mengetahuinya sendiri.				punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
046/SIL/SC R/TF 00:44:06 – 00:44:10	12	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
047/SIL/SC R/PR 00:44:14 – 00:14:16	24	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang berisik itu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
048/SIL/SC R/DL 00:44:17 – 00:44:20	18	I would banish nightingales from her garden before they interrupt her song.	Akan kuusir burung bulbul itu sebelum mereka menyela nyanyiannya	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
049/SIL/SC R/TF 00:44:23 – 00:44:26	16	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
050/SIL/PL	14	And her bosom.	Dan	0	0	0	For segmentation and spotting and

F/TF 00:44:27 – 00:44:28			payudaranya.				punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
051/SIL/PL F/PR 00:44:33 – 00:44:35	11	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
052/SIL/PL F/TF 00:44:35 – 00:44:	8	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well
053/SIL/SC R/TF 00:45:00 – 00:45:02	17	Love knows nothing of rank or riverbank.	Cinta tak mengenal kasta atau kedudukan.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
054/SIL/SC R/DL 00:45:03 – 00:45:06	15	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
055/SIL/SC R/PR 00:45:07 – 00:45:09	17	an their love should be minded by each...	...sehingga cinta mereka harusnya menginspirasi setiap orang...	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
056/SIL/PO L/TF 00:45:12 –	15	So tell my lady William Shakespeare	Beritahu dia, William Shakespeare	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no

00:45:15		waits for her in the garden.	menunggunya di taman.				mistake and the conveyed is well.
057/SIL/TR D/TF 00:45:17-00:45:20	15	For one kiss I would defy a thousand Wessexes.	Demi satu ciuman, aku akan melawan seribu orang Wessex.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
058/SIL/SC R/TF 00:46:03 – 00:46:04	17	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
059/SIL/SC R/TF 00:46:05 – 00:46:07	14	Can you love a player?	Kau bisa mencintai seorang aktor?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
060/SIL/PO L/TF 00:46:16 - 00:46:18	14	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
061/SIL/PO L/TF 00:46:21 – 00:46:24	12	Are you the author of the plays of William Shakespeare?	Apa kau penulis drama William Shakespeare?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
062/SIL/PH	19	The kiss me	Kalau begitu	0	0	0.25	For segmentation and spotting and

S/TF 00:46:26 – 00:46:28		again, for I am not mistook.	cium aku lagi, karena aku tak salah.				punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
063/SIL/PH S/TF 00:46:42 – 00:46:44	18	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
064/SIL/PH S/TF 00:48:14 – 00:48:16	17	There is something better than a play.	Ada hal yang lebih baik dari sebuah drama.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
065/SIL/PH S/TF 00:48:26 – 00:48:29	10	And that was only my first try.	Dan itu satu – satunya usaha pertamaku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
066/SIL/PH S/TF 00:48:50 – 00:48:52	12	You would not leave me.	Kau tak akan meninggalkanku .	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
067/SIL/PH S/EX 00:49:02 – 00:49:05	14	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah ke pembaringan.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.

068/SIL/PL FDL 00:49:24 – 00:49:29	5	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
069/SIL/PH S/TF 00:49:28 – 00:49:30	19	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
070/SIL/PH S/TF 00:50:45 – 00:50:47	10	It is more... Let me.	Ini menyerupai... Biar aku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
071/SIL/PH S/PR 00:51:53 – 00:51:55	12	Let it be night.	Biarkan siang menjadi malam.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
072/SIL/SC R/TF 00:52:08 – 00:52:09	16	No, do not go.	Tidak, jangan pergi.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
073/SIL/SC R/TF 00:58:13 – 00:58:15	19	A broad river divides my lovers.	Sungai yang lebar memisahkan para pecintaku.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of

							the data.
074/SIL/SC R/TF 00:58:16 – 00:58:19	7	Family, duty, fate.	Keluarga, kewajiban, takdir.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
075/SIL/SC R/TF 00:58:22 – 00:58:24	12	As unchangeable as nature.	Tak bisa diubah seperti alam.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
076/SIL/SC R/TF 00:59:10 – 00:59:12	17	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
077/SIL/SC R/TF 00:59:14 – 00:59:15	17	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
078/SIL/SC R/TF 00:59:16 – 00:59:20	12	Can I wish that for lady Viola except in my dreams?	Dapatkah aku menginginkan Lady Viola selain dalam mimpi?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
079/SIL/SC R/DL	11	And yet I would if I were free to	Dan aku leluasa melampiasikan	0	0	0	For segmentation and spotting and punctuation and graphic and reading

00:59:20 – 00:59:24		follow my desire in the harsh light of day.	hasratku di siang hari.				speed and line length the data has no mistake and the conveyed is well.
080/SIL/SC R/TF 00:59:25 – 00:59:26	21	You follow your desire freely enough in the night.	Kau sudah cukup leluasa lampiskan itu di malam hari.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
081/SIL/TR D/TF 00:59:29 – 00:59:30	21	Then I'll go with you.	Maka aku akan ikut bersamamu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
082/SIL/SC R/TF 00:59:39 – 00:59:41	15	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
083/SIL/SC R/TF 00:59:42 – 00:59:45	12	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
084/SIL/PO L/TF 00:59:56 – 00:59:57	15	Good morning, my Lord.	Selamat pagi, Tuan.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.

085/SIL/SC R/CD 00:59:58 – 01:00:02	17	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
086/SIL/SC R/TF 01:07:32 – 01:07:33	14	Stay here.	Tetaplah disini.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
087/SIL/PL F/TF 01:08:58 – 01:09:01	7	I remember you. The poet!	Aku ingat kau. Si penyair itu!	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
088/SIL/PL F/ TF 01:09:01 – 01:09:03	10	Yes, William the Conqueror.	Ya, William sang penakluk.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
089/SIL/PL F/TF 01:09:03 – 01:09:06	3	One at a time. One at a time.	Satu per satu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
090/SIL/PL F/TF 01:09:07 – 01:09:11	15	Oh, he's a pretty one. Tell me your story while I tickle your fancy.	Dia cukup tampan. Ceritakan kisahmu selagi aku menggelitiki fantasimu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.

091/SIL/PL F/TF 01:09:19 – 01:09:20	12	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
092/SIL/PL F/TF 01:09:54 – 01:09:56	9	Well, I... I quite liked it.	Aku cukup menyukainya	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
093/SIL/PO L/PR 01:12:53 – 01:12:57	11	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
094/SIL/PL F/TF 01:14:54 – 01:14:55	7	Oh, my love.	Cintaku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
095/SIL/SC R/TF 01:15:40 – 01:15:41	19	My love is no lie.	Cintaku tak berbohong.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
096/SIL/SC R/TF 01:15:46 – 01:15:49	14	and I cannot marry the daughter of Sir Robert De Lesseps.	...dan aku tak bisa menikahi putri sir Robert De Lesseps.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
097/SIL/SC	5	Calf-love.	Cinta monyet.	0	0	0	For segmentation and spotting and

R/PR 01:15:57 – 01:15:59							punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
098/SIL/SC R/PR 01:16:01 – 01:16:05	16	I loved the writer and gave up the prize for a sonnet.	Aku mencintai sang penulis dan kuberi milikku yang berharga demi sebuah soneta.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
099/SIL/SC R/TF 01:16:06 – 01:16:08	12	I was the more deceived.	Akulah yang lebih terpedaya.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
100/SIL/SC R/TF 01:16:12 – 01:16:14	21	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
101/SIL/SC R/TF 01:16:17 – 01:16:19	9	I love you, Will...	Aku cinta padamu, Will...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
102/SIL/SC R/PR 01:16:21 – 01:16:22	20	beyond poetry.	...melebihi cintaku pada puisi.	0	0	0.5	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is 20 of the data.

103/SIL/PH S/TF 01:16:23 – 01:16:24	7	Oh, my love.	Cintaku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
104/SIL/SC R/PR 01:16:32 – 01:16:34	21	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
105/SIL/SC R/TF 01:18:48 – 01:18:51	11	The play... All written out for you.	Drama itu, semuanya ditulis karena dirimu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
106/SIL/PO L/TF 01:19:08 – 01:19:10	11	Will you read in for me?	Mau membacakannya untukku?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
107/SIL/SC R/TF 01:26:20 - 01:26:21	18	I'm so sorry, Will.	Aku sungguh menyesal, Will.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
108/SIL/PO L/TF 01:30:27 – 01:30:28	17	Good morning, my lord.	Selamat pagi, Tuanku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.

109/SIL/SC R/TF 01:52:47 - 01:52:50	12	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
110/SIL/SC R/PR 01:53:11 – 01:53:14	16	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
111/SIL/SC R/TF 01:53:19 – 01:53:21	12	then I shall be the sorrier.	...maka aku akan lebih menyesal.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
112/SIL/SC R/TF 01:54:49 – 01:54:51	12	You will never age for me...	Kau tak akan pernah tua bagiku...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
113/SIL/SC R/TF 01:54:52 – 01:54:54	12	Nor fade, nor die.	...takkan akan memudar dan mati.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
114/SIL/SC R/TF 01:54:56 – 01:54:58	8	Nor you for me.	Dirimu juga bagiku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
115/SIL/SC R/TF	19	Good-bye, my love.	Selamat tinggal, cintaku.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no

01:55:00 – 01:55:01							mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
116/SIL/SC R/TF 01:55:03 – 01:55:05	12	A thousand times good-bye.	Seribu kali selamat tinggal.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.

Functional Equivalence Scoring TQA (Rater 2)

Data Code	Source Language	Target Language	Functional Equivalence		Reason
			Semantic Error	Stylistic Error	
001/SIL/PH S/TF 00:11:18 – 00:11:20	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
002/SIL/SC R/TF 00:11:20 – 00:11:21	I've lost my gift.	Aku kehilangan kemampuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
003/SIL/PH S/TF 00:11:22 – 00:11:23	You left it in my bed.	Kau meninggalkannya di ranjangku.	0.5	0	For semantic, there is a mistake on it, should "kau tinggalkan di ranjangku". For the stylistic, the data has no mistake and the subtitle is good.
004/SIL/PH S/PR 00:11:24 – 00:11:25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	0.5	0	For semantic, there is a mistake on it, should be "lihatlah ranjangnya itu lagi". For the stylistic, the data has no mistake and the subtitle is good.
005/SIL/PL F/TF 00:11:32 – 00:11:35	Are you to be my muse, Rosaline?	Apa kau akan menjadi sumber inspirasiku, Rosaline?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
006/SIL/TP F/TF 00:11:38 – 00:11:40	...but you have my heart.	...tapi kau pemilik hatiku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

007/SIL/PO L/TF 00:22:14 – 00:22:16	who commands the heart of every player.	...yang menguasai hati setiap aktor.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
008/SIL/PO L/TF 00:29:07 – 00:29:09	Master Shakespeare.	Tuan Shakespeare.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
009/SIL/PO L/CD 00:29:43 – 00:29:44	Good sir.	Tuan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
010/SIL/PO L/TF 00:29:46 – 00:29:48	I heard you were a poet.	Kudengar kau dulu seorang penyair.	0.5	0	For semantic, there is a mistake on it, should be “kudengar kau seorang penyair”. For the stylistic, the data has no mistake and the subtitle is good.
011/SIL/PO L/TF 00:29:52 – 00:29:53	A poet of no words?	Penyair tanpa puisi?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
012/SIL/PH S/DL 00:30:54 – 00:30:55	My lady!	Nona!	1	0	For semantic, there is a mistake on it, should be “Nonaku!”. For the stylistic, the data has no mistake and the subtitle is good.
013/SIL/PL F/IM 00:30:58 – 00:30:59	Will Shakespeare.	Will Shakespeare.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
014/SIL//PL F/TF	The same, alas.	Sayangnya, masih sama.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

00:31:06 – 00:31:07					
015/SIL/PL F/CD 00:31:08 – 00:31:09	But why alas?	Tapi kenapa?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
016/SIL/SC R/TF 00:31:09 – 00:31:10	A lowly player.	Aku aktor rendahan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
017/SIL/SC R/PR 00:31:11 – 00:31:14	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
018/SIL/SC R/TF 00:31:14 – 00:31:16	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
019/SIL/SC R/TF 00:31:17 – 00:31:18	I am him too.	Aku juga adalah dirinya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
020/SIL/PL F/TF 00:31:21 – 00:31:22	I will come again.	Aku akan kembali lagi.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
021/SIL/PL F/TF 00:31:31 –	Oh, my lady, my love!	Nona-ku, cintaku!	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

00:31:33					
022/SIL/PL F/TF 00:31:36 – 00:31:37	You can bring them with a word.	Panggil mereka dengan 1 kata.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
023/SIL/SC R/TF 00:37:00 – 00:37:02	Do you understand me?	Apa kau mengerti?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
024/SIL/PO L/CD 00:38:33 – 00:38:35	My lady Viola.	Lady Viola.	1	0	For semantic, there is a mistake on it, should be “Lady Violaku”. For the stylistic, the data has no mistake and the subtitle is good.
025/SIL/PO L/TF 00:38:35 – 00:38:38	Lord Wessex. You’ve been waiting.	Lord Wessex kau sudah menunggu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
026/SIL/PL F/TF 00:38:41 – 00:38:42	But it is beauty’s privilege.	Tapi begitulah istimewanya kecantikan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
027/SIL/SC R/TF 00:38:43 – 00:38:44	You flatter, my lord.	Kau menyangjung, Tuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
028/SIL/SC R/TF 00:39:24 –	You will like Virginia.	Kau akan menyukai Virginia.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

00:39:25					
029/SIL/SC R/ PR 00:39:35 – 00:39:37	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	0.5	0	For semantic, there is a mistake on it, should be “Usaha tembakau bagus buat masa depan”. For the stylistic, the data has no mistake and the subtitle is good.
030/SIL/PH S/TF 00:39:45 – 00:39:46	It was your eyes.	Karena matamu itu.	0.5	0	For semantic, there is a mistake on it, should be “itu karena matamu”. For the stylistic, the data has no mistake and the subtitle is good.
031/SIL/PH S/TF 00:39:47 – 00:39:48	No, your lips.	Bukan, karena bibirmu.	0.5	0	For semantic, there is a mistake on it, should be “Bukan, bibirmu”. For the stylistic, the data has no mistake and the subtitle is good.
032/SIL/PO L/ TF 00:40:07 – 00:40:08	At Greenwich, come Sunday.	Di Greenwich, datanglah hari Minggu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
033/SIL/PO L/EX 00:40:09 – 00:40:14	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	1	0	For semantic, there is a mistake on it, should be “jadilah, gadis penurut, sopan, dan serba tahu”. For the stylistic, the data has no mistake and the subtitle is good.
034/SIL/PO L/TF 00:40:17 – 00:40:20	I will do my duty, my lord.	Akan kulaksanakan kewajibanku, Tuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
035/SIL/SC R/TF 00:43:02 – 00:43:04	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti permintaannya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

036/SIL/SC R/PR 00:43:06 – 00:43:07	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
037/SIL/SC R/TF 00:43:29 – 00:4:31	Tell me how you love her, Will.	Katakan padaku betapa dirimu mencintainya, Will.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
038/SIL/SC R/CD 00:43:32 – 00:43:35	Like a sickness and its cure together.	Ibarat penyakit dan obatnya..	0.5	0	For semantic, there is a mistake on it, should be “ibarat penyakit dan obatnya bersamaan...”. For the stylistic, the data has no mistake and the subtitle is good.
039/SIL/SC R/TF 00:43:38 – 00:43:40	Like rain and sun.	Ibarat hujan dan mentari.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
040/SIL/SC R/TF 00:43:41 – 00:43:43	Like cold and heat.	Ibarat dingin dan panas.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
041/SIL/PO L/TF 00:43:44 – 00:43:46	Is your lady beautiful?	Apa nonamu cantik?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
042/SIL/PO L/DC 00:43:47 – 00:43:51	Since I came here from the country, I have not seen her close.	Sejak datang kemari, aku belum melihatnya dari dekat.	0.5	0	For semantic, there is a mistake on it, should be “Sejak aku datang kesini, belum melihatnya dari dekat”. For the stylistic, the data has no mistake and the subtitle is good.
043/SIL/PO	Tell me is...	Beritahu aku, apakah	0	0	The data has no mistake on it and the semantic if the

L/TF 00:43:52 – 00:43:54	Is she beautiful?	dia cantik?			meaning is good and the stylistic of subtitle is good.
044/SIL/PO L/TF 00:43:55 – 00:43:58	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
045/SIL/SC R/TF 00:43:59 – 00:44:01	I was born to look in them and know myself.	...aku terlahir untuk melihatnya dan mengetahuinya sendiri.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
046/SIL/SC R/TF 00:44:06 – 00:44:10	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
047/SIL/SC R/PR 00:44:14 – 00:44:16	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang berisik itu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
048/SIL/SC R/DL 00:44:17 – 00:44:20	I would banish nightingales from her garden before they interrupt her song.	Akan kuusir burung bulbul itu sebelum mereka menyela nyanyiannya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
049/SIL/SC R/TF 00:44:23 – 00:44:26	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	0	0.25	For semantic, the data has no mistake and the sutitle is good. For the stylistic, there is a mistake on it, should be “tanpa keraguan. Dia bisa main kecapi. Pendengarannya alami”.
050/SIL/PL F/TF 00:44:27 – 00:44:28	And her bosom.	Dan payudaranya.	0.5	0	For semantic, there is a mistake on it, should be “Dan dadanya”. For the stylistic, the data has no mistake and the subtitle is good.

051/SIL/PL F/PR 00:44:33 – 00:44:35	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
052/SIL/PL F/TF 00:44:35 – 00:44:38	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
053/SIL/SC R/TF 00:45:00 – 00:45:02	Love knows nothing of rank or riverbank.	Cinta tak mengenal kasta atau kedudukan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
054/SIL/SC R/DL 00:45:03 – 00:45:06	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	1	0	For semantic, there is a mistake on it, should be “cinta bisa hadir diantara pengembara miskin...”. For the stylistic, the data has no mistake and the subtitle is good.
055/SIL/SC R/PR 00:45:07 – 00:45:09	an their love should be minded by each...	...sehingga cinta mereka harusnya menginspirasi setiap orang...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
056/SIL/PO L/TF 00:45:12 – 00:45:15	So tell my lady William Shakespeare waits for her in the garden.	Beritahu dia, William Shakespeare menunggunya di taman.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
057/SIL/TR D/TF 00:45:17- 00:45:20	For one kiss I would defy a thousand Wessexes.	Demi satu ciuman, aku akan melawan seribu orang Wessex.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
058/SIL/SC R/TF	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

00:46:03 – 00:46:04					
059/SIL/SC R/TF 00:46:05 – 00:46:07	Can you love a player?	Kau bisa mencintai seorang aktor?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
060/SIL/PO L/TF 00:46:16 - 00:46:18	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
061/SIL/PO L/TF 00:46:21 – 00:46:24	Are you the author of the plays of William Shakespeare?	Apa kau penulis drama William Shakespeare?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
062/SIL/PH S/TF 00:46:26 – 00:46:28	The kiss me again, for I am not mistook.	Kalau begitu cium aku lagi, karena aku tak salah.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
063/SIL/PH S/TF 00:46:42 – 00:46:44	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
064/SIL/PH S/TF 00:48:14 – 00:48:16	There is something better than a play.	Ada hal yang lebih baik dari sebuah drama.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
065/SIL/PH S/TF 00:48:26 – 00:48:29	And that was only my first try.	Dan itu satu – satunya usaha pertamaku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

066/SIL/PH S/TF 00:48:50 – 00:48:52	You would not leave me.	Kau tak akan meninggalkanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
067/SIL/PH S/EX 00:49:02 – 00:49:05	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah Oke pembaringan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
068/SIL/PL F/DL 00:49:24 – 00:49:29	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
069/SIL/PH S/TF 00:49:28 – 00:49:30	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
070/SIL/PH S/TF 00:50:45 – 00:50:47	It is more... Let me.	Ini menyerupai... Biar aku.	0	0.25	For semantic, th data has no mistake and the subtitle is good. For the stylistic, there is a mistake on it should be “ini seperti...Biar aku”.
071/SIL/PH S/PR 00:51:53 – 00:51:55	Let it be night.	Biarkan siang menjadi malam.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
072/SIL/SC R/TF 00:52:08 – 00:52:09	No, do not go.	Tidak, jangan pergi.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
073/SIL/SC R/TF	A broad river divides my lovers.	Sungai yang lebar memisahkan para	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

00:58:13 – 00:58:15		pecintaku.			
074/SIL/SC R/TF 00:58:16 – 00:58:19	Family, duty, fate.	Keluarga, kewajiban, takdir.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
075/SIL/SC R/TF 00:58:22 – 00:58:24	As unchangeable as nature.	Tak bisa diubah seperti alam.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
076/SIL/SC R/TF 00:59:10 – 00:59:12	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
077/SIL/SC R/TF 00:59:14 – 00:59:15	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
078/SIL/SC R/TF 00:59:16 – 00:59:20	Can I wish that for lady Viola except in my dreams?	Dapatkah aku menginginkan Lady Viola selain dalam mimpi?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
079/SIL/SC R/DL 00:59:20 – 00:59:24	And yet I would if I were free to follow my desire in the harsh light of day.	Dan aku leluasa melampirkan hasratku di siang hari.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
080/SIL/SC R/TF 00:59:25 – 00:59:26	You follow your desire freely enough in the night.	Kau sudah cukup leluasa lampirkan itu di malam hari.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

081/SIL/TR D/TF 00:59:29 – 00:59:30	Then I'll go with you.	Maka aku akan ikut bersamamu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
082/SIL/SC R/TF 00:59:39 – 00:59:41	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
083/SIL/SC R/TF 00:59:42 – 00:59:45	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
084/SIL/PO L/TF 00:59:56 – 00:59:57	Good morning, my Lord.	Selamat pagi, Tuan.	1	0	For semantic, there is a mistake on it, should be "Selamat pagi, Tuanku". For the stylistic, the data has no mistake and the subtitle is good.
085/SIL/SC R/CD 00:59:58 – 01:00:02	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
086/SIL/SC R/TF 01:07:32 – 01:07:33	Stay here.	Tetaplah disini.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
087/SIL/PL F/TF 01:08:58 – 01:09:01	I remember you. The poet!	Aku ingat kau. Si penyair itu!	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
088/SIL/PL F/	Yes, William the Conqueror.	Ya, William sang penakluk.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

TF 01:09:01 – 01:09:03					
089/SIL/PL F/TF 01:09:03 – 01:09:06	One at a time. One at a time.	Satu per satu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
090/SIL/PL F/TF 01:09:07 – 01:09:11	Oh, he's a pretty one. Tell me your story while I tickle your fancy.	Dia cukup tampan. Ceritakan kisahmu selagi aku menggelitiki fantasimu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
091/SIL/PL F/TF 01:09:19 – 01:09:20	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
092/SIL/PL F/TF 01:09:54 – 01:09:56	Well, I... I quite liked it.	Aku cukup menyukainya	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
093/SIL/PO L/PR 01:12:53 – 01:12:57	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
094/SIL/PL F/TF 01:14:54 – 01:14:55	Oh, my love.	Cintaku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
095/SIL/SC	My love is no lie.	Cintaku tak	0	0	The data has no mistake on it and the semantic if the

R/TF 01:15:40 – 01:15:41		berbohong.			meaning is good and the stylistic of subtitle is good.
096/SIL/SC R/TF 01:15:46 – 01:15:49	and I cannot marry the daughter of Sir Robert De Lesseps.	...dan aku tak bisa menikahi putri sir Robert De Lesseps.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
097/SIL/SC R/PR 01:15:57 – 01:15:59	Calf-love.	Cinta monyet.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
098/SIL/SC R/PR 01:16:01 – 01:16:05	I loved the writer and gave up the prize for a sonnet.	Aku mencintai sang penulis dan kuberi milikku yang berharga demi sebuah soneta.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
099/SIL/SC R/TF 01:16:06 – 01:16:08	I was the more deceived.	Akulah yang lebih terpedaya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
100/SIL/SC R/TF 01:16:12 – 01:16:14	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
101/SIL/SC R/TF 01:16:17 – 01:16:19	I love you, Will...	Aku cinta padamu, Will...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
102/SIL/SC R/PR 01:16:21 –	beyond poetry.	...melebihi cintaku pada puisi.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

01:16:22					
103/SIL/PH S/TF 01:16:23 – 001:16:24	Oh, my love.	Cintaku.	0.5	0	For semantic, there is a mistake on it, should be “Oh, Cintaku”. For the stylistic, the data has no mistake and the subtitle is good.
104/SIL/SC R/PR 01:16:32 – 01:16:34	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	1	0	For semantic, there is a mistake on it, should be “Yang kutakutkan hanyalah tak dapat melihatmu”. For the stylistic, the data has no mistake and the subtitle is good.
105/SIL/SC R/TF 01:18:48 – 01:18:51	The play... All written out for you.	Drama itu, semuanya ditulis karena dirimu.	0.5	0	For semantic, there is a mistake on it, should be “Drama ini, ditulis semuanya untuk dirimu”. For the stylistic, the data has no mistake and the subtitle is good.
106/SIL/PO L/TF 01:19:08 – 01:19:10	Will you read in for me?	Mau membacakannya untukku?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
107/SIL/SC R/TF 01:26:20 - 01:26:21	I’m so sorry, Will.	Aku sungguh menyesal, Will.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
108/SIL/PO L/TF 01:30:27 – 01:30:28	Good morning, my lord.	Selamat pagi, Tuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
109/SIL/SC R/TF 01:52:47 - 01:52:50	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

110/SIL/SC R/PR 01:53:11 – 01:53:14	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
111/SIL/SC R/TF 01:53:19 – 01:53:21	then I shall be the sorrier.	...maka aku akan lebih menyesal.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
112/SIL/SC R/TF 01:54:49 – 01:54:51	You will never age for me...	Kau tak akan pernah tua bagiku...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
113/SIL/SC R/TF 01:54:52 – 01:54:54	Nor fade, nor die.	...takkan akan memudar dan mati.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
114/SIL/SC R/TF 01:54:56 – 01:54:58	Nor you for me.	Dirimu juga bagiku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
115/SIL/SC R/TF 01:55:00 – 01:55:01	Good-bye, my love.	Selamat tinggal, cintaku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
116/SIL/SC R/TF 01:55:03 – 01:55:05	A thousand times good-bye.	Seribu kali selamat tinggal.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

Acceptability Scoring TQA (Rater 2)

Data Code	Source Language	Target Language	Acceptability			Reason
			Grammar Error	Spelling Error	Idiomatycity Error	
001/SIL/PH S/TF 00:11:18 – 00:11:20	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
002/SIL/SC R/TF 00:11:20 – 00:11:21	I've lost my gift.	Aku kehilangan kemampuanku.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
003/SIL/PH S/TF 00:11:22 – 00:11:23	You left it in my bed.	Kau meninggalkannya di ranjangku.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
004/SIL/PH S/PR 00:11:24 – 00:11:25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
005/SIL/PL F/TF 00:11:32 – 00:11:35	Are you to be my muse, Rosaline?	Apa kau akan menjadi sumber inspirasiku, Rosaline?	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
006/SIL/TP F/TF 00:11:38 – 00:11:40	...but you have my heart.	...tapi kau pemilik hatiku.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
007/SIL/PO	who commands the	...yang menguasai hati	0	0	0	For grammar, spelling and idiomatycity the

L/TF 00:22:14 – 00:22:16	heart of every player.	setiap aktor.				data has no mistake and the conveyed is well.
008/SIL/PO L/TF 00:29:07 – 00:29:09	Master Shakespeare.	Tuan Shakespeare.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
009/SIL/PO L/CD 00:29:43 – 00:29:44	Good sir.	Tuan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
010/SIL/PO L/TF 00:29:46 – 00:29:48	I heard you were a poet.	Kudengar kau dulu seorang penyair.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
011/SIL/PO L/TF 00:29:52 – 00:29:53	A poet of no words?	Penyair tanpa puisi?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
012/SIL/PH S/DL 00:30:54 – 00:30:55	My lady!	Nona!	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
013/SIL/PL F/IM 00:30:58 – 00:30:59	Will Shakespeare.	Will Shakespeare.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
014/SIL//PL F/TF	The same, alas.	Sayangnya, masih sama.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is

00:31:06 – 00:31:07						well.
015/SIL/PL F/CD 00:31:08 – 00:31:09	But why alas?	Tapi kenapa?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
016/SIL/SC R/TF 00:31:09 – 00:31:10	A lowly player.	Aku aktor rendahan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
017/SIL/SC R/PR 00:31:11 – 00:31:14	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
018/SIL/SC R/TF 00:31:14 – 00:31:16	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
019/SIL/SC R/TF 00:31:17 – 00:31:18	I am him too.	Aku juga adalah dirinya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
020/SIL/PL F/TF 00:31:21 – 00:31:22	I will come again.	Aku akan kembali lagi.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
021/SIL/PL F/TF 00:31:31 – 00:31:33	Oh, my lady, my love!	Nona-ku, cintaku!	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

022/SIL/PL F/TF 00:31:36 – 00:31:37	You can bring them with a word.	Panggil mereka dengan 1 kata.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
023/SIL/SC R/TF 00:37:00 – 00:37:02	Do you understand me?	Apa kau mengerti?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
024/SIL/PO L/CD 00:38:33 – 00:38:35	My lady Viola.	Lady Viola.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
025/SIL/PO L/TF 00:38:35 – 00:38:38	Lord Wessex. You've been waiting.	Lord Wessex kau sudah menunggu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
026/SIL/PL F/TF 00:38:41 – 00:38:42	But it is beauty's privilege.	Tapi begitulah istimewanya kecantikannya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
027/SIL/SC R/TF 00:38:43 – 00:38:44	You flatter, my lord.	Kau menyangjung, Tuanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
028/SIL/SC R/TF 00:39:24 – 00:39:25	You will like Virginia.	Kau akan menyukai Virginia.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

029/SIL/SC R/ PR 00:39:35 – 00:39:37	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
030/SIL/PH S/TF 00:39:45 – 00:39:46	It was your eyes.	Karena matamu itu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
031/SIL/PH S/TF 00:39:47 – 00:39:48	No, your lips.	Bukan, karena bibirmu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
032/SIL/PO L/ TF 00:40:07 – 00:40:08	At Greenwich, come Sunday.	Di Greenwich, datanglah hari Minggu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
033/SIL/PO L/EX 00:40:09 – 00:40:14	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
034/SIL/PO L/TF 00:40:17 – 00:40:20	I will do my duty, my lord.	Akan kulaksanakan kewajibanku, Tuanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
035/SIL/SC R/TF 00:43:02 – 00:43:04	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti permintaannya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

036/SIL/SC R/PR 00:43:06 – 00:43:07	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
037/SIL/SC R/TF 00:43:29 – 00:4:31	Tell me how you love her, Will.	Katakan padaku betapa dirimu mencintainya, Will.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
038/SIL/SC R/CD 00:43:32 – 00:43:35	Like a sickness and its cure together.	Ibarat penyakit dan obatnya..	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
039/SIL/SC R/TF 00:43:38 – 00:43:40	Like rain and sun.	Ibarat hujan dan mentari.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
040/SIL/SC R/TF 00:43:41 – 00:43:43	Like cold and heat.	Ibarat dingin dan panas.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
041/SIL/PO L/TF 00:43:44 – 00:43:46	Is your lady beautiful?	Apa nonamu cantik?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
042/SIL/PO L/DC 00:43:47 – 00:43:51	Since I came here from the country, I have not seen her close.	Sejak datang kemari, aku belum melihatnya dari dekat.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
043/SIL/PO L/TF	Tell me is... Is she beautiful?	Beritahu aku, apakah dia cantik?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is

00:43:52 – 00:43:54						well.
044/SIL/PO L/TF 00:43:55 – 00:43:58	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
045/SIL/SC R/TF 00:43:59 – 00:44:01	I was born to look in them and know myself.	...aku terlahir untuk melihatnya dan mengetahuinya sendiri.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
046/SIL/SC R/TF 00:44:06 – 00:44:10	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
047/SIL/SC R/PR 00:44:14 – 00:44:16	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang berisik itu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
048/SIL/SC R/DL 00:44:17 – 00:44:20	I would banish nightingales from her garden before they interrupt her song.	Akan kuusir burung bulbul itu sebelum mereka menyela nyanyiannya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
049/SIL/SC R/TF 00:44:23 – 00:44:26	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
050/SIL/PL F/TF 00:44:27 –	And her bosom.	Dan payudaranya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

00:44:28						
051/SIL/PL F/PR 00:44:33 – 00:44:35	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
052/SIL/PL F/TF 00:44:35 – 00:44:38	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
053/SIL/SC R/TF 00:45:00 – 00:45:02	Love knows nothing of rank or riverbank.	Cinta tak mengenal kasta atau kedudukan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
054/SIL/SC R/DL 00:45:03 – 00:45:06	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
055/SIL/SC R/PR 00:45:07 – 00:45:09	an their love should be minded by each...	...sehingga cinta mereka harusnya menginspirasi setiap orang...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
056/SIL/PO L/TF 00:45:12 – 00:45:15	So tell my lady William Shakespeare waits for her in the garden.	Beritahu dia, William Shakespeare menunggunya di taman.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
057/SIL/TR D/TF 00:45:17-	For one kiss I would defy a thousand	Demi satu ciuman, aku akan melawan seribu orang Wessex.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

00:45:20	Wessexes.					
058/SIL/SC R/TF 00:46:03 – 00:46:04	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
059/SIL/SC R/TF 00:46:05 – 00:46:07	Can you love a player?	Kau bisa mencintai seorang aktor?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
060/SIL/PO L/TF 00:46:16 - 00:46:18	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
061/SIL/PO L/TF 00:46:21 – 00:46:24	Are you the author of the plays of William Shakespeare?	Apa kau penulis drama William Shakespeare?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
062/SIL/PH S/TF 00:46:26 – 00:46:28	The kiss me again, for I am not mistook.	Kalau begitu cium aku lagi, karena aku tak salah.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
063/SIL/PH S/TF 00:46:42 – 00:46:44	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
064/SIL/PH S/TF 00:48:14 – 00:48:16	There is something better than a play.	Ada hal yang lebih baik dari sebuah drama.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
065/SIL/PH S/TF 00:48:26 –	And that was only my first try.	Dan itu satu – satunya usaha pertamaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

00:48:29						
066/SIL/PH S/TF 00:48:50 – 00:48:52	You would not leave me.	Kau tak akan meninggalkanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
067/SIL/PH S/EX 00:49:02 – 00:49:05	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah ke pembaringan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
068/SIL/PL F/DL 00:49:24 – 00:49:29	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
069/SIL/PH S/TF 00:49:28 – 00:49:30	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
070/SIL/PH S/TF 00:50:45 – 00:50:47	It is more... Let me.	Ini menyerupai... Biar aku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
071/SIL/PH S/PR 00:51:53 – 00:51:55	Let it be night.	Biarkan siang menjadi malam.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
072/SIL/SC R/TF 00:52:08 – 00:52:09	No, do not go.	Tidak, jangan pergi.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

073/SIL/SC R/TF 00:58:13 – 00:58:15	A broad river divides my lovers.	Sungai yang lebar memisahkan para pecintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
074/SIL/SC R/TF 00:58:16 – 00:58:19	Family, duty, fate.	Keluarga, kewajiban, takdir.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
075/SIL/SC R/TF 00:58:22 – 00:58:24	As unchangeable as nature.	Tak bisa diubah seperti alam.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
076/SIL/SC R/TF 00:59:10 – 00:59:12	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
077/SIL/SC R/TF 00:59:14 – 00:59:15	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
078/SIL/SC R/TF 00:59:16 – 00:59:20	Can I wish that for lady Viola except in my dreams?	Dapatkah aku menginginkan Lady Viola selain dalam mimpi?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
079/SIL/SC R/DL 00:59:20 – 00:59:24	And yet I would if I were free to follow my desire in the harsh light of day.	Dan aku leluasa melampiaskan hasratku di siang hari.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
080/SIL/SC	You follow your	Kau sudah cukup	0	0	0	For grammar, spelling and idiomaticity the

R/TF 00:59:25 – 00:59:26	desire freely enough in the night.	leluasa lampiskan itu di malam hari.				data has no mistake and the conveyed is well.
081/SIL/TR D/TF 00:59:29 – 00:59:30	Then I'll go with you.	Maka aku akan ikut bersamamu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
082/SIL/SC R/TF 00:59:39 – 00:59:41	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
083/SIL/SC R/TF 00:59:42 – 00:59:45	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
084/SIL/PO L/TF 00:59:56 – 00:59:57	Good morning, my Lord.	Selamat pagi, Tuan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
085/SIL/SC R/CD 00:59:58 – 01:00:02	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
086/SIL/SC R/TF 01:07:32 – 01:07:33	Stay here.	Tetaplah disini.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
087/SIL/PL F/TF 01:08:58 – 01:09:01	I remember you. The poet!	Aku ingat kau. Si penyair itu!	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

088/SIL/PL F/ TF 01:09:01 – 01:09:03	Yes, William the Conqueror.	Ya, William sang penakluk.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
089/SIL/PL F/TF 01:09:03 – 01:09:06	One at a time. One at a time.	Satu per satu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
090/SIL/PL F/TF 01:09:07 – 01:09:11	Oh, he's a pretty one. Tell me your story while I tickle your fancy.	Dia cukup tampan. Ceritakan kisahmu selagi aku menggelitiki fantasimu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
091/SIL/PL F/TF 01:09:19 – 01:09:20	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
092/SIL/PL F/TF 01:09:54 – 01:09:56	Well, I... I quite liked it.	Aku cukup menyukainya	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
093/SIL/PO L/PR 01:12:53 – 01:12:57	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
094/SIL/PL F/TF 01:14:54 – 01:14:55	Oh, my love.	Cintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

095/SIL/SC R/TF 01:15:40 – 01:15:41	My love is no lie.	Cintaku tak berbohong.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
096/SIL/SC R/TF 01:15:46 – 01:15:49	and I cannot marry the daughter of Sir Robert De Lesseps.	...dan aku tak bisa menikahi putri sir Robert De Lesseps.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
097/SIL/SC R/PR 01:15:57 – 01:15:59	Calf-love.	Cinta monyet.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
098/SIL/SC R/PR 01:16:01 – 01:16:05	I loved the writer and gave up the prize for a sonnet.	Aku mencintai sang penulis dan kuberi milikku yang berharga demi sebuah soneta.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
099/SIL/SC R/TF 01:16:06 – 01:16:08	I was the more deceived.	Akulah yang lebih terpedaya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
100/SIL/SC R/TF 01:16:12 – 01:16:14	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
101/SIL/SC R/TF 01:16:17 – 01:16:19	I love you, Will...	Aku cinta padamu, Will...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
102/SIL/SC	beyond poetry.	...melebihi cintaku	0	0	0	For grammar, spelling and idiomaticity the

R/PR 01:16:21 – 01:16:22		pada puisi.				data has no mistake and the conveyed is well.
103/SIL/PH S/TF 01:16:23 – 01:16:24	Oh, my love.	Cintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
104/SIL/SC R/PR 01:16:32 – 01:16:34	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
105/SIL/SC R/TF 01:18:48 – 01:18:51	The play... All written out for you.	Drama itu, semuanya ditulis karena dirimu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
106/SIL/PO L/TF 01:19:08 – 01:19:10	Will you read in for me?	Mau membacakannya untukku?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
107/SIL/SC R/TF 01:26:20 - 01:26:21	I'm so sorry, Will.	Aku sungguh menyesal, Will.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
108/SIL/PO L/TF 01:30:27 – 01:30:28	Good morning, my lord.	Selamat pagi, Tuanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
109/SIL/SC R/TF 01:52:47 -	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

01:52:50						
110/SIL/SC R/PR 01:53:11 – 01:53:14	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
111/SIL/SC R/TF 01:53:19 – 01:53:21	then I shall be the sorrier.	...maka aku akan lebih menyesal.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
112/SIL/SC R/TF 01:54:49 – 01:54:51	You will never age for me...	Kau tak akan pernah tua bagiku...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
113/SIL/SC R/TF 01:54:52 – 01:54:54	Nor fade, nor die.	...takkan akan memudar dan mati.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
114/SIL/SC R/TF 01:54:56 – 01:54:58	Nor you for me.	Dirimu juga bagiku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
115/SIL/SC R/TF 01:55:00 – 01:55:01	Good-bye, my love.	Selamat tinggal, cintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
116/SIL/SC R/TF 01:55:03 – 01:55:05	A thousand times good-bye.	Seribu kali selamat tinggal.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

Readability Scoring TQA (Rater 2)

Data code	kpm	Source language	Target language	Readability			Reason
				Segmentation and Spotting Error	Punctuation and Graphic	Reading speed and line length	
001/SIL/PH S/TF 00:11:18 – 00:11:20	22	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well and For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
002/SIL/SC R/TF 00:11:20 – 00:11:21	24	I've lost my gift.	Aku kehilangan kemampuanku.	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
003/SIL/PH S/TF 00:11:22 – 00:11:23	26	You left it in my bed.	Kau meninggalkanny a di ranjangku.	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well and For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
004/SIL/PH S/PR 00:11:24 – 00:11:25	25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well and For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
005/SIL/PL F/TF	14	Are you to be my muse,	Apa kau akan menjadi sumber	0	0	0	For segmentation and spotting and punctuation and graphic and reading

00:11:32 – 00:11:35		Rosaline?	inspirasi, Rosaline?				speed and line length the data has no mistake and the conveyed is well.
006/SIL/TP F/TF 00:11:38 – 00:11:40	10	...but you have my heart.	...tapi kau pemilik hatiku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
007/SIL/PO L/TF 00:22:14 – 00:22:16	14	who commands the heart of every player.	...yang menguasai hati setiap aktor.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
008/SIL/PO L/TF 00:29:07 – 00:29:09	7	Master Shakespeare.	Tuan Shakespeare.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
009/SIL/PO L/CD 00:29:43 – 00:29:44	4	Good sir.	Tuan.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
010/SIL/PO L/TF 00:29:46 – 00:29:48	14	I heard you were a poet.	Kudengar kau dulu seorang penyair.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
011/SIL/PO L/TF 00:29:52 – 00:29:53	17	A poet of no words?	Penyair tanpa puisi?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.

012/SIL/PH S/DL 00:30:54 – 00:30:55	4	My lady!	Nona!	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
013/SIL/PL F/IM 00:30:58 – 00:30:59	15	Will Shakespeare.	Will Shakespeare.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
014/SIL//PL F/TF 00:31:06 – 00:31:07	16	The same, alas.	Sayangnya, masih sama.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
015/SIL/PL F/CD 00:31:08 – 00:31:09	10	But why alas?	Tapi kenapa?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
016/SIL/SC R/TF 00:31:09 – 00:31:10	16	A lowly player.	Aku aktor rendahan.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
017/SIL/SC R/PR 00:31:11 – 00:31:14	18	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.

018/SIL/SC R/TF 00:31:14 – 00:31:16	19	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
019/SIL/SC R/TF 00:31:17 – 00:31:18	17	I am him too.	Aku juga adalah dirinya.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
020/SIL/PL F/TF 00:31:21 – 00:31:22	18	I will come again.	Aku akan kembali lagi.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
021/SIL/PL F/TF 00:31:31 – 00:31:33	6	Oh, my lady, my love!	Nona-ku, cintaku!	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
022/SIL/PL F/TF 00:31:36 – 00:31:37	24	You can bring them with a word.	Panggil mereka dengan 1 kata.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
023/SIL/SC	7	Do you	Apa kau	0	0	0	For segmentation and spotting and

R/TF 00:37:00 – 00:37:02		understand me?	mengerti?				punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
024/SIL/PO L/CD 00:38:33 – 00:38:35	4	My lady Viola.	Lady Viola.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
025/SIL/PO L/TF 00:38:35 – 00:38:38	8	Lord Wessex. You've been waiting.	Lord Wessex kau sudah menunggu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
026/SIL/PL F/TF 00:38:41 – 00:38:42	24	But it is beauty's privilege.	Tapi begitulah istimewanya kecantikannya.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
027/SIL/SC R/TF 00:38:43 – 00:38:44	20	You flatter, my lord.	Kau menyangjung, Tuanku.	0	0.25	0.5	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be "Kau menyangjung, tuanku.". For reading speed and line length data has no mistake and the Cps is 20 of the data.
028/SIL/SC R/TF 00:39:24 – 00:39:25	23	You will like Virginia.	Kau akan menyukai Virginia.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.

029/SIL/SC R/ PR 00:39:35 – 00:39:37	16	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
030/SIL/PH S/TF 00:39:45 – 00:39:46	15	It was your eyes.	Karena matamu itu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
031/SIL/PH S/TF 00:39:47 – 00:39:48	18	No, your lips.	Bukan, karena bibirmu.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
032/SIL/PO L/ TF 00:40:07 – 00:40:08	15	At Greenwich, come Sunday.	Di Greenwich, datanglah hari Minggu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
033/SIL/PO L/EX 00:40:09 – 00:40:14	8	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
034/SIL/PO L/TF 00:40:17 –	11	I will do my duty, my lord.	Akan kulaksanakan kewajibanku,	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no

00:40:20			Tuanku.				mistake and the conveyed is well.
035/SIL/SC R/TF 00:43:02 – 00:43:04	23	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti permintaannya.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
036/SIL/SC R/PR 00:43:06 – 00:43:07	16	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
037/SIL/SC R/TF 00:43:29 – 00:4:31	21	Tell me how you love her, Will.	Katakan padaku betapa dirimu mencintainya, Will.	0	0.25	1	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be “katakan padaku betapa dirimu menintainya, Will.” For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
038/SIL/SC R/CD 00:43:32 – 00:43:35	8	Like a sickness and its cure together.	Ibarat penyakit dan obatnya..	0	0.5	0	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be “Ibarat penyakit dan Obatnya.” Do not use triple dot but use full stop. For reading speed and line length the data has no mistake and the conveyed is well.
039/SIL/SC	10	Like rain and	Ibarat hujan dan	0	0	0	For segmentation and spotting and

R/TF 00:43:38 – 00:43:40		sun.	mentari.				punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
040/SIL/SC R/TF 00:43:41 – 00:43:43	10	Like cold and heat.	Ibarat dingin dan panas.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
041/SIL/PO L/TF 00:43:44 – 00:43:46	7	Is your lady beautiful?	Apa nonamu cantik?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
042/SIL/PO L/DC 00:43:47 – 00:43:51	11	Since I came here from the country, I have not seen her close.	Sejak datang kemari, aku belum melihatnya dari dekat.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
043/SIL/PO L/TF 00:43:52 – 00:43:54	13	Tell me is... Is she beautiful?	Beritahu aku, apakah dia cantik?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
044/SIL/PO L/TF 00:43:55 – 00:43:58	11	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
045/SIL/SC R/TF 00:43:59 –	24	I was born to look in them and know myself.	...aku terlahir untuk melihatnya dan	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For

00:44:01			mengetahuinya sendiri.				reading speed and line length data has no mistake and the Cps is more than 20 of the data.
046/SIL/SC R/TF 00:44:06 – 00:44:10	12	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
047/SIL/SC R/PR 00:44:14 – 00:44:16	24	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang berisik itu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
048/SIL/SC R/DL 00:44:17 – 00:44:20	18	I would banish nightingales from her garden before they interrupt her song.	Akan kuusir burung bulbul itu sebelum mereka menyela nyanyiannya	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
049/SIL/SC R/TF 00:44:23 – 00:44:26	16	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
050/SIL/PL F/TF 00:44:27 –	14	And her bosom.	Dan payudaranya.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no

00:44:28							mistake and the conveyed is well.
051/SIL/PL F/PR 00:44:33 – 00:44:35	11	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
052/SIL/PL F/TF 00:44:35 – 00:44:38	8	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
053/SIL/SC R/TF 00:45:00 – 00:45:02	17	Love knows nothing of rank or riverbank.	Cinta tak mengenal kasta atau kedudukan.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
054/SIL/SC R/DL 00:45:03 – 00:45:06	15	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
055/SIL/SC R/PR 00:45:07 – 00:45:09	17	an their love should be minded by each...	...sehingga cinta mereka harusnya menginspirasi setiap orang...	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
056/SIL/PO L/TF	15	So tell my lady William	Beritahu dia, William	0	0	0	For segmentation and spotting and punctuation and graphic and reading

00:45:12 – 00:45:15		Shakespeare waits for her in the garden.	Shakespeare menunggunya di taman.				speed and line length the data has no mistake and the conveyed is well.
057/SIL/TR D/TF 00:45:17- 00:45:20	15	For one kiss I would defy a thousand Wessexes.	Demi satu ciuman, aku akan melawan seribu orang Wessex.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
058/SIL/SC R/TF 00:46:03 – 00:46:04	17	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
059/SIL/SC R/TF 00:46:05 – 00:46:07	14	Can you love a player?	Kau bisa mencintai seorang aktor?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
060/SIL/PO L/TF 00:46:16 - 00:46:18	14	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	0	0.5	0	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be "Tunggu! Kau masih seorang pelayan." Do not use triple dot but use full stop. For reading speed and line length the data has no mistake and the conveyed is well.
061/SIL/PO L/TF 00:46:21 –	12	Are you the author of the plays of William	Apa kau penulis drama William Shakespeare?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no

00:46:24		Shakespeare?					mistake and the conveyed is well.
062/SIL/PH S/TF 00:46:26 – 00:46:28	19	The kiss me again, for I am not mistook.	Kalau begitu cium aku lagi, karena aku tak salah.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
063/SIL/PH S/TF 00:46:42 – 00:46:44	18	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
064/SIL/PH S/TF 00:48:14 – 00:48:16	17	There is something better than a play.	Ada hal yang lebih baik dari sebuah drama.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
065/SIL/PH S/TF 00:48:26 – 00:48:29	10	And that was only my first try.	Dan itu satu – satunya usaha pertamaku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
066/SIL/PH S/TF 00:48:50 – 00:48:52	12	You would not leave me.	Kau tak akan meninggalkanku .	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
067/SIL/PH S/EX 00:49:02 –	14	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah ke	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no

00:49:05			pembaringan.				mistake and the conveyed is well.
068/SIL/PL F/DL 00:49:24 – 00:49:29	5	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	0	0.5	0	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be “Percayalah, itu suara burung hantu.” Do not use triple dot but use full stop. For reading speed and line length the data has no mistake and the conveyed is well.
069/SIL/PH S/TF 00:49:28 – 00:49:30	19	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
070/SIL/PH S/TF 00:50:45 – 00:50:47	10	It is more... Let me.	Ini menyerupai... Biar aku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
071/SIL/PH S/PR 00:51:53 – 00:51:55	12	Let it be night.	Biarkan siang menjadi malam.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
072/SIL/SC R/TF 00:52:08 – 00:52:09	16	No, do not go.	Tidak, jangan pergi.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.

073/SIL/SC R/TF 00:58:13 – 00:58:15	19	A broad river divides my lovers.	Sungai yang lebar memisahkan para pecintaku.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
074/SIL/SC R/TF 00:58:16 – 00:58:19	7	Family, duty, fate.	Keluarga, kewajiban, takdir.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
075/SIL/SC R/TF 00:58:22 – 00:58:24	12	As unchangeable as nature.	Tak bisa diubah seperti alam.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
076/SIL/SC R/TF 00:59:10 – 00:59:12	17	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
077/SIL/SC R/TF 00:59:14 – 00:59:15	17	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
078/SIL/SC R/TF 00:59:16 –	12	Can I wish that for lady Viola except in my	Dapatkah aku menginginkan Lady Viola	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no

00:59:20		dreams?	selain dalam mimpi?				mistake and the conveyed is well.
079/SIL/SC R/DL 00:59:20 – 00:59:24	11	And yet I would if I were free to follow my desire in the harsh light of day.	Dan aku leluasa melampirkan hasratku di siang hari.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
080/SIL/SC R/TF 00:59:25 – 00:59:26	21	You follow your desire freely enough in the night.	Kau sudah cukup leluasa lampirkan itu di malam hari.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
081/SIL/TR D/TF 00:59:29 – 00:59:30	21	Then I'll go with you.	Maka aku akan ikut bersamamu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
082/SIL/SC R/TF 00:59:39 – 00:59:41	15	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
083/SIL/SC R/TF 00:59:42 – 00:59:45	12	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
084/SIL/PO L/TF	15	Good morning, my Lord.	Selamat pagi, Tuan.	0	0	0	For segmentation and spotting and punctuation and graphic and reading

00:59:56 – 00:59:57							speed and line length the data has no mistake and the conveyed is well.
085/SIL/SC R/CD 00:59:58 – 01:00:02	17	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
086/SIL/SC R/TF 01:07:32 – 01:07:33	14	Stay here.	Tetaplah disini.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
087/SIL/PL F/TF 01:08:58 – 01:09:01	7	I remember you. The poet!	Aku ingat kau. Si penyair itu!	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
088/SIL/PL F/ TF 01:09:01 – 01:09:03	10	Yes, William the Conqueror.	Ya, William sang penakluk.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
089/SIL/PL F/TF 01:09:03 – 01:09:06	3	One at a time. One at a time.	Satu per satu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
090/SIL/PL F/TF 01:09:07 – 01:09:11	15	Oh, he's a pretty one. Tell me your story while I tickle your fancy.	Dia cukup tampan. Ceritakan kisahmu selagi aku menggelitiki	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.

			fantasimu.				
091/SIL/PL F/TF 01:09:19 – 01:09:20	12	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
092/SIL/PL F/TF 01:09:54 – 01:09:56	9	Well, I... I quite liked it.	Aku cukup menyukainya	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
093/SIL/PO L/PR 01:12:53 – 01:12:57	11	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	0	0.25	0	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be "Kau tampak sedih nona. Ijinkan aku mengiringmu berkuda." For reading speed and line length the data has no mistake and the conveyed is well.
094/SIL/PL F/TF 01:14:54 – 01:14:55	7	Oh, my love.	Cintaku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
095/SIL/SC R/TF 01:15:40 – 01:15:41	19	My love is no lie.	Cintaku tak berbohong.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
096/SIL/SC R/TF	14	and I cannot marry the	...dan aku tak bisa menikahi	0	0	0	For segmentation and spotting and punctuation and graphic and reading

01:15:46 – 01:15:49		daughter of Sir Robert De Lesseps.	putri sir Robert De Lesseps.				speed and line length the data has no mistake and the conveyed is well.
097/SIL/SC R/PR 01:15:57 – 01:15:59	5	Calf-love.	Cinta monyet.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
098/SIL/SC R/PR 01:16:01 – 01:16:05	16	I loved the writer and gave up the prize for a sonnet.	Aku mencintai sang penulis dan kuberi milikku yang berharga demi sebuah soneta.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
099/SIL/SC R/TF 01:16:06 – 01:16:08	12	I was the more deceived.	Akulah yang lebih terpedaya.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
100/SIL/SC R/TF 01:16:12 – 01:16:14	21	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
101/SIL/SC R/TF 01:16:17 – 01:16:19	9	I love you, Will...	Aku cinta padamu, Will...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
102/SIL/SC R/PR	20	beyond poetry.	...melebihi cintaku pada	0	0	0.5	For segmentation and spotting and punctuation and graphic the data has no

01:16:21 – 01:16:22			puisi.				mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is 20 of the data.
103/SIL/PH S/TF 01:16:23 – 01:16:24	7	Oh, my love.	Cintaku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
104/SIL/SC R/PR 01:16:32 – 01:16:34	21	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
105/SIL/SC R/TF 01:18:48 – 01:18:51	11	The play... All written out for you.	Drama itu, semuanya ditulis karena dirimu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
106/SIL/PO L/TF 01:19:08 – 01:19:10	11	Will you read in for me?	Mau membacakannya untukku?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
107/SIL/SC R/TF 01:26:20 - 01:26:21	18	I'm so sorry, Will.	Aku sungguh menyesal, Will.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
108/SIL/PO L/TF	17	Good morning, my lord.	Selamat pagi, Tuanku.	0	0.25	0	For segmentation and spotting the data has no mistake and the subtitle is good.

01:30:27 – 01:30:28							For punctuation and graphic is a mistake on it, should be “Selamat pagi, tuanku.” For reading speed and line length the data has no mistake and the conveyed is well.
109/SIL/SC R/TF 01:52:47 - 01:52:50	12	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
110/SIL/SC R/PR 01:53:11 – 01:53:14	16	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
111/SIL/SC R/TF 01:53:19 – 01:53:21	12	then I shall be the sorrier.	...maka aku akan lebih menyesal.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
112/SIL/SC R/TF 01:54:49 – 01:54:51	12	You will never age for me...	Kau tak akan pernah tua bagiku...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
113/SIL/SC R/TF 01:54:52 – 01:54:54	12	Nor fade, nor die.	...takkan akan memudar dan mati.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
114/SIL/SC R/TF	8	Nor you for me.	Dirimu juga bagiku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading

01:54:56 – 01:54:58							speed and line length the data has no mistake and the conveyed is well.
115/SIL/SC R/TF 01:55:00 – 01:55:01	19	Good-bye, my love.	Selamat tinggal, cintaku.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
116/SIL/SC R/TF 01:55:03 – 01:55:05	12	A thousand times good-bye.	Seribu kali selamat tinggal.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.

Appendix 6 : Table data of quality subtitle from rater 3

Functional Equivalence Scoring TQA (Rater 3)

Data Code	Source Language	Target Language	Functional Equivalence		Reason
			Semantic Error	Stylistic Error	
001/SIL/PH S/TF 00:11:18 – 00:11:20	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
002/SIL/SC R/TF 00:11:20 – 00:11:21	I've lost my gift.	Aku kehilangan kemampuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
003/SIL/PH S/TF 00:11:22 – 00:11:23	You left it in my bed.	Kau meninggalkannya di ranjangku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
004/SIL/PH S/PR 00:11:24 – 00:11:25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
005/SIL/PL F/TF 00:11:32 – 00:11:35	Are you to be my muse, Rosaline?	Apa kau akan menjadi sumber inspirasiku, Rosaline?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
006/SIL/TP F/TF 00:11:38 – 00:11:40	...but you have my heart.	...tapi kau pemilik hatiku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

007/SIL/PO L/TF 00:22:14 – 00:22:16	who commands the heart of every player.	...yang menguasai hati setiap aktor.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
008/SIL/PO L/TF 00:29:07 – 00:29:09	Master Shakespeare.	Tuan Shakespeare.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
009/SIL/PO L/CD 00:29:43 – 00:29:44	Good sir.	Tuan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
010/SIL/PO L/TF 00:29:46 – 00:29:48	I heard you were a poet.	Kudengar kau dulu seorang penyair.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
011/SIL/PO L/TF 00:29:52 – 00:29:53	A poet of no words?	Penyair tanpa puisi?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
012/SIL/PH S/DL 00:30:54 – 00:30:55	My lady!	Nona!	0.5	0	For semantic is a mistake on it, should be "Nonaku!". For stylistic has no mistake and the subtitle is good.
013/SIL/PL F/IM 00:30:58 – 00:30:59	Will Shakespeare.	Will Shakespeare.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
014/SIL//PL	The same, alas.	Sayangnya, masih	0	0	The data has no mistake on it and the

F/TF 00:31:06 – 00:31:07		sama.			semantic if the meaning is good and the stylistic of subtitle is good.
015/SIL/PL F/CD 00:31:08 – 00:31:09	But why alas?	Tapi kenapa?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
016/SIL/SC R/TF 00:31:09 – 00:31:10	A lowly player.	Aku aktor rendahan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
017/SIL/SC R/PR 00:31:11 – 00:31:14	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
018/SIL/SC R/TF 00:31:14 – 00:31:16	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
019/SIL/SC R/TF 00:31:17 – 00:31:18	I am him too.	Aku juga adalah dirinya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
020/SIL/PL F/TF 00:31:21 – 00:31:22	I will come again.	Aku akan kembali lagi.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
021/SIL/PL F/TF	Oh, my lady, my love!	Nona-ku, cintaku!	0	0	The data has no mistake on it and the semantic if the meaning is good and the

00:31:31 – 00:31:33					stylistic of subtitle is good.
022/SIL/PL F/TF 00:31:36 – 00:31:037	You can bring them with a word.	Panggil mereka dengan 1 kata.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
023/SIL/SC R/TF 00:37:00 – 00:37:02	Do you understand me?	Apa kau mengerti?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
024/SIL/PO L/CD 00:38:33 – 00:38:35	My lady Viola.	Lady Viola.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
025/SIL/PO L/TF 00:38:35 – 00:38:38	Lord Wessex. You've been waiting.	Lord Wessex kau sudah menunggu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
026/SIL/PL F/TF 00:38:41 – 00:38:42	But it is beauty's privilege.	Tapi begitulah istimewanya kecantikan.	0.5	0	For semantic is a mistake on it, should be "Tapi itulah keistimewaannya kecantikan." For stylistic has no mistake and the subtitle is good.
027/SIL/SC R/TF 00:38:43 – 00:38:44	You flatter, my lord.	Kau menyangjung, Tuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
028/SIL/SC R/TF	You will like Virginia.	Kau akan menyukai Virginia.	0	0	The data has no mistake on it and the semantic if the meaning is good and the

00:39:24 – 00:39:25					stylistic of subtitle is good.
029/SIL/SC R/ PR 00:39:35 – 00:39:37	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	1	0	For semantic is a mistake on it, should be “usaha tembakau memiliki masa depan yang bagus.” For stylistic has no mistake and the subtitle is good.
030/SIL/PH S/TF 00:39:45 – 00:39:46	It was your eyes.	Karena matamu itu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
031/SIL/PH S/TF 00:39:47 – 00:39:48	No, your lips.	Bukan, karena bibirmu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
032/SIL/PO L/ TF 00:40:07 – 00:40:08	At Greenwich, come Sunday.	Di Greenwich, datanglah hari Minggu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
033/SIL/PO L/EX 00:40:09 – 00:40:14	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
034/SIL/PO L/TF 00:40:17 – 00:40:20	I will do my duty, my lord.	Akan kulaksanakan kewajibanku, Tuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
035/SIL/SC R/TF	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti	0	0	The data has no mistake on it and the semantic if the meaning is good and the

00:43:02 – 00:43:04		permintaannya.			stylistic of subtitle is good.
036/SIL/SC R/PR 00:43:06 – 00:43:07	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
037/SIL/SC R/TF 00:43:29 – 00:43:31	Tell me how you love her, Will.	Katakan padaku betapa dirimu mencintainya, Will.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
038/SIL/SC R/CD 00:43:32 – 00:43:35	Like a sickness and its cure together.	Ibarat penyakit dan obatnya...	0.5	0	For semantic is a mistake on it, should be “Ibarat penyakit dan obatnya bersamaan...” For stylistic has no mistake and the subtitle is good.
039/SIL/SC R/TF 00:43:38 – 00:43:40	Like rain and sun.	Ibarat hujan dan mentari.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
040/SIL/SC R/TF 00:43:41 – 00:43:43	Like cold and heat.	Ibarat dingin dan panas.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
041/SIL/PO L/TF 00:43:44 – 00:43:46	Is your lady beautiful?	Apa nonamu cantik?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
042/SIL/PO L/DC 00:43:47 – 00:43:51	Since I came here from the country, I have not seen her close.	Sejak datang kemari, aku belum melihatnya dari dekat.	0.5	0	For semantic is a mistake on it, should be “Sejak aku datang dari kota, aku belum melihatnya dari dekat.” For stylistic has no mistake and the subtitle is good.

043/SIL/PO L/TF 00:43:52 – 00:43:54	Tell me is... Is she beautiful?	Beritahu aku, apakah dia cantik?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
044/SIL/PO L/TF 00:43:55 – 00:43:58	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
045/SIL/SC R/TF 00:43:59 – 00:44:01	I was born to look in them and know myself.	...aku terlahir untuk melihatnya dan mengetahuinya sendiri.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
046/SIL/SC R/TF 00:44:06 – 00:44:10	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
047/SIL/SC R/PR 00:44:14 – 00:14:16	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang berisik itu.	0.5	0	For semantic is a mistake on it, should be “Lebih dalam dan lembut. Tak seperti kicauan burungmu.” For stylistic has no mistake and the subtitle is good.
048/SIL/SC R/DL 00:44:17 – 00:44:20	I would banish nightingales from her garden before they interrupt her song.	Akan kuusir burung bulbul itu sebelum mereka menyela nyanyiannya	1	0	For semantic is a mistake on it, should be “Akan kuusir burung bulbu itu sebelum bernyanyi.” For stylistic has no mistake and the subtitle is good.
049/SIL/SC R/TF 00:44:23 – 00:44:26	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	0	0.25	For semantic is a mistake on it, should be “Tak diragukan lagi bermain kecapinya. Telinganya alami.” For stylistic has no mistake and the subtitle is good.
050/SIL/PL	And her bosom.	Dan payudaranya.	0	0	The data has no mistake on it and the

F/TF 00:44:27 – 00:44:28					semantic if the meaning is good and the stylistic of subtitle is good.
051/SIL/PL F/PR 00:44:33 – 00:44:35	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
052/SIL/PL F/TF 00:44:35 – 00:44:38	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
053/SIL/SC R/TF 00:45:00 – 00:45:02	Love knows nothing of rank or riverbank.	Cinta tak mengenal kasta atau kedudukan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
054/SIL/SC R/DL 00:45:03 – 00:45:06	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	0	0.5	For semantic has no mistake and the subtitle is good. For stylistic is a mistake on it, should be "Cinta bisa hadir diantara ratu dan orang biasa."
055/SIL/SC R/PR 00:45:07 – 00:45:09	an their love should be minded by each...	...sehingga cinta mereka harusnya menginspirasi setiap orang...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
056/SIL/PO L/TF 00:45:12 – 00:45:15	So tell my lady William Shakespeare waits for her in the garden.	Beritahu dia, William Shakespeare menunggunya di taman.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
057/SIL/TR D/TF 00:45:17-	For one kiss I would defy a thousand Wessexes.	Demi satu ciuman, aku akan melawan seribu orang Wessex.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

00:45:20					
058/SIL/SC R/TF 00:46:03 – 00:46:04	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
059/SIL/SC R/TF 00:46:05 – 00:46:07	Can you love a player?	Kau bisa mencintai seorang aktor?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
060/SIL/PO L/TF 00:46:16 - 00:46:18	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
061/SIL/PO L/TF 00:46:21 – 00:46:24	Are you the author of the plays of William Shakespeare?	Apa kau penulis drama William Shakespeare?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
062/SIL/PH S/TF 00:46:26 – 00:46:28	The kiss me again, for I am not mistook.	Kalau begitu cium aku lagi, karena aku tak salah.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
063/SIL/PH S/TF 00:46:42 – 00:46:44	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
064/SIL/PH S/TF 00:48:14 – 00:48:16	There is something better than a play.	Ada hal yang lebih baik dari sebuah drama.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
065/SIL/PH S/TF	And that was only my first try.	Dan itu satu – satunya usaha pertamaku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the

00:48:26 – 00:48:29					stylistic of subtitle is good.
066/SIL/PH S/TF 00:48:50 – 00:48:52	You would not leave me.	Kau tak akan meninggalkanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
067/SIL/PH S/EX 00:49:02 – 00:49:05	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah ke pembaringan.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
068/SIL/PL F/DL 00:49:24 – 00:49:29	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	1	0	For semantic is a mistake on it, should be “Percaya sayang, itu suara burung hantu” For stylistic has no mistake and the subtitle is good.
069/SIL/PH S/TF 00:49:28 – 00:49:30	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
070/SIL/PH S/TF 00:50:45 – 00:50:47	It is more... Let me.	Ini menyerupai... Biar aku.	1	0	For semantic is a mistake on it, should be “Ini seperti... aku saja” For stylistic has no mistake and the subtitle is good.
071/SIL/PH S/PR 00:51:53 – 00:51:55	Let it be night.	Biarkan siang menjadi malam.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
072/SIL/SC R/TF 00:52:08 – 00:52:09	No, do not go.	Tidak, jangan pergi.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

073/SIL/SC R/TF 00:58:13 – 00:58:15	A broad river divides my lovers.	Sungai yang lebar memisahkan para pecintaku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
074/SIL/SC R/TF 00:58:16 – 00:58:19	Family, duty, fate.	Keluarga, kewajiban, takdir.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
075/SIL/SC R/TF 00:58:22 – 00:58:24	As unchangeable as nature.	Tak bisa diubah seperti alam.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
076/SIL/SC R/TF 00:59:10 – 00:59:12	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
077/SIL/SC R/TF 00:59:14 – 00:59:15	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
078/SIL/SC R/TF 00:59:16 – 00:59:20	Can I wish that for lady Viola except in my dreams?	Dapatkah aku menginginkan Lady Viola selain dalam mimpi?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
079/SIL/SC R/DL 00:59:20 – 00:59:24	And yet I would if I were free to follow my desire in the harsh light of day.	Dan aku leluasa melampiaskan hasratku di siang hari.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
080/SIL/SC	You follow your	Kau sudah cukup	0	0	The data has no mistake on it and the

R/TF 00:59:25 – 00:59:26	desire freely enough in the night.	leluasa lampiskan itu di malam hari.			semantic if the meaning is good and the stylistic of subtitle is good.
081/SIL/TR D/TF 00:59:29 – 00:59:30	Then I'll go with you.	Maka aku akan ikut bersamamu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
082/SIL/SC R/TF 00:59:39 – 00:59:41	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
083/SIL/SC R/TF 00:59:42 – 00:59:45	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
084/SIL/PO L/TF 00:59:56 – 00:59:57	Good morning, my Lord.	Selamat pagi, Tuan.	1	0	For semantic is a mistake on it, should be "Selamat pagi, Tuanku." For stylistic has no mistake and the subtitle is good.
085/SIL/SC R/CD 00:59:58 – 01:00:02	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
086/SIL/SC R/TF 01:07:32 – 01:07:33	Stay here.	Tetaplah disini.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
087/SIL/PL F/TF 01:08:58 –	I remember you. The poet!	Aku ingat kau. Si penyair itu!	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

01:09:01					
088/SIL/PL F/TF 01:09:01 – 01:09:03	Yes, William the Conqueror.	Ya, William sang penakluk.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
089/SIL/PL F/TF 01:09:03 – 01:09:06	One at a time. One at a time.	Satu per satu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
090/SIL/PL F/TF 01:09:07 – 01:09:11	Oh, he's a pretty one. Tell me your story while I tickle your fancy.	Dia cukup tampan. Ceritakan kisahmu selagi aku menggelitiki fantasimu.	0.5	0	For semantic is a mistake on it should be "Dia cukup cantik. Ceritakan kisahmu selagi aku menggelitiki fantasimu". For stylistic has no mistake and the subtitle is good.
091/SIL/PL F/TF 01:09:19 – 01:09:20	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
092/SIL/PL F/TF 01:09:54 – 01:09:56	Well, I... I quite liked it.	Aku cukup menyukainya	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
093/SIL/PO L/PR 01:12:53 – 01:12:57	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
094/SIL/PL F/TF 01:14:54 – 01:14:55	Oh, my love.	Cintaku.	0.5	0	For semantic is a mistake on it, should be "Oh, Cintaku." For stylistic has no mistake and subtitle is good.

095/SIL/SC R/TF 01:15:40 – 01:15:41	My love is no lie.	Cintaku tak berbohong.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
096/SIL/SC R/TF 01:15:46 – 01:15:49	and I cannot marry the daughter of Sir Robert De Lesseps.	...dan aku tak bisa menikahi putri sir Robert De Lesseps.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
097/SIL/SC R/PR 01:15:57 – 01:15:59	Calf-love.	Cinta monyet.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
098/SIL/SC R/PR 01:16:01 – 01:16:05	I loved the writer and gave up the prize for a sonnet.	Aku mencintai sang penulis dan kuberi milikku yang berharga demi sebuah soneta.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
099/SIL/SC R/TF 01:16:06 – 01:16:08	I was the more deceived.	Akulah yang lebih terpedaya.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
100/SIL/SC R/TF 01:16:12 – 01:16:14	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
101/SIL/SC R/TF 01:16:17 – 01:16:19	I love you, Will...	Aku cinta padamu, Will...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
102/SIL/SC	beyond poetry.	...melebihi cintaku	0	0	The data has no mistake on it and the

R/PR 01:16:21 – 01:16:22		pada puisi.			semantic if the meaning is good and the stylistic of subtitle is good.
103/SIL/PH S/TF 01:16:23 – 01:16:24	Oh, my love.	Cintaku.	0.5	0	For semantic is a mistake on it, should be “Oh, Cintaku.” For stylistic has no mistake and subtitle is good.
104/SIL/SC R/PR 01:16:32 – 01:16:34	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	0.5	0	For semantic is a mistake on it, should be “Yang kutakutkan hanyalah tak dapat melihatmu” For stylistic has no mistake and subtitle is good.
105/SIL/SC R/TF 01:18:48 – 01:18:51	The play... All written out for you.	Drama itu, semuanya ditulis karena dirimu.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
106/SIL/PO L/TF 01:19:08 – 01:19:10	Will you read in for me?	Mau membacakannya untukku?	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
107/SIL/SC R/TF 01:26:20 - 01:26:21	I’m so sorry, Will.	Aku sungguh menyesal, Will.	0.5	0	For semantic is a mistake on it, should be “Aku minta maaf, Will.” For stylistic has no mistake and subtitle is good.
108/SIL/PO L/TF 01:30:27 – 01:30:28	Good morning, my lord.	Selamat pagi, Tuanku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
109/SIL/SC R/TF 01:52:47 -	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

01:52:50					
110/SIL/SC R/PR 01:53:11 – 01:53:14	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
111/SIL/SC R/TF 01:53:19 – 01:53:21	then I shall be the sorrier.	...maka aku akan lebih menyesal.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
112/SIL/SC R/TF 01:54:49 – 01:54:51	You will never age for me...	Kau tak akan pernah tua bagiku...	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
113/SIL/SC R/TF 01:54:52 – 01:54:54	Nor fade, nor die.	...takkan akan memudar dan mati.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
114/SIL/SC R/TF 01:54:56 – 01:54:58	Nor you for me.	Dirimu juga bagiku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
115/SIL/SC R/TF 01:55:00 – 01:55:01	Good-bye, my love.	Selamat tinggal, cintaku.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.
116/SIL/SC R/TF 01:55:03 – 01:55:05	A thousand times good-bye.	Seribu kali selamat tinggal.	0	0	The data has no mistake on it and the semantic if the meaning is good and the stylistic of subtitle is good.

Acceptability Scoring TQA (Rater 3)

Data Code	Source Language	Target Language	Acceptability			Reason
			Grammar Error	Spelling Error	Idiomatycity Error	
001/SIL/PHS/TF 00:11:18 – 00:11:20	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
002/SIL/SCR/TF 00:11:20 – 00:11:21	I've lost my gift.	Aku kehilangan kemampuanku.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
003/SIL/PHS/TF 00:11:22 – 00:11:23	You left it in my bed.	Kau meninggalkannya di ranjangku.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
004/SIL/PHS/PR 00:11:24 – 00:11:25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
005/SIL/PLF/TF 00:11:32 – 00:11:35	Are you to be my muse, Rosaline?	Apa kau akan menjadi sumber inspirasiku, Rosaline?	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.
006/SIL/TPF/TF 00:11:38 – 00:11:40	...but you have my heart.	...tapi kau pemilik hatiku.	0	0	0	For grammar, spelling and idiomatycity the data has no mistake and the conveyed is well.

007/SIL/POL /TF 00:22:14 – 00:22:16	who commands the heart of every player.	...yang menguasai hati setiap aktor.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
008/SIL/POL /TF 00:29:07 – 00:29:09	Master Shakespeare.	Tuan Shakespeare.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
009/SIL/POL /CD 00:29:43 – 00:29:44	Good sir.	Tuan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
010/SIL/POL /TF 00:29:46 – 00:29:48	I heard you were a poet.	Kudengar kau dulu seorang penyair.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
011/SIL/POL /TF 00:29:52 – 00:29:53	A poet of no words?	Penyair tanpa puisi?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
012/SIL/PHS/ DL 00:30:54 – 00:30:55	My lady!	Nona!	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
013/SIL/PLF/ IM 00:30:58 – 00:30:59	Will Shakespeare.	Will Shakespeare.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

014/SIL//PLF/TF 00:31:06 – 00:31:07	The same, alas.	Sayangnya, masih sama.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
015/SIL/PLF/CD 00:31:08 – 00:31:09	But why alas?	Tapi kenapa?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
016/SIL/SCR/TF 00:31:09 – 00:31:10	A lowly player.	Aku aktor rendahan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
017/SIL/SCR/PR 00:31:11 – 00:31:14	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
018/SIL/SCR/TF 00:31:14 – 00:31:16	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
019/SIL/SCR/TF 00:31:17 – 00:31:18	I am him too.	Aku juga adalah dirinya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
020/SIL/PLF/TF 00:31:21 – 00:31:22	I will come again.	Aku akan kembali lagi.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
021/SIL/PLF/TF	Oh, my lady, my love!	Nona-ku, cintaku!	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed

00:31:31 – 00:31:33						is well.
022/SIL/PLF/ TF 00:31:36 – 00:31:37	You can bring them with a word.	Panggil mereka dengan 1 kata.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
023/SIL/SCR/ TF 00:37:00 – 00:37:02	Do you understand me?	Apa kau mengerti?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
024/SIL/POL /CD 00:38:33 – 00:38:35	My lady Viola.	Lady Viola.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
025/SIL/POL /TF 00:38:35 – 00:38:38	Lord Wessex. You've been waiting.	Lord Wessex kau sudah menunggu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
026/SIL/PLF/ TF 00:38:41 – 00:38:42	But it is beauty's privilege.	Tapi begitulah istimewanya kecantikannya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
027/SIL/SCR/ TF 00:38:43 – 00:38:44	You flatter, my lord.	Kau menyangjung, Tuanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
028/SIL/SCR/ TF	You will like Virginia.	Kau akan menyukai Virginia.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed

00:39:24 – 00:39:25						is well.
029/SIL/SCR/ PR 00:39:35 – 00:39:37	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
030/SIL/PHS/ TF 00:39:45 – 00:39:46	It was your eyes.	Karena matamu itu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
031/SIL/PHS/ TF 00:39:47 – 00:39:48	No, your lips.	Bukan, karena bibirmu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
032/SIL/POL / TF 00:40:07 – 00:40:08	At Greenwich, come Sunday.	Di Greenwich, datanglah hari Minggu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
033/SIL/POL /EX 00:40:09 – 00:40:14	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
034/SIL/POL /TF 00:40:17 – 00:40:20	I will do my duty, my lord.	Akan kulaksanakan kewajibanku, Tuanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
035/SIL/SCR/ TF 00:43:02 – 00:43:04	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti permintaannya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

036/SIL/SCR/PR 00:43:06 – 00:43:07	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
037/SIL/SCR/TF 00:43:29 – 00:4:31	Tell me how you love her, Will.	Katakan padaku betapa dirimu mencintainya, Will.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
038/SIL/SCR/CD 00:43:32 – 00:43:35	Like a sickness and its cure together.	Ibarat penyakit dan obatnya..	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
039/SIL/SCR/TF 00:43:38 – 00:43:40	Like rain and sun.	Ibarat hujan dan mentari.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
040/SIL/SCR/TF 00:43:41 – 00:43:43	Like cold and heat.	Ibarat dingin dan panas.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
041/SIL/POL/TF 00:43:44 – 00:43:46	Is your lady beautiful?	Apa nonamu cantik?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
042/SIL/POL/DC 00:43:47 – 00:43:51	Since I came here from the country, I have not seen her close.	Sejak datang kemari, aku belum melihatnya dari dekat.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
043/SIL/POL	Tell me is...	Beritahu aku,	0	0	0	For grammar, spelling and idiomaticity

/TF 00:43:52 – 00:43:54	Is she beautiful?	apakah dia cantik?				the data has no mistake and the conveyed is well.
044/SIL/POL /TF 00:43:55 – 00:43:58	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
045/SIL/SCR/TF 00:43:59 – 00:44:01	I was born to look in them and know myself.	...aku terlahir untuk melihatnya dan mengetahuinya sendiri.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
046/SIL/SCR/TF 00:44:06 – 00:44:10	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
047/SIL/SCR/PR 00:44:14 – 00:44:16	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang berisik itu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
048/SIL/SCR/DL 00:44:17 – 00:44:20	I would banish nightingales from her garden before they interrupt her song.	Akan kuusir burung bulbul itu sebelum mereka menyela nyanyiannya .	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
049/SIL/SCR/TF 00:44:23 – 00:44:26	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
050/SIL/PLF/TF 00:44:27 –	And her bosom.	Dan payudaranya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

00:44:28						
051/SIL/PLF/PR 00:44:33 – 00:44:35	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
052/SIL/PLF/TF 00:44:35 – 00:44:38	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
053/SIL/SCR/TF 00:45:00 – 00:45:02	Love knows nothing of rank or riverbank.	Cinta tak mengenal kasta atau kedudukan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
054/SIL/SCR/DL 00:45:03 – 00:45:06	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
055/SIL/SCR/PR 00:45:07 – 00:45:09	an their love should be minded by each...	...sehingga cinta mereka harusnya menginspirasi setiap orang...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
056/SIL/POL/TF 00:45:12 – 00:45:15	So tell my lady William Shakespeare waits for her in the garden.	Beritahu dia, William Shakespeare menunggunya di taman.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
057/SIL/TRD/TF 00:45:17-	For one kiss I would defy a thousand Wessexes.	Demi satu ciuman, aku akan melawan seribu orang	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

00:45:20		Wessex.				
058/SIL/SCR/TF 00:46:03 – 00:46:04	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
059/SIL/SCR/TF 00:46:05 – 00:46:07	Can you love a player?	Kau bisa mencintai seorang aktor?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
060/SIL/POL/TF 00:46:16 - 00:46:18	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
061/SIL/POL/TF 00:46:21 – 00:46:24	Are you the author of the plays of William Shakespeare?	Apa kau penulis drama William Shakespeare?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
062/SIL/PHS/TF 00:46:26 – 00:46:28	The kiss me again, for I am not mistook.	Kalau begitu cium aku lagi, karena aku tak salah.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
063/SIL/PHS/TF 00:46:42 – 00:46:44	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
064/SIL/PHS/TF 00:48:14 – 00:48:16	There is something better than a play.	Ada hal yang lebih baik dari sebuah drama.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
065/SIL/PHS/TF	And that was only my first try.	Dan itu satu – satunya usaha	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed

00:48:26 – 00:48:29		pertamaku.				is well.
066/SIL/PHS/ TF 00:48:50 – 00:48:52	You would not leave me.	Kau tak akan meninggalkanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
067/SIL/PHS/ EX 00:49:02 – 00:49:05	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah ke pembaringan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
068/SIL/PLF/ DL 00:49:24 – 00:49:29	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
069/SIL/PHS/ TF 00:49:28 – 00:49:30	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
070/SIL/PHS/ TF 00:50:45 – 00:50:47	It is more... Let me.	Ini menyerupai... Biar aku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
071/SIL/PHS/ PR 00:51:53 – 00:51:55	Let it be night.	Biarkan siang menjadi malam.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
072/SIL/SCR/ TF 00:52:08 –	No, do not go.	Tidak, jangan pergi.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

00:52:09						
073/SIL/SCR/TF 00:58:13 – 00:58:15	A broad river divides my lovers.	Sungai yang lebar memisahkan para pecintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
074/SIL/SCR/TF 00:58:16 – 00:58:19	Family, duty, fate.	Keluarga, kewajiban, takdir.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
075/SIL/SCR/TF 00:58:22 – 00:58:24	As unchangeable as nature.	Tak bisa diubah seperti alam.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
076/SIL/SCR/TF 00:59:10 – 00:59:12	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
077/SIL/SCR/TF 00:59:14 – 00:59:15	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
078/SIL/SCR/TF 00:59:16 – 00:59:20	Can I wish that for lady Viola except in my dreams?	Dapatkah aku menginginkan Lady Viola selain dalam mimpi?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
079/SIL/SCR/DL 00:59:20 – 00:59:24	And yet I would if I were free to follow my desire in the harsh light of day.	Dan aku leluasa melampiaskan hasratku di siang hari.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

080/SIL/SCR/TF 00:59:25 – 00:59:26	You follow your desire freely enough in the night.	Kau sudah cukup leluasa lampiskan itu di malam hari.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
081/SIL/TRD/TF 00:59:29 – 00:59:30	Then I'll go with you.	Maka aku akan ikut bersamamu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
082/SIL/SCR/TF 00:59:39 – 00:59:41	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
083/SIL/SCR/TF 00:59:42 – 00:59:45	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
084/SIL/POL/TF 00:59:56 – 00:59:57	Good morning, my Lord.	Selamat pagi, Tuan.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
085/SIL/SCR/CD 00:59:58 – 01:00:02	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
086/SIL/SCR/TF 01:07:32 – 01:07:33	Stay here.	Tetaplah disini.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
087/SIL/PLF/TF	I remember you. The poet!	Aku ingat kau. Si penyair itu!	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed

01:08:58 – 01:09:01						is well.
088/SIL/PLF/ TF 01:09:01 – 01:09:03	Yes, William the Conqueror.	Ya, William sang penakluk.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
089/SIL/PLF/ TF 01:09:03 – 01:09:06	One at a time. One at a time.	Satu per satu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
090/SIL/PLF/ TF 01:09:07 – 01:09:11	Oh, he's a pretty one. Tell me your story while I tickle your fancy.	Dia cukup tampan. Ceritakan kisahmu selagi aku menggelitiki fantasimu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
091/SIL/PLF/ TF 01:09:19 – 01:09:20	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
092/SIL/PLF/ TF 01:09:54 – 01:09:56	Well, I... I quite liked it.	Aku cukup menyukainya	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
093/SIL/POL /PR 01:12:53 – 01:12:57	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
094/SIL/PLF/	Oh, my love.	Cintaku.	0	0	0	For grammar, spelling and idiomaticity

TF 01:14:54 – 01:14:55						the data has no mistake and the conveyed is well.
095/SIL/SCR/TF 01:15:40 – 01:15:41	My love is no lie.	Cintaku tak berbohong.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
096/SIL/SCR/TF 01:15:46 – 01:15:49	and I cannot marry the daughter of Sir Robert De Lesseps.	...dan aku tak bisa menikahi putri sir Robert De Lesseps.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
097/SIL/SCR/PR 01:15:57 – 01:15:59	Calf-love.	Cinta monyet.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
098/SIL/SCR/PR 01:16:01 – 01:16:05	I loved the writer and gave up the prize for a sonnet.	Aku mencintai sang penulis dan kuberi milikku yang berharga demi sebuah soneta.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
099/SIL/SCR/TF 01:16:06 – 01:16:08	I was the more deceived.	Akulah yang lebih terpedaya.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
100/SIL/SCR/TF 01:16:12 – 01:16:14	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
101/SIL/SCR/	I love you, Will...	Aku cinta padamu,	0	0	0	For grammar, spelling and idiomaticity

TF 01:16:17 – 01:16:19		Will...				the data has no mistake and the conveyed is well.
102/SIL/SCR/PR 01:16:21 – 01:16:22	beyond poetry.	...melebihi cintaku pada puisi.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
103/SIL/PHS/TF 01:16:23 – 01:16:24	Oh, my love.	Cintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
104/SIL/SCR/PR 01:16:32 – 01:16:34	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	0.25	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
105/SIL/SCR/TF 01:18:48 – 01:18:51	The play... All written out for you.	Drama itu, semuanya ditulis karena dirimu.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
106/SIL/POL/TF 01:19:08 – 01:19:10	Will you read in for me?	Mau membacakannya untukku?	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
107/SIL/SCR/TF 01:26:20 - 01:26:21	I'm so sorry, Will.	Aku sungguh menyesal, Will.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
108/SIL/POL/TF 01:30:27 – 01:30:28	Good morning, my lord.	Selamat pagi, Tuanku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

109/SIL/SCR/TF 01:52:47 - 01:52:50	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
110/SIL/SCR/PR 01:53:11 – 01:53:14	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
111/SIL/SCR/TF 01:53:19 – 01:53:21	then I shall be the sorrier.	...maka aku akan lebih menyesal.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
112/SIL/SCR/TF 01:54:49 – 01:54:51	You will never age for me...	Kau tak akan pernah tua bagiku...	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
113/SIL/SCR/TF 01:54:52 – 01:54:54	Nor fade, nor die.	...takkan akan memudar dan mati.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
114/SIL/SCR/TF 01:54:56 – 01:54:58	Nor you for me.	Dirimu juga bagiku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
115/SIL/SCR/TF 01:55:00 – 01:55:01	Good-bye, my love.	Selamat tinggal, cintaku.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.

116/SIL/SCR/TF 01:55:03 – 01:55:05	A thousand times good-bye.	Seribu kali selamat tinggal.	0	0	0	For grammar, spelling and idiomaticity the data has no mistake and the conveyed is well.
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Readability Scoring TQA (Rater 3)

Data code	kpm	Source language	Target language	Readability			Reason
				Segmentation and Spotting Error	Punctuation and Graphic	Reading speed and line length	
001/SIL/PHS/TF 00:11:18 – 00:11:20	22	When will you write me a sonnet, Will?	Kapan kau akan menuliskan sebuah soneta untukku, Will?	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well and For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
002/SIL/SCR/TF 00:11:20 – 00:11:21	24	I've lost my gift.	Aku kehilangan kemampuanku.	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well and For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
003/SIL/PHS/TF 00:11:22 – 00:11:23	26	You left it in my bed.	Kau meninggalkanny a di ranjangku.	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well For reading speed and line length data has no mistake and the Cps is more

							than 20 of the data.
004/SIL/PH S/PR 00:11:24 – 00:11:25	25	Come to look for it again.	Tengoklah ranjang itu untuk menemukannya.	0	0	1	For segmentation and spotting, punctuation and graphic the data has no mistake and the conveyed is well and For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
005/SIL/PL F/TF 00:11:32 – 00:11:35	14	Are you to be my muse, Rosaline?	Apa kau akan menjadi sumber inspirasiku, Rosaline?	0	0	0	For segmentation and spotting and punctuation, graphic and reading speed and line length the data has no mistake and the conveyed is well.
006/SIL/TP F/TF 00:11:38 – 00:11:40	10	...but you have my heart.	...tapi kau pemilik hatiku.	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
007/SIL/PO L/TF 00:22:14 – 00:22:16	14	who commands the heart of every player.	...yang menguasai hati setiap aktor.	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
008/SIL/PO L/TF 00:29:07 – 00:29:09	7	Master Shakespeare.	Tuan Shakespeare.	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is wel.
009/SIL/PO L/CD 00:29:43 – 00:29:44	4	Good sir.	Tuan.	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
010/SIL/PO	14	I heard you were	Kudengar kau	0	0	0	For segmentation and spotting and

L/TF 00:29:46 – 00:29:48		a poet.	dulu seorang penyair.				punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
011/SIL/PO L/TF 00:29:52 – 00:29:53	17	A poet of no words?	Penyair tanpa puisi?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well and for reading speed and line length data has no mistake and the Cps is more than 15 of the data.
012/SIL/PH S/DL 00:30:54 – 00:30:55	4	My lady!	Nona!	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
013/SIL/PL F/IM 00:30:58 – 00:30:59	15	Will Shakespeare.	Will Shakespeare.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
014/SIL//PL F/TF 00:31:06 – 00:31:07	16	The same, alas.	Sayangnya, masih sama.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well and for reading speed and line length data has no mistake and the Cps is more than 15 of the data.
015/SIL/PL F/CD 00:31:08 – 00:31:09	10	But why alas?	Tapi kenapa?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.

016/SIL/SC R/TF 00:31:09 – 00:31:10	16	A lowly player.	Aku aktor rendahan.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well and for reading speed and line length data has no mistake and the Cps is more than 15 of the data.
017/SIL/SC R/PR 00:31:11 – 00:31:14	18	Alas, indeed, for I thought you the highest poet of my esteem...	Itu tak benar, karena kupikir kau penyair tertinggi yang kuhormati...	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well and for reading speed and line length data has no mistake and the Cps is more than 15 of the data.
018/SIL/SC R/TF 00:31:14 – 00:31:16	19	and a writer of plays that capture my heart.	...dan seorang penulis drama yang menawan hatiku.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well and for reading speed and line length data has no mistake and the Cps is more than 15 of the data.
019/SIL/SC R/TF 00:31:17 – 00:31:18	17	I am him too.	Aku juga adalah dirinya.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well and for reading speed and line length data has no mistake and the Cps is more than 15 of the data.
020/SIL/PL F/TF 00:31:21 – 00:31:22	18	I will come again.	Aku akan kembali lagi.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more

							than 15 of the data.
021/SIL/PL F/TF 00:31:31 – 00:31:33	6	Oh, my lady, my love!	Nona-ku, cintaku!	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
022/SIL/PL F/TF 00:31:36 – 00:31:37	24	You can bring them with a word.	Panggil mereka dengan 1 kata.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
023/SIL/SC R/TF 00:37:00 – 00:37:02	7	Do you understand me?	Apa kau mengerti?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
024/SIL/PO L/CD 00:38:33 – 00:38:35	4	My lady Viola.	Lady Viola.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
025/SIL/PO L/TF 00:38:35 – 00:38:38	8	Lord Wessex. You've been waiting.	Lord Wessex kau sudah menunggu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
026/SIL/PL F/TF 00:38:41 – 00:38:42	24	But it is beauty's privilege.	Tapi begitulah istimewanya kecantikannya.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data

							has no mistake and the Cps is more than 20 of the data.
027/SIL/SC R/TF 00:38:43 – 00:38:44	20	You flatter, my lord.	Kau menyangjung, Tuanku.	0	0	0.5	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be “Kau menyanjung, tuanku.”. For reading speed and line length data has no mistake and the Cps is 20 of the data.
028/SIL/SC R/TF 00:39:24 – 00:39:25	23	You will like Virginia.	Kau akan menyukai Virginia.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
029/SIL/SC R/PR 00:39:35 – 00:39:37	16	I fancy tobacco has a future.	Bisnis tembakau punya masa depan bagus.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
030/SIL/PH S/TF 00:39:45 – 00:39:46	15	It was your eyes.	Karena matamu itu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
031/SIL/PH S/TF 00:39:47 – 00:39:48	18	No, your lips.	Bukan, karena bibirmu.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data

							has no mistake and the Cps is more than 15 of the data.
032/SIL/PO L/ TF 00:40:07 – 00:40:08	15	At Greenwich, come Sunday.	Di Greenwich, datanglah hari Minggu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
033/SIL/PO L/EX 00:40:09 – 00:40:14	8	Be submissive, modest, grateful and brief.	Jadilah gadis penurut, sopan, tahu macam – macam.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
034/SIL/PO L/TF 00:40:17 – 00:40:20	11	I will do my duty, my lord.	Akan kulaksanakan kewajibanku, Tuanku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
035/SIL/SC R/TF 00:43:02 – 00:43:04	23	If you love her, you must do as she asks.	Jika kau mencintainya, kau harus turuti permintaannya.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
036/SIL/SC R/PR 00:43:06 – 00:43:07	16	It is only yours you can know.	Hanya hatimu yang dapat mengetahuinya.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
037/SIL/SC R/TF 00:43:29 –	21	Tell me how you love her, Will.	Katakan padaku betapa dirimu	0	0.5	1	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a

00:4:31			mencintainya, Will.				mistake on it, should be “katakan padaku betapa dirimu menintainya, Will. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
038/SIL/SC R/CD 00:43:32 – 00:43:35	8	Like a sickness and its cure together.	Ibarat penyakit dan obatnya..	0	0.25	0	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be “Ibarat penyakit dan Obatnya.” Do not use triple dot but use full stop. For reading speed and line length has no mistake and the conveyed is well.
039/SIL/SC R/TF 00:43:38 – 00:43:40	10	Like rain and sun.	Ibarat hujan dan mentari.	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
040/SIL/SC R/TF 00:43:41 – 00:43:43	10	Like cold and heat.	Ibarat dingin dan panas.	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
041/SIL/PO L/TF 00:43:44 – 00:43:46	7	Is your lady beautiful?	Apa nonamu cantik?	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
042/SIL/PO L/DC	11	Since I came here from the	Sejak datang kemari, aku	0	0	0	For segmentation and spotting, punctuation and graphic and reading

00:43:47 – 00:43:51		country, I have not seen her close.	belum melihatnya dari dekat.				speed and line length the data has no mistake and the conveyed is well.
043/SIL/PO L/TF 00:43:52 – 00:43:54	13	Tell me is... Is she beautiful?	Beritahu aku, apakah dia cantik?	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
044/SIL/PO L/TF 00:43:55 – 00:43:58	11	Thomas, if I could write with the beauty of her eyes...	Thomas, andai aku bisa menuliskan keindahan matanya...	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
045/SIL/SC R/TF 00:43:59 – 00:44:01	24	I was born to look in them and know myself.	...aku terlahir untuk melihatnya dan mengetahuinya sendiri.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
046/SIL/SC R/TF 00:44:06 – 00:44:10	12	The early morning rose would wither on the branch if it could feel envy.	Bunga mawar pagi akan layu di dahannya jika ia bisa merasa iri.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
047/SIL/SC R/PR 00:44:14 – 00:44:16	24	Deeper, softer. None of your twittering larks.	Lebih dalam dan lembut. Tak seperti kicau burungmu yang	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data

			berisik itu.				has no mistake and the Cps is more than 20 of the data.
048/SIL/SC R/DL 00:44:17 – 00:44:20	18	I would banish nightingales from her garden before they interrupt her song.	Akan kuusir burung bulbul itu sebelum mereka menyela nyanyiannya	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
049/SIL/SC R/TF 00:44:23 – 00:44:26	16	Without doubt. And plays the lute. She has a natural ear.	Tak diragukan lagi. Dia bisa main kecapi. Telinganya alami.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
050/SIL/PL F/TF 00:44:27 – 00:44:28	14	And her bosom.	Dan payudaranya.	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
051/SIL/PL F/PR 00:44:33 – 00:44:35	11	Oh, Thomas, a pair of pippins...	Thomas, dua buah apel bundar...	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
052/SIL/PL F/TF 00:44:35 – 00:44:38	8	As round and rare. As golden apples.	...sebulat dan selangka apel emas.	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
053/SIL/SC R/TF	17	Love knows nothing of rank	Cinta tak mengenal kasta	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has

00:45:00 – 00:45:02		or riverbank.	atau kedudukan.				no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
054/SIL/SC R/DL 00:45:03 – 00:45:06	15	It will spark between a queen and the poor vagabond who plays the king...	Cinta bisa hadir diantara ratu dan pengembara yang papa...	0	0	0	For segmentation and spotting, punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
055/SIL/SC R/PR 00:45:07 – 00:45:09	17	an their love should be minded by each...	...sehingga cinta mereka harusnya menginspirasi setiap orang...	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
056/SIL/PO L/TF 00:45:12 – 00:45:15	15	So tell my lady William Shakespeare waits for her in the garden.	Beritahu dia, William Shakespeare menunggunya di taman.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
057/SIL/TR D/TF 00:45:17- 00:45:20	15	For one kiss I would defy a thousand Wessexes.	Demi satu ciuman, aku akan melawan seribu orang Wessex.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
058/SIL/SC R/TF 00:46:03 – 00:46:04	17	Can you love a fool?	Bisakah kau mencintai seorang yang bodoh?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data

							has no mistake and the Cps is more than 15 of the data.
059/SIL/SC R/TF 00:46:05 – 00:46:07	14	Can you love a player?	Kau bisa mencintai seorang aktor?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
060/SIL/PO L/TF 00:46:16 - 00:46:18	14	Wait! You're still a maid.	Tunggu! Kau masih seorang pelayan...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
061/SIL/PO L/TF 00:46:21 – 00:46:24	12	Are you the author of the plays of William Shakespeare?	Apa kau penulis drama William Shakespeare?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
062/SIL/PH S/TF 00:46:26 – 00:46:28	19	The kiss me again, for I am not mistook.	Kalau begitu cium aku lagi, karena aku tak salah.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
063/SIL/PH S/TF 00:46:42 – 00:46:44	18	I do not know how to undress a man.	Aku tak tahu cara menelanjangi seorang pria.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
064/SIL/PH S/TF 00:48:14 – 00:48:16	17	There is something better than a play.	Ada hal yang lebih baik dari sebuah drama.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data

							has no mistake and the Cps is more than 15 of the data.
065/SIL/PH S/TF 00:48:26 – 00:48:29	10	And that was only my first try.	Dan itu satu – satunya usaha pertamaku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
066/SIL/PH S/TF 00:48:50 – 00:48:52	12	You would not leave me.	Kau tak akan meninggalkanku .	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
067/SIL/PH S/EX 00:49:02 – 00:49:05	14	It was the owl. Come to bed.	Itu suara burung hantu. Kembalilah ke pembaringan.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
068/SIL/PL F/DL 00:49:24 – 00:49:29	5	Believe me, love, it was the owl.	Percayalah, itu suara burung hantu...	0	0.5	0	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be “Percayalah, itu suara burung hantu.” Do not use triple dot but use full stop. For reading speed and line length the data has no mistake and the conveyed is well.
069/SIL/PH S/TF 00:49:28 – 00:49:30	19	You would leave us players without a scene to read today?	Kamu akan meninggalkan kami tanpa satu adegan untuk dibaca hari ini?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.

070/SIL/PH S/TF 00:50:45 – 00:50:47	10	It is more... Let me.	Ini menyerupai... Biar aku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
071/SIL/PH S/PR 00:51:53 – 00:51:55	12	Let it be night.	Biarkan siang menjadi malam.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
072/SIL/SC R/TF 00:52:08 – 00:52:09	16	No, do not go.	Tidak, jangan pergi.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
073/SIL/SC R/TF 00:58:13 – 00:58:15	19	A broad river divides my lovers.	Sungai yang lebar memisahkan para pecintaku.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
074/SIL/SC R/TF 00:58:16 – 00:58:19	7	Family, duty, fate.	Keluarga, kewajiban, takdir.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
075/SIL/SC R/TF 00:58:22 –	12	As unchangeable as nature.	Tak bisa diubah seperti alam.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no

00:58:24							mistake and the conveyed is well.
076/SIL/SC R/TF 00:59:10 – 00:59:12	17	What will you have me do? Marry you instead?	Kau ingin aku berbuat apa? Menikah denganmu sebagai gantinya?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
077/SIL/SC R/TF 00:59:14 – 00:59:15	17	To be the wife of a poor player?	Menjadi istri seorang aktor yang miskin?	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
078/SIL/SC R/TF 00:59:16 – 00:59:20	12	Can I wish that for lady Viola except in my dreams?	Dapatkah aku menginginkan Lady Viola selain dalam mimpi?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
079/SIL/SC R/DL 00:59:20 – 00:59:24	11	And yet I would if I were free to follow my desire in the harsh light of day.	Dan aku leluasa melampiaskan hasratku di siang hari.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
080/SIL/SC R/TF 00:59:25 – 00:59:26	21	You follow your desire freely enough in the night.	Kau sudah cukup leluasa lampirkan itu di malam hari.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data

							has no mistake and the Cps is more than 20 of the data.
081/SIL/TR D/TF 00:59:29 – 00:59:30	21	Then I'll go with you.	Maka aku akan ikut bersamamu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
082/SIL/SC R/TF 00:59:39 – 00:59:41	15	As Thomas Kent, my heart belongs to you...	Sebagai Thomas Kent, hatiku milikmu...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
083/SIL/SC R/TF 00:59:42 – 00:59:45	12	But as Viola, the river divides us...	...tapi sebagai Viola, sungai memisahkan kita...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
084/SIL/PO L/TF 00:59:56 – 00:59:57	15	Good morning, my Lord.	Selamat pagi, Tuan.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
085/SIL/SC R/CD 0:59:58 – 01:00:02	17	My lady. The tide waits for no man, but I swear it would wait for you.	Lady. Air pasang tak menunggu manusia, tapi aku akan menunggumu.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
086/SIL/SC R/TF	14	Stay here.	Tetaplah disini.	0	0	0	For segmentation and spotting and punctuation and graphic and reading

01:07:32 – 01:07:33							speed and line length the data has no mistake and the conveyed is well.
087/SIL/PL F/TF 01:08:58 – 01:09:01	7	I remember you. The poet!	Aku ingat kau. Si penyair itu!	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
088/SIL/PL F/ TF 01:09:01 – 01:09:03	10	Yes, William the Conqueror.	Ya, William sang penakluk.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
089/SIL/PL F/TF 01:09:03 – 01:09:06	3	One at a time. One at a time.	Satu per satu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
090/SIL/PL F/TF 01:09:07 – 01:09:11	15	Oh, he's a pretty one. Tell me your story while I tickle your fancy.	Dia cukup tampan. Ceritakan kisahmu selagi aku menggelitiki fantasimu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
091/SIL/PL F/TF 01:09:19 – 01:09:20	12	Come. There's no harm in a drink.	Ayolah. Tak ada ruginya minum.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
092/SIL/PL	9	Well, I... I quite	Aku cukup	0	0	0	For segmentation and spotting and

F/TF 01:09:54 – 01:09:56		liked it.	menyukainya				punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
093/SIL/PO L/PR 01:12:53 – 01:12:57	11	You look sad, my lady. Let me take you riding.	Kau tampak sedih, Nona. Ijinkan aku mengiringmu berkuda.	0	0.25	0	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be “Kau tampak sedih nona. Ijinkan aku mengiringmu berkuda.” For reading speed and line length the data has no mistake and the conveyed is well.
094/SIL/PL F/TF 01:14:54 – 01:14:55	7	Oh, my love.	Cintaku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
095/SIL/SC R/TF 01:15:40 – 01:15:41	19	My love is no lie.	Cintaku tak berbohong.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
096/SIL/SC R/TF 01:15:46 – 01:15:49	14	and I cannot marry the daughter of Sir Robert De Lesseps.	...dan aku tak bisa menikahi putri sir Robert De Lesseps.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
097/SIL/SC	5	Calf-love.	Cinta monyet.	0	0	0	For segmentation and spotting and

R/PR 01:15:57 – 01:15:59							punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
098/SIL/SC R/PR 01:16:01 – 01:16:05	16	I loved the writer and gave up the prize for a sonnet.	Aku mencintai sang penulis dan kuberi milikku yang berharga demi sebuah soneta.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
099/SIL/SC R/TF 01:16:06 – 01:16:08	12	I was the more deceived.	Akulah yang lebih terpedaya.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
100/SIL/SC R/TF 01:16:12 – 01:16:14	21	for I did not know how much I loved you.	...karena aku tak tahu betapa aku sangat mencintaimu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
101/SIL/SC R/TF 01:16:17 – 01:16:19	9	I love you, Will...	Aku cinta padamu, Will...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
102/SIL/SC R/PR 01:16:21 – 01:16:22	20	beyond poetry.	...melebihi cintaku pada puisi.	0	0	0.5	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data

							has no mistake and the Cps is 20 of the data.
103/SIL/PH S/TF 01:16:23 – 01:16:24	7	Oh, my love.	Cintaku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
104/SIL/SC R/PR 01:16:32 – 01:16:34	21	Only that I would never see your face.	Yang kutakutkan hanyalah yang tak melihat wajahmu.	0	0	1	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 20 of the data.
105/SIL/SC R/TF 01:18:48 – 01:18:51	11	The play... All written out for you.	Drama itu, semuanya ditulis karena dirimu.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
106/SIL/PO L/TF 01:19:08 – 01:19:10	11	Will you read in for me?	Mau membacakannya untukku?	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
107/SIL/SC R/TF 01:26:20 - 01:26:21	18	I'm so sorry, Will.	Aku sungguh menyesal, Will.	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.

108/SIL/PO L/TF 01:30:27 – 01:30:28	17	Good morning, my lord.	Selamat pagi, Tuanku.	0	0.25	0	For segmentation and spotting the data has no mistake and the subtitle is good. For punctuation and graphic is a mistake on it, should be “Selamat pagi, tuanku.” For reading speed and line length the data has no mistake and the conveyed is well.
109/SIL/SC R/TF 01:52:47 - 01:52:50	12	50 pounds, Will, for the poet of true love.	50 paun, Will, untuk sang penyair cinta sejati.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
110/SIL/SC R/PR 01:53:11 – 01:53:14	16	If my hurt is to be that you write no more...	Jika sakitku akan kau jadikan inspirasi untuk menulis lagi...	0	0	0.25	For segmentation and spotting and punctuation and graphic the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
111/SIL/SC R/TF 01:53:19 – 01:53:21	12	then I shall be the sorrier.	...maka aku akan lebih menyesal.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
112/SIL/SC R/TF 01:54:49 – 01:54:51	12	You will never age for me...	Kau tak akan pernah tua bagiku...	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
113/SIL/SC R/TF	12	Nor fade, nor die.	...takkan akan memudar dan	0	0	0	For segmentation and spotting and punctuation and graphic and reading

01:54:52 – 01:54:54			mati.				speed and line length the data has no mistake and the conveyed is well.
114/SIL/SC R/TF 01:54:56 – 01:54:58	8	Nor you for me.	Dirimu juga bagiku.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.
115/SIL/SC R/TF 01:55:00 – 01:55:01	19	Good-bye, my love.	Selamat tinggal, cintaku.	0	0	0.25	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well. For reading speed and line length data has no mistake and the Cps is more than 15 of the data.
116/SIL/SC R/TF 01:55:03 – 01:55:05	12	A thousand times good-bye.	Seribu kali selamat tinggal.	0	0	0	For segmentation and spotting and punctuation and graphic and reading speed and line length the data has no mistake and the conveyed is well.