

**TRANSLATION OF IN-MOVIE TERMS AS FOUND
FROM *GAME OF THRONES* SERIES IN THE
PERSPECTIVE OF FANSUBBING**

THESIS

Submitted in Fulfillment of the Requirements
for the Degree of *Sarjana* in English Letters



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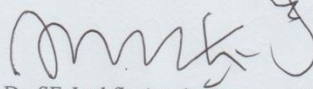
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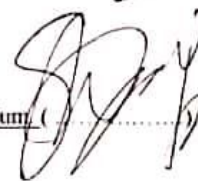
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DEDICATION

This thesis is dedicated to:

1. My beloved parents
2. My beloved brother and sister
3. My beloved friends
4. My Almamater IAIN Surakarta

MOTTO

خير الناس أنفعهم للناس

“The best of people are those that bring most benefit to the rest of mankind”

-H.R. Ahmad, Thabrani, Daruqutni-

“Success is liking yourself, Liking what you do, and Liking how you do it.”

-Maya Angelou-

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled "Translation of In-Movie Terms as Found from *Game of Thrones* Series In The Perspective of Fansubbing " is my real masterpiece. The things out of my 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 the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, November 05, 2019

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Alhamdulillah, all praises be to Allah SWT, the Single Power, the Lord of the World, the King of the King, Master of the day of judgment, God almighty, for all blessings and mercies so the researcher was able to finish the thesis entitled "Translation of In-Movie Terms as Found from *Game of Thrones* Series In The Perspective of Fansubbing". Peace be upon Prophet Muhammad SAW, the great leader and good inspiration of world revolution.

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10. Everyone who has helped the researcher to conduct the research and write this thesis.

The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and readers in general.

Surakarta, November 05, 2019

The researcher

A handwritten signature in black ink, appearing to be 'Selly Trisnaningrum N.', written in a cursive style.

Selly Trisnaningrum N.

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ABSTRACT

Selly Trisnaningrum N., 2019. *Translation of In-Movie Terms as Found from Game of Thrones Series In The Perspective of Fansubbing*. Thesis. English Letters Study Program, Cultures and Languages Faculty.

Advisor : Dr. SF. Luthfie Arguby Purnomo, SS., M.Hum.

Keywords : In-Movie Terms, Fan Subtitle, Translation Techniques, Key Features of Fansubbing, *Game of Thrones* Movie Series.

This descriptive qualitative research entitled *Translation of In-Movie Terms as Found from Game of Thrones Series In The Perspective of Fansubbing* has two objectives. They are 1) to describe the translation techniques used to translate in-movie terms as found from *Game of Thrones* Series and 2) to describe the key features of fansubbing revealed in the translation of in-movie terms as found from *Game of Thrones* Series.

The data of this research are in-movie terms taken from the English and Indonesian versions of *Game Of Thrones* movie series season 1&2. The data were analyzed by employing translation techniques theory proposed by Molina & Albir (2002) and key features of fansubbing theory proposed by Cintaz & Sanchez (2006).

In this research, the researcher found 90 data of in-movie terms in *Game of Thrones* movie season 1&2. This research contains two findings. The first finding of this research shows that there are 6 translation techniques found in *Game of Thrones* movie series season 1&2. Based on the first findings, the dominant translation techniques used by the translator are borrowing translation techniques applied to 50 data (55,6%). The second findings of this research show that there are 4 key features of fansubbing revealed by the translator in *Game of Thrones* movie series season 1&2. The dominant key features of fansubbing are no key features of fansubbing consisting of 76 data (84,5%), implying that the translator did not apply the key features of fansubbing in their fan subtitle. The first findings of this research show that the dominant translation techniques used by the translator are borrowing translation techniques. Those 55 data of in-movie terms that translated using borrowing translation techniques are the terms that can be classified into proper names. It may the translator concluded that they did not need to put some description on the translation of those terms. The finding shows that the translator tends to be not following the convention of fan subtitle by did not apply any key features of fansubbing based on Cintaz & Sanchez's (2006) theory that became the characteristic of fan subtitle. The first findings are related to the second findings of key features of fansubbing. The researcher found the dominant key features of fansubbing is no key features of fansubbing. The translator chooses to obey the key features of fansubbing, and these findings show that the translator tends to be not following the convention of fan subtitles by did not apply any key features of fansubbing based on Cintaz & Sanchez (2006) theory that became the characteristic of fan subtitle.

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CHAPTER I

INTRODUCTION

A. Background of The Study

Nowadays, the technology industry was branched out so quickly. The development of the technology industry also influenced by translation. The translation is not only about transferring one language into another language in the printed text. Translation studies also talked about audiovisual translation (AVT). One of the audiovisual translation types is subtitle. Cintas and Remael (2014: 8) describes subtitle as one of translation types formed written text, usually placed at the bottom of the screen, that trying to recount the original dialogue of the actors that appear on the screen, as well as the discursive elements that appear in the image such as letters, inserts, graffiti, inscriptions, placards, and etc., and the other information that contained on the soundtrack of the movie such as songs and voices off. According to Baker (2001: 244), subtitles referred to as a caption of film or TV that presented the dialogue of the actors on the screen, and these captions presented simultaneously on the screen. Baker (2001: 244) also explains subtitle usually consists of one or two lines and usually consist of an average maximum length of 35 characters. Normally, Subtitle placed on the bottom of the screen, and sometimes the subtitle centered or left-aligned.

There are a lot of fans of a movie who created a subtitle and is usually called as fan subtitle. Therefore, the subtitle that can use by the audience is not only official subtitle that made by the company of the movie but the audience also can use fan subtitle who made by the fans of the movie. According to Cintaz and Sanchez (2006: 37), A fansub is a translation formed subtitle created by fans of a movie. O'Hagan (2011:14) describes Fan subtitles as a translation that performed voluntarily by Internet users that usually produced in some form of collaboration often on specific platforms by a group of people forming an online community. Rong & Omar (2018: 110) described fan subtitles as a subtitle made by fans for television programs that they are interested in. The fansubbers mostly translate the newest foreign movies or TV serials. In *Game of Thrones* Series, there are a lot of subtitles made by the fansubbers which are translated into a lot of target language. One of the subtitles is translated into the Indonesian language.

The purpose of fansubber to make a subtitle is not to earn money, but fansubber enjoy the process of making a subtitle and it brings satisfaction for the fansubber itself (Wang, 2014: 1904). Bruti (2015: 19) states generally, the community translators are volunteers who engage in translation of texts to be shared on the Internet voluntarily, and the community translator did not get a remuneration.

Wang (2014: 1904) said fansubs different from the official subtitle because the translator of an official subtitle has to follow some translation

rules. Meanwhile, fansubs translators did not aware of some translation rules. The fansubs translator tried to do a translation that flexible and easier to understand by the target audience. The language used by the fansubber is a daily language such as colloquial language and slangs that familiar with the target audiences.

In this research, the researcher analyzed the key features in fansubbing that revealed by fansubber to translate in-movie terms as found from *Game of Thrones* movie series season 1&2. According to Cintas& Sanchez (2006: 47) there are 9 key features that define fan subtitles, they are; Use of different fonts throughout the same programme, Use of colours to identify different actors, Use of subtitles of more than two lines (up to four lines), Use of notes at the top of the screen, Use of glosses in the body of the subtitles, The position of subtitles varies on the screen (scene-timing), Karaoke subtitling for opening and ending songs, Adding of information regarding fansubbers, And Translation of opening and closing credits. Rong&Omar (2018: 114) states there are four key features of the approaches that adopted in the fan subtitle, they are: Variety of font types, sizes, and colours for subtitles, Usage of footnote/translator's note as well as the preservation of gloss/foreign language elements in subtitles, Layout, positioning, and presentation of subtitles, Information about fansubbers within fansub works.

Not only analyzed the key features of fansubbing, but this research also analyzed the translation techniques used by the fansubber to translate

in-movie terms as found from *Game of Thrones* movie series season 1&2. Molina & Albir (2002: 509) said that “Translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis”. Some techniques can be used by the translator to translate the source language into the target language. Molina and Albir (2002: 509) classified translation techniques into 18 types. The 18 types of translation techniques are Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive creation, Established equivalent, Generalization, Linguistic amplification, Linguistic compression, Literal translation, Modulation, Particularization, Reduction, Substitution (linguistic, paralinguistic), Transposition, and Variation.

In subtitling translation, usually, the translator focused on translating the source language and the target language and also on the specific features that are only related to the subtitle translation. Chuang (2006: 372) states that subtitle translation involved by a multiplicity of semiotic modes that give shape to the film text and the subtitled film text. Chuang (2006: 372) argue that subtitle translation is intersemiotic translation, and all the semiotic modes involved in the film text contribute meanings according to their functional specialization rather than the verbal elements alone. Therefore, different specialized meanings produced by the semiotic modes that appear in the film text have to be included in dealing with subtitle translation.

Chuang (2006: 375) explained in the multimodal approach, all the semiotic modes contained in the film text are considered as a whole to express and represent meanings to the audience. Although the written mode is the most frequently-produced form by the translator in subtitling, it does not mean that the translator cannot distribute the meanings of the text to other semiotic modes. For example, the translator can distribute meanings of the spoken modes (such as dialogues) to the visual modes (the moving images), the audio modes (music or sound effects). Thus, the translator does not have to render everything in the dialogues into the subtitles, but the translator can choose to ignore those meanings that are represented in other semiotic modes.

This research uses a movie as the source of data. Here the researcher chooses *Game of Thrones* Movie series season 1&2. Every field of study has its special terminology and it's also happened in the movie. Every movie has its special terminology that cannot found in the other movie. This special terminology called in-movie or also called register terms. Holmes (2013) describes the term "Register" as the special language of groups of people with common interests or jobs or the language used in situations, associated with such groups. A register is a variety associated with a particular situation of use (including particular communicative purposes). The description of a register covers three major components: the situational context, the linguistic features, and the functional relationships between the speakers and the listeners.

Based on those theories, there are some examples may make it clear:

1. SL: Wildlings

TL: Wildlings (Orang liar yang hidup diluar The wall)

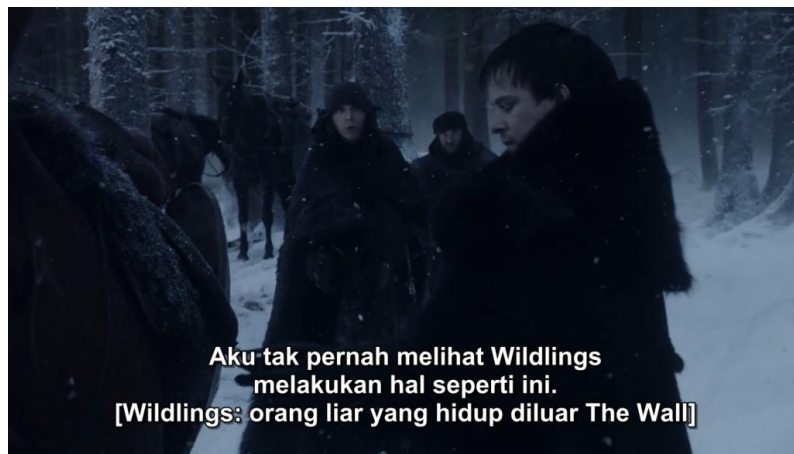


Figure 1.1

In the *Game of Thrones* movie series, there is a term "Wildlings". Wildlings are one of the clan's names in *Game of Thrones* movie series. In the subtitle, the fansub translator chooses to translate the term "Wildlings" into "Wildlings: Orang liar yang hidup diluar The wall". The fansub translator chooses to add an explanation about the meaning of this term. The explanation about this term will make the target audience easier to imagine the meaning of this term because this term is a special term that can only be found in *Game of Thrones* movie. Thus, it will be a little bit difficult to understand the meaning of this term if there is no explanation about this term. Based on Molina and Albir (2002), the translation

technique that used by the fansubs translator refers to the description translation techniques

In this research, the researcher is not only analyzed the translation techniques, but the researcher also analyzed the key features of fansubbing that revealed to translate in-movie terms. The researcher wants to analyze whether the translation techniques used by the fansub translator still following the key features of fansubbing that arranged by Cintas & Sanchez (2006) or not. And after take a look at these terms, the key features of fansubbing that can found in this term are: The subtitle of this in-movie term contains 3 lines of subtitles. According to Cintas & Sanchez's (2006) theory, a fan subtitle usually contains more than 2 lines, and according to Cintas & Sanchez (2006), these key features of fansubbing called as lines.

Fansubber describes the meaning of the in-movie term, but the position of the description is on the bottom of the screen. There are no differences in the position between the in-movie terms description/notes and the other subtitle. According to Cintas & Sanchez (2006), these key features of fansubbing called glosses. According to those two key features of fansubbing that contained in this term, the researcher concludes that the translator still follows Cintas & Sanchez's (2006) theory of key features of fansubbing.

2. SL: White Walkers

TL: White Walkers: Makhluk penghuni hutan dibalik The Wall



Figure 1.2

In the *Game of Thrones* movie series, there is the term "White Walkers". In the subtitle, the translator translated the term "White Walkers" into "White Walkers: Makhluk penghuni hutan dibalik The Wall". White Walker is one of the clan's names in the *Game of Thrones* movie series. In this term, the translator adds the description of this term so the target audience will easier to imagine the meaning of these terms. Based on Molina and Albir (2002), this translation technique refers to the description translation techniques.

After analyzing the translation technique, the researcher tries to analyze the key features of fansubbing in this term. The researcher analyzes whether the fan subtitle translator still following the key features of fansubbing when they decide to use a translation technique. According to Cintas & Sanchez (2006), there are some key features of fansubbing that

used by the fansubber to translate this term: The subtitle of this in-movie term contains 2 lines of subtitles. According to Cintas & Sanchez's (2006) theory, a fan subtitle usually contains more than 2 lines, so the fansubber not following Cintas & Sanchez's (2006) theory.

Fansubber describes the meaning of the in-movie term, but the position of the description is on the bottom of the screen. There are no differences in the position between the in-movie terms description/notes and the other subtitle. According to Cintas & Sanchez (2006), these key features of fansubbing called glosses. According to these key features of fansubbing that contained in this term, the researcher concludes that the translator still follows Cintas & Sanchez's (2006) theory of key features of fansubbing.

B. Research Limitation

The researcher used *Game of Thrones* Series Season 1&2 as the object of this research. To make this research more specific, the researcher only focussed on the in-movie terms as found in *Game of Thrones* Series. The researcher chooses to use *Game of Thrones* Series Season 1&2 as the object of this research because there are a lot of in-movie terms or register terms that only found in *Game of Thrones* Series Season 1&2.

The researcher analyzed the translation techniques used by the fansubber to translated in-movie terms. The researcher also analyzed the

key features in fansubbing that used by the fansubber to translate in-movie terms as found from *Game of Thrones* Series.

Not only used *Game of Thrones* movie series season 1&2, but the researcher also uses Indonesian fansub by IDFL™ Subscrew, Icksan Ricky, @koy_bazzman, Real Est. and this Indonesian subtitle downloaded at www.subscene.com.

C. Problem Formulation

Based on the research background and the research limitation, this research defines the problem statements as:

1. What translation techniques are used to translate in-movie terms as found from *Game of Thrones* Series?
2. What key features in fansubbing are revealed in the translation of in-movie terms as found from *Game of Thrones* Series?

D. The Objectives Of The Study

Based on problem formulation, the objectives of this research are ;

1. To describe the translation techniques are used to translate in-movie terms as found from *Game of Thrones* Series.
2. To describe the key features in fansubbing are revealed in the translation of in-movie terms as found from *Game of Thrones* Series.

E. Benefit Of The Study

The researcher expects this research will be useful for:

1. Fansubbers:

The researcher expects this researcher can give information to the subtitler, especially for fansubber. This research focused on the translating techniques and formula in fansubbing so the researcher expects this research will be useful to the fansubber so the fansubber can make a good quality subtitle as good as official subtitles and their subtitle will be used by so many movie audiences.

2. Students :

The researcher expects this research can give more information and knowledge to the student about the translation techniques and formula in fansubbing is used to translate in-movie terms as found from *Game of Thrones* Series.

3. Translator :

The researcher expects this research will be helpful to the translator when they want to translate a movie especially in-movie terms. And the researcher expects this research will give information to the translator about translation techniques so the translator can decide whether translation techniques should be used to translate in-movie terms.

4. The next researcher

The researcher expects this research can be used as a reference by the next researcher, and then the next researcher can make detailed research on the same topic so the next researcher will be completing and correcting the mistakes of this research.

F. Definition Of Key Terms.

1. Translation techniques :

Translation techniques define procedures to analyse and classify how translation equivalence works (Molina & Albir: 2002). They have five basic characteristics :

- They affect the result of the translation
- They are classified by comparison with the original
- They affect the micro-unit of text
- They are by nature discursive and contextual
- They are functional

Translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis.

2. In-Movie Terms

In-movie terms also called register terminology. Holmes (2013) describes the term "Register" as the special language of groups of people with common interests or jobs or the language used in situations, associated with such groups. a register is a variety associated with a particular situation of use (including particular communicative purposes).

3. Subtitle :

The subtitle is the example of Audiovisual translation that usually used by the viewers when they need the translation version of a movie. According to Cintaz and Remael (2007) ,Subtitling defined as a translation practice that consists of presenting a written text, generally in the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained in the soundtrack (songs, voices off).

4. Fansub :

According to Cintas and Sanchez (2006), A fansub is a translation formed subtitle created by fans of a movie. Rong and Omar (2018) said fansub refers to subtitles made by fans for

television programs that they are interested in. The fansubbers mostly translate the newest foreign movies or TV serials.

5. Game of Thrones Series :

Game of Thrones is an American fantasy drama television series directed by David Benioff and D. B. Weiss. This movie series was adapted from "A Song of Ice and Fire" fantasy novels series written by George R. R. and the title of the first novel is *A Game of Thrones*. *Game of Thrones* Movie series season 1 premiered on HBO in the United States on 17 April 2011, and *Game of Thrones* Movie series season 7 ended on 27 August 2017. The series will conclude with its eighth season premiering in 2019.

CHAPTER II

THEORETICAL REVIEW

A. Fansubtitle

a. Definition of Fansubtitle

Nowadays, the technology industry branched out so quickly. The development of the technology industry also influenced by translation. The translation is not only about transferring one language into another language in the printed text. Translation studies also talked about audiovisual translation (AVT). Ghaemi&Benyamin (2011:40) said audiovisual language transfer can be interpreted as the process by which a film or television program is made comprehensible to a target audience who is not familiar with the source language. There are some types of audiovisual translation. According to Bartolome and Cabrera (2005: 93), there are 17 types of audiovisual translation, such as Dubbing, Subtitling, Voice-over, Interpreting, Surtitling, Free Commentary, Partial Dubbing, Narration, Simultaneous Translation, Live Subtitling, Subtitling For the deaf and hard of Hearing (SDH), Audio Description, Script Translation, Animation, Multimedia Translation, Double Versions, and Remakes. Ghaemi&Benyamin (2011: 40) asked There are some types of audiovisual transfer, but the main form of language transfer is subtitling and dubbing. Subtitling has become a popular way of dealing with the language problem

because the larger costs are needed when the translator wants to make the dubbing version.

The example of audiovisual translation is subtitling used by the researcher in this research. According to Cintaz (in Bartolome and Cabrera: 2005), Subtitling is the most popular of audiovisual translation studies. Subtitling can be defined as the linguistic practice that shows as a written text on screen purporting to convey the dialogue of the characters on the screen, the iconic element or other material on the soundtrack such as a song. Gottlieb (2004: 86) describes Subtitling as the rendering of the verbal message in filmic media from the source language to the target language, in the form of one or more lines of written text, which are presented on the screen in sync with the original verbal message. Cintas (2003; 199) said there are two types of subtitling, they are: Interlingual subtitling and Intralingual subtitling. Interlingual subtitling is the translation of the dialogue in the film from the source language to the target language between two different languages. Intralingual subtitling means subtitling of a movie/video in the same language with the source language of the movie/video. Thus, there is no change of language in the intralingual subtitle. Cintas (2003:199) also asked intralingual subtitles made to meet the needs of the deaf and hard of hearing. Intralingual subtitle changing the oral content of actors' dialogues into written speech, without loss of all the paratextual information that contributes to the development of the plot or to set the scene, which deaf people are unable

to access from the soundtrack, for example, telephones ringing, knocks on the door, and etc. And in this research, the researcher used interlingual subtitle for the data.

Sponholz (2003: 14) asked even though interlingual subtitles are always considered as a supplement to a film, the subtitle is the most cost-effective audiovisual language translation mode. On the other hand, there are some advantages to using subtitled foreign language programs. First, using subtitled programs can help the viewer's foreign language acquisition progress. Second, using subtitled programs also can improve the viewer's reading skills. Even though, these benefits of subtitle only apply if the subtitles meet the quality requirements. Gottlieb (2004: 87) said interlingual subtitling has societal and language-political implications, such as supports in improving reading skills, increasing the viewer's foreign language skills, facilitating easy and cheap international program exchange, and cementing the dominance of English.

All types of translation have specific constraints, and it also happened in the screen translation. The differences between subtitles and the other translation are subtitles involved by technical and contextual constraints (Ghaemi&Benyamin, 2011: 41). There is a limitation of character in the subtitle that makes it different from another translation. Gottlieb (1992 in Ghaemi&Benyamin, 2011:41) said that a subtitler is faced with formal (quantitative) and textual (qualitative) constraints. Textual constraints are those imposed on the subtitles by the visual context

of the film, meanwhile formal constraints are the space factors (a maximum of 2 lines and 35 characters) and the time factor. Baker (2001; 244) also explains that subtitle usually consists of one or two lines and usually consist of an average maximum length of 35 characters. Normally, Subtitle placed on the bottom of the screen, and sometimes the subtitle centered or left-aligned. The translator has to think wisely when they translated the source language into the target language in subtitling because the translator has to think about the character of the text that they will make it into subtitling.

There are two kinds of subtitles, they are official subtitles and fan subtitles. In this research, the researcher analyzes fan subtitles in the *Game of Thrones* Movie series season 1&2. According to Cintas&Sanchez (2006: 37), A fansub is a translation formed subtitle made by fans of a movie. Rong and Omar (2018) said Fansub refers to subtitles made by fans for television programs that they are interested in. The fansubbers mostly translate the newest foreign movies or TV series. O'Hagan (2011: 14) describes Fan subtitles as a translation that performed voluntarily by Internet users that usually produced in some form of collaboration often on specific platforms by a group of people forming an online community.

Fansubbers carry out all the translation process, such as fansubber translate the dialogues, synchronize the subtitles with the video and sound of the audiovisual text and then posted the fan subtitle to the internet so the target audience can use the fan subtitle by downloaded the subtitle on the

internet. The big expansion of communication technologies that happened today has made it possible for fan translators to introduce subtitles with relative ease, enabling them to take care of the whole process, starting from translating, timing, and then upload the fan subtitle to the internet (Bruti, 2015: 19).

Bruti (2015: 19) states fansubbing can be interpreted as a response to the needs of groups of viewers who have different expectations in terms of audiovisual translation practices and maybe their dissatisfaction, especially with dubbing practices available. The target users of fan subtitle is a targeted audience of which they are members.

Wang (2009: 1904) said the most obvious features of fan subtitles are: almost synchronous with the original version, without abbreviation or dubbing, and strictly based on the plot of the original play. Bruti (2015: 19) asked generally, the community translators are volunteers who engage in translation of texts to be shared on the Internet voluntarily, and the community translator did not get a remuneration. Social networks are the right places or media for community translation practices, but there is an abundance of translation hosting sites also outside the domain of social networking. Wang (2014: 1904) also said the purpose of fansubber to make a subtitle is not to earn money, but fansubber enjoy the process of making a subtitle and it brings satisfaction for the fansubber itself.

Wang (2014: 1905) said the fansubbers were aware that their subtitles always waited by the target audience so they tried to finish their

translation as soon as possible. This fact affects competition among the fansubbers itself. Fansubbers tried to finish their translation as soon as possible and then publish their subtitles to the internet. The first fansubs that publish on the internet have a big possibility downloaded by the target audiences who are waiting for their subtitles. This fact makes the fansubbers tried to publish their fansubs as soon as possible so their fansubs downloaded by a lot of people.

b. The Fansubbing Process

According to Cintas and Sanchez (2006), the fansubbing process divided into three types, they are; Human Resources, Technical Requirements, and The Process.

1. Human Resources ;

Cintas and Sanchez (2006: 38) said Human Resources are the people involved in the fansubbing process. According to Cintas and Sanchez (2006: 38), there are 6 types of Human Resources :

- **Raw Provider:** Raw Provider is the people who provided the source material that wants to translate. And then "Raw" is a term that refers to the original, untranslated video of movies.
- **Translator:** Translator is the people who translated the source language into the target language. Cintas and Sanchez (2006) said most of the translator is not trained in the uses of fansubs technology and their contribution to the fan subtitle process only

in the translation process of the source language into the target language.

Cintas and Sanchez (2006) said the translator who is involved in producing English fan subtitles generally is not English native speakers. And this fact can give a crucial impact on the quality of the translation final result. Fansub groups who work in other languages, are also dependent on English fansub as the pivot language and the quality of their work is highly dependent on the accuracy of the English fansub (Cintas and Sánchez: 2006, 38–39, 49–50).

- **Timer:** Cintas and Sanchez (2006) explained timing or in the professional subtitling industry usually called cueing and spotting is a process of defining the in and out times of the subtitles. The timer has to make sure that the time taken for the appearance of subtitles is aligned or coincides with the spoken dialogue in a scene
- **Typesetters:** Typesetters are the people who responsible for defining the font style that used in the subtitle, for the conventions to be followed, and for formatting the final scripts (Cintas and Sanchez: 2006).
- **Editors and Proof-readers:** Editor and Proof-Readers are the people who revise the translation to make it coherent and sound

natural in the target language and revises the typos in the subtitles.

- **Encoders:** Cintas and Sanchez (2006) said encoders use the provided raw and the final SSA script, which has been formatted by the typesetter and revised by the editors, to produce the subtitled version of a given episode by using an encoding program.

2. Technical Requirements.

Cintas and Sanchez (2006: 40) asked when the subtitler wants to make a subtitle, they need specific hardware equipment. Those specific hardware equipment are a computer with an 800 MHz processor and 128 MB RAM to support the fansubbing process. On the other hand, the encoder should work with a fast computer to encode at an adequate speed because this process utilizes the maximum capacity of the processor. It is therefore recommended to have at least a 1.5 GHz processor to facilitate the encoding of an episode within an acceptable time frame. And the fansubbing process also needs a high-speed Internet connection.

Cintas and Sanchez (2006: 40) said the translator also need specific software requirements to support their process of making fan subtitle. And those specific software requirements are:

- Source acquisition: A Peer 2 Peer (P2P) program like Winny or Bittorrent is used to acquire TV-rips in video format. Ripping software such as AutoGordianKnot or DVD Shrink is necessary to produce DVD-rips(Cintas and Sanchez: 2006).
- Translation: A text editor such as Notepad and a video player to watch the anime (Cintas and Sanchez: 2006).
- Timing: Sub Station Alpha (SSA), Aegisub, Sabbu or JacoSub (Cintas and Sanchez : 2006)..
- Typesetting: SSA and/or a text editor to add special effects to the subtitles. To carry out the scene-timing, Virtual Dub is also required (Cintas and Sanchez: 2006).
- Edition: A text editor and a video player so that the translation can be revised while watching the episode (Cintas and Sanchez: 2006).
- Encoding: Virtual Dub plus the Textsub filter is needed, as well as a video codec, i.e. a device or software module that enables the use of compression for digital videos, such as XviD or H.264. The Textsub filter allows for engraving subtitles in SSA format onto a video file. Some filters help improve the quality of the image, although their use is optional (Cintas and Sanchez: 2006).

- Distribution: A P2P program, normally BitTorrent (Cintas and Sanchez: 2006).

3. The Process.

The third step of the fansubbing process is the process of fansubbing. Cintas and Sanchez (2006: 40) said that there are 9 of the process of fansubbing., they are :

1. The episode raw is given to the encoder and then the encoder will decide that the episode raw has enough sound and image quality. In addition to deciding the sound and image quality of the episode raw, the encoder also has a responsibility to extracting the audio file of the episode raw by using Virtual Dub, after that converting it into an 8-bit mono wave file if required (as in SSA), and then the encoder has to send it to the timer so the fansubbing process can continue to the next steps (Cintas and Sanchez: 2006) .
2. While the sound and image quality have been decided by the encoder, the copy of the episode raw also given to the translator so the translator can translate the episode raw. In these steps, the quality of the raw can be reduced for example in the size of the raw so the raw more easily accessed on the internet (Cintas and Sanchez: 2006). Cintas and Sanchez (2006) said the translator should indicate in the translation whether the subtitles are voices

in off or television conversations to make the typesetter's task easier when deciding on the type of font to be used. When the translated dialogue is finished, and the next steps are sent in the form of a text file to the next person, the timer.

3. The translated script is related to the audio. In doing so, the timer listens to the audio and decides where the subtitles will begin and end. When the timing or spotting of the script is finished, it is saved as SSA format and then sent to the typesetter (Cintas and Sanchez: 2006).
4. The typesetter has a job to choose what fonts should be used for dialogue lines, for voices in off, for inner thoughts, and radio and television conversations among others. Not only choose the font that will use in the subtitle, but Typesetters also decide whether italics or different colours should be used to differentiate the information being conveyed, and making it easier for the audience to know which characters that say the dialogues. The typesetter has to be careful to decide the type of font and the conventions used in the subtitle because it has an impact on the legibility and readability of the subtitles (Cintas and Sanchez: 2006).
5. The karaoke for the opening and ending songs are usually done when translating the first episode of a movie series and used every time the same songs are included in subsequent episodes.

If the opening and/or ending songs change in other episodes, new translations are called for. Thus, karaoke transcripts are always included in the final script of every episode (Cintas and Sanchez: 2006).

6. Editors are decided to revising the target text and to do it well they should ideally watch the original raw – if they know the source language – or the English fansubbed version – when the subtitles have not been directly translated from the source language. In addition to correcting typos, editors should also check the translated text follows the content of the source language and does not clash with the images. As mentioned before, translators are not always experts in the target language, so editing becomes a very important step in fansubbing. There should any changes or modifications to the translation version, the translator ought to be contacted and confirmed before the final translated version is released. After the translation version is already revised and agreed by the translator, the SSA script is considered to be final and is then sent to the encoder (Cintas and Sanchez: 2006).
7. Encoders usually work with the open-source program Virtual Dub. They load a script containing both the raw and the final SSA script and decide which parameters should be used to optimize the image quality as well as the size of the video by

configuring a video codec. The standard size for an episode is 174 to 230 MB and one of the most used video codecs is the so-called XviD, although H.264 is increasingly gaining in popularity. If required, special filters may be used to clean and boost the quality of the image although they tend to slow the encoding process (Cintas and Sanchez: 2006).

8. The translator or the editor usually doing Quality Check (QC) before a fansubbed episode release. There is some problem that has to be revised and corrected, such as typos, subtitles not properly synchronized with the audio, or glitches in the image. The encoder should then use the corrected SSA script and/or new raw if necessary to re-encode the episode. The resulting video will be considered final and ready for release to the public (Cintas and Sanchez: 2006).
9. To spread the fansubbed episode among fans the most preferred distribution methods are Bittorrent and XDCC (a transfer protocol of the Internet Relay Chat, also known as IRC). Distributors start serving the file for viewers to download, and someone in the group notifies various fansub websites of the release, to let more people know of its existence (Cintas and Sanchez: 2006).

c. The Characteristics of Fan Subtitle

In Fansubtitle, there are many translators of English fansubs translator that their mother tongue is not English. Cintaz & Sanchez (2006) give an example in anime movies, fansubber who they are Japanese native speakers made a fan subtitle in English. As mentioned on the human resources of the fansubbing process, there are editors and proof-readers that participate in the fansubbing process. And the editors and proof-readers will help the translator's works (Cintas & Sanchez: 2006). Stewart (2000:206) aksed even though it is true that the translator's reduced proficiency in the foreign language may endanger the validity of the final result of translation works, it proved that one of the important factors in fansubbing is the translator has to fully understand the source language, both in the linguistic aspects and cultural aspects. Based on that facts, it's not surprising that the quality of the fan subtitle translations that circulating on the Internet is still often below quality standards. And sometimes some fansubs do not have anything to envy with the quality of the official translations that commercially distributed on DVD or broadcast on television.

Wang (2009: 1904) also explained most of the fansubs translators are not professional translators, so their translation is not followed the professional translation standards. The professional translators always talked about what translation rules that they have to follow, or what kind of methods they have to use. But the fansub translators often aware that,

fansub translators just translate any way they want as long as it is "suitable" for the target audiences. Fansub translators prefer to find the most suitable words or sentences for their translation version so the target audience was easier to understand their translation. The Fansubs translations are more flexible and contain a lot of colloquial language and slangs. The language used in the fansubs translation is the language that familiar to the target audience so the target audience will easier to understand the movie. They are closer to our daily life

Wang (2014) said the translator of fan subtitle groups has different language levels, and it makes their translation works differently from each other. Some of their translation works have very good quality, but some of them are not good quality. The differences in fan subtitle quality may be caused by many mistakes that are contained in the fan subtitle translation. Moreover, if the translation that contained may difficult materials, for example the translation which includes many cultural, historical, or professional terms.

Cintas and Sanchez (2006: 46) asked the interesting thing about Fansubs are the translators know their target of fansubs is a special audience who very interested in the movie and the culture of the source language. And this is the main reason why the translator of fansubs have to know well about the original text and to preserve some of the cultural idiosyncrasies of the original in the target language. It needs deeper

research that can show the users of fansubs are generally exposed to more foreign cultural idiosyncrasies than other viewers that did not use fansubs.

Cintas and Sanchez (2006: 46) also said the other special features about fansubs are certain cultural referents such as the name of places, traditions, and other celebrations are explained using the translator's notes and glosses. The notes usually placed at the top of the screen, these notes will appear and disappear together with the subtitles that appear on the same screen and these facts make the viewer rather challenging when they want to read the fansubs notes. The first reasons are there is limited time to read all of the subtitles that appear on the screen and the second reasons are the positions of subtitle not on the same position, the notes appear on the top screen but the other subtitle appears on the bottom screen. And then when the fansubber wants to add gloss, the glosses written by using a different color with the sentences that appear on the same screen. Another interesting fact about fansubs is that some fansubbers include translation notes or comments before the episode starts and it's like a preface in a book.

Cintas & Sanchez (2006: 47) said there are 9 formula of key features that distinguished a fansubs and professional subtitle or official subtitle, they are : Use of different fonts throughout the same programme, Use of colours to identify different actors, Use of subtitles of more than two lines (up to four lines), Use of notes at the top of the screen, Use of glosses in the body of the subtitles, The position of subtitles varies on the

screen (scene-timing), Karaoke subtitling for opening and ending songs, Adding of information regarding fansubbers, Translation of opening and closing credits.

Rong and Omar (2018: 104) said there are 4 key features that can differentiate fan subtitle and conventional or official subtitle, they : Variety of font types, sizes, and colours for subtitles, Usage of footnote/translator's note as well as the preservation of gloss/foreign language elements in subtitles, Layout, positioning, and presentation of subtitles, Information about fansubbers within fansub works.

Here the table of the differences between fan subtitle and official/conventional subtitle by Rong and Omar (2018: 120) :

Table 2.1

The Differences Between Fan Subtitle And Official/Conventional Subtitle

Features	Conventional/ Official Sub	Fansubs
Variety of font types, sizes, and colours for subtitles	Consistent font type such as Helvetica and Arial. Pale white in colour with a grey background. Often set by subtitling software.	The usage of font type, size, and colour in subtitles may differ based on work requirement and creativity.

Usage of footnote/translator's note as well as the preservation of gloss/foreign language elements in subtitles:	Foreign language elements often dropped. No additional explanations using the footnote/ translator's note.	Foreign language elements commonly preserved. Footnotes/ translator's notes are used and appear on relevant scenes.
Layout, positioning, and presentation of subtitles	Consistent, usually at the bottom part of the scene.	May change. Also translates non-verbal elements in a form appropriate with the scene involved.
Information about fansubbers within fansub works	A mere mention of the name at the end of the program.	Fansub groups inserted in the opening and closing section. May occasionally include personal opinions of fansubbers.

a) Variety of font types, sizes, and colours for subtitles

In fan subtitles, the fansubber usually uses a variety of font types, sizes, and colours in their subtitles which are not based on official subtitle rules (Rong and Omar, 2018: 104). The usage of font type, size, and colour in subtitles may base on the work requirement and creativity of the

fansubber. Meanwhile, a variety of font types, sizes, and colours in official subtitles are depended on the subtitling software or machines used by the fansubber (Wan Ida Rahimah 2007, 49, 51). In professional subtitles, there are some rules and guidelines that have to follow by the translator of conventional/official subtitles (Karamitroglou 1998)

b) Usage of footnote/translator's note as well as the preservation of gloss/foreign language elements in subtitles:

In official/ conventional subtitles, the conventional subtitlists often omit the foreign cultural elements in their subtitle subtitles. It caused by the space constraints in conventional subtitle rules. Meanwhile, in fan subtitles, the fansubber usually retains the foreign cultural elements that appear in the characters' dialogues in a movie, for example, an anime series. The fansubber usually used footnote or translator's note to explain foreign cultural elements. The fan subtitles that appear in a particular scene will provide an explanation of foreign cultural elements in the characters' dialogues. The purpose of using translator notes in fan subtitles is to provide the opportunity to learn more about these foreign cultural elements (Rong and Omar, 2018: 104).

c) Layout, positioning, and presentation of subtitles

The position of the subtitle in the conventional subtitle is consistent, the conventional subtitle always placed on the bottom of the

screen. Meanwhile, the position of fan subtitles is not consistent or may be changed. The fansubber will be employing all the space available on the screen as long as their subtitles do not bother the audience's attention to the movie. The bottom of the screen is used to accommodate the translation for the characters' dialogues and the top of the screen is often used to add footnotes or the translator's note. The notes are used when a foreign cultural element requires further explanation to help the audiences to fully comprehend and appreciate certain scenes in the movie (Rong and Omar, 2018: 104).

Rong and Omar (2018: 104) said if the fansubber wants to add subtitles for non-verbal elements, those subtitles placed apart from characters' dialogues (signboard, writings on screen, etc.) that appear in certain scenes. And subtitles for non-verbal elements are often explained using notes that are positioned at the top of the screen. However, the subtitle for non-verbal elements and characters' dialogues could also exist together on one screen. Such subtitles are often modified in terms of font types, colours, font sizes and layout (such as vertically aligned, italicised, bolded, etc.) so that they are aligned to the particular scene to blend in aesthetically with non-verbal elements.

d) Information about fansubbers within fansub works

Rong and Omar (2018: 104) stated in the conventional subtitle, they often minimize the information related to the subtitlists (the

information only name of the subtitlists and noted at the very end of a television program or movie). Meanwhile, the fansubbers are often enthusiastic about highlighting their participation in the process of fansubbing for a movie. The information about fansubber can be identified through the insertion of the names of group members involved in the process of fansubbing in the opening or closing section. The credit sequence in fan subtitles usually contains the address of the fansub groups' websites, e-mails or IRC for communication purposes. In the credit sequence, the fansubber also reminded the viewers not to resell the product of fansub for their own personal purposes. The fansubber allowed those fan subtitles to be shared for free and not to be sold for monetary gain. Sometimes, the target audience may find out the presence of the fansubbers not only from the name of fansubbers in the credits. The presence of the fansubbers may also find out by their personal opinions or commentaries which commonly appear in the footnote or translator's note (Rong and Omar, 2018: 104).

d. Multimodality In Subtitle

According to Kress (2010: 54), meaning arises in social environments and social interaction. And that fact makes the society became the source, the origin and the generator of meaning. In the social semiotic theory here, the social is the generative of meaning, of semiotic process and forms, and then the theory called social semiotic theory. The

core of the unit of semiotic is the sign. The sign is a fusion of form and meaning. Sign exists in all modes, therefore all modes need to be considered for their contribution to the meaning of a sign complex. Kress (2010: 1) explained the signs not only contain writing mode, but the sign also contains three modes such as writing modes, image modes, colour modes. Every mode that contains on the signs does a specific thing: image shows what takes too long to read, and writing names what would be difficult to show. Colour is used to highlight specific aspects of the overall message. Without that division of semiotic, the sign would not work and difficult to understand the meaning of the sign. Writing names and image shows, while colour frames and highlights; each to maximum effect and benefit. Writing and image and colour has their function in doing different kinds of semiotic work; each of them has its distinct potentials for meaning. Based on this fact, the image may just have the edge overwriting. And that, in a nutshell – and, in a way, as simple as that – is the argument for taking ‘multimodality’ as the normal state of human communication.

The study of the contribution of non-linguistic signs in the process of translated and interpreted texts has been informed by semiotics (González: 2014). This model of translation not only applied to the study of translated syncretic texts such as comics and advertisements where different semiotic systems are co-present and interplay at different levels but this model of translation also to the adaptation of written texts “from

and into a variety of other art forms, such as cinema (including animated cartoons), painting, music, song, sculpture, pantomime, etc (González: 2014).

Gonzalez (2014) said the translation and interpretation of semiotic meaning are dynamic and depend on the context. The multimodal theory is a scholarly spin-off of social semiotics and systemic functional linguistics and the purpose of multimodal theory is to formalize the socially situated nature of meaning-making practices. As syncretic texts draw on several systems of semiotic resources (for example in language, image, music, color or perspective, etc), they are often referred to as multimodal texts. González: (2014) asked subtitling is the example of translation studies that have benefited the most from the application of multimodal theory. In subtitling, there is a re-conceptualization of audiovisual texts as "composite products of the combined effect of all the resources used to create and interpret them". Based on that fact, there was a question about how subtitlers transfer meaning from visual modes into the written language of subtitles when the overall semiotic fabric of the films requires it.

In subtitling translation, usually, the translator focused on the translating the source language and the target language and also on the specific features that are only related to the subtitle translation, for example, the maximum length of a subtitle, the location of subtitles in the film, the speed of switching subtitles. Chuang (2006: 372) asked some

translation experts (Henrik Gottlieb 1994; Patrick Zabalbeascoa 1997; Frederic Chaume Varela 1997) states that subtitle translation is involved by two modes, not only involved by the source language and the target language. Gottlieb (in Chuang: 2006) states subtitling translation is a "diagonal translation". The meaning of diagonal translation is a translation from the spoken to the written mode.

Chuang (2006: 372) states that subtitle translation involved by a multiplicity of semiotic modes that give shape to the film text and the subtitled film text. On the other hand, Chuang (2006: 372) did not agree that subtitle translation belongs to "diagonal translation" or translation for the spoken to the written modes that concerning verbal elements in visual and audio modes because verbal elements that have a contribution to the meaning in the film text is not only semiotic modes. Chuang (2006: 372) argue that subtitle translation is intersemiotic translation, and all the semiotic modes involved in the film text contribute meanings according to their functional specialization rather than the verbal elements alone. Therefore, different specialized meanings produced by the semiotic modes that appear in the film text have to be included in dealing with subtitle translation.

Chuang (2006: 374) asked there are four theoretical points about mode and multimodality are developed, they are (1) Different modes have different meaning potentials and materiality, which are not always available to or overly comprehended by the audience. (2) All modes have

specific social evaluations and demands, so meaning the potentials of modes depending on the practical requirements of different communities and different social contexts. (3) All modes produce meanings through their intersection with each other and their interweaving in the communicative context. (4) All modes are shaped, created, and transformed in response to the need for social semiotic processes, so they are not static but fluid.

Chuang (2006: 374) said that five semiotic modes are most frequently represented in the film text: the spoken mode, the written mode, the mode of music, the mode of sound effects and the mode of moving images. Up to the present, subtitle translation focuses on the transferring of the spoken mode into the written mode, and also pay attention to the visual and audio modes.

In the multimodal approach, all the semiotic modes contained in the film text are considered as a whole to express and represent meanings to the audience. Although the written mode is the most frequently-produced form by the translator in subtitling, it does not mean that the translator cannot distribute the meanings of the text to other semiotic modes. For example, the translator can distribute meanings of the spoken modes (such as dialogues) to the visual modes (the moving images), the audio modes (music or sound effects). Thus, the translator does not have to render everything in the dialogues into the subtitles, but the translator can

choose to ignore those meanings that are represented in other semiotic modes (Chuang, 2006: 375).

B. Definition Of In-Movie Terms.

In this research, the researcher analyzes in-movie terms or usually called as register terms. Holmes (2013) describes the term "Register" as the special language of groups of people with common interests or jobs or the language used in situations, associated with such groups. One of the purposes of using registers in some groups is to desire a quick, efficient, and precise communication process among the member of groups when they want to share experiences, knowledge, and skills. Every job has its specialized terminology to express shared meaning concisely and precisely. The language of such groups develops more and more characteristics - lexical, syntactic, and even phonological – which distinguish their communications from those of other groups. And sometimes, these specialized register may make the other people outside the groups will be a little bit difficult to understand the meaning of the registers (Holmes: 2013)

Hudson (in Budiarsa: 2015) explains that the term register is usually used in sociolinguistics to explain variety according to use. And register is different from dialects that defined as varieties according to the user. It is very important to know the differences between register and dialect because the same person may use different linguistic items to express more or less the same meaning on different occasions.

Halliday (in Bernstein: 2003) described Register as a variety of language differing at all levels of form from other varieties of the same language or distinguished according to use. Bernstein (2003) said a particular register has specific characters in some syntactic, lexical or phonological patterns; or it can also say that register varieties differ language-internally by virtue of distinctive formal patterns, such as the totality of distinctive patterns for one particular register is different with the other register. So far, as linguistics is concerned, no category of dialect, code or register can be recognized unless it differs from another category at the same level of abstraction with respect to some formal properties, in a consistent manner.

Bernstein (2003) explains register and dialects are two different things. The example of the differences between register and dialects is; the distinctive formal patterns characterizing a dialect cannot be shown to be motivated by the circumstance of the speech community correlating with it, but for some cases, the distinctive formal patterns characterizing a particular register can be shown to be motivated by the factors which correlate with register distinction. These factors can be divided into two main heads, they are Those which form the relevant parameters of the situation giving rise to the use of language and Those which arise from the nature of the channel through which language is transmitted. The latter is usually called as 'medium'.

Biber & Conrad (2009) said text varieties divided into three types, they are; registers, genres, and styles. This three different text variation refers to three different perspectives on text varieties. The register perspective mixed analysis of linguistic characteristics that are common in a text variety and analysis of the situation during the communication between the speakers and the listeners. The conclusion of the register perspective is the core linguistic features such as pronouns and verbs are functional, and, as a result, particular features are commonly used in association with the communicative purposes and situational context of texts. The genre perspective is a little bit similar to the register perspective that the genre perspectives include the description of the purposes and situational context of a text variety, but the linguistic analysis in the genre perspectives is different from the register perspective. The genre perspective focussed on the conventional structures used to construct a complete text in the text variety. The style perspective is similar to the register perspective in the linguistic analysis, the style perspective focussed on the use of core linguistic features that are distributed throughout text samples from a variety. The difference between the register perspective and the style perspective is the use of its features is not functionally motivated by the situational context; but the style perspective focussed on the style features that reflect aesthetic preferences, associated with particular authors or historical periods (Biber & Conrad: 2009).

In this research, the researchers will focus on analyzed register terms. Biber & Conrad (2009) said register is a variety associated with a particular situation of use (including particular communicative purposes). The definition of a register discussed three major components: the situational context, the linguistic features, and the functional relationships between the speakers and the listeners. Registers are analyzed the typical lexical and grammatical characteristics and its called the linguistic features. Registers are also analyzed the situational contexts, for example, whether the communication between the speaker and the listener in spoken or written communication, whether they are interactive, and what the purpose of their communication. The linguistic features are always functional when considered from a register perspective. The linguistic features tend to occur in a register because the linguistic features are suitable for the purposes and situational context of the register. Thus, the third component of any register description is functional analysis.

Atkinson and Biber (in Ulfah:2010) said the register study has four specific characteristics, they are:

1. Register studies involve descriptive analysis of actually occurring discourse.
2. Register studies aim to characterize language varieties.
3. Register studies present formal linguistic characterizations of language varieties

4. Register studies also analyze the situational characteristics of language varieties, and functional or conventional relationships between form and situation are posited.

C. Definition of Translation Technique

Molina & Albir (2002: 509) define translation techniques as procedures to analyze and classify how translation equivalence works.

Translation techniques have five basic characteristics:

1. Translation techniques affect the result of the translation
2. Translation techniques are classified by comparison with the original
3. Translation techniques affect micro-units of text
4. Translation techniques are by nature discursive and contextual
5. Translation techniques are functional

Translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis (Molina & Albir, 2002: 509).

Molina & Albir (2002: 509) have some criteria to make the translation techniques classification, they are :

1. To isolate the concept of technique from other related notions (translation strategy, method, and error).
2. To include only procedures that are characteristic of the translation of texts and not those related to the comparison of languages.
3. To maintain the notion that translation techniques are functional. Our definitions do not evaluate whether a technique is appropriate or correct, as this always depends on its situation in text and context and the translation method that has been chosen.
4. Concerning the terminology, to maintain the most commonly used terms.
5. To formulate new techniques to explain mechanisms that have not yet been described.

Based on that criteria, Molina & Albir (2002: 509) classified the translation techniques into 18 types, they are :

1. Adaptation

Adaptation is translation techniques that replace the cultural element from the source language into the cultural element that exists in the target language.

2. Amplification,

Amplification is a translation technique that adding detail information that is not formulated in the source language. The purpose of adding detail information in the target language is to make the reader easier to understand the translation of the source text.

3. Borrowing

Borrowing is translation techniques that take a word or expression straight from another language. There are two types of Borrowing translation techniques, they are :

- Pure Borrowing: The translator didn't translate the word from the source text to the target text, they just borrowed the word form the source text directly.
- Naturalized Borrowing: Where the words of the source language appropriate to the spelling of the target language.

4. Calque.

Calque is Literal translation of a foreign word or phrase

5. Compensation

Compensation is translation techniques that replace the element of information or stylistic in the source text into another place of the target language because it can't be realized to the same place as the target language.

6. Description

Description is translation techniques that replace the terms in the source text into the definition of that term in the target language. Description translation technique uses when there are no terms in the target language that equivalence with the terms in the source language.

7. Discursive creation

Discursive creation is translation techniques that establish a temporary equivalent between the source language and the target language equivalent when it is out of the original context and unpredictable.

8. Established equivalent

Established equivalence is translation techniques that use to translate the terms or expressions in the source text into terms that already prevalent in the target language.

9. Generalization.

Generalization is translation techniques that use to translate the terms in the source language into the terms that are general and already known by people in the target language.

10. Linguistic amplification

Linguistic Amplification is a translation technique that adding linguistic elements in the target language.

11. Linguistic compression.

Linguistic Compression is a translation technique that synthesizes the linguistic elements of the target text.

12. Literal translation

Literal Translation is translation techniques that use to translate a word or expressions word for word.

13. Modulation.

Translation techniques that replace, focus, or the cognitive aspect of the viewpoints that exist in the source language, whether structural or lexical.

14. Particularization,

Translation technique that uses terms that are more concrete and specific. The technique contrasts with the technique of generalization.

15. Reduction,

Reduction is translation techniques that condense the information contained in the source language into the target language.

16. Substitution (linguistic, paralinguistic)

Substitution (linguistic, paralinguistic) is translation techniques that replace the linguistic elements into paralinguistic (such as intonation and gesture) or vice versa.

17. Transposition,

Translation Techniques that replace the grammatical categories of the source language in the target language, for example replacing the words become phrases.

18. Variation.

Translation Techniques that replace the linguistic or paralinguistic such as gesture and intonation that give impact to the aspect of linguistic variation, such as changes the textual tones, style, social dialect, geographical dialect, and e.t.c.

D. Previous Related Studies

In this research, the researcher used some previous related studies as the references to finish this research. The first research entitled "*Translation Techniques of Cinderella's Step Sisters' Utterances in Cinderella Movie*" written by Endah Sri Mulyani and Dr. Drs. Jumanto, M.Pd (2016). In this research, the researcher will analyze the translation techniques of Cinderella's stepsisters' utterances as found in Cinderella Movie. To analyzed the Translation Techniques of Cinderella's Step Sisters's Utterances, the researchers used Molina And Albir's translation techniques theory.

The similarity between this research and the first previous related studies in this research and the first previous related studies will analyze translation techniques using an interlingual subtitling movie as the data.

There are some differences also between this research and the first previous related studies. In the first previous related studies, the authors did not explain whether official subtitles or fan subtitles that used by the authors as the data in the first previous related studies, but in this research, the researcher used fan subtitles as the data of this research. In the first previous related studies, the authors will analyze the translation techniques of Cinderella's stepsisters' utterances as found from Cinderella Movie, and in this research, the researcher will analyze translation techniques of in-movie terms as found from *Game of Thrones* movie series.

The second previous related study is a thesis entitled *The Translation Procedures of Cultural Expressions Applied in A Game of Thrones Translated Into Perebutan Tahta Novel by Barokah Ruziati* written by Oey Vella Valencia W (2016). In her thesis, she analyzed the categories of cultural expressions and the most translation procedures applied in the cultural words as found from A Game of Thrones novel. She used the cultural categories theory by Newmark (1988: 94-103) to analyzed the categories of cultural expressions and translation procedure theory by Newmark (1988: 82-91) to analyzed the most used translation procedures in the cultural words as found in A Game of Thrones novel.

The similarity between The second previous related studies and this research is both of them analyzed Game of Thrones, even though The third previous related studies analyzed the novel version (the original

version and Indonesian translated version) and this research analyzed the movie series that adapted by Game of Thrones novel series.

The third previous related studies are *Register Analysis in English Movie Advertisements of www.21-cineplex.com (A Sociolinguistics Study)* Thesis written by Yetty Faridatul Ulfah (2009). This research focussed to find out the characteristics of the register in English movie advertisements. The purpose of this research was: first, to characterize linguistics factors, such as diction, language variety and figures of speech; second, to characterize non-linguistic factors (types of movies); and third, to describe how both language variety and figure of speech characterize the register of English movie advertisement. The data in the third previous related studies were the use of diction, the language variety and the figures of speech in the register of written English movie advertisements promoted by www.21-cineplex.com published in Jakarta Post in December 2008 until April 2009.

The similarity between The third previous related studies and this research is both of them analyzed register terms, even though The third previous related studies analyzed the register terms as found from English movie advertisements and this research analyzed the register terms as found from Game of Thrones movie series.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This research used a descriptive qualitative approach. Sutopo (2002) states qualitative research is defined as research that focuses on a note, which describes the real situation briefly to support the data. The collected data are derived especially in the form of words, sentences or pictures that have more meaning than number or quantity/frequency. The researcher uses a descriptive qualitative approach to collect the data of this research In-Movie Terms. After the researcher gets the data in In-Movie terms from *Game of Thrones* movie season 1&2, this research focused on analyzing the translation techniques used by the fansubber to translate the in-movie terms and key features of fansubbing as found from *Game of Thrones* movie series season 1&2.

B. Data and Source of Data

Santosa (2017: 52) describes Data as the object of research, the reality that used by the researcher as the focus of research, including the place, participation, and events that follows the focus of the research. The data of this research is in-movie terms as found from *Game Of Thrones* movie series season 1&2.

According to Santosa (2017: 52), the Source of data is the source where the data was obtained. In some research, sources of data can be places, informants, events, documents, sites, and etc. Source of the data of this research were taken from *Game of Thrones* Movie Series season 1&2 and Indonesian Fansubs of *Game of Thrones* Movie Series. The researcher chooses to use *Game of Thrones* Series Season 1&2 as the object of this research because there are a lot of in-movie terms or register terms that only found in *Game of Thrones* Series Season 1&2.

Game of Thrones movie series is an American fantasy drama television series directed by David Benioff and D. B. Weiss. This movie series was adapted from "A Song of Ice and Fire" fantasy novels series written by George R. R. and the title of the first novel is A Game of Thrones. *Game of Thrones* Movie series season 1 premiered on HBO in the United States on 17 April 2011, and *Game of Thrones* Movie series season 7 ended on 27 August 2017. And in 2019, the eight seasons of *Game of Thrones* movie series will be released. There were so many awards that were given to this movie series. *Game of Thrones* movie series already received 132 Emmy nominations, and in the end *Game of Thrones* win 47 categories in Emmy Award.

In addition to used *Game of Thrones* Movie Series season 1&2, Not only used *Game of Thrones* movie series season 1&2, but the researcher also uses Indonesian fansub by IDFL™ Subcrew, Icksan

Ricky, @koy_bazzman, Real Est. and this Indonesian subtitle downloaded at www.subscene.com.

C. Technique of Collecting the Data

This research data were collected by:

1. Watching *Game of Thrones* Movie Series season 1&2 using Indonesian fansubs.

The first step of collecting the data is watching *Game of Thrones* Movie Series season 1&2 using Indonesian fansubs.

2. Finding the in-movie terms in *Game of Thrones* Movie Series season 1&2 by screenshotting the in-movie terms in the movie.

The second step is finding the in-movie terms in *Game of Thrones* Movie Series. Then, the researcher takes a look at the translation of the in-movie terms in Indonesian fansubs. While watching *Game of Thrones* movie season 1&2, the researcher screenshot the scene of the movie that contains in-movie terms so it will be easier when the researcher will make some notes about the in-movie terms and its translation in Indonesian fansubs.

3. Noting the target and the source data which contains the in-movie terms.

The next steps of collecting data are noting the target and the source data which contains the in-movie terms into a table, so it will be easier for the researcher if they want to analyze the data.

4. Giving codes to each data

After inputting the data into the table, the next steps is giving codes to each data. And here is the example of the data codes :

SL: The Wall:

TL: The Wall: tembok pelindung antara hutan dan kerajaan utara

(GOT1/EP1/D2/Des/Gloss/Line)

Explanation :

- GOT1: Game of Thrones Season 1.

The source of data of this research was taken from Game of Thrones movie series season 1&2. And this data was taken from Game of Thoren season 1

- EP1: Episodes 1

Every season of Game of Thrones movie series contained 10 episodes. And this data was taken from Game of Thoren season 1 episode 1

- D2: Datum number 2
- Des: Description

There are 6 types of translation techniques by Molina & Albir (2002) found in this research. And one of the translation techniques is Description Translation Techniques.

- Gloss: Glosses
- Line: Lines.

In this research, the researcher found 4 key features of fansubbing, they are Glosses & Lines, Glosses, Lines, and no key features of fansubbing. And this data contained Glosses & lines key features of fansubbing.

5. Analyzing the data and make a conclusion based on the research findings.

And the last step of collecting data is analyzing the data based on the problem statement as mention in chapter 1. The researcher analyzed the data using Molina&Albir's (2002) theory for the translation techniques and Cintaz&Sanchez(2006) theory for the key features of fansubbing. The researcher makes a conclusion after analyzing the data of this research based on Molina&Albir's (2002) theory and Cintaz&Sanchez(2006) theory.

D. Data Validation

Data validation in research is important to check the validity of the data that uses in the research. Data validation is to make sure that the data in this research is accurate or not. In this research, the researcher used a validator to do data validation. The researcher asks a person to do a data validation of this research. The validator of this research is Arkin Haris, M.Hum. as the researcher's lecturer in the sociolinguistic class. And one of the topics that teach by Mr. Arkin Haris, M.Hum is Register as the topic of this research. Based on that fact, the researcher argues that can do a data validation to Mr. Arkin Haris, M.Hum. The criteria of the validator are; Experts of English and Indonesian language, Expert in the translation or having the ability as a translator, Experts in audiovisual translation, Have knowledge on in-move or register terms.

E. Technique of Analysis Data

Spradley (1980) states that there are four steps of data analysis in qualitative research, they are; Domain Analysis, Taxonomy Analysis, Componential Analysis, and Cultural Theme Analysis.

1. Domain Analysis

Domain analysis is the first step of data analysis in qualitative research. in these steps, the researcher differentiates which is the data of the research and which is not the data. In domain analysis, the researcher differentiates which is the in-

movie terms that included as the data in this research, and which is not the in-movie terms. The first step of data analysis in this research is identifying the in-movie terms are found in Game of Thrones Series both in the source language and target language.

To make it clear, here is the example of domain analysis in this research :



Figure 3.1

“Dan Robert akan memilih Hand of The King baru – seseorang untuk melakukan pekerjaannya. (Hand Of The King: Tangan kanan Raja)”

➤ **Data :**

SL : Hand of The King

TL : Hand Of The King : Tangan kanan Raja

➤ **Not Data :** Dan Robert akan memilih baru – seseorang untuk melakukan pekerjaannya.

In-movie terms in this data are “Hand of the king”. These terms belong to in-movie terms based on Tharpe & Houston’s Glossary of *Game of Thrones* movie series. Therefore, the data of this research contained in this sentence is “Hand of the king”.

2. Taxonomy Analysis

Taxonomy analysis is the steps of data analysis to organize the data or to classify the data based on the categories in the research. in this research, the researcher will classify the data based on the translation techniques and the key features of fansubbing.

The next steps of data analysis are analyzed the translation techniques of in-movie terms are found in the Game of Thrones Movie Series' Indonesian fansub based on Molina and Albir (2002) translation techniques theory. The researcher also analyzed the key features of fansubbing are revealed by the translator to translated in-movie terms are found in the Game of Thrones Movie Series season 1&2 based on Cintaz and Sancez (2006) theory.

3. Componential Analysis

"Analisis komponensial ini pada dasarnya menghubungkan antar komponen atau aspek, dalam hal ini adalah antara komponen didalam komponen di dalam taksonomi yang telas dilakukan pada analisi domain dan taksonomi" (Santosa:2017).

In this steps, the researcher input the data that already calssified in the domain and taxonomi analysis into the table.

The table consists of in-movie terms in the source language, in-movie terms in the target language, the translation techniques, and the key features of fansubbing. The translation techniques table consists of translation techniques by Molina & Albil (2002) and then the key features of fansubbing table consist of lines, glosses, and no key features of fansubbing as the focussed of this research. Here is the example of the table :

Table 3.1

Table of Componential Analysis.

No	COD E	IN-MOVIE TERMS		Translation Techniques								
				Description			Borrowing			Literal		
		SL	TL	Glosses	Lines	No Key features	Glosses	Lines	No Key features	Glosses	Lines	No Key features
1	GOT1/EP1/D	The Night Watch	The Wall: tembok	√	√							

	es/Gloss/Line		pelindung antara hutan dan kerajaan utara									
2	GOT1/EP1/Des/Gloss	The white walkers	White Walkers: Makhluk penghuni hutan dibalik The Wall	√								
3	GOT1/EP1/Border	the House Stark	House Stark					√				
4	GOT1/EP1/Lit	the First Men	orang pertama									√
5	GOT1/EP1/Lit	the Seven Kingdoms	Seven Kingdoms									√
6	GOT1/EP1/Des/Gloss	direwolf.	Direwolf: Serigala raksasa	√								
7	GOT1/EP1/Border/Lines	Casterly Rock	Casterly Rock								√	
8	GOT1/EP1/Des/Gloss/Line	Hand of the King	Hand of The King: Tangan kanan raja	√	√							
9	GOT1/EP1/Des/Gloss/Line	King's Landing	King's Landing : Pusat Kerajaan	√	√							
10	GOT1/EP1/Border	Winterfell	Winterfell					√				

4. Cultural theme analysis

"Analisis tema budaya adalah analisis mencari "teori substantif" yang dapat di-grounded dari hasil analisis komponensial penelitian yang kita kerjakan sebelumnya."

(Santosa:2017). Cultural theme analysis is used to analyze the relationship between the three previous analysis steps (domain, taxonomy, and componential analysis). In this research, the researcher analyzes the translation techniques based on Molina&Albir's theory and then the result of translation techniques related to the key features of fansubbing theory by Ferrer Simó (in Cintas& Sanchez: 2006) focussed on the lines, glosses, and no key features of fansubbing. In this data analysis steps, the researcher analyses whether the translation techniques used by the translator still followed the key features of fansubbing focussed on the lines and glosses, and position point or not.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

This chapter presents the analysis of data. This Chapter contains two parts, the first part is research findings and the second part is discussions. The function of data analysis is to answer the problem statement as mentioned in the previous chapter of this research. There are two problem statements in this research. First, the researcher focused on the translation techniques are used to translate in-movie terms as found from *Game of Thrones* Series. And second, the researcher analyzed the key features that fansubbing is revealed in the translation of in-movie terms as found from *Game of Thrones* Series.

A. Research Finding

a. The translation techniques used to translate in-movie terms as found from *Game of Thrones* Series.

The first finding is related to the translation techniques used to translate in-movie terms as found from *Game of Thrones* Series. The researcher used Molina&Albir(2002) translation techniques theory. Molina and Albir (2002) classified translation techniques into 18 types. The 18 types of translation techniques are Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive creation, Established equivalent, Generalization, Linguistic amplification, Linguistic compression, Literal translation, Modulation,

Particularization, Reduction, Substitution (linguistic, paralinguistic), Transposition, and Variation.

The data of this research is in-movie terms were taken from *Game of Thrones* movie series season 1&2. The researcher found 90 terms that they were can be classified into in-movie terms from *Game of Thrones* movie series season 1&2. Among those 18 types of translation technique by Molina & Albir (2002), the researcher found 6 translation technique in *Game of Thrones* movie series season 1&2. Those six translation techniques are: 13 (14.5%) data belongs to Description translation techniques, 50 (55.6%) data belongs to Borrowing translation techniques, 22 (24.5%) data belongs to Literal translation techniques, 1 (1.1%) data belongs to Variation translation techniques, 3 (3.3%) data belongs to Adaptation translation techniques, and 1 (1.1%) data belongs to Linguistic Amplification translation techniques.

The distribution of each type of translation techniques used by the translator to translated in-movie terms as found from *Game of Thrones* movie series season 1&2 is illustrated in table 4.1 as follows:

Table 4.1

Translation Techniques

No	Types of translation Techniques	Frequency	Percentage
1	Descriptive	13	14.5%

2	Literal	22	24.4%
3	Borrowing	50	55.6%
4	Variation	1	1.1%
5	Adaptation	3	3.3%
6	Linguistic Amplification	1	1.1%
Total		90	100%

1. Description Translation techniques

According to Molina & Albir (2002), description translation techniques are translation techniques that replace the terms in the source text into the definition of that term in the target language. The researcher found 13 (14.5%) data of description translation techniques applied on *Game of Thrones* movie season 1&2. Description translation techniques were found in the datum 01, 02, 03, 04, 09, 11, 12, 16, 21, 23, 27, 53, 82, and the detailed data can be seen in the appendix of this research.

Among the data of description translation techniques, the researcher takes an example of 13 data of description translation techniques. And here the examples of data analysis:

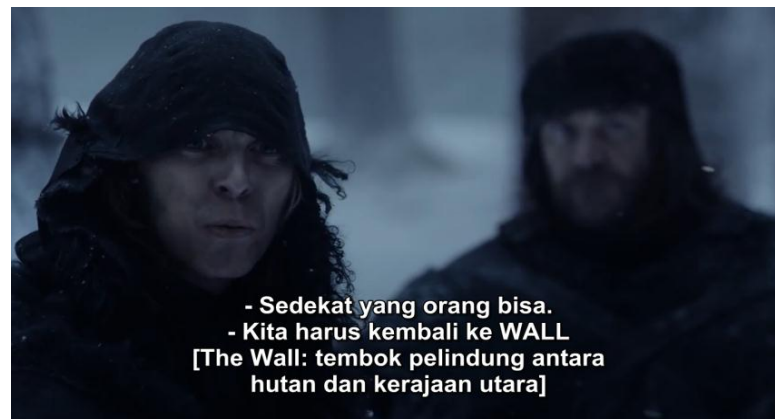


Figure 4.1

SL: The Wall:

TL: The Wall: tembok pelindung antara hutan dan kerajaan utara

(GOT1/EP1/D2/Des/Gloss/Line)

In data number 2 the fansub translator decided to use a descriptive translation technique. The translator translated the source language “The Wall “ into the target language “ The Wall: tembok pelindung antara hutan dan kerajaan utara”. The translator puts the definition of that in-movie terms in the target language at the end of the subtitle. The description of in-movie terms at the end of subtitles will helps the target audience to understand the meaning of in-movie terms. The term “The Wall” has a specific meaning in Game of Thrones movie. And if the target audience did know well about the meaning of this

term, the target audience will have a wrong interpretation of the meaning of this term. Therefore, the description at the end of subtitle will help the target audience to understand the meaning of in-movie terms and, the target audience will not have a wrong interpretation of the meaning of this term.

2. Borrowing Translation Techniques

Borrowing translation techniques is translation techniques that take a word or expression straight from another language (Molina&Albir: 2002). The researcher found 50 (55.6%) in-movie terms translated using borrowing translation techniques by the translator in *Game of Thrones* season 1&2. There were found in the datum 05, 06, 08, 10, 13, 14, 15, 17, 19, 24, 28, 29, 32, 33, 34, 35, 38, 39, 40, 41, 42, 44, 45, 46, 48, 49, 50, 51, 54, 55, 56, 60, 61, 65, 66, 68, 69, 71, 72, 73, 74, 75, 76, 77, 78, 81, 83, 84, 85, 90, and the detailed data can be seen in the appendix of this research..

Borrowing translation techniques is the most dominant translation technique used by the translator to translate in-movie terms as found from *Game of Thrones* season 1&2. Here is an example of 50 in-movie terms which translated using borrowing translation techniques:



Figure 4.2

SL: The House Stark

TL: House Stark

(GOT1/EP1/D5/Bor)

In the data number 5, the word “House Stark” is not the common language in Indonesia. The translator decided to copy the in-movie terms from the source language into the target language without any changes. The translator translated the source language “The House Stark” into the target language “House Stark”. These terms classified into borrowing translation techniques because the translator did not translate this term. The translator just copied the source language into the target language. Thus, based on Molina & Albir's (2002) translation techniques theory, the translation techniques used by the translator classified into borrowing translation techniques. The

translator decided to use borrowing translation techniques because the translator may want to keep the originality of in-movie terms' meaning. Not all of the target languages suitable and can be used to translate in-movie terms. If the translation did a wrong translation, the meaning of in-movie in the target language will be different from the meaning of in-movie in the source language. Thus, the translator decided to use borrowing translation techniques to keep the originality of in-movie terms' meaning from the source language and the target language.

3. Literal Translation Techniques

One of the translation techniques based on Molina & Albir's (2002) theory is Literal translation techniques. Molina & Albir (2002) described Literal Translation as translation techniques that use to translate a word or expressions word for word. Literal Translation used by the translator to in translating the source language into the target language literally. In this research, the researcher found 22 (24.4%) in-movie terms translated using literal translation techniques in *Game of Thrones* season 1&2. There were found in the datum 07, 18, 20, 22, 25, 26, 30, 31, 36, 37, 43, 47, 58, 59, 62, 63, 67, 70, 79, 80, 87, 89, and the detailed data can be seen in the appendix of this research.

To make it clear, here an example of data that translated using literal translation techniques:



Figure 4.3

SL: the First Men

TL: orang pertama

(GOT1/EP1/D7/Lit)

In the data number 7, the translator translated the source language “The first men” into the target language “Orang pertama”. The word “The First “ in the source language means “Pertama” in the target language, and the word “Men” in the source language means “Orang” in the target language. The translator chooses to use a literal translation technique. The translator translates the source language into the target language word for word. And there is no reduction or an addition used by the translator to translate the source language into the target

language. Based on Molina & Albir's (2002) theory, this translation technique belongs to the literal translation technique.

4. Adaptation Translation Techniques

Adaptation translation techniques are the example of translation technique based on Molina & Albir (2002)'s theory. According to Molina & Albir (2002), Adaptation is translation techniques that replace the cultural element from the source language into the cultural element that exists in the target language. The researcher found 3 (3.3%) data of in-movie terms that translated using adaptation translation techniques. There were found in the datum 52, 86, 88, and the detailed data can be seen in the appendix of this research.

And here is the example of data that used adaptation translation techniques:



Figure 4.4

SL: a sworn brotherhood

TL: Pengawal Raja

(GOT1/EP8/D52/Adapt)

In the data number 52, translated the source language “A Sworn Brotherhood” into the target language “Pengawal Raja”. The translator tried to find out the similar cultural elements in the source language, and then the translator translated the source language “A Sworn Brotherhood” into the target language “Pengawal Raja”. This translation technique called Adaptation translation technique.

5. Variation Translation Techniques

Variation translation techniques are an example of 18 translation techniques based on Molina & Albir's (2002) translation techniques theory. Variation translation techniques are Translation Techniques that replace the linguistic or paralinguistic such as gesture and intonation that give impact to the aspect of linguistic variation, such as changes the textual tones, style, social dialect, geographical dialect, and etc (Molina & Albir:2002). In this research, the researcher found 1 (1.1%) data Variation translation techniques. There were found in the datum GOT2/EP1/D57/Var.

And here is the data of in-movie terms that translated using Variation translation techniques:

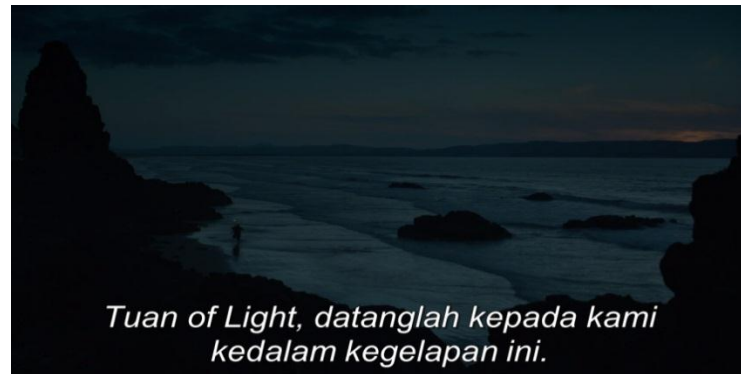


Figure 4.5

SL: Lord of Light

TL: Tuan of Light

(GOT2/EP1/D57/Var)

In the data number 57, the translation technique used by the translator affect of linguistic variation of the target language. The translator decided to translate the source language “Lord of light “ into the target language “Tuan of light”. There is a linguistic variation used by the translator in the target language. This technique called a variation translation technique.

6. Linguistic Variation Translation Techniques

Linguistic Amplification is a translation technique that adding linguistic elements in the target language

(Molina&Albir: 2002). In linguistic amplification translation techniques, there is an addition in the linguistic elements to the translation clearly and easy to understand by the target audience. In this research, the researcher found 1 (1.1%) data of in-movie terms that translated using Linguistic Amplification translation technique. There were found in the datum GOT2/EP3/D64/LingAmp.

And here is the data that translated using Linguistic Amplification translation technique:

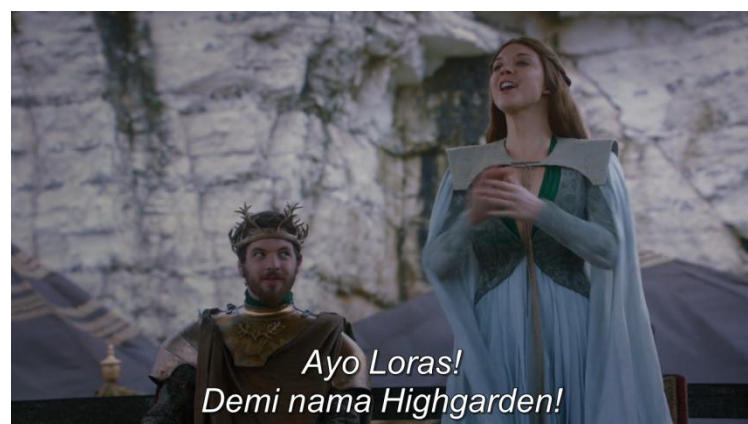


Figure 4.6

SL: Highgarden!

TL: Demi nama Highgarden!

(GOT2/EP3/D64/LingAmp)

In the data number 64, the translator translated the word “Highgarden” into “Demi nama Highgarden!”. The translator adds the linguistic elements in the translation of the target language became “Demi nama Highgarden”. Based on Molina&Albir (2002) theory, this technique called as Linguistics Amplification translation technique because the translator adds linguistic elements in the target language. The additional linguistic elements in the target language make the translation more clearly and easy to understand by the target audience because there is detail information in the target language.

b. The key features of fansubbing revealed in the translation of the in-movie term as found from *Game of Thrones* Series.

In this research, the researcher used fan subtitles as the data of this research. The second focused of this research is the researcher analyzed the key features of fansubbing that revealed in the translation of in-movie terms as found from *Game of Thrones* series season 1&2. There are 9 key features that distinguished a fansubs and professional subtitle or official subtitle based on Cintas & Sanchez (2006), they are : Use of different fonts throughout the same programme, Use of colours to identify different actors, Use of subtitles of more than two lines (up to four

lines), Use of notes at the top of the screen, Use of glosses in the body of the subtitles, The position of subtitles varies on the screen (scene-timing), Karaoke subtitling for opening and ending songs, Adding of information regarding fansubbers, Translation of opening and closing credits. In this research, the researcher found 4 key features of fansubbing applied on the fan subtitle, they are: 7 (7.8%) data of Glosses&Lines, 6 (6.8%) data of Glosses, 1(1.1%) data of Lines, and 76 (84.5%) data of No Key features of Fansubbing. The dominant key features of fansubbing are no key features of fansubbing or the translator did not applies the key features of fansubbing in their fan subtitle.

The distribution of each type of key features of fansubbing is revealed in the translation of the in-movie term as found from *Game of Thrones* Series is illustrated in table 4.2 as follows :

Table 4.2

Key features of Fansubbing

No	Key Features Of Fansubbing	Frequency	Percentage
1	Glosses & Lines	7	7.8%
2	Glosses	6	6.7%
3	Lines	1	1.1%
4	No Key Features Of	76	84.5%

	Fansubbing		
Total		90	100%

1. Glosses & Lines

The example of key features of fansubbing based on Simo's theory is glosses and lines. In fan subtitles, the fansubber may add some description or notes. Usually, the position of that notes or description is in the body of the subtitle. These key features of fansubbing called glosses. In fan subtitles, the translator also may use more than 2 lines. Official subtitle usually just contains 2 lines of the subtitle. and in fan subtitle, the fansubber may need more than 2 lines for their subtitle. These key features of fansubbing called lines. The first finding of key features of fansubbing in this research is glosses & lines. The researcher found 7 (7.8%) data that contains glosses and lines of key features of fansubbing. There were found in the datum 01, 02, 03, 11, 12, 16, 23, and the detailed data can be seen in the appendix of this research.

Here is the example of data that contains glosses and lines of key features of fansubbing :



Figure 4.7

SL: The Wall

TL: The Wall: tembok pelindung antara hutan dan kerajaan utara

(GOT1/EP1//D2/Des/Gloss/Line)

in the data number 2, the terms in the source language “The wall” translated into “The Wall: tembok pelindung antara hutan dan kerajaan utara”. The translator puts a description at the end of the subtitle. And the translator puts the description in the body of the subtitles. Based on Simo’s key features of fansubbing theory, this description called Glosses in the key features of fansubbing.

The researcher also found Lines of Key features of fansubbing. An official subtitle, there is a rule that an official subtitle must contain 2 lines of the subtitle. Meanwhile, in fan subtitles, the translator sometimes needs more space for their

subtitles. The fansub translator may need more than 2 lines for their translation. Simo (in Cintas & Sanchez:2006) said in fan subtitle, the fansubber usually used more than 2 lines (up to 4 lines). In this term, the translator used three lines of the subtitle. Based on Simo's key features of fansubbing theory,it belongs to lines in the key features of fansubbing. And based on those findings, in these terms, the researcher found two key features of fansubbing applied in the fan subtitle, they are glosses and lines.

2. Glosses.

The second finding of the key features of fansubbing in this research is glosses. In fan subtitles, the fansubber may add some description or notes, and the position of that notes or description is in the body of the subtitle. These key features of fansubbing called glosses. The researcher found 6 (6.71.1%) data of key features of fansubbing. There were found in the datum 04, 09, 21, 27, 53, 82, and the detailed data can be seen in the appendix of this research. Here is the example of the data analysis :



Figure 4.8

SL: The white walkers

TL: White Walkers: Makhluk penghuni hutan dibalik The Wall

(GOT1/EP1/D4/Des/Gloss)

In this term, the researcher only found Glosses of Key Features of Fansubbing. Fansubber describes the meaning of the in-movie term, but the position of the description is on the bottom of the screen. There are no differences in the position between the in-movie terms description/notes and the other subtitle. According to Simó (in Cintas & Sanchez: 2006), these key features of fansubbing called glosses.

3. Lines

The third finding of key features of fansubbing in this research is lines of key features of fansubbing. In fan subtitles, the translator also may use more than 2 lines. Official subtitle usually just contains 2 lines of the subtitle. In fan subtitles, the fansubber may need more than 2 lines for their subtitles. These key features of fansubbing called lines. The researcher found 1 (1.11.1%) data that contains Lines of key features of fansubbing. There were found in the datum GOT1/EP1/D10/Bor/Lines. And here is the data that contains Lines of key features of fansubbing:



Figure 4.9

SL: Casterly Rock

TL: Casterly Rock

GOT1/EP1/D10/Bor/Lines

And after taking a look at these terms, the key features of fansubbing that can be found in this term are: The subtitle of this in-movie term contains 3 lines of subtitles. An official subtitle, there is a rule that an official subtitle contains 2 lines of subtitles. And this subtitle did not follow the rule of official subtitle because this subtitle contains 3 lines of the subtitle. Meanwhile, this subtitle applied one of the key features of fansubbing. According to Simó (in Cintas & Sanchez: 2006) theory, a fan subtitle usually contains more than 2 lines (up to 4 lines), and this subtitle contains 3 lines of the subtitle. Thus, these key features of fansubbing belong to lines of key features of fansubbing.

4. No key features of Fansubbing

The last finding of this research is no key features of fansubbing. In this last findings of this research, the researcher did not find any key features are revealed by the translator to translated in-movie terms. The researcher found 76 (84.5%) data belong to no key features of fansubbing. There were found in the datum 05, 06, 07, 08, 13, 14, 15, 17, 18, 19, 20, 22, 24, 25, 26, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78,

79, 80, 81, 83, 84, 85, 86, 87, 88, 89, 90, and the detailed data can be seen in the appendix of this research.

The dominant finding in the key features of fansubbing is no key features of fansubbing. The translator decided not to follow the key features of fansubbing based on Simó (in Cintas & Sanchez: 2006) theory. And here is the example of the data that contain no key features of fansubbing :



Figure 4.10

SL: Winterfell

TL: Winterfell

(GOT1/EP1/D13/Bor)

In the data number 13, the researcher did not find any key features are revealed by the translator to translated in-movie terms. In this subtitle, the fansubber decided not to apply any

kind of key features of fansubbing. This subtitle contains 2 lines of subtitles. Therefore, it makes this subtitle more looks like an official subtitle, not fan subtitles because there are no key features of fan subtitles applied in this subtitle that differentiates fan subtitles and official subtitle.

B. Research Discussions

This sub-chapter presents the discussions of research findings. There are two problem statements in this research. First, the researcher focused on the translation techniques are used to translate in-movie terms as found from *Game of Thrones* Series. And second, the researcher analyzed the key features that fansubbing is revealed in the translation of in-movie terms as found from *Game of Thrones* Series. Here are the discussions of the research finding :

a. The translation techniques used to translate in-movie terms as found from *Game of Thrones* Series

Based on the findings about the translation techniques are used to translate in-movie terms as found from *Game of Thrones* Series season 1&2, the researcher found 6 translation techniques that used by the translator according to Molina & Albir(2002)'s theory, they are: description translation techniques, borrowing translation techniques, literal translation techniques, variation translation techniques, adaptation translation techniques, and linguistic amplification

translation techniques. In this research, the researcher found 90 data of in-movie terms as found from *Game of Thrones* movie series. And this is the detail of the translation techniques are used to translate in-movie terms as found from *Game of Thrones* Series : 13 (14.5%) data belong to Description translation techniques, 50 (55.6%) data belongs to Borrowing translation techniques, 22 (24.5%) data belongs to Literal translation techniques, 1 (1.1%) data belong to Variation translation techniques, 3 (3.3%) data belong to Adaptation translation techniques, and 1 (1.1%) data belong to Linguistic Amplification translation techniques.

The dominant translation techniques used by the translator are borrowing translation techniques. Borrowing translation techniques applied to the 50 (55,6%) data in movie terms in *Game of Thrones* movie season 1&2. By using borrowing translation techniques, the translator just copied the source language into the target language. And it makes the translator did not worry if they did a wrong translation for the target language. Meanwhile, the fewest translation techniques used by the translator are variation and linguistic amplification translation techniques. The researcher only found 1 (1,1%) data translated using variation translation techniques. The fewest translation techniques in *Game of Thrones* season 1&2 not only variation translation techniques but also linguistic amplification translation techniques. The researcher

only found 1(1,1%) data translated using linguistic amplification translation techniques.

Based on these findings that the dominant translation techniques are borrowing translation techniques, those 55 data of in-movie terms that translated using borrowing translation techniques are the terms that can be classified into proper names. It may the translator concluded that they did not need to put some description on the translation of those terms. And the translator may be assumed that the meaning of those terms that can be classified into proper names still easy to understand by the target audiences even though there is no description related to the meaning of in-movie terms. When the translator used borrowing translation techniques, the subtitle, the finding shows that the translator tends to be not following the convention of fan subtitle by did not apply any key features of fansubbing based on Cintaz & Sanchez (2006) theory that became the characteristic of fan subtitle.

In this research, the researcher also found description translation techniques that applied 13 (14.5%) data. Those 13 data of in-movie terms that translated using description translation techniques are the terms that can be classified into non-proper names and specific terms. Those 13 in-movie terms that classified into non-proper names may need some descriptions on the subtitle about the meaning of the terms therefore that description can help the target audience to understand

the meaning of that in-movie terms. When the translator used description translation techniques, the subtitle, the finding shows that the translator tends to be following the convention of fan subtitles by applying the key features of fansubbing based on Cintaz & Sanchez (2006) theory that became the characteristic of fan subtitles. When the translator used description translation techniques, the translation applying glosses in the end subtitle. Those glosses at the end of the subtitle is one of the example of key features of fansubbing based on Cintaz & Sanchez (2006) theory. It proved that the translator tends to be following the convention of fan subtitles.

b. The key features of fansubbing revealed in the translation of in-movie terms as found from *Game of Thrones* Series.

There are 9 key features that distinguished a fansubs and professional subtitle or official subtitle based on Cintas & Sanchez (2006), they are : Use of different fonts throughout the same programme, Use of colours to identify different actors, Use of subtitles of more than two lines (up to four lines), Use of notes at the top of the screen, Use of glosses in the body of the subtitles, The position of subtitles varies on the screen (scene-timing), Karaoke subtitling for opening and ending songs, Adding of information regarding fansubbers, Translation of opening and closing credits. In this research, the researcher found 4 key features of fansubbing. Those 4 key

features of fansubbing are 7 (7.8%) data of Glosses&Lines, 6 (6.8%) data of Glosses, 1(1.1%) data of Lines, and 76 (84.5%) data of No Key features of Fansubbing.

The dominant key features of fansubbing are No Key features of Fansubbing or the translator did not apply the key features of fansubbing in their fan subtitle. There are no key features of fansubbing that applied to the 76 (84,5%) data of this research. The translator mostly did not found any key features of fansubbing in the translation of in-move terms. The fewest key features of fansubbing applied to the fan subtitle are lines of key features of fansubbing. Lines of key features of fansubbing applied on the 1 (1,1%) data of this research.

Based on the findings in the key features of fansubbing revealed by the fansubber, the researcher found that the dominant key features of fansubbing are no key features of fansubbing. The fansubber decided mostly not applied key features of fansubbing in the fan subtitle. These findings show that the translator tends to be not following the convention of fan subtitles by did not apply any key features of fansubbing based on Cintaz & Sanchez's (2006) theory that became the characteristic of fan subtitle.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This part delivered the conclusions of the analysis based on the problem statements in this research that already mentioned in Chapter I. The first findings of this research is the researcher found there are 6 translation techniques by Molina&Albir's theory used by the translator to translated in-movie terms. Those six translation techniques are 13 (14.5%) data belongs to description translation techniques, 50 (55.6%) data belongs to borrowing translation techniques, 22 (24.5%) data belongs to literal translation techniques, 1 (1.1%) data belong to variation translation techniques, 3 (3.3%) data belong to adaptation translation techniques, and 1 (1.1%) data belong to linguistic amplification translation techniques. Based on those findings, the dominant translation techniques used by the translator are borrowing translation techniques that applied to 50 (55,6%) data of this research. Meanwhile, the fewest translation techniques used by the translator are variation and linguistic amplification translation techniques that both of them applied on 1 (1,1%) data of this research.

In this research, the researcher analyzed the relation between the translation techniques used by the translator and the key features of fansubbing. The researcher found 4 key features of fansubbing based on Cintaz&Sanchez

(2006)'s theory. Those 4 key features are : are: 7 (7.8%) data of Glosses&Lines, 6 (6.8%) data of Glosses, 1(1.1%) data of Lines, and 76 (84.5%) data of No Key features of Fansubbing. The dominant of key features of fansubbing is No Key features of Fansubbing or the translator did not apply the key features of fansubbing in their fan subtitle that applied on 76(84,5%) data of this research. And the fewest key features of fansubbing in the *Game of Thrones* movie series are lines of key features of fansubbing that applied on 1(1,1%) data of this research.

The first findings of this research show that the dominant translation techniques used by the translator are borrowing translation techniques. Those 55 data of in-movie terms that translated using borrowing translation techniques are the terms that can be classified into proper names. It may the translator concluded that they did not need to put some description on the translation of those terms. And the translator may be assumed that the meaning of those terms that can be classified into proper names still easy to understand by the target audiences even though there is no description related to the meaning of in-movie terms in the subtitle. The finding shows that the translator tends to be not following the convention of fan subtitle by did not apply any key features of fansubbing based on Cintaz & Sanchez's (2006) theory that became the characteristic of fan subtitle. The first findings are related to the second findings of key features of fansubbing. The researcher found the dominant key features of fansubbing is no key features of fansubbing. The translator chooses to obey the key features of fansubbing, and these findings show that the translator tends to be not following the convention of

fan subtitles by did not apply any key features of fansubbing based on Cintaz & Sanchez (2006) theory that became the characteristic of fan subtitle.

B. Suggestion

Based on the conclusion of this research, the researcher would like to give some suggestions :

1. Suggestions for the next researcher

The next researcher who will analyze the same topic with this research about in-movie terms or register terms translation, the researcher hope they will be analyzed more detailed and better than this research. In-movie terms not only appears in the movie but also in many other aspects of our life. And the interesting thing about register terms is not all of the people know the meaning of the terms of the register. Only the member of those groups or communities can understand the meaning of register terms. Thus, the researcher supposes that register terms in one of the interesting topics for the next researcher so the next researcher will give more additional information and knowledge about register terms, especially about register terms translation.

2. Suggestions for the translator.

The researcher suggests that in translating in-movie terms, the translator should have good knowledge about the culture of the source language, therefore

the translator can make a good translation and a good quality subtitle for the target audience. When the translator has good knowledge about the culture of the source language, the translator can make good decisions about the translation of the source language into the target language so there is no mistake in the translation of in-movie terms in the target language.

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VALIDATION

The thesis data entitled "Translation of In-Movie Terms as Found from *Game of Thrones* Series In The Perspective of Fansubbing" has been validated by Arkin Haris, M.Hum. on :

Day : Tuesday

Date : August, 06, 2019

Surakarta, August, 06, 2019

Validator,



Arkin Haris, M.Hum.

**DATA of TRANSLATION TECHNIQUES of IN-MOVIE TERMS
AS FOUND FROM *GAME OF THRONES* MOVIE**

By: Selly Trisnaningrum N. (153211075)

No	Code	Episode	Time	Terms		Translation Technique	Reason	Validation		Reason
				SL	TL			T	F	
1	GOT1/E P1/D1/ Des/Gloss/Line	1	00:03:19,367 -- > 00:03:21,828	Wildlings	Wildlings: orang liar yang hidup diluar The Wall	Description	In this term, the translator puts the definition of this term in the target language to make the target audience easier to understand the meaning of this term. Based on Molina & Abir's theory, this translation technique belongs to Description translation technique.	√		
2	GOT1/E P1/D2/ Des/Gloss/Line		00:03:26,541 -- > 00:03:29,961	the Wall	The Wall: tembok pelindung antara hutan dan kerajaan utara	Description	This term belongs to the Description translation technique because the translator decides to add the description of the register terms in the target language.	√		
3	GOT1/E P1/D3/ Des/Gloss/Line		00:11:16,886 -- > 00:11:19,889	The Night Watch	The Night Watch: Para penjaga The Wall	Description	In the target language, the translator gives the definition of the register terms. And These techniques called Description translation techniques.	√		

4	GOT1/E P1/D4/ Des/Glo ss		00:12:2 0,115 -- > 00:12:2 3,160	The white walkers	White Walkers: Makhluk penghuni hutan dibalik The Wall	Description	At the end of the subtitle, the translator adds the definition of these terms. And These translation techniques can classified into Description translation techniques.	v		
5	GOT1/E P1/D5/B or		00:13:3 0,853 -- > 00:13:3 3,731	the House Stark	House Stark	Borrowing	The translator just copied the source language of this register term for the target audience in the subtitle. This technique can classified into Borrowing translation techniques.	v		
6	GOT1/E P1/D6/B or		00:13:2 4,430 -- > 00:13:2 7,266	the Andals	Andals	Borrowing	In this term, the translator did not translate this term. The translator just copied the source language into the target language. And this technique classified into Borrowing translation technique.	v		
7	GOT1/E P1/D7/L it		00:13:2 4,430 -- > 00:13:2 7,266	the First Men	orang pertama	Literal	According to Molina & Albir (2002), Literal translation techniques are a technique that translates the source language into the target language word for word. And in these terms, the translator translates the source language word for word into the target language. And this technique belongs to the Literal translation technique.	v		
8	GOT1/E P1/D8/B or		00:13:2 7,391 --	the Seven Kingdoms	Seven Kingdoms	Literal	The translator just translated the source language into the target language word by word. This technique can be classified	v		Borrowing Translation Technique

			> 00:13:3 0,728				into a Literal Translation technique.			
9	GOT1/E P1/D9/ Des/Glo ss		00:16:1 9,730 -- > 00:16:2 1,023	direwolf.	Direwolf: Serigala raksasa	Description	This term belongs to the Description translation technique because the translator decides to add the description of the register terms in the target language.	√		
10	GOT1/E P1/D10/ Bor/Line s		00:19:1 6,990 -- > 00:19:2 0,911	Casterly Rock	Casterly Rock	Borrowing	The translator did not translate this term, the translator just borrowed the source language for the target language. And these techniques belong to Borrowing translation techniques.	√		
11	GOT1/E P1/D11/ Des/Glo ss/Line		00:19:4 9,773 -- > 00:19:5 1,608	Hand of the King	Hand of The King: Tangan kanan raja	Description	At the end of the subtitle, the translator puts the description of this term in the target language. This technique belongs to the Description translation technique.	√		
12	GOT1/E P1/D12/ Des/Glo ss/Line		00:21:1 6,985 -- > 00:21:2 0,614	King's Landing	King's Landing: Pusat Kerajaan	Description	To make it clear, the translator puts a definition of these terms in the target language. Based on this fact, the translator used Description Translation techniques.	√		
13	GOT1/E P1/D13/ Bor		00:21:5 3,980 -- > 00:21:5 6,358	Winterfell	Winterfell	Borrowing	In this term, the translator did not translate this term. The translator just copied the source language into the target language. And this technique can be classified into the Borrowing translation	√		

							technique.				
14	GOT1/E P1/D14/ Bor		00:36:0 0,201 -- > 00:36:0 3,079	The Dothraki	Dothraki		Borrowing	The translator decided to just copy the source language and did not translate the source language into the target language. This technique classified into the Borrowing translation technique.	v		
15	GOT1/E P1/D15/ Bor		00:36:3 2,817 -- > 00:36:3 5,695	HouseTar garyen	House Targaryen		Borrowing	Based on Molina & Albir's translation technique, the translation technique used by the translator is the Borrowing translation technique because the translator just borrowed the source language into the target language.	v		
16	GOT1/E P1/D16/ Des/Glo ss/Line		00:52:4 1,868 -- > 00:52:4 4,913	Khaleesi	Khaleesi : Gelar Ratu Dothraki		Description	To make it clear, the translator puts a definition of these terms in the target language. Based on this fact, the translator used Description Translation techniques.	v		
17	GOT1/E P2/D17/ Bor	2	00:12:5 7,403 -- > 00:12:5 9,405	Nymeria	Nymeria		Borrowing	The translator chooses to borrow the source language for the target language. The translator did not translate this term. This technique included to Borrowing translation techniques.	v		
18	GOT1/E P2/D18/ Lit		00:15:0 1,985 -- > 00:15:0 3,987	needle	Jarum		Literal	The translation technique used by the translator in this term is Literal translation technique because the translator translates the source language into the target language word by word.	v		
19	GOT1/E		00:15:5	Castle	Castle Black		Borrowing	The translation technique used by the	v		

	P2/D19/ Bor		5,497 -- > 00:15:5 9,126	Black			translator can be classified as a Borrowing translation technique. In this term, the translator did not translate the source language and just borrowed the source language for the target language.			
20	GOT1/E P2/20/li t		00:43:1 6,678 -- > 00:43:1 9,640	the Mad King	si Raja Gila	Generalization	The translation technique used by the translator is Generalization translation technique because the translator used more general terms and familiar in the target language.	v		Literal translation technique
21	GOT1/E P2/21/D es/Gloss		00:51:0 9,651 -- > 00:51:1 2,237	Lady	Lady: Direwolf milik Sansa	Description	The translator decided to add a definition of the register term using the target language. This translation technique classified as a Description translation technique.	v		
22	GOT1/E P3/22/li t	3	00:08:4 2,982 -- > 00:08:4 7,611	the iron throne	Tahta Besi	Literal	In this term, the translator decides to translate the source language into the target language word for word. This technique called a Literal Translation technique.	v		
23	GOT1/E P3/D23/ Des/Glo ss/Line		00:21:2 6,537 -- > 00:21:2 9,372	Jousting	Jousting: Duel berkuda dengan tombak	Description	The translator adds a description at the end of the subtitle. and this technique called a Description translation technique.	v		
24	GOT1/E P3/D24/ Bor		00:28:4 1,095 -- >	Littlefinge r	Littlefinger	Borrowing	The translation technique used by the translator is the Borrowing translation technique because the translator	v		

			00:28:4 2,972				borrowed the source language for the target language.			
25	GOT1/E P3/D25/ Bor		00:30:4 0,214 -- > 00:30:4 3,968	the Battle of Summerh all	Pertempuran Summerhall	Borrowing	The translator chooses to borrow the source language for the target language. The translator did not translate this term. This technique included to Borrowing translation techniques.	√		
26	GOT1/E P3/D26/ Lit		00:32:4 5,131 -- > 00:32:4 8,176	Kingslayer	Pembunuh Raja	Literal	The translator translates the source language into the target language word for word and this translation technique called a Literal translation technique.	√		
27	GOT1/E P3//D27 /Des/Gl oss		00:40:5 5,996 -- > 00:40:5 8,165	Ranger	Ranger: Penjaga Hutan	Description	At the end of subtitle, the translator gives the description of the register term. And this translation technique called a Description translation technique.	√		
28	GOT1/E P4/D28/ Bor	4	00:04:0 6,789 -- > 00:04:1 0,251	Hodor	Hodor	Borrowing	The translator chooses to borrow the source language for the target language. The translator did not translate this term. This technique included to Borrowing translation techniques.	√		
29	GOT1/E P4/D29/ Bor		00:07:1 0,514 -- > 00:07:1 4,435	Horn Hill	Horn Hill	Borrowing	The translation technique used by the translator can be classified as Borrowing translation technique. In this term, the translator did not translate the source language and just borrowed the source language for the target language.	√		
30	GOT1/E		00:12:2	the last	Naga	Literal	This register term translated by the	√		

	P4/D30/ Lit		5,829 -- > 00:12:2 7,957	dragon	terakhir		translator word for word into the target language. And this translation technique can classified as Literal translation technique.			
31	GOT1/E P4/D31/ Lit		00:14:1 8,609 -- > 00:14:2 2,488	Asshai with a dagger	Asshai dengan belati	Literal	The translator chooses to use the Literal translation technique. The translator translates the source language into the target language word for word.	√		
32	GOT1/E P4/D32/ Bor		00:14:1 8,609 -- > 00:14:2 2,488	dragongla ss	dragonglass	Borrowing	The translation technique used by the translators is Borrowing Translation technique. In this term, the translator borrowed the source language for the target language.	√		
33	GOT1/E P4/D33/ Bor		00:18:1 5,846 -- > 00:18:2 0,058	Aegon	Aegon	Borrowing	The translator did not translate the source language and still used the source language for the translation version. And this technique called as Borrowing Translation technique.	√		
34	GOT1/E P4/D34/ Bor		00:18:2 0,183 -- > 00:18:2 3,729	the Red Keep	Red Keep	Borrowing	the translation techniques used by the translators to translate this register term are Borrowing translation technique because the translator just borrowed the source language and did not translate this term into the target language.	√		
35	GOT1/E P4/D35/ Bor		00:20:5 1,501 -- >	Grand Maester	Grand Maester	Borrowing	The translator chooses to borrow the source langue for the target language. The translator did not translate this	√		

			00:20:5 4,421				term. This technique included to Borrowing translation techniques.			
36	GOT1/E P4/D36/ Lit		00:38:4 0,402 -- > 00:38:4 3,781	Mole's Town	kota Mole	Literal	The translator chooses to use the Literal translation technique. The translator translates the source language into the target language word for word.	√		
37	GOT1/E P4/D37/ Lit		00:40:3 3,098 -- > 00:40:3 5,476	bastard	anak haram	Literal	The translator used the Literal translation technique because the translator translated the source language into the target language word for word.	√		
38	GOT1/E P4/D38/ bor		00:41:1 2,346 -- > 00:41:1 7,351	Snow	Snow	Borrowing	the translation techniques used by the translators to translate this register term are Borrowing translation technique because the translator just borrowed the source language and did not translate this term into the target language.	√		
39	GOT1/E P4/D39/ Bor		00:52:5 9,219 -- > 00:53:0 3,598	Harrenhal	Harrenhal	Borrowing	the translation techniques used by the translators to translate this register term are Borrowing translation technique because the translator just borrowed the source language and did not translate this term into the target language.	√		
40	GOT1/E P5/D40/ Bor	5	00:13:4 8,120 -- >	The Iron Islands	The Iron Islands	Borrowing	The translator did not translate this term, the translator just borrowed the source language for the target	√		

			00:13:5 1,498				language. And these techniques belong to Borrowing translation techniques.			
41	GOT1/E P5/D41/ Bor		00:11:2 2,433 -- > 00:11:2 4,351	the Vale	Vale	Borrowing	The translator used the Borrowing translation technique to translate this term because the translators did not translate this term into the target language and borrowed the source language for the target language.	√		
42	GOT1/E P6/D42/ Bor	6	00:19:0 8,148 -- > 00:19:1 2,069	Rhaego!	Rhaego!	Borrowing	the translation techniques used by the translators to translate this register term are Borrowing translation technique because the translator just borrowed the source language and did not translate this term into the target language.	√		
43	GOT1/E P6/D43/ Lit		00:26:5 6,407 -- > 00:26:5 8,159	The moon door	Pintu Bulan	Literal	In this term, the translator used the Literal translation technique, because this term translated word for word into the target language.	√		
44	GOT1/E P6/D44/ Bor		00:30:3 2,999 -- > 00:30:3 6,419	Westeros	Westeros	Borrowing	The translator chooses not to translate the source language and borrowed the source language. And this technique called as Borrowing translation technique.	√		
45	GOT1/E P7/D45/ Bor	7	00:29:4 8,079 -- > 00:29:5	Volantis	Volantis	Borrowing	The translator used the Borrowing translation technique to translate this term. The translator didn't translate the source language and borrowed the	√		

			4,711				source language for the translation version.			
46	GOT1/E P7/D46/ Bor		00:30:0 3,344 -- > 00:30:0 5,638	Dorne	Dorne	Borrowing	the translation techniques used by the translators to translate this register term are Borrowing translation technique because the translator just borrowed the source language and did not translate this term into the target language.	v		
47	GOT1/E P8/D47/ Lit	8	00:08:1 1,283 -- > 00:08:1 3,869	little birds	burung- burung kecil	Literal	This term translated from the source language into the target language word for word. And this translation technique called a Literal translation technique.	v		
48	GOT1/E P8/D48/ Bor		00:20:4 6,246 -- > 00:20:5 1,793	the Stone Crows	Stone Crows	Borrowing	The translator did not translate this term, the translator just borrowed the source language for the target language. And these techniques belong to Borrowing translation techniques.	v		
49	GOT1/E P8/D49/ Bor		00:22:2 7,722 -- > 00:22:2 9,975	Arryn	Arryn	Borrowing	Based on Molina & Albir's translation technique, the translation technique used by the translator is the Borrowing translation technique because the translator just borrowed the source language into the target language.	v		
50	GOT1/E P8/D50/ Bor		00:24:0 8,782 -- > 00:24:1	Ghost	Ghost	Borrowing	The translator borrowed the source language for the target language and didn't translate the source language into the target language. This	v		

			0,784				translation technique belongs to Borrowing translation technique.			
51	GOT1/E P8/D51/ Bor		00:45:5 8,382 -- > 00:46:0 2,261	Riverrun	Riverrun	Borrowing	This term translated into the target language using the Borrowing translation technique. The translator chooses not to translate the source language and this technique can be classified as Borrowing translation technique.	√		
52	GOT1/E P8/D52/ Adapt		00:52:3 8,740 -- > 00:52:4 1,201	a sworn brotherho od	Pengawal Raja	Adaptation	The translator adapted the source language into the target language. The translation technique called as Adaptation translation technique.	√		
53	GOT1/E P9/D53/ Des/Glo ss	9	00:02:5 9,639 -- > 00:03:0 1,891	master of whisperer s.	master of whisperers. ("Ketua Mata - mata")	Description	To make it clear, the translator puts a definition of these terms in the target language. Based on this fact, the translator used Description Translation techniques.	√		
54	GOT1/E P9/D54/ Bor		00:11:2 6,353 -- > 00:11:2 9,565	Longclaw.	Longclaw.	Borrowing	This register term did not translate into the target language. The translator decided to borrow the source language for the target language. This translation technique belongs to Borrowing translation technique.	√		
55	GOT1/E P9/D55/ Bor		00:20:3 4,609 -- > 00:20:3	the Citadel	the Citadel	Borrowing	The translator chooses to borrow the source language for the target language. The translator did not translate this term. This technique included to	√		

			7,237				Borrowing translation techniques.			
56	GOT1/E P10/D5 6/Bor		00:04:3 6,778 -- > 00:04:3 9,405	Shaggydog	Shaggydog	Borrowing	the translation techniques that used by the translators to translate this register term are Borrowing translation technique because the translator just borrowed the source language and did not translate this term into the target language.	√		
57	GOT2/E P1/D57/ Var	1	00:24:3 9,829 -- > 00:24:4 4,566	Lord of Light	Tuan of Light	Variation	The translation technique used by the translator affect of linguistic variation of the target language. This technique called ad Variation translation technique.	√		
58	GOT2/E P1/D58/ Lit		00:49:0 6,549 -- > 00:49:0 8,716	the King's Master of Coin	Sang Penguasa koin	Generalization	In the target language, the translator used a term that familiar and general for the target audience. This translation technique belongs to the translation technique.		√	Literal translation technique
59	GOT2/E P2/D59/ lit	2	00:05:0 3,476 -- > 00:05:0 6,311	masters	tuan	Literal	In this term, the translator used the Literal translation technique, because this term translated word for word into the target language.	√		
60	GOT2/E P2/D60/ bor		00:27:1 6,888 -- > 00:27:1 9,189	the City Watch	The City Watch	Borrowing	In this term, the translator decided to borrow the source language for the target language. This translation technique called as Borrowing translation technique.	√		
61	GOT2/E	3	00:03:3	Craster	Craster	Borrowing	Based on Molina & Albir's translation	√		

	P3/D61/ bor		3,988 -- > 00:03:3 8,358				technique, the translation technique used by the translator is the Borrowing translation technique because the translator just borrowed the source language into the target language.			
62	GOT2/E P3/D62/ lit		00:07:5 8,559 -- > 00:08:0 2,596	Valyrian steel	baja Valyrian	Literal	This term translated word by word into the target language. The translation technique used by the translator belongs to Literal translation technique.	√		
63	GOT2/E P3/D63/ lit		00:09:0 3,422 -- > 00:09:0 6,390	the Children of the Forest	anak-anak hutan	Literal	The translator used the Literal translation technique because the source language translated into the target language word by word.	√		
64	GOT2/E P3/D64/ LingAm p		00:09:5 6,376 -- > 00:09:5 9,511	Highgarde n	Demi nama Highgarden!	Linguistics Amplification	The source language of this term is "Highgarden" and the translator translated this term into the target language became "Demi nama Highgarden!". This technique called as Linguistics Amplification translation technique because the translator adds linguistic elements in the target language.	√		
65	GOT2/E P3/D65/ bor		00:16:0 0,176 -- > 00:16:0 2,477	the Westerla nds	Westerlands	Borrowing	The translator just copied the source language of this register terms for the target audience in the subtitle. This technique can classified into Borrowing translation techniques.	√		

66	GOT2/E P3/D66/ bor		00:16:3 5,047 -- > 00:16:3 6,915	Deepwood Motte.	Deepwood Motte.	Borrowing	The translator did not translate this term, the translator just borrowed the source language for the target language. And these techniques belong to Borrowing translation techniques.	v		
67	GOT2/E P3/D67/ Lit		00:35:5 1,966 -- > 00:35:5 5,602	the Drowned God	dewa laut	Literal	This term translated word for word by the translator. And this technique belongs to the Literal Translation technique.	v		
68	GOT2/E P3/D68/ bor		00:47:2 4,008 -- > 00:47:2 5,809	crow	crow	Borrowing	The translator used borrowing translation techniques. this technique called the Borrowing translation technique because the translation borrowed the source language for the target language.	v		
69	GOT2/E P4/D69/ bor		00:28:4 4,304 -- > 00:28:4 6,272	Polliver.	Polliver.	Borrowing	The translator decided to borrow the source language for the target language. This translation technique belongs to Borrowing translation technique.	v		
70	GOT2/E P4/D70/ lit		00:32:5 4,427 -- > 00:32:5 7,062	the Mother of Dragons	Ibu para naga	Literal	This term translated from the source language into the target language using a Literal Translation technique. The translator translated this term word for word to the target language.	v		
71	GOT2/E P4/D71/ bor		00:33:1 0,312 -- >00:33:	Qarth	Qarth	Borrowing	The translator just copied the source language of this register terms for the target audience in the subtitle. This	v		

			13,648				technique can classified into Borrowing translation techniques.			
72	GOT2/E P4/D72/ bor		00:35:4 4,265 -- > 00:35:4 7,802	Xaro Xhoan Daxos	Xaro Xhoan Daxos	Borrowing	This register term did not translate into the target language. The translator decided to borrow the source language for the target language. This translation technique belongs to Borrowing translation technique.	v		
73	GOT2/E P5/D73/ bor	5	00:02:2 9,220 -- > 00:02:3 2,757	Moat Cailin	Moat Cailin	Borrowing	The translator chooses to borrow the source langue for the target language. The translator did not translate this term. This technique included to Borrowing translation techniques.	v		
74	GOT2/E P5/D74/ bor		00:17:4 2,708 -- > 00:17:4 5,709	Red Harbor	Red Harbor	Borrowing	The translation technique used by the translator can classified as a Borrowing translation technique. In this term, the translator did not translate the source language and just borrowed the source language for the target language.	v		
75	GOT2/E P5/D75/ bor		00:24:1 2,612 -- > 00:24:1 7,049	The Red God	The Red God	Borrowing	The translator decided just copied the source langue and din not translate the source language into the target language. This technique can classified into the Borrowing translation technique.	v		
76	GOT2/E P5/D76/ bor		00:35:3 5,516 -- > 00:35:3	the Thirteen	the Thirteen	Borrowing	Based on Molina & Albir's translation technique, the translation technique used by the translator is the Borrowing translation technique because the	v		

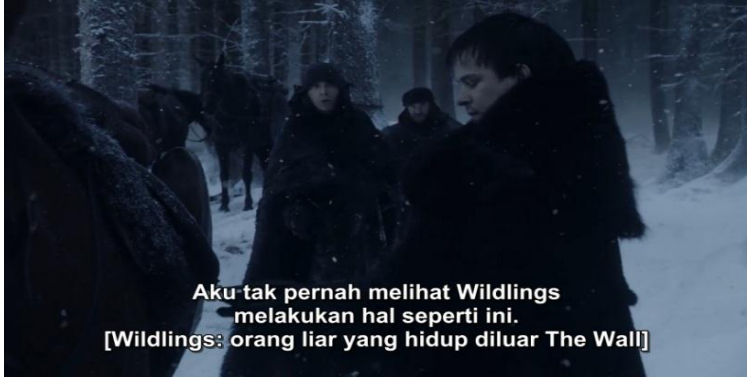
			8,084				translator just borrowed the source language into the target language.			
77	GOT2/E P5/D77/ bor		00:35:4 3,723 -- > 00:35:4 6,491	the House of the Undying	House of the Undying	Borrowing	The translation technique used by the translator can be classified as a Borrowing translation technique. In this term, the translator did not translate the source language and just borrowed the source language for the target language.	v		
78	GOT2/E P5/D78/ bor		00:36:1 2,618 -- > 00:36:1 6,154	Bear Island	Bear Island	Borrowing	This register term did not translate into the target language. The translator decided to borrow the source language for the target language. This translation technique belongs to Borrowing translation technique.	v		
79	GOT2/E P5/D79/ lit		00:41:4 1,018 -- > 00:41:4 4,354	three- eyed raven	gagak bermata tiga	Literal	This term translated word by word into the target language. The translation technique used by the translator belongs to Literal translation technique.	v		
80	GOT2/E P5/D80/ Lit	6	00:19:1 2,715 -- > 00:19:1 4,749	The free folk.	Mahluk liar.	Literal	The translation technique used by the translator is Literal translation technique. The translator translated the source language into the target language word for word.	v		
81	GOT2/E P6/D81/ Bor		00:45:1 3,088 -- > 00:45:1	the Dreadfort	Dreadfort	Borrowing	The translator did not translate this term and borrowed the source language for the target language. This translation technique called as Borrowing	v		

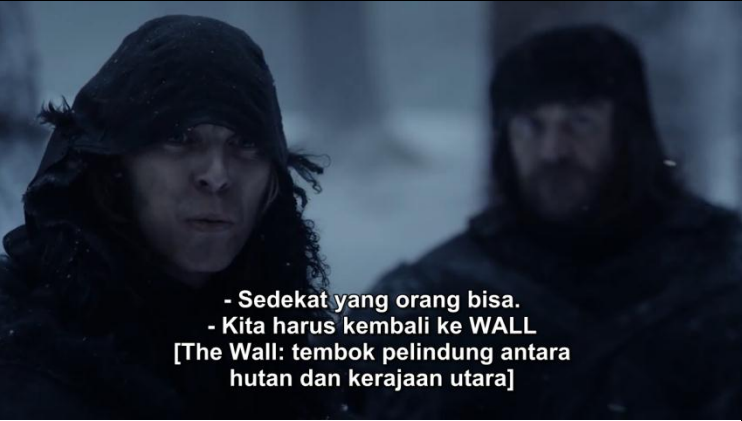

			5,290				translation technique.			
82	GOT2/E P7/D82/ Des/Glo ss	7	00:09:2 1,294 -- > 00:09:2 3,962	Wolfsban e	Wolfsbane (panah beracun)	Description	At the end of subtitle, the translator gives a description of this term using target language. This translation technique belongs to Description translation technique.	v		
83	GOT2/E P7/D83/ Bor		00:41:4 5,418 -- > 00:41:4 8,387	King of Qarth.	King of Qarth.	Borrowing	The translator chooses to borrow the source langue for the target language. The translator did not translate this term. This technique included to Borrowing translation techniques	v		
84	GOT2/E P7/D84/ bor	7	00:13:2 2,640 -- > 00:13:2 5,542	Dark Sister	Dark Sister	Borrowing	Based on Molina & Albir's translation technique, the translation technique used by the translator is Borrowing translation technique because the translator just borrowed the source language into the target language.	v		
85	GOT2/E P9/D85/ bor	9	00:24:4 1,200 -- > 00:24:4 2,401	Wildfire	Wildfire	Borrowing	To make it clear, the translator puts a definition of these terms in the target language. Based on this fact, the translator used Description Translation techniques.	v		
86	GOT2/E P9/D86/ Adapt		00:31:4 6,622 -- > 00:31:4 9,990	the King's Gate	Gerbang Kota	Adaptation	In the term, the translator adapted the source language into the target language. And the translation technique used by the translators is Adaptation translation technique.	v		
87	GOT2/E	10	00:24:1	the Old	Dewa masa	Literal	The translator translates this term word	v		


	P10/D8 7/lit		5,747 -- > 00:24:1 7,247	Gods	lalu		by word into the target language. This translation technique called a Literal translation technique.			
88	GOT2/E P10/D8 8/Adapt		00:27:4 9,893 -- > 00:27:5 3,161	Ironborn	Pulau Besi	Adaptation	The translator used the Adaptation translation technique to translate the source language into the target language because the translator adapted the source language into the target language.	v		
89	GOT2/E P10/D8 9/lit		00:37:4 6,366 -- > 00:37:4 8,967	faceless man	orang tanpa wajah	Literal	The translator translates this term word by word into the target language. This translation technique called a Literal translation technique.	v		
90	GOT2/E P10/D9 0/bor		00:38:5 1,263 -- > 00:38:5 3,265	Valar Morghulis	Valar Morghulis	Borrowing	The translator chooses to borrow the source language for the target language. The translator did not translate this term. This technique included to Borrowing translation techniques.	v		



**DATA of KEY FEATURES of FANSUBBING
AS FOUND FROM *GAME OF THRONES* MOVIE**



By: Selly Trisnaningrum N. (153211075)


NO	Code	Episodes	Time	Register terms	Key Features of Fansubbing	Considerations	Validation		Reasons
							T	F	
1	GOT1/E P1/D1/ Des/Gloss/Line	1	00:03: 19,367 --> 00:03: 21,828	 <p>SL: Wildlings TL: Wildlings: orang liar yang hidup diluar The Wall</p>	<ul style="list-style-type: none"> • Glosses • Lines 	in this term, the translator puts a description at the end of the subtitle. This description called Glosses in the key features of fansubbing. The researcher also found Lines of Key features of fansubbing. In this term, the translator used three lines of subtitle.	√		
2	GOT1/E P1//D2/ Des/Glo		00:03: 26,541 -->		<ul style="list-style-type: none"> • Glosses • Lines 	The researcher found Glosses of key Features of fansubbing in this	√		



	ss/Line		00:03: 29,961	 <p>- Sedekat yang orang bisa. - Kita harus kembali ke WALL [The Wall: tembok pelindung antara hutan dan kerajaan utara]</p> <p>SL: the Wall TL: The Wall: tembok pelindung antara hutan dan kerajaan utara</p>		<p>term. The translator gives a description at the end of the subtitle. The researcher also found Lines of key features of fansubbing. the translator uses four lines of subtitle.</p>			
3	GOT1/E P1/D3/ Des/Gloss/Line		00:11: 16,886 --> 00:11: 19,889	 <p>Mereka telah menangkap pelarian dari The Night Watch. [The Night Watch: Para penjaga The Wall]</p> <p>SL: The Night Watch</p>	<ul style="list-style-type: none"> • Glosses • Lines 	<p>in this term, the translator puts a description at the end of subtitle. This description called Glosses in the key features of fansubbing. The researcher also found Lines of Key features of fansubbing. In this term, the translator used three lines of subtitle.</p>	v		



				TL: The Wall: tembok pelindung antara hutan dan kerajaan utara					
4	GOT1/E P1/D4/ Des/Gloss		00:12: 20,115 --> 00:12: 23,160	 <p>aku melihat White Walkers [White Walkers: Makhluk penghuni hutan dibalik The Wall]</p> <p>SL: The white walkers TL: White Walkers: Makhluk penghuni hutan dibalik The Wall</p>	<ul style="list-style-type: none"> Glosses 	In this term, the researcher only found Glosses of Key Features of Fansubbing. The translator adds a description at the end of the subtitle. And it belongs to Glosses of Key Features of Fansubbing.	√		
5	GOT1/D 5/EP1/B or		00:13: 30,853 --> 00:13: 33,731		No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		



				 <p>Aku, Eddard dari House Stark,</p> <p>SL: the House Stark TL: House Stark</p>					
6	GOT1/E P1/D6/B or	00:13: 24,430 -- >00:13 :27,26 6	 <p>... Raja Andals dan orang pertama...</p> <p>SL: the Andals TI: Andals</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√			


7	GOT1/E P1/D7/L it		00:13: 24,430 --> 00:13: 27,266	 <p>... Raja Andals dan orang pertama...</p> <p>SL: the First Men TL: orang pertama</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		
8	GOT1/E P1/D8/B or		00:13: 27,391 --> 00:13: 30,728	 <p>... Penguasa dari Seven Kingdoms dan pelindung kerajaan,</p> <p>SL: the Seven Kingdoms</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		



				TL: Seven Kingdoms					
9	GOT1/E P1/D9/ Des/Glo ss		00:16: 19,730 --> 00:16: 21,023	 <p>Ini Direwolf. [Direwolf: Serigala raksasa]</p>	<ul style="list-style-type: none"> Glosses 	In this term, the researcher found Glosses of key features of fansubbing because the translator gives a description at the end of subtitle.	v		
10	GOT1/E P1/D10/ Bor/Line s		00:19: 16,990 --> 00:19: 20,911	<p>SL: direwolf. TL : Direwolf: Serigala raksasa</p>	<ul style="list-style-type: none"> Lines 	In this term, the researcher only found Lines of Key Features of fansubbing. the translator used three lines of the subtitle.	v		



				 <p><i>Ketika kita berusia tujuh tahun dan kau melompat dari tebing di Casterly Rock,</i></p> <p>SL: Casterly Rock TL: Casterly Rock</p>					
11	GOT1/E P1/D11/ Des/Gloss/Line		00:19: 49,773 --> 00:19: 51,608	 <p>Dan Robert akan memilih Hand of The King baru-- seseorang untuk melakukan pekerjaannya [Hand of The King: Tangan kanan raja]</p> <p>Hand of the King Hand of The King: Tangan kanan raja</p>	<ul style="list-style-type: none"> • Glosses • Lines 	The translator puts a description of the register term at the end of subtitle. it belongs to Glosses of Key features of Fansubbing. Not only Glosses, the researcher also found Lines of key features of fansubbing. the translator used three lines of the subtitle.	v		

12	GOT1/E P1/D12/ Des/Glo ss/Line		00:21: 16,985 -- >00:21 :20,61 4	 <p>- Katakan padaku. - Ada gagak dari King's Landing. [King's Landing: Pusat Kerajaan]</p> <p>SL : King's Landing TL : King's Landing : Pusat Kerajaan</p>	<ul style="list-style-type: none"> • Glosses • Lines 	<p>in this term, the translator puts a description at the end of the subtitle. This description called Glosses in the key features of fansubbing. the researcher also found Lines of Key features of fansubbing. In this term, the translator used three lines of subtitle.</p>	v		
13	GOT1/E P1/D13/ Bor		00:21: 53,980 --> 00:21: 56,358	 <p>Raja sedang menuju ke Winterfell...</p> <p>SL: Winterfell</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	v		


				TL: Winterfell					
14	GOT1/E P1/D14/ Bor		00:36: 00,201 --> 00:36: 03,079	 <p>SL: The Dothraki TL: Para Dothraki</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		
15	GOT1/E P1/D15/ Bor		00:36: 32,817 --> 00:36: 35,695	 <p>Viserys dari House Targaryen,</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		



				SL: House Targaryen. TL: House Targaryen					
16	GOT1/E P1/D16/ Des/Glo ss/Line		00:52: 41,868 --> 00:52: 44,913	 <p>Sebuah hadiah kecil, untuk Khaleesi baru-- [Khaleesi: Gelar Ratu Dothraki]</p> <p>SL : Khaleesi TL : Khaleesi : Gelar Ratu Dothraki</p>	<ul style="list-style-type: none"> • Glosses • Lines 	The researcher found Glosses of Key Features of fansubbing in this term. At the end of the subtitle, the translator adds a description of this term. This description belongs to Glosses of Key Features of fansubbing. The researcher also found Lines of Key Features of fansubbing because the translator used three lines of subtitle in this term.	√		
17	GOT1/E P2/D17/ Bor	2	00:12: 57,403 --> 00:12: 59,405		No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		



				 <p>Terima kasih, Nymeria.</p> <p>SL: Nymeria TL: Nymeria</p>					
18	GOT1/E P2/D18/ Lit		<p>00:15: 01,985 --> 00:15: 03,987</p>  <p>Aku punya jarumku sendiri.</p> <p>SL: needle TL: Jarum</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√			



19	GOT1/E P2/D19/ Bor		00:15: 55,497 --> 00:15: 59,126	 <p>SL: Castle Black TL: Castle Black</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		
20	GOT1/E P2/D20/ Gen		00:43: 16,678 --> 00:43: 19,640	 <p>SL: the Mad King</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		

				TL: si Raja Gila					
21	GOT1/E P2/D21/ Des/Glo ss		00:51: 09,651 --> 00:51: 12,237	 <p>SL: Lady TL : Lady: Direwolf milik Sansa</p>	Glosses	The researcher only found Glosses of key Features of Fansubbing. The definition of the register term at the end of subtitle belongs to Glosses of Key Features of Fansubbing.	√		
22	GOT1/E P3/D22/ Lit	3	00:08: 42,982 --> 00:08: 47,611	 <p>Ketika Aerys Targaryen duduk di Tahta Besi,</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		



				SL: the iron throne TL: Tahta Besi					
23	GOT1/E P3/D23/ Des/Glo ss/Line		00:21: 26,537 --> 00:21: 29,372	 <p>Aku bertaruh pada Ser Jaime di jousting, [Jousting: Duel berkuda dengan tombak]</p> <p>SL: Jousting TL : Jousting: Duel berkuda dengan tombak</p>	<ul style="list-style-type: none"> • Glosses • Lines 	in this term, the translator puts a description at the end of subtitle. This description called Glosses in the key features of fansubbing. the researcher also found Lines of Key features of fansubbing. In this term, the translator used three lines of subtitle.	√		
24	GOT1/E P3/D24/ Bor		00:28: 41,095 -- >00:28 :42,97 2		No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		



				 <p>Littlefinger benar.</p> <p>SL: Littlefinger TL: Littlefinger</p>					
25	GOT1/E P3/D25/ Lit		00:30: 40,214 --> 00:30: 43,968	 <p>Saat pertamaku adalah anak-anak Tarly pada Pertempuran Summerhall.</p> <p>SL: the Battle of Summerhall TL: Pertempuran Summerhall</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		



26	GOT1/E P3/D26/ Lit		00:32: 45,131 --> 00:32: 48,176	 <p>SL: Kingslayer TL: Pembunuh Raja</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
27	GOT1/E P3/D27/ Des/Glo ss		00:40: 55,996 --> 00:40: 58,165	 <p>SL: Ranger</p>	Glosses	At the end of the subtitle, the translator puts a description of the term. And it can classified into Glosses of Key Features of Fansubbing.	√		



				TL : Ranger: Penjaga Hutan					
28	GOT1/E P4/D28/ Bor	4	00:04: 06,789 --> 00:04: 10,251	 <p>- Leherku mulai sakit. - Berlututlah, Hodor.</p> <p>SL: Hodor TL: Hodor</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
29	GOT1/E P4/D29/ Bor		00:07: 10,514 --> 00:07: 14,435	 <p>dari Horn Hill-- Maksudku, dulunya dari Horn Hill.</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		


				SL: Horn Hill TL: Horn Hill					
30	GOT1/E P4/D30/ Lit		00:12: 25,829 --> 00:12: 27,957	 <p>SL: the last dragon TL: Naga terakhir</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
31	GOT1/E P4/D31/ /Lit		00:14: 18,609 --> 00:14: 22,488		No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		



				 <p>Seorang pria dari Asshai dengan belati dragonglass asli.</p> <p>SL: Asshai with a dagger TL: Asshai dengan belati</p>					
32	GOT1/E P4/D32/ Bor		00:14: 18,609 --> 00:14: 22,488	 <p>Seorang pria dari Asshai dengan belati dragonglass asli.</p> <p>SL: dragonglass TL : dragonglass</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	v		



33	GOT1/E P4/D33/ Bor		00:18: 15,846 --> 00:18: 20,058	 <p>Aegon si Penakluk.</p> <p>SL: Aegon TL: Aegon</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
34	GOT1/E P4/D34/ /Bor		00:18: 20,183 --> 00:18: 23,729	 <p>[Playing]</p> <p>Dan siapa yang membangun Red Keep?</p> <p>SL: the Red Keep</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		



				TL : Red Keep					
35	GOT1/E P4/D35/ Bor		00:20: 51,501 --> 00:20: 54,421	 <p>aku telah menjadi Grand Maester selama bertahun-tahun.</p> <p>SL: Grand Maester TL : Grand Maester</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
36	GOT1/E P4/D36/ Lit		00:38: 40,402 --> 00:38: 43,781	 <p>pergi ke rumah bordil di kota Mole.</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		


				SL: Mole's Town TL : kota Mole					
37	GOT1/E P4/D37/ Lit		00:40: 33,098 --> 00:40: 35,476	 <p>Kau anak haram dari utara.</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
				SL: bastard TL : anak haram					
38	GOT1/E P4/D38 bor		00:41: 12,346 --> 00:41: 17,351	 <p>anak haram bernama Snow lagi?</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		



				SL: Snow TL : Snow					
39	GOT1/E P4/D39/ Bor		00:52: 59,219 --> 00:53: 03,598	 <p>apakah itu kelelawar hitam dari Harrenhal yang tersulam di bajumu?</p> <p>SL: Harrenhal TL : Harrenhal</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
40	GOT1/E P5/D40/ Bor	5	00:13: 48,120 --> 00:13: 51,498		No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		



				 <p>The Iron Islands.</p>					
				<p>SL: The Iron Islands TL : The Iron Islands</p>					
41	GOT1/E P5/D41/ Bor		00:11: 22,433 --> 00:11: 24,351	 <p>Kita akan ke Vale.</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	v		
				<p>SL: the Vale TL : Vale</p>					


42	GOT1/E P6/D42/ Bor	6	00:19: 08,148 --> 00:19: 12,069	 <p>Rhaego! Rhaego...</p> <p>SL: Rhaego! TL : Rhaego!</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
43	GOT1/E P6/D43/ Lit		00:26: 56,407 --> 00:26: 58,159	 <p>Buka pintu bulan.</p> <p>SL: The moon door</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		


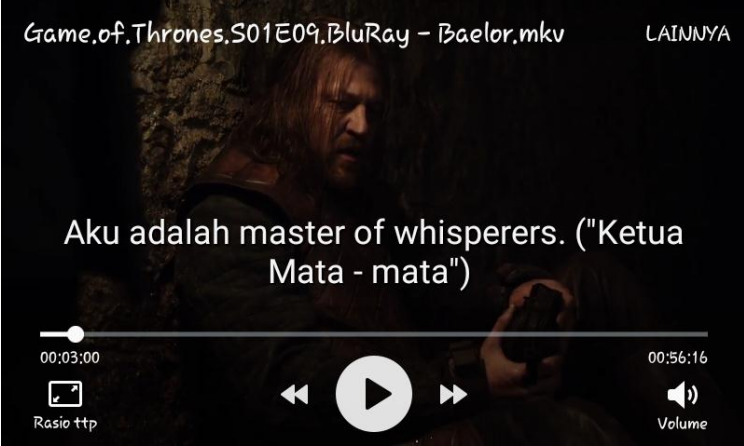
				TL : Pintu Bulan					
44	GOT1/E P6/D44/ Bor		00:30: 32,999 --> 00:30: 36,419	 <p>SL: Westeros TL : Westeros</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
45	GOT1/E P7/D45/ Bor	7	00:29: 48,079 --> 00:29: 54,711		No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		

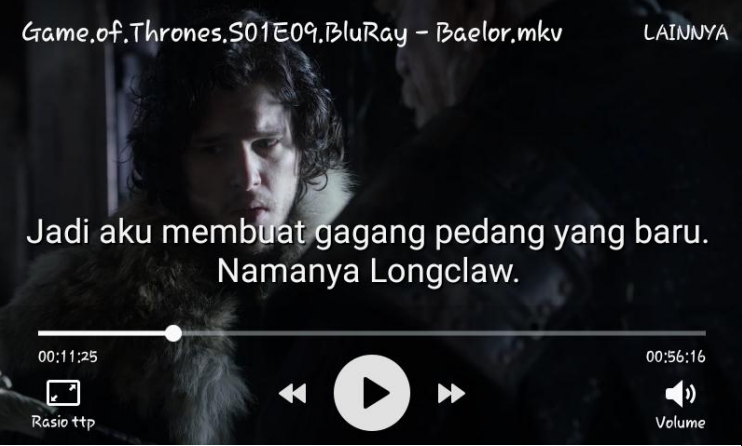

				SL: Volantis TL : Volantis					
46	GOT1/E P7/D46/ Bor		00:30: 03,344 --> 00:30: 05,638	 <p>SL: Dorne TL : Dorne</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
47	GOT1/E P8/D47/ Lit	8	00:08: 11,283 --> 00:08: 13,869		No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		


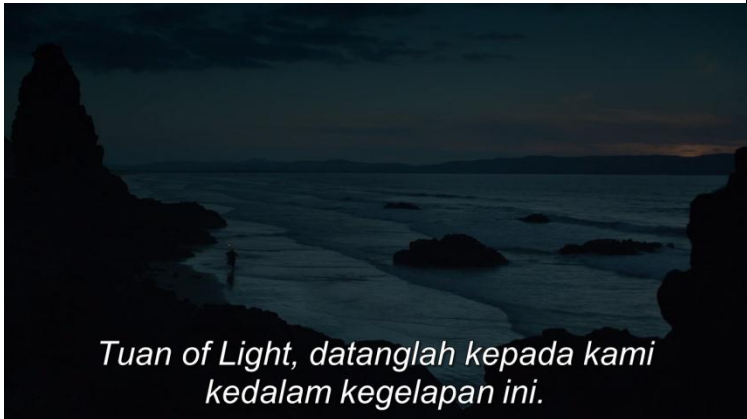
				 <p>Bahkan burung-burung kecilku tak dapat menemukannya.</p>					
				<p>SL: little birds TL : burung-burung kecil</p>					
48	GOT1/E P8/D48/ Bor		00:20: 46,246 --> 00:20: 51,793	 <p>Apa yang Stone Crow lakukan?</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	v		
				<p>SL: the Stone Crows</p>					


				TL : Stone Crows					
49	GOT1/E P8/D49/ Bor		00:22: 27,722 --> 00:22: 29,975	 <p>[Playing]</p> <p>The Vale of Arryn.</p> <p>SL: Arryn TL : Arryn</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
50	GOT1/E P8/D50/ Bor		00:24: 08,782 --> 00:24: 10,784	 <p>Ghost, ada apa?</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		



				SL: Ghost TL : Ghost					
51	GOT1/E P8/D51/ Bor		00:45: 58,382 --> 00:46: 02,261	 <p>dan sekarang akan menyerang Riverrun, kampung halaman Catelyn Stark.</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
52	GOT1/E P8/D52/ Adapt		00:52: 38,740 --> 00:52: 41,201	SL: Riverrun TL : Riverrun	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		



				 <p>Yang Mulia, Pengawal Raja adalah perkumpulan dengan sumpah.</p> <p>SL: a sworn brotherhood TL : Pengawal Raja</p>					
53	GOT1/E P9/D53/Des/Gloss	9	00:02:59,639 --> 00:03:01,891	 <p>Game.of.Thrones.S01E09.BluRay - Baelor.mkv LAINNYA</p> <p>Aku adalah master of whisperers. ("Ketua Mata - mata")</p> <p>00:03:00 00:56:16</p> <p>Rasio ttp Volume</p> <p>SL: master of whisperers. TL: master of whisperers. ("Ketua Mata - mata")</p>	Glosses	The researcher only found Glosses of Key Features of fansubbing because, in the end of subtitle, there is a description of this term. And this description called Glosses of Key Features of fansubbing.	v		

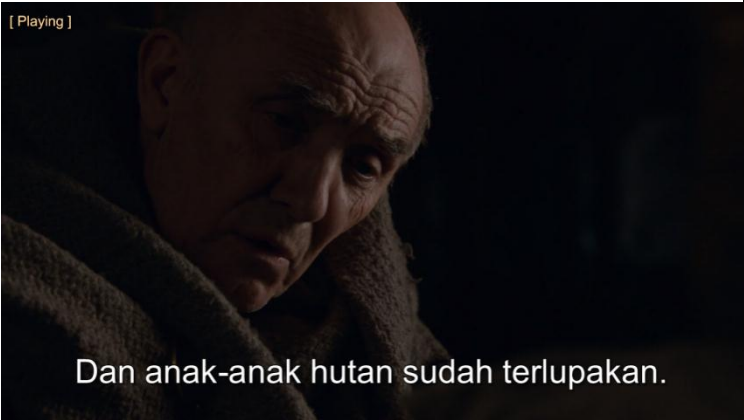

54	GOT1/E P9/D54/ Bor		00:11: 26,353 --> 00:11: 29,565	 <p>Game.of.Thrones.S01E09.BluRay - Baelor.mkv LAINNYA</p> <p>Jadi aku membuat gagang pedang yang baru. Namanya Longclaw.</p> <p>00:11:25 00:56:16</p> <p>Rasio ttp Volume</p> <p>SL: Longclaw. TL : Longclaw.</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
55	GOT1/E P9/D55/ Bor		00:20: 34,609 --> 00:20: 37,237	 <p>Aku Penguasa dari the Citadel,</p> <p>SL: the Citadel</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		


				TL : the Citadel					
56	GOT1/E P10/D5 6/Bor		00:04: 36,778 --> 00:04: 39,405	 <p>[Playing]</p> <p>Ini, Shaggydog. Rickon!</p> <p>SL: Shaggydog TL : Shaggydog</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
57	GOT2/E P1/D57/ Var	1	00:24: 39,829 --> 00:24: 44,566	 <p><i>Tuan of Light, datanglah kepada kami kedalam kegelapan ini.</i></p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		


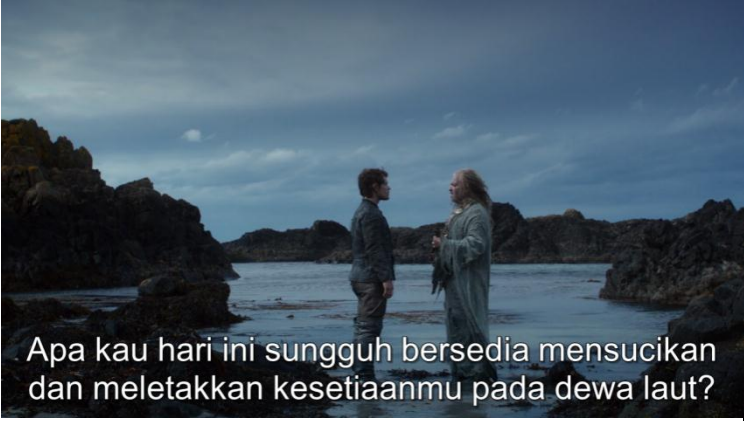
				SL: Lord of Light TL : Tuan of Light					
58	GOT2/E P1/D58/ Gen		00:49: 06,549 --> 00:49: 08,716	 <p>Sang Penguasa koin...</p>	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		
59	GOT2/E P2/D59/ Lit	2	00:05: 03,476 --> 00:05: 06,311	SL: the King's Master of Coin TL : Sang Penguasa koin	No key features of fansubbing	The researcher didn't find any key features of fansubbing in this term.	√		



				 <p>atau kau dapat kembali ke kota dan katakan pada tuanmu</p> <p>SL: masters TL : tuan</p>					
60	GOT2/E P2/D60/ bor		00:27: 16,888 --> 00:27: 19,189	 <p>Dan dia komandan baru The City Watch</p> <p>SL: the City Watch TL : The City Watch</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	v		



61	GOT2/E P3/D61/ bor	3	00:03: 33,988 --> 00:03: 38,358	 <p>Suka atau tidak, kita butuh orang seperti Craster.</p> <p>SL: Craster TL : Craster</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
62	GOT2/E P3D62// lit		00:07: 58,559 --> 00:08: 02,596	 <p>Gantungan ini terbuat dari baja Valyrian.</p> <p>SL: Valyrian steel</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		


				TL : baja Valyrian					
63	GOT2/E P3/D63/ Lit		00:09: 03,422 --> 00:09: 06,390	 <p>[Playing]</p> <p>Dan anak-anak hutan sudah terlupakan.</p> <p>SL: the Children of the Forest TL : anak-anak hutan</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
64	GOT2/E P3/D64/ Amp		00:09: 56,376 --> 00:09: 59,511	 <p>Ayo Loras! Demi nama Highgarden!</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		



				SL : Highgarden TL : Demi nama Highgarden!					
65	GOT2/E P3//D65 /bor		00:16: 00,176 --> 00:16: 02,477	 <p>Sementara dia berkelahi dengan singa di Westerlands,</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
66	GOT2/E P3/D66/ bor		00:16: 35,047 --> 00:16: 36,915	SL: the Westerlands TL : Westerlands	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		



				 <p><i>untuk menyerang Deepwood Motte.</i></p>					
				<p>SL: Deepwood Motte. TL : Deepwood Motte.</p>					
67	GOT2/E P3/D67/ Lit		00:35: 51,966 --> 00:35: 55,602	 <p>Apa kau hari ini sungguh bersedia mensucikan dan meletakkan kesetiaanmu pada dewa laut?</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	v		
				<p>SL: the Drowned God TL : dewa laut</p>					



68	GOT2/E P3/D68/ Bor		00:47: 24,008 --> 00:47: 25,809	 <p>Dimana anak haram itu, Crow?</p> <p>SL: crow TL : crow</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
69	GOT2/E P4/D69/ Bor		00:28: 44,304 --> 00:28: 46,272	 <p>Tolong, Polliver. Makanan.</p> <p>SL: Polliver.</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		

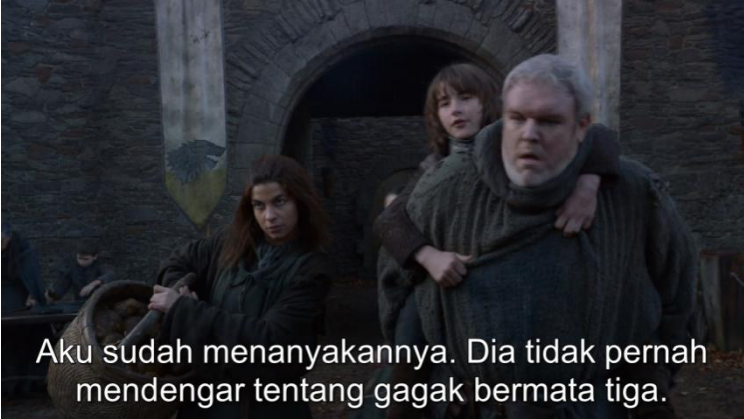
				TL : Polliver.					
70	GOT2/E P4/D70/ Lit		00:32: 54,427 --> 00:32: 57,062	 <p>SL: the Mother of Dragons TL : Ibu para naga</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
71	GOT2/E P4/D71/ bor		00:33: 10,312 --> 00:33: 13,648	 <p>dibebankan tugas sebagai pemerintah dan pelindung Qarth,</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		



				SL: Qarth TL : Qarth					
72	GOT2/E P4/D72/ bor		00:35: 44,265 --> 00:35: 47,802	 <p>SL: Xaro Xhoan Daxos TL : Xaro Xhoan Daxos</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
73	GOT2/E P5/D73/ Bor	5	00:02: 29,220 --> 00:02: 32,757		No key features of fansubbing	There are no key features of fansubbing found in this term.	√		

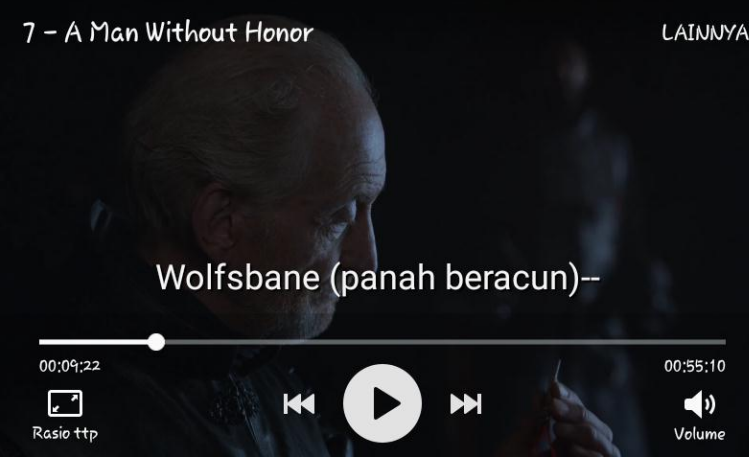

				 <p>Klan Stark akan menguasai semua wilayah utara dari Moat Cailin,</p> <p>SL: Moat Cailin TL : Moat Cailin</p>					
74	GOT2/E P5/D74/ Bor	00:17: 42,708 --> 00:17: 45,709	 <p>[Playing]</p> <p>Aku sedang menuju Red Harbor.</p> <p>SL: Red Harbor TL: Red Harbor</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√			


75	GOT2/E P5/D75/ Bor		00:24: 12,612 --> 00:24: 17,049	 <p><i>The Red God mengambil apa yang menjadi miliknya, gadis cantik.</i></p> <p>SL: The Red God TL : The Red God</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
76	GOT2/E P5/D76/ Bor		00:35: 35,516 --> 00:35: 38,084	 <p><i>Pyat Pree adalah salah satu dari the Thirteen.</i></p> <p>SL: the Thirteen</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		



				TL : the Thirteen					
77	GOT2/E P5/D77/ Bor		00:35: 43,723 --> 00:35: 46,491	 <p>SL: the House of the Undying TL: House of the Undying</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
78	GOT2/E P5/D78/ Bor		00:36: 12,618 --> 00:36: 16,154	 <p>Jorah Mormont dari Bear Island.</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		



				SL: Bear Island TL : Bear Island					
79	GOT2/E P5/D79/ Lit		00:41: 41,018 --> 00:41: 44,354	 <p>Aku sudah menanyakannya. Dia tidak pernah mendengar tentang gagak bermata tiga.</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
80	GOT2/E P6/D80/ lit	6	00:19: 12,715 --> 00:19: 14,749	SL: three-eyed raven TL : gagak bermata tiga	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		

				 <p>- Mahluk liar. - Berapa banyak?</p> <p>SL: The free folk. TL : Mahluk liar.</p>					
81	GOT2/E P6/D81/ Bor		00:45: 13,088 --> 00:45: 15,290	 <p><i>Barrowton dan Dreadfort.</i></p> <p>SL: the Dreadfort TL : Dreadfort</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	v		

<p>82</p>	<p>GOT2/E P7/D82/ Des/Glo ss</p>	<p>7</p>	<p>00:09: 21,294 --> 00:09: 23,962</p>	 <p>7 - A Man Without Honor LAINNYA</p> <p>Wolfsbane (panah beracun)--</p> <p>00:09:22 00:55:10</p> <p>Rasio ttp Volume</p> <p>SL: Wolfsbane TL: Wolfsbane (panah beracun)</p>	<p>Glosses</p>	<p>The researcher only found Glosses of Key Features of fansubbing because, in the end of subtitle, there is a description of this term. And this description called Glosses of Key Features of fansubbing.</p>	<p>v</p>	
<p>83</p>	<p>GOT2/E P7/D83/ Bor</p>		<p>00:41: 45,418 --> 00:41: 48,387</p>	 <p>7 - A Man Without Honor LAINNYA</p> <p>- Tapi tidak ada King of Qarth. - Sekarang ada</p> <p>00:41:47 00:55:10</p> <p>Rasio ttp Volume</p> <p>SL : King of Qarth.</p>	<p>No key features of fansubbing</p>	<p>There are no key features of fansubbing found in this term.</p>	<p>v</p>	

				TL : King of Qarth.					
84	GOT2/E P7/D84/ Bor		00:13: 22,640 -- >00:13 :25,54 2	 <p><i>Dia mempunyai Pedang Baja Valyrian yang disebut Dark Sister.</i></p> <p>SL: Dark Sister TL : Dark Sister</p>	No key features of fansubbing	There are no key features of fansubbing found in this term.	√		
85	GOT2/E P9/D85/ bor	9	00:24: 41,200 --> 00:24: 42,401		No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		

				<p>[Playback Window Size: 1366 x 768]</p>  <p>Wildfire.</p> <p>SL: Wildfire TL : Wildfire</p>					
86	GOT2/E P9/D86/ Adapt		00:31: 46,622 --> 00:31: 49,990	 <p>Pod, lari ke Gerbang Kota.</p> <p>SL: the King's Gate TL : Gerbang Kota</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		

87	GOT2/E P10/D8 7/lit	10	00:24: 15,747 --> 00:24: 17,247	 <p>Dewa masa lalu, Dewa yang Masa Kini,</p> <p>SL: the Old Gods TL : Dewa masa lalu</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		
88	GOT2/E P10/D8 8/Adapt		00:27: 49,893 --> 00:27: 53,161	 <p>Setiap pejuang Pulau Besi akan meneriakan nama kita</p> <p>SL: Ironborn</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		

				TL: Setiap pejuang Pulau Besi					
89	GOT2/E P10/D8 9/Lit		00:37: 46,366 --> 00:37: 48,967	 <p>tapi untuk menjadi orang tanpa wajah...</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		
90	GOT2/E P10/D9 0/Bor		00:38: 51,263 --> 00:38: 53,265	 <p>"Valar Morghulis."</p>	No key features of fansubbing	There is no key feature of fan subtitles found in this term.	√		

				SL: Valar Morghulis TL : Valar Morghulis					
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GLOSSARY OF *GAME OF THRONES* MOVIE

By : Frazier Tharpe & Nate Houston

<https://www.complex.com/pop-culture/game-of-thrones-glossary>

- **Aegon** : Jon Snow's government name.
- **Andals, The** : The second race of men to invade Westeros, they bring with them the Faith of the Seven, and all but obliterated the Old Gods and the First Men from the bottom two-thirds of the continent. They remain today the prominent ethnic group in the South, while many in the North still proudly trace their lineage back to the First Men.
- **Arryn** : The figureheads of the Vale; Jon Arryn's suspicious "death" (read: murder) is essentially the inciting incident to the whole series.
- **Arya's list**: Crossing off more enemies every day, and enjoying every bloody second.
- **Astapor**: Slave city and ground zero for Daenerys assuming her mantle as the Breaker of Chains.
- **Assassin's dagger**: The Valyrian blade that basically kick-started the entire conflict. It took seven seasons to find its way back to the throat of its rightful owner. But was it worth the wait? (See L, Littlefinger)
- **Battle of the Bastards**: Two Northern sons with a metric ton of daddy issues between them duke it out for control of the North. A much-needed Stark victory.
- **Battle of the Blackwater**: The series' first big battle episode and still one of its—and Tyrion Lannister's—finest moments. History will never mention him, but the real ones know.
- **Battle of Castle Black**: In which the Wildlings and Mance Rayder finally make their move.
- **Battle of the Trident**: The pivotal battle in Robert's Rebellion, in which the eponymous warrior deals Rhaegar Targaryen—and, thusly, his whole family—a death blow. But as we come to learn, Rhaegar is far from the villain Robert makes him out to be (but he's still a shitty husband).
- **Baratheon sigil**: Family of King Robert, who took the throne from the Targaryens; a short-lived reign thanks to the machinations (and incestuousness) of his Lannister in-laws. Now completely wiped out after brothers Stannis and Renly choose fratricide over family unity.
- **Bear Island**: Home to House Mormont, i.e. Ser Simp Jorah, the Night Watch's dearly departed Jeor, and, most importantly, the preteen queen bee, Lyanna Mormont.

- **Bolton:** You thought Joffrey was an insufferable, evil prick? Hold Ramsay Snow-turned-Bolton's ale. He gets it from his daddy, Roose, the traitor who helps facilitate the Red Wedding.
- **Braavos:** The marvelous eastern city home to both the insanely wealthy (see: I, Iron Bank) and the most gifted killers (see: F, Faceless Men).
- **Brotherhood, The:** The vigilante group loyal to no one but the Lord of Light, they've joined the fight against the Night King in a GRRM-designed dream team.
- **Castle Black:** Headquarters of the Night's Watch, located on the Wall and the last vestige between Westeros and the savage free folk and ice monsters who overrun it.
- **Casterly Rock:** The Lannisters' ancestral home that's literally built on gold.
- **Children of the Forest, The:** Non-human race with a juvenile visage and the alleged indigenous people to Westeros before the First Men come along and behave so dickishly it forces these non-kids to plunge dragonglass into a human male and create White Walkers to fight back. Thousands of years later, they're dedicated to helping reverse that very, very big mistake.
- **Citadel, The:** The headquarters of the Order of the Maesters and a bookworm's wet dream.
- **Cleganebowl:** Unofficial code name for the fraternal showdown GoT fans and A Song of Ice and Fire readers alike have been waiting years for. Fuck a Night King: Can The Hound do what Oberyn Martell was too obsessed to complete and take the Mountain—easily one of this show's most evil and deserving motherfuckers—down once and for all?
- **Craster's Keep:** Beyond the Wall's version of a rest stop. At Craster's Keep, fathers love daughters, monsters love babies, and Brothers of the Night's Watch hate following orders.
- **Direwolf:** These six massive pets of the Stark children have proven to be ride or die. But, sadly, with only Ghost and Nymeria left, it's mostly the latter.
- **Deepwood Motte:** A pivotal Northern stronghold held by the Ironborn for a spell.
- **Dorne:** Maybe one of the coolest settings, but definitely, woefully, the most underutilized.
- **Dothraki:** Eastern horse tribe that no one expected to ever come west, much less pledge their undying loyalty to a woman—until the silver-haired Khaleesi came along.

- **Dragonlass:** Two things can kill a White Walker—Valyrian steel, and this, the same thing the Children used to make Walkers in the first place. Hmm...
- **Dragonstone:** The launching point for both Stannis' and later Dany's campaign to capture the Iron Throne. Let's hope she has better results.
- **Dreadfort:** Former stronghold of House Bolton, it serves as the setting for Theon's many, many torture sessions.
- **Drogon:** Daenerys' prodigal son, prone to teenage bouts of rebellion but always there when he's needed.
- **Drowned God, The:** The Ironborn's go-to god for reaving, raiding, and pillaging.
- **Essos:** The continent that almost made Dany an ancillary character.
- **Eyrie, The:** A lord is murdered by his wife in order to secure herself a new husband, who actually loves his new wife's sister and then throws said new wife to her death (see M, Moon Door), only to have her simple-minded son become the new lord and puppet of the murderer/husband. And they said King's Landing was dramatic?
- **Faceless Men:** Who are they? No one... except the coolest assassins ever.
- **Faith of the Seven:** The dominant religion of Westeros. It's mecca of worship was once the Sept of Baelor.
- **Fighting Pits:** Even the Mother of Dragons can't quell Essos' love of organized violence.
- **First Men, The:** The first human colonizers of Westeros. Their war to capture the continent all but wipes out the Children, thus leading to the creation of the Walkers.
- **Fist of the First Men:** The first landmark the Army of the Dead pass on their road trip south.
- **Frey sigil:** Two towers united by a bridge. A joke of a family, often looked down upon, but Catelyn Stark knows what they are capable of. (see R, Red Wedding). Thankfully, Arya Stark got the last laugh (see A, Arya's List).
- **Free Folk, The:** See W, Wildling—but the politically correct term.
- **Ghost (direwolf):** Pray for him (see D, direwolf).
- **Golden Company:** Sellswords (see S) currently on their way to help Cersei backstab Dany.
- **Great Stallion, The:** The horse god of the Dothraki, seems to be an anything-goes kind of god.

- **Greyjoy sigil—kraken:** Ruling family of the Iron Islands, known to stage a pitiful rebellion or two and get squashed by the Throne and/or Starks for it. Until Euron Greyjoy comes in all Rick Owens pants and ambition.
- **Greyscale:** A plague upon the civilized world and the cause of Stone Men, this once-incurable disease proved no match for Sam the Slayer.
- **Hand of the King/Queen:** Westerosi version of Chief of Staff. Perks: Comes with a little pin and the possibility of making a big difference. Downside: Life expectancy is very low.
- **Hardhome:** Site of the Night King finally, memorably proving his validity as a threat and sonning Jon Snow.
- **Harrenhal:** The greatest castle in Westeros for about a week, then some dragonfire gets to it.
- **Heartsbane (sword):** Sam gives this Valyrian blade to Jorah Mormont for the war to come.
- **High Garden:** It's here where Olenna waved farewell with a verbal middle finger, admitting her role in the Purple Wedding: "Tell Cersei. I want her to know it was me."
- **Hodor:** The realm's most loyal gentle giant; the lynchpin of a temporal loop that may foreshadow how Bran may end up saving the day (or dooming it, depending on which theories you believe).
- **Horn Hill:** Made lordless by Drogon at the Loot Train. RIP, Tarlys.
- **Iron Bank:** Makes the Lannisters' nest egg look like baby money.
- **Iron Islands:** Home to the Ironborn and the least attractive islands. You'll never read about a Westeros tourism boom here.
- **Iron Throne:** The seat everyone's fighting over, said to be forged from dragonfire of 1000 swords. Just one of many lies the realm is built on.
- **Khaleesi:** Dothraki for "queen"—the most favored Daenerys moniker among characters and fans alike. But don't forget she's also the Stormborn, Breaker of Chains, Mother of Dragons, the Last Dragon, the Unburnt, Mhysa, Queen of the Andals, and the Princess that was Promised.
- **King's Landing:** Westeros' Washington, D.C., where drama goes down, wildfire goes off, and heroes lose their heads. As Tyrion and Ned aptly try to warn their loved ones, "we've come to a dangerous place."
- **Kingslayer:** A moniker and a badge of shade and shame assigned to Jaime Lannister for killing the Mad King he was sworn to protect, which he lets define his identity until he loses the sword hand he earns it with.
- **Kinslayer:** Tyrion's nickname after killing Tywin. Because, apparently, original nicknames are hard to come up with.

- **Lady Stoneheart:** For an adaptation that's generally been above-average faithful to its source material, this is one of the most bemusing deviations and a missed opportunity. If you know, you know, but let's just say watching Arya get revenge for the Stark family is wonderful, but the sting of the Red Wedding would've been mitigated slightly had this person been allowed to rise up. Alas.
- **Lannister sigil—lion:** They always pay their debts, especially if that debt is revenge. Always the richest of the main families, under Tywin Lannister's Joe Kennedy-esque steering, they became the most powerful... until the entire family crumbles under his ambition.
- **Last Dragon:** Badass moniker for the dearly departed Rhaegar Targaryen, signaling the end of the family... until his even more badass little sister assumes the mantle.
- **Little birds:** Once Varys' spies, now Cersei's creepiest little killers.
- **Littlefinger:** Nickname for the cravenly ambitious Lord Petyr Baelish, a social climber-turned-evil genius who basically kickstarts the entire show by bringing long-simmering tensions between the first families to a boil with one mere murder. Chaos is a ladder. (Maybe if he'd planned his own execution it would've been less anticlimactic.)
- **Longclaw (sword):** A Mormont family Valyrian blade gifted to Jon Snow, it's already killed two White Walkers and hopefully has the Night King's name on it next.
- **Long Night:** "The real war is between the living and the dead. And, make no mistake, the dead are coming." Can't wait!
- **Loot Train Attack:** With the best horseback action of any battle, we finally got to see the Dothraki ride on Westeros and kill the men in iron suits.
- **Lord of Light:** Smoke babies, resurrection, and human bonfires in its bag, this deity's the definitive GOAT god of showmanship.
- **Many-Faced God, The:** "There is only one god, and his name is Death."
- **Martell sigil:** Golden spear piercing a red sun. Dornish royalty who take up with the Targaryens, marrying Elia to Rhaegar and suffering mightily for it; decades later to avenge Elia and now Oberyn, they once again take up with the Targaryens and... suffer mightily for it.
- **Martin, George RR:** A genius and a sadist, the man from whose A Song of Ice and Fire book saga this series stems contributed to the show with creative input and one script a season until his own procrastination caught up to him. Now the conclusion to his own story will come before he gets a chance to write it.

- **Masters, The:** Slavery conservatives of Essos who can't get jiggy with AO-Khaleesi's New Green Deal and die very horrible deaths for it.
- **Meereen:** The Essos city where Daenerys field-tests her queenliness... which proves that even the best women for the job aren't always perfect at the outset.
- **Mole's Town:** Where brothers of the Night's Watch go to get their rocks off before it's abandoned because of Wildlings.
- **Moon Door, The:** The Vale's means of execution. It's also the fastest/worst way to leave the Eyrie.
- **Mormont - sigil:** bear. Northern house quietly comprised of some of the series' most respectable and loyal characters.
- **Needle (sword):** A fine little blade. Just don't ever try and pick your teeth with it.
- **Night King:** The final boss of all bosses, he's been striking fear in our hearts since Season 4, and in Jon's since 5, but there's still so much left to learn. Honestly, though, is he really more intimidating than Cersei?
- **Night's Watch, The:** A brotherhood of outlaws, bastards, killers, and thieves sworn to guard the realms of men for this night and all the nights to come.
- **Nymeria (direwolf):** "You have to go. They'll kill you." Truer words have never been spoken (see D, direwolf).
- **Oathkeeper (sword):** Valyrian blade melted down from Ned Stark's massive broadsword by Tywin Lannister but, thankfully, given to someone who would (and did) do its lineage justice, hence the name.
- **Old Gods of the Forest:** If creepy-faced trees with stigmata are your thing, have we got the religion for you.
- **Order of the Maesters:** Pretty much a medieval teacher's union.
- **Purple Wedding:** Ding-dong, this dickhead is finally dead. He died clawing at his own throat; true justice would've been Arya sticking Needle through it, but on this show you take what you can get.
- **Pyke:** The crusty-looking capital of the Iron Islands.
- **Qarth:** The self-proclaimed "greatest city that ever was," aka the plot filler we couldn't wait for Dany to get the hell out of.
- **R+L=J:** The mnemonic code name among longtime ASOIAF fans, designating the popular theory of Jon Snow's true parentage. As the Season 6 finale confirms (and, in case it flew over your head, the Season 7 finale underlines), turns out they were right all along.

- **Reach, The:** The bread basket of Westeros with a touch of Liberace flair, this resource-rich region is home base to the Tyrell family until they get on Cersei's bad side.
- **Red Keep:** The castle that holds the Iron Throne. If those walls could talk, they'd probably scream.
- **Red Priestess:** The mysterious evangelist for the Lord of Light—we owe the series' most welcome resurrection to her powers. She's also responsible for one of its most disturbing deaths. Her own death is sure to be interesting—no spoilers, she predicted as much to Lord Varys.
- **Red Viper:** Prince Oberyn Martell, the cunning warrior nursing a grudge against the Lannisters for the brutal death of his sister during Tywin's overthrow of King's Landing during Robert's Rebellion.
- **Red Wedding:** A betrayal, assassination, and chess move stunning in its precision, disturbing in its cold-bloodedness, and ungodly to a point of potentially dooming everyone involved in it. You've never seen a hero take an L like this. Witness the true extent of Tywin Lannister's influence, and one of the most shocking twists across pop-culture history.
- **Reed:** Everyone needs friends like the Reeds, the Northern family who have been assisting the Starks for decades. Howland held Ned down during a pivotal moment at the Tower of Joy; his children, Jojen and Meera, guided Bran on his quest.
- **Rhaegal:** One of Dany's dragon children, and with Drogon as the moody prodigal and Viserion now a bad guy, the de facto Jan of the bunch.
- **Riverrun:** The dynastic home of House Tully, it was gifted to the supreme snake, i.e., Walder Frey, by the Lannisters after his audience-shattering betrayal of Rob Stark at the Red Wedding.
- **Robert's Rebellion:** Robert Baratheon's bid to overthrow the Mad King once and for all and "rescue" his true love Lyanna Stark. The outcome creates a series of circumstances that sets every conflict in ASOIAF in motion.
- **Sand Snakes:** Three of Oberyn's daughters unite in their quest with Ellaria Sand to avenge the Martell family against the Lannisters—even if that means innocent deaths. Sadly, they're cooler on paper.
- **Sand:** The Dornish surname for bastard. It doesn't carry anywhere near the negative stigma it does in the North. "We are everywhere in Dorne. I have 10,000 brothers and sisters."
- **Second Siege of Meereen:** When Yunkai, Astapor, and Volantis really thought they were about to reinstate slavery by bringing some ships to a dragon fight.

- **Sellswords:** The fancy word for contract killer.
- **Seven Kingdoms:** Once divided in war, then united by Aegon Targaryen, then divided and reunited by Robert's Rebellion, then divided once again by his murder, and now kind of united in their stand against the Whites. Point being Westeros is always fighting someone.
- **Slaver's Bay:** Renamed the Bay of Dragons after Dany invades and puts an end to slavery. All hail the Breaker of Chains.
- **Snow:** "And why is my surname Snow?" "Because you're a bastard from the North."
- **Song of Ice and Fire, A:** ASOIAF for short. The proper name for the saga we're all so wrapped up in. Game of Thrones is a sexier name for a TV show, sure, but, in actuality, it's just the name of the first book.
- **Sons of the Harpy:** Determined to bring slavery back to Essos, they run around in Carnival costumes and make quick work of unbeatable armies with just some little shanks.
- **Sparrows, The:** Zealots given power by Cersei's shortsightedness, but their movement, uh, burns out (see W, wildfire).
- **Stark sigil—wolf:** Steadfast wardens of the North, de facto protagonists of this sprawling story, certainly the most noble and heroic—great qualities that are usually their undoing.
- **Stone Men:** Jorah and Tyrion are unlucky enough to discover these Greyscale exiles also sink like their namesake.
- **Stormborn:** Just another one of Dany's many titles, proving that “true badass” translates across all cultures.
- **Storm's End:** The unconquerable castle where Stannis Baratheon is rescued from starvation by the Onion Knight.
- **Sunspear:** All we ever really get to see of this enchanting city is the gardens, making it, like much of the rest of Dorne, a wasted opportunity.
- **Targaryen:** Founding family that shapes Westeros into what it is, they hold the Iron Throne until the Mad King's ravings (and his son Rhaegar's wandering eye) bring about a rebellion that effectively erases the family... until the Last Dragon rises in an unlikely exiled girl in the East.
- **Three-Eyed Raven:** Honestly, no idea. What we know: He's an old guy, lives among the Children, is a greenseer with the ability to time-travel, and he summons Bran to him so he can pass these skills along. What we don't know: literally anything else. The Night King seems to really enjoy killing him, though.
- **Tyrell sigil—rose:** Westeros' version of a swing state, this family resides in High Garden and has the wealth, reputation, and numbers to sway the

odds for whichever warring family they take up with. Sadly, enabling Margaery Tyrell's thirst to be queen also sets the whole family's ruin in motion.

- **Unsullied:** The most elite fighting force in the entire world. Unless, of course, they're fighting men with gold masks and tiny knives (see S, Sons of the Harpy).
- **Vale, The:** Westerosi North-adjacent region from whence Catelyn Stark hails.
- **Valar Morghulis:** One of the series' coolest and most foreboding catchphrases. Translation: "All men must die."
- **Valyria:** A once-great mecca, now a mythical ruined city.
- **Valyrian Steel:** The rarest and finest type of sword. The only weapon that can kill a White Walker, save Dragonglass.
- **Volantis:** Along with Astapor and Yunkai, makes the mistake of trying to renegotiate with the Queen of Dragons (see Second Siege of Meereen).
- **Viserion:** One of Dany's dragon children, now the undead ace up the Night King's sleeve (which he only has thanks to a lot of blatant plot machinations, but we digress).
- **Wall, The:** The 700-foot-tall, 300-mile-wide, man-made solid-ice construct built to keep the Wildlings—and worse—out of Westeros. Worked pretty well for a few millennia, too.
- **Warg:** Someone gifted with the ability of projecting their consciousness into and assuming control of another entity—usually animals, but also Hodors.
- **Weirwood Trees:** When carved into Heart Trees, they work as the eyes and ears of the Three-Eyed Raven. Expect these natural surveillance cams to be a crucial tool in the war to come.
- **Westeros:** The most relevant continent in the GoT universe, with repeated civil wars, numerous invasions, political assassinations galore, and now a plague of dead marching to wipe out the living. Honestly, from the outside looking in, it appears to be the only one that can't get its shit together.
- **White Walkers:** Mysterious creatures reduced to myth after thousands of years of hibernation, they spend the majority of the series lurking on the sidelines while the humans enjoy their petty power struggles. Now they're back, with a leader, a dragon, and, well, see V for Valar Morghulis.
- **Widow's Wail:** One of the two Valyrian blades made from Ice, it is given this obviously overcompensating name by King Joffrey.
- **Wight:** Zombies that make up the Army of The Dead, they can be freed if the White Walker that turns them is killed.

- **Wildfire:** Highly volatile and explosive substance. An almost-tool of genocide by the Mad King until the Kingslayer steps in, also successfully deployed by Tyrion Lannister at the Battle of the Blackwater and successfully used by Cersei Lannister to "handle all family business" in one fell swoop (and cement "The Winds of Winter" as the best episode of the series).
- **Wildling:** The people unlucky enough to be on the wrong side of the Wall when it goes up, they bend their knees to no man. Except Mance Rayder. And Jon Snow. And now Dany.
- **Winterfell:** Captured, burned, rebuilt, and occupied. The North has a lot to remember.
- **Wun Wun:** Before being killed by the biggest bastard at the Battle of the Bastards, he liked to spend his time knocking down castle gates. RIP, the last giant.
- **Yunkai:** Another slave city that is largely good for nothing up until the Second Siege of Meereen, when it's really good for nothing.

GLOSSARY OF *GAME OF THRONES* MOVIE

By : **Emily Baidozzaman ((2017))**

<https://www.digitalspy.com/tv/a827753/game-of-thrones-dictionary/>

- **Aerys Targaryen (air-rees tar-gair-ee-en)** : Also known as "The Mad King". This guy was basically the catalyst for the GoT universe. As a result of his losing of marbles, a civil war began and his death (at the hands of one of his own King's Guard) led to Robert Baratheon controlling the Seven Kingdoms. The Mad King's surviving offspring will make a bid for the throne against a whole range of other characters, so you best know who he is if you're going to understand any family trees.
- **Blackfyre Rebellion** : One of a number of attempts to dethrone the Targaryens in the years before the show's chronology.
- **Crow** : Not to be confused with ravens, which are a means of communication. "Crow" is a derogatory term used by Wildlings (we'll get to them) to describe the men of the Night's Watch (we'll get to them, too... be patient) due to their all-black attire.
- **Direwolf** : Significantly bigger than your average wolf, these animals are rare to the point of fable, highly intelligent and fiercely loyal, attacking any threat to their masters or their master's friends. The six Stark (ruling family of the North) children have a direwolf each after they found a dead female direwolf and adopted her litter. Each wolf has saved its master at least once. If you were to have any pet, you'd want one of these.
- **Doom, The** : A mysterious, cataclysmic event in GoT prehistory that saw all the volcanos surrounding ancient Valyria erupt simultaneously, causing the entire region – and its collected wisdom and skill – to sink into the sea.
- **Dothraki** : Horseslords of the east. They travel in hordes, rape and pillage and demand tribute from the "lamb men" who live in towns. Not exactly feminists.
- **Eunuch (yew-nick)** : Means the same in GoT as it does everywhere else, but it's significant for two reasons: the first is that Varys, the Master Of Whisperers, is one. He's an ambiguous kind of guy. The other is that Daenerys' army of Unsullied (see below) are all eunuchs. Less distractions, is the idea.
- **Faceless Men** : A religious group based in Braavos who operate as assassins for hire thanks to their ability to change their faces at will. They worship the many-faced god: death.
- **Faith of the Seven** : The main religion in the Seven Kingdoms (except in the North), based on the belief that there is one god with seven aspects. The seven faces are supposed to represent different aspects of life, and

they are often referred to in the series, most often by borderline insane characters. The "seven" part explains why the churches are called Septs and the clerics Septons and Septas.

- **Grayscale** : A disease, analogous to leprosy, that causes the sufferer to slowly turn to stone. No known cure.
- **Great Houses** : There are many, many houses in GoT, but the Great ones are the most powerful. These have changed over time, but as we know them they are: House Arryn (ruling the Vale of Arryn), House Frey (ruling the Riverlands), House Greyjoy (ruling the Iron Islands), House Lannister (kind of like royalty after their marriage to Robert Baratheon but technically rulers of the Westerlands), House Stark (rulers of the North) and House Tyrell (rulers of the Reach). These houses will both be allies and completely shaft each other... often simultaneously.
- **Hand of the King** : The King's most senior advisor, he's able to make decisions on the King's behalf and is therefore one of the most powerful people in the land. Not someone you want to get on the wrong side of.
- **Iron Throne** : A throne made from the swords surrendered to the first Targaryen king when he conquered and unified six of the Seven Kingdoms. Word around the Kingdoms is that around 1000 swords make it up, but we've since heard it's just under 200. Either way, it's what everyone is after – and there's no denying that it looks totally badass.
- **Jon Snow** : We're not going to say too much about Kit Harrington's character because we don't want to give anything away. But make sure you pay special attention to everything he does because you'll need your memory by the time you get to season seven.
- **Khaleesi (ca-lees-ee)** : The Dothraki (see above) word for queen – you'll hear it used most to refer to Daenerys Targaryen. Though the daughter of the Mad King, she is sold off by her douchebag brother to marry a Dothraki Khal (king) and soon becomes the leader of a Khalasar (Dothraki tribe) as well as being a potential heir to the Iron Throne.
- **King's Landing** : The capital city of Westeros. You will not find a more wretched hive of scum and villainy...
- **Long Night** : The Long Night is a winter that spanned an entire generation. It was kind of like the Ice Age, except a whole human civilisation was around for it, experiencing starvation and the rise of the White Walkers who killed off the living. Though the Kingdoms eventually recovered, the Long Night, along with the White Walkers' return, is a constant threat. And you thought British weather was bad.
- **Maester (may-ster)** : Maesters are essentially wise old men – doctors, professors and lawyers combined – and each house has one as their

resident expert. So basically like Google, but way more charismatic. They appear to know everything, from a comprehensive history of the world to science and magic. Don't even attempt to start an argument with these guys.

- **Night's Watch** : An army of men who guard The Wall (a 300-mile-long ice structure constructed after the Long Night that acts as a barrier between the Seven Kingdoms and what lies beyond them. The men of the Night's Watch are not allowed to marry or have children as "love is the death of duty". They spend their days fighting threats that come to The Wall and patrolling The Haunted Forest.
- **Others** : The Others is a term used to describe the White Walkers. They are magical/terrifying ice creatures who feed on the living to convert them to their own army. They were originally created by the Children of the Forest (also magical) to protect them against persecution by the First Men, but the Others broke free. They are the most feared creatures in GoT mainly because it seems they can only be destroyed by one particularly rare weapon.
- **Poppy (Milk of the)** : A milky version of morphine, made from crushed poppies.
- **Qarth (karth)** : Qarth is a port and trading city that is basically a gateway to the Further East. Qartheens consider it "the best city that ever was or will be" and it is governed by 13 merchants and noblemen known as, well, The Thirteen. You'll be spending quite a bit of time there so it's worth remembering the name.
- **Rhaegar Targaryen** : The son of the Mad King, Rhaegar was popular and strong, and expected to reunite the kingdom after his father's aberrant rule. But He fell in love with Robert Baratheon's intended, Lyanna Stark, and kidnapped her, leading to Robert's Rebellion and a civil war. Robert killed him shortly before King's Landing fell. He plays an enormous role in the story without ever appearing in it personally.
- **R'hllor (ruh-lor)** : AKA Lord of the Light, Fire God and Red God. This is a god worshipped beyond Westeros. There's a lot of fire and light involved in worship as well as some self-confident fire priests and a healthy amount of prophecies and sacrificial magic/burning at the stake. The religion is based around the current world being hell and the belief that R'hllor will save them from the darkness. Super positive stuff.
- **Sellsword** : A mercenary. Does what it says on the tin.
- **Sons of the Harpy** : An underground insurgent group made up of former slaves who appear to be violently fighting for things to return to the way they were or being ordered to do so by somebody (probably a slave owner)

who does. They target freed men and take their name and masks from the harpy, a symbol of slave owners.

- **Turncloak** : A traitor who has turned against one cause they were fighting for to join another. Usually done to save their own bacon.
- **Unsullied** : An elite army of men made up of eunuch slaves who are bought and trained from the age of five. They train from dusk till dawn until they are adults and fight primarily with spear and shield, though they also carry small swords. They are completely obedient to their masters, doing no more or less than what they are told to.
- **Valar Morghulis (va-lar mor-goo-lis)** : Valyrian for "all men must die", which is basically the tagline of the entire show and something you better get used to. Half of the slogan of the free city of Braavos. (The other half being valar dohaeris – "all men must serve".)
- **Wildlings** : The Wildlings are the people who live beyond The Wall, but they refer to themselves as Free Folk as they bow to no one. Democracy, basically, which is a rare thing in Westeros. They ended up behind the wall out of sheer misfortune, in that they were on the wrong side of it when it went up. Southerners now consider Wildlings barbaric and the reason why The Wall is there in the first place, though that seems to be because time has withered their memories somewhat.
- **Xaro Xhoan Daxos (zah-ro zho-an dack-sos)** : Xaro is one of the Thirteen of Qarth who went from nothing to everything in – no doubt – some seriously questionable ways. He's on the list because you will get to know him well but will never remember his name. (Also because the letter X.)
- **Yunkai (yoonk-eye)** : One of the three major slave cities, along with Meereen and Astapor on the continent of Essos (separate to Westeros). Its main export is slaves.
- **Zafra** : The Dothraki word for slave... because if you can distinguish any words in Dothraki this one may come up a few times. Besides, we challenge you to find anything else beginning with Z.

GLOSSARY OF *GAME OF THRONES* MOVIE

By : **Sadie Gennis (2013)**

<https://www.tvguide.com/news/game-thrones-dictionary-1063283/>

- **Aerys II Targaryen** : Known as the Mad King, Aerys was the last of the Targaryen line to sit on the Iron Throne and rule the Seven Kingdoms. When the Starks, Arryns and Baratheons rebelled, most of Aerys' house was wiped out, though his daughter Daenerys (Emilia Clarke) escaped across the Narrow Sea to the east. One of his Kingsguard (and the son of the former Hand of the King) Jaime Lannister (Nikolaj Coster-Waldau) slayed Aerys, thus earning the nickname "Kingslayer."
- **Bastard In the Seven Kingdoms** : there's still a considerable stigma attached to being born out of wedlock. If an illegitimate child is lucky enough to be acknowledged by his father, like Jon Snow (Kit Harrington) was by Eddard Stark, then he is allowed to take on a special bastard surname, representative of the region he's from (Snow in the North, Stone in the Vale, Sand in Dorne, etc.).
- **Crow** : A nickname, most often used by the wildlings in the north, given to the Night's Watch because of their all-black dress code. The sworn brothers of the watch dedicate their lives to protecting the Seven Kingdoms from threats beyond the Wall and are forbidden from marriage, family and land ownership.
- **Direwolf** : A large, near-mythic species of wolf that was thought to have been purged from south of the Wall until the Stark family came across six puppies, one for each of their children (including bastard Jon Snow!). The direwolves and Starks share a special bond, especially Bran (Isaac Hempstead-Wright), who is discovered to be a warg (someone with the ability to enter an animal's mind and control its actions).
- **Everyone Dies** : When it comes to Game of Thrones, don't get too attached to anyone. This is the show that killed off its central hero in Season 1 (and they aren't nearly finished with the slaughter yet!).
- **Frey** : A very fertile house (to say the least) currently run by the proud Walder Frey. To secure his allegiance, Robb Stark (Richard Madden) agreed to marry one of Frey's daughters, but instead followed his heart and married a battlefield healer Talisa. Robb's mother Catelyn (Michelle Fairly) greatly fears Frey's reaction when he discovers Robb's betrayal.
- **Guest Right** : An ancient and sacred tradition in Westeros that declares that after hospitality has been offered and accepted, the guest is protected for the length of the stay. It is typically signified by sharing bread and salt.

- **Harrenhal** : A large and cursed castle that changes ownership quite often. Arya (Maisie Williams), Gendry and Hot Pie were taken prisoner there, but were able to escape with help from Jaqen H'ghar. After the Battle of the Blackwater, Petyr Baelish (Aiden Gillen) was offered the land, thus raising him to the status of a lord.
- **Iron Price** : A harsh concept of the men of the Iron Islands, meaning to take something from a person you have defeated in battle (usually with blood shed) rather than paying or trading for it.
- **Joffrey Baratheon** : The current ruler of the Seven Kingdoms, King Joffrey (Jack Gleeson) was originally engaged to Sansa Stark, but traded her in for (the more influential) Margaery Tyrell (Natalie Dormer). He is a spoiled, sadistic coward, no thanks to his overprotective mother Cersei Lannister (Lena Headey).
- **Khaleesi** : A title given to the wife of a khal, the leader of a nomadic horde of Dothraki known as a khalasar on the eastern continent. Typically, when a khal dies before a khaleesi, she is taken to the Dothraki holy city to serve as a counselor. Daenerys defied this tradition and took over her late husband Khal Drogo's khalasar with the intent of returning to Westeros and reclaiming the Iron Throne.
- **Lightning Lord** : A nickname for Beric Dondarrion, who was charged by Eddard Stark with apprehending and executing Ser Gregor Clegane (aka The Mountain) for his many crimes, but hasn't been seen by our heroes since. He has become almost an urban legend, with many different tales of his death spreading throughout the Seven Kingdoms.
- **Mummer's Farce** : A common phrase in Westeros used to describe situations where people have been forced into a role purely for appearances when the outcome of events have been predetermined. If you were to complain about such a ploy, most likely you'd be met with such a response as, "I don't give a mummer's fart," meaning: "Hush your mouth because no one cares."
- **NSFW** : Game of Thrones might be a major water cooler show, but in no way is it safe for work. Sex! Violence! Sex! Nudity! Sex! This show is definitely not office appropriate. (And may we also warn you against watching with your parents.)
- **Old Gods** : The original religion of Westeros in which Weirwood trees are considered sacred. Though the Old Gods are still popular in the North, the majority of Westeros has adopted the Faith of the Seven, a religion of a deity with seven aspects. A new religion, based around R'hllor the Lord of Light, is also gaining followers in Westeros thanks to Stannis' (Stephen

Dillane) favorite counselor, "the red woman" Melisandre (Carice van Houten).

- **Prostitutes Tyrion (Peter Dinklage):** is arguably the most honorable of the Lannisters, but he does have one weakness: hookers. When he was 16 he married a prostitute (though her career was unbeknownst to him at the time), but his father has since forbid him from having relations with whores. That hasn't stopped Tyrion from secretly dating Shae (Sibel Kekilli), a former prostitute who he's hired as Sansa's (Sophie Turner) handmaiden.
- **Qhorin :** Halfhand A Night's Watch ranger who forced Jon Snow to kill him in order to prove allegiance to the wildlings and spy for the Night's Watch.
- **Rains of Castamere :** A song written about Tywin Lannister's (Charles Dance) destruction of the rebellious House Reyne of Castamere. It is a threatening reminder of what happens when you cross the Lannisters who, as we know, always pay their debts. Keep an ear peeled for it!
- **Seasons :** In Westeros, seasons don't last a matter of months, they last years! Also, they're irregular, so there's no telling how long a "season" will last. While the Seven Kingdoms were enjoying summer when the series began, as the Stark's motto warns, "winter is coming."
- **Twincest Ever :** since childhood, Jamie and Cersei Lannister have been taking their twin bond to the extreme, if you know what we mean. (Just to clarify if you didn't: they're doing it). While they do their best to keep their romantic relationship under wraps, the appearance of Cersei's three children (that the late, dark-haired King Robert Baratheon supposedly fathered with her) are a clear giveaway of their real father, thanks to their blonde Lannister hair. Robert's brother Stannis uses this information to discredit Joffrey's claim to the Iron Throne so that he can rule instead.
- **Unsullied :** A group of elite eunuch-slaves from Astapor, famous for their dedication and fearlessness on the battlefield.
- **Valar Morgulis :** A saying meaning "all men must die" in High Valyrian. Jaqen H'ghar teaches Arya these words before they separate, instructing her to repeat the phrase to any Braavosi if she wants to find him again.
- **White Walkers :** Creepy supernatural creatures who hadn't been seen in over 8,000 years, leading most to doubt their existence beyond children's stories. Unfortunately, as the Night's Watch discovered, they're very much still around — and heading south for The Wall!
- **Xaro Xhoan Daxos :** A spice merchant who turned against Daenerys and stole her dragons when she rejected his proposal. While the betrayal resulted in many deaths, Daenerys did gain two important things from the

experience: a good life lesson (be careful who you trust) and an enemy, Pyat Pree, a vindictive warlock and Xaro's accomplice.

- **Yara Greyjoy** : Balon Greyjoy's only daughter, who is fiercer, smarter, stronger and generally better than her brother Theon in every way (and would make a much better heir to Pyke, if you ask us!).
- **Zorse** : These horse-zebra hybrids are mentioned multiple times in George R.R. Martin's A Song of Ice and Fire series upon which Game of Thrones is based. While zorses have yet to be featured on Game of Thrones, we're starting a petition for a cameo right now!

GLOSSARY OF *GAME OF THRONES* MOVIE

BY : https://gameofthrones.fandom.com/wiki/Game_of_Thrones_Wiki

- **House Stark of Winterfell** : is a Great House of Westeros and the royal house of the Kingdom of the North. They rule over the vast region known as the North from their seat in Winterfell. It is one of the oldest lines of Westerosi nobility by far, claiming a line of descent stretching back over eight thousand years.
- **House Targaryen of Dragonstone**: is an exiled Great House of Westeros and the former royal house of the Seven Kingdoms. House Targaryen conquered and unified the realm before it was deposed during Robert's Rebellion and House Baratheon replaced it as the new royal House.
- **Lady** : was one of six direwolf pups found by the children of House Stark. Lady was adopted and raised by Sansa Stark.
- **The Battle of Summerhall** : was one of the first battles of Robert's Rebellion. It was actually three battles in a single day, all three won by Robert Baratheon, then Lord of Storm's End. Afterward, Robert marched on Ashford in the Reach, where he would experience his only defeat, leaving his brother, Stannis Baratheon, to hold Storm's End.
- **The Kingswood Brotherhood** was a band of outlaws, cutthroats, bandits, and exiles who plagued the Kingswood, a forest south-east of King's Landing, approximately twenty years before the War of the Five Kings. They were wiped out at the order of King Aerys II Targaryen, the Mad King.
- **Ranger** : is a position within the Night's Watch, the most prestigious of the three groups. They are tasked with patrolling the lands Beyond the Wall, particularly the Haunted Forest, to scout the movements of the Free Folk and prevent their attacks against the Wall. Recruits of the Night's Watch are sorted into Rangers, Builders, and Stewards depending on their personal specialties and strengths.
- **Grand Maester** : is an important position in the government of the Seven Kingdoms. The Grand Maester is the personal maester to the Iron Throne and the Red Keep, and is considered a senior member of the Order of Maesters. He is a learned man wise in history, science and medicine who also provides counsel. The Grand Maester sits on the King's Small Council, which oversees the day-to-day operations of the realm in the name of the King
- **Rhaego** : was the son of Khal Drogo and Khaleesi Daenerys Targaryen. He was named in honor of his uncle, Prince Rhaegar Targaryen. According to a Dothraki prophecy, he would have been the Stallion Who

Mounts the World, a great khal of khals who would have united the Dothraki as one horde and used them to conquer the entire world. He was stillborn after being involved in a blood magic ritual performed by Mirri Maz Duur. He is also the cousin of Jon Snow.

- **The Stone Crows** : are one of the Hill tribes that live in the Mountains of the Moon. They are led by Shagga, and presumably by Dolf before him. They have weapons, but nothing compared to the Knights of the Vale.
- **The Master of Whisperers** : is the adviser in matters of intelligence and espionage to the King of the Andals and the First Men and holds a seat on the small council.
- **Shaggydog** : was one of six direwolf pups found by the children of House Stark. Shaggydog is adopted and raised by Rickon Stark, the youngest of the five Stark children. Shaggydog is distinguished from the rest of his siblings by his black fur.
- **Master of Coin** : is a royal official in the government of the Six Kingdoms. The holder is a member of the monarch's small council, the inner cabinet of the realm. The Master of Coin is in charge of the royal treasury, advises the monarch on financial matters, and is responsible for raising money to meet the Crown's needs.
- **The City Watch of King's Landing** : is a law-enforcement and military institution responsible for the security of the capital city of the Seven Kingdoms. Men of the Watch are more colloquially known as "Gold Cloaks" because of the gold-colored capes they wear.
- **Craster** : was a member of the Free Folk and an unsavory ally of the Night's Watch.
- **The Westerlands** : is one of the constituent regions of the Seven Kingdoms. It was formerly a sovereign realm known as the Kingdom of the Rock before the Targaryen conquest.
- **Polliver** : was a man-at-arms in service of House Lannister during the War of the Five Kings.
- **Daenerys I Targaryen** : She formally styled herself as Daenerys Stormborn of House Targaryen, the First of Her Name, Queen of the Andals and the First Men, Protector of the Seven Kingdoms, **the Mother of Dragons**, the Khaleesi of the Great Grass Sea, the Unburnt, the Breaker of Chains, though the style was occasionally shortened to Daenerys of the House Targaryen, the First of Her Name, Breaker of Chains and Mother of Dragons.
- **Moat Cailin** : is a ruined collection of towers located on the Neck. It is part of the North and is subject to the rule of House Stark, but has not been permanently manned for centuries. Subsequently, it is neither a fief nor a

residence of any lord, but is still the lynch-pin of the defense of the North from any invasion from the south. It is an ancient stronghold of the First Men. It has degraded over time and only three towers still stand.

- **Red Harbor** : Is a harbor town on the Iron Islands. It serves as the main harbor for the region.
- **The Thirteen** : are the ruling council of the city-state of Qarth.
- **The House of the Undying** is a location in Qarth. It is the headquarters of the Warlocks of Qarth. It is a large tower without any visible openings and surrounded by trees which are used to make Shade of the evening.
- **Dark Sister** : was the name of the Valyrian steel sword belonging to Visenya Targaryen, the sister-wife of Aegon the Conqueror. A great warrior, she used it in battle as well as riding her dragon during the War of Conquest. The sword was ultimately lost during the Blackfyre Rebellion.
- **The King's Gate** : is a location mentioned in the second season. It is a gate in the walls of King's Landing.
- **The ironborn (or rarely, ironmen or iron islanders)**: are the natives of the Iron Islands off the west coast of Westeros. They are a fiercely independent seafaring people who chafe at the rule of the Iron Throne of the Seven Kingdoms.
- **The small council**: is a body which advises the King of the Seven Kingdoms and institutes policy at his command. The small council usually consists of seven non-hereditary positions (possibly to reflect the traditions of the Faith of the Seven). Long vacancies sometimes occur for one of these positions, i.e. during time of war, though this is considered undesirable.
 - ✓ **Hand of the King**: chairs the small council, serves as the King's proxy during his absences.
 - ✓ **Master of War**: the title seems to be an invention of Cersei Lannister.
 - ✓ **Master of Coin**: the realm's chief treasurer and bookkeeper.
 - ✓ **Master of Whisperers**: the realm's chief intelligence advisor and spymaster, supervising covert activities and information gathering, both at home and abroad.
 - ✓ **Master of Laws**: the realm's chief legal advisor, who also manages the Red Keep's dungeons, and supervises law enforcement.
 - ✓ **Master of Ships**: the realm's chief naval officer, supervising the Royal Fleet and coordinating the realm's maritime defenses.

- ✓ **Lord Commander of the Kingsguard:** the realm's chief military advisor, particularly in regards to land-based warfare. While the King personally appoints knights to the Kingsguard at his whim, once chosen they are lifetime appointments, which cannot legally be removed. In theory, however, a King may demote the Lord Commander back to being a regular member, and elevate one of the other six Kingsguard to Lord Commander (though it is unknown if this has ever happened).
- ✓ **Grand Maester:** the maester assigned to the Red Keep, and thus to the realm. Like all maester assignments, the Grand Maester is appointed by the Conclave of Archmaesters at the Citadel, not the King. While controversial, the King and the Hand of the King have the authority to exclude the Grand Maester from the Small Council, and even imprison him, but cannot replace him as Grand Maester. This makes the Grand Maester unique as the only member of the council not specifically chosen by the King.
- ✓ **Member for Dorne:** a position created by Tywin Lannister for Oberyn Martell and Dorne in general. Intended to be taken up by Oberyn's nephew Trystane Martell, the heir of the Prince of Dorne Doran Martell, following his death, but he ends up dying before he could.
- **A tournament (or tourney) :** is a great social event featuring competitive contests of martial skill, often thrown by a noble house to celebrate honor and chivalry or mark some event such as a wedding or nameday. They also allow a noble house to flaunt their wealth and status, as tournaments are enormously expensive. It can take a smaller house years to pay for one tourney.

There is no set format or length for a tournament, with modest ones lasting perhaps only an afternoon and consisting of a few events, while larger ones may sprawl across a week and feature many different contests and challenges. A tourney may consist of one or more of the following events:

- ✓ **The jousting lists:** mounted knights charge one another with lances, with the aim of dismounting one another. The knight who remains mounted the longest is the winner.
- ✓ **The melee:** a number of men engage in combat using swords, maces and axes. Opponents have to be knocked over and made to yield.
- ✓ **Archery:** archers compete with one another to show who has the greatest accuracy and consistency.

- ✓ **Axe-throwing:** similar to the archery contest, but with axes.
 - ✓ **Horse-racing:** Unarmored riders compete in a simple horse race around a track.
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- **Wolfsbane** is a lethal poison obtained from a plant of the same name. Darts dipped in it may kill a grown man quickly.
 - **The King of Qarth** is a defunct title held by the ruler of the city of Qarth in Essos. Long ago the Qartheen rebelled against the King, and Qarth has been an oligarchy ever since.