

**ANALYSIS OF TRANSLATION OF REFERENCE IN THE  
HOUSE OF THE DRAGON SERIES: (A TRANSLATION  
STUDY IN PRAGMATIC PERSPECTIVE)**

**THESIS**

This Thesis is submitted to fulfill the requirement for the “Sarjana” degree in  
English Language Education



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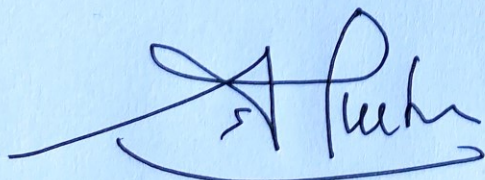
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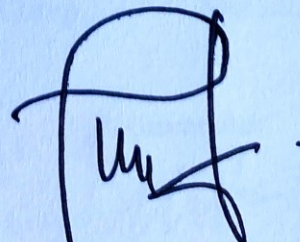
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## **MOTTO AND DEDICATION**

"No matter what happens, keep breathing."

**This Research will never accomplish with no many hands. By saying "Alhamdulillahirobbil'alamin" this thesis is dedicated to:**

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This thesis is submitted as a partial requirement for obtaining the Strata 1 (Bachelor's) degree in the English Study Program, Tarbiyah Faculty, at IAIN Curup. In the process of writing this thesis, the researcher received many valuable contributions, guidance, assistance, support, and motivation from various parties. On this occasion, the researcher would like to express sincere gratitude to:

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Finally, the writer welcomes any constructive suggestions for improvement in the future. It is hoped that the results of this research can provide a meaningful contribution to the development of education. For all forms of assistance, both mentioned and unmentioned, may Allah SWT grant the best rewards.

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## PREFACE

Alhamdulillahirrabil'alamin, all thanks and praises to Allah SWT who have given us blessing so the researcher can finish this thesis. Solawat and salam always we sent to our prophet Muhammad SAW, who has bought us from the darkness into the lightness life.

This research is submitted as a part of the completion for *sarjana* degree in Institute College For Islamic Studies (IAIN) Curup. The researcher finished this research which entitled "*Analysis of Translation of Reference in the House of the Dragon Series: (A Translation Study in Pragmatic Perspective.)*" The researcher realize that this research is far from being perfect, thus the researcher really appreciates any suggestions and criticism for the betterment of the research.

Finally not importantly, the researcher hopes this research will be useful to those who are interested in this field of study.

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## ABSTRACT

**Ilham Sahbandi 2025: *Analysis of Translation of Reference in the House of the Dragon Series: (A Translation Study in Pragmatic Perspective)***

**Advisor :Dr. Sakut Anshori, S.Pd.,M.Hum**

**Co-Advisor :Dr. Paidi Gusmuliana, M.Pd**

This research discusses references and translation shifts in the *House of the Dragon* series. The aim of the study is to identify the types of references and translation shifts used in the first episode of the first season of the series. *House of the Dragon* is an American fantasy drama series created by George R. R. Martin and Ryan Condal for HBO. The researcher uses Halliday and Hasan's theory to analyze references, including anaphora, cataphora, exophora, personal, demonstrative, and comparative references. For translation shifts, the study applies the theories of J.C. Catford and Simatupang. This research uses a descriptive qualitative method, with data collection conducted through checklist documentation. The results show that personal reference is the most frequently used, followed by exophora, anaphora, demonstrative, cataphora, and comparative reference. Regarding form shifts, there are 40 cases of structure shift, 22 of unit shift, 6 of class shift, and 3 of intra-system shift. Meanwhile, in terms of meaning shifts, there are 42 cases of meaning distortion, 19 cases of cultural adaptation, and 16 shifts from general to specific meaning or vice versa.

**Keywords:** Reference, Translation Shift, House of the Dragon



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# CHAPTER I

## INTRODUCTION

### A. Background Of The Research

Pragmatics is the study of meaning in language as it depends on its use. Major topics include implicature, presupposition, speech acts, deixis, reference, and context. According to Yule Pragmatics is concerned with the study of meaning as communicated by speakers (or writers) and interpreted by hearers (or readers).<sup>1</sup> Therefore, pragmatics is more concerned with the analysis of what people mean by their utterances than what the words or phrases in the utterances themselves mean. Pragmatics means studying how language is used in real communication, including how speakers convey meaning, how listeners interpret it, and how context affects the interpretation of meaning.

As a subfield of linguistics that focuses on how language is used in social contexts to convey meaning. Pragmatics teaching is important because it helps students understand the use of language in social contexts, from formal to informal, and how language adapts to different situations. It also teaches reference to shared understanding between speakers and listeners, and how language refers to objects, people, or concepts in communication. According to Yule, reference is an act in which speakers, or writers, use linguistic forms to allow listeners, or readers, to identify something.<sup>2</sup> Meanwhile, according to Baker, reference is a device which allows the reader/hearer to trace participants,

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<sup>1</sup> George Yule, *Pragmatics* (Oxford university press, 1996). P. 3

<sup>2</sup> Ibid., 17.

entities, events, etc. in a text.<sup>3</sup> Reference in linguistics is an important strategy for identifying entities in communication. George Yule stated that reference uses pronouns or pointers to maintain clarity of conversation.

In connection with reference in translation, it is also important to understand that translation involves not only transferring linguistic forms but also dealing with inevitable shifts in meaning. In the scope of translation, Mona Baker emphasizes that reference builds fluency in text and ensures understanding of information. Translation is the act of changing an original written text (referred to as the source text or ST) into a new written text (referred to as the target text or TT).<sup>4</sup> Mona Baker's emphasis on references as a crucial element in building fluency in a text and ensuring comprehension of information is highly relevant to the translation process. In the process of translation, there often occurs the addition or omission of elements, resulting in the translated text not being fully identical to the source language. This is due to the differences in structure and rules present in each language, meaning that the rules applicable in one language may not necessarily apply in another. As a result, there will be shifts in both form and meaning in the translation.<sup>5</sup> The translation process often results in translations that cannot be fully identical to the original text.<sup>6</sup> In the context of translating the source text (ST) in films, we often find that there are

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<sup>3</sup> Mona Baker, *In Other Words: A Coursebook on Translation* (Routledge, 2018). P. 181

<sup>4</sup> Ernst R Wendland, "Jeremy Munday, Introducing Translation Studies: Theories and Applications," *Old Testament Essays* 25, no. 2 (2012): 421–54.

<sup>5</sup> Esa Muharram Dian Mahdani and D Soepardjo, "Pergeseran Bentuk Dan Makna Dalam Terjemahan Anime Detective Conan Episode 927 Dan 928," *Jurnal HIKARI* 6, no. 1 (2022): 549–56.

<sup>6</sup> Ayu Shadrina Saraswati, "Analisis Pergeseran Kategori Pada Nomina, Adjektiva, Dan Adverbial Dalam Subtitle Film Black Swan," *Deskripsi Bahasa* 4, no. 2 (2021): 72–85.

elements that are missing or even added when the text is translated into the target text (TT). Shifts in translation are an unavoidable aspect of this process. This is due to the differences in structure, culture, and context between the source language and the target language, which affect how meaning is conveyed and understood. Therefore, translators need to consider various factors to produce translations that are accurate and comprehensible to the audience.

Translators must be skilled at identifying and handling references to produce accurate, cohesive, and understandable translations. Pronoun systems vary greatly from language to language and the translator is obliged to use the target language forms even though these forms may have very different meanings from the source language pronouns.<sup>7</sup> Pronouns are therefore the primary tool for referencing. When translating, the translator must ensure that the pronouns used in the target language maintain the correct reference according to the context of the source text. Both agree that reference plays a crucial role in establishing accurate meaning in communication.

In studying the part of pragmatics above, films or TV series can be a material for studying pragmatics because according to a study conducted by Fouad Rashid Omar and Özge Razi, teaching pragmatics using film clips and TV series is effective and useful.<sup>8</sup> Although pragmatic learning through film clips and TV series has proven effective, this approach is still rarely adopted in teaching practice. In contrast, many studies have explored the effectiveness of

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<sup>7</sup> Laurentia Sumarni, *Translation from Theory to Practice* (Sanata Dharma University Press, 2020). P. 60

<sup>8</sup> Fouad Rashid Omar and Özge Razi, "Impact of Instruction Based on Movie and TV Series Clips on EFL Learners' Pragmatic Competence: Speech Acts in Focus," *Frontiers in Psychology* 13 (2022): 974757.

using films in improving listening and speaking skills. However, studies that specifically focus on pragmatic teaching materials and methods are still relatively rare.<sup>9</sup> Based on this phenomenon, this is what makes the author interested in researching the translation of references from a pragmatic perspective in television series.

A film series is a film that has several parts or episodes, the storyline is sequential and continuous. Film series also come from several countries, for example Korean film series, Spanish film series, Japanese film series and many more. Television series are used as the data source for this research. According to Nurnabila Television series are generally similar to films, however television series mainly consist of several episodes, with storylines that are sequential and continuous with one another.<sup>10</sup> In this case, it will make film series a potential data source for research.

In this study, the author focuses his research on references in the House of the Dragon series. This is because the previous explanation of references can be concluded that references are very important in conversation for several reasons. First, references help listeners or readers clearly understand what the speaker or writer means, thereby reducing the possibility of misunderstanding. Second, the use of references allows communication to be more efficient, because speakers can convey messages more quickly without having to repeat information that is

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<sup>9</sup> Salwa Salwa and Widya Hanum Sari P, 'The Use of Film Media in Improving Pragmatic Competence of English Language Study Program Students, Kanjuruhan University, Malang', *Journal of Educational Inspiration* , 5.1 (2015), 582 <<https://doi.org/10.21067/jip.v5i1.690>>.

<sup>10</sup> Dwiaria Nurnabila and Dimas Satrio Wijaksono, "Representasi Topeng Dali Dalam Serial Film (Analisis Semiotika Roland Barthes Serial Film Spanyol Money Heist)," *EProceedings of Management* 9, no. 2 (2022).



already known. In addition, references help maintain cohesion and coherence in conversations or texts, creating a logical and easy-to-follow flow. In the context of social interaction, references allow speakers to demonstrate shared knowledge or information that is already known to listeners, strengthening social bonds. The proper use of references also avoids ambiguity, ensuring that the message conveyed is clear and understandable. Finally, references facilitate further discussion by allowing speakers and listeners to refer back to previously discussed topics or objects.

Thus, references are an important tool in communication that helps convey information clearly, efficiently, and cohesively, and supports effective social interaction. For example, in the utterance *"Rhaenyra, you're late. The King's cupbearer must not be late. Leave people wait for cups,"* the expression *"The King's cupbearer"* functions as a reference to Rhaenyra herself, while the second-person pronoun *"you"* also refers to the interlocutor, Rhaenyra. These references illustrate how language is used to identify participants within a discourse. They also demonstrate the essential role of reference in maintaining cohesion, clarifying meaning, and ensuring that the message is understood by the listener.

Since subtitles have limitations in space and time, translators need to simplify expressions containing references if they are too long, without losing their essential meaning. The analysis of expressions containing references in film subtitles does not only focus on how these expressions are used in dialogue but also on how references undergo shifts during the translation process. Studying these shifts in form and meaning is crucial to ensuring that expressions

containing references in subtitles maintain accuracy, clarity, and narrative cohesion. Thus, subtitles can enhance comprehension and enrich the viewing experience for Indonesian-speaking audiences. For example:

***SL:** Syrax is growing quickly. She'll **soon** be as large as Caraxes.*

***TL:** Syrax tumbuh cepat. **Tak lama lagi**, ia akan sebesar Caraxes.*

In the translation of the sentence "She'll soon be as large as Caraxes." to "Tak lama lagi, ia akan sebesar Caraxes.", a structural shift occurs involving changes in the placement of sentence elements, particularly the adverbial of time and the subject. In English, the adverbial of time "soon" appears in the middle, after the subject, while in Indonesian, "Tak lama lagi" is placed at the beginning of the sentence.

In addition, the selection of the "House of the Dragon" series as the object of this study is based on both linguistic and practical considerations. As a television series, *House of the Dragon* offers a rich source of natural language use, particularly in how referential expressions function in authentic dialogue. The series features various forms of reference—such as anaphoric, cataphoric, exophoric, personal, demonstrative, and comparative references—which are essential elements in pragmatic and cohesive communication. These references are often subject to shifts when translated into another language, especially within the limited space and time constraints of subtitles.

From an academic standpoint, the use of audiovisual material such as television series is highly relevant in pragmatic studies. As noted by previous research, films and TV series provide dynamic and context-rich environments where language is used in realistic, socially situated interactions. Therefore,

studying reference translation in such media allows for a deeper understanding of how meaning is constructed and conveyed across languages and cultures.

*House of the Dragon*, adapted from George R. R. Martin's novel *Fire and Blood*, is a fantasy drama series that premiered in 2022 as a prequel to the globally acclaimed *Game of Thrones*. The series has achieved high popularity and critical acclaim, receiving a rating of 8.6/10 on IMDb and ranking first in the *Most Popular Television Series* category. According to official data from Warner Bros, the premiere episode was viewed by 9.86 million people on HBO and HBO Max, making it the most-watched debut of any new original series in HBO's history. This level of popularity and accessibility makes it a relevant and valuable object of research, particularly in terms of reaching a wide audience and offering extensive, linguistically rich material.

Furthermore, the series' complex and contextually layered dialogues provide numerous examples of referential expressions that undergo shifts in form and meaning during translation. These shifts can significantly impact how characters, relationships, and narratives are interpreted by the target audience. Thus, the selection of *House of the Dragon* as the data source in this research is not only justified by its popularity but also by its linguistic depth and its potential to contribute to the field of pragmatic translation studies.

Previous research, as documented in Amelia Dwi Lestari's thesis on the use of anaphora and cataphora in the translation of the Qur'an, has revealed the importance of referential analysis in the context of religious texts.<sup>11</sup> In the study,

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<sup>11</sup>Amelia Dwi Lestari, "Anaphoric and Cataphoric References in Surah An-Nisa of Holy Quran Translation by Abdullah Yusuf Ali," *State Islamic University of Sunan Ampel Surabaya*, 2019.

the researcher suggests that new researchers use data from videos that still apply the theory of referential expression. The researcher recommends using videos in the form of conversations such as films, cartoons, talk shows, music videos, and others. In addition, new researchers can choose the approach that will be used to analyze the new data. Research that uses the theory of referential expression with video data is very rare. Thus, this study aims to fill this gap by conducting a pragmatic analysis of references and the shifts in translation in expressions containing references in the series "House of the Dragon." This series was chosen because of its popularity and the richness of its complex dialogues, which provide various examples of the use of references that can be analyzed. This study is expected to make a significant contribution to the understanding of reference theory and shifts in translation in the context of videos, especially in television series.

This research is expected to serve as a new foundation for the development of English language studies, particularly in the fields of pragmatics and translation, with a focus on the analysis of reference and translation shift. In addition, this study is also expected to serve as an additional reference for the development of teaching materials related to dialogue translation and discourse analysis, especially in the context of popular media such as television series. Thus, the findings of this research will contribute not only theoretically but also practically to the field of English language education and learning.

This study aims to analyze the types of references and the shifts that occur in expressions containing references in the *House of the Dragon* series. Therefore, the researcher is interested in exploring this topic in a study entitled



## Analysis of Translation of Reference in the House of the Dragon Series: (A Translation Study in Pragmatic Perspective)

### **B. Research Question**

Related to the background of the problem above, the research question of this research are formulated as follows:

1. What type of reference are found in House of the Dragon series.?
2. What are the shift that occur in expressions containing references.?

### **C. Objective of the Research**

Based on the research question above, the objectives of this research are to find out

1. To identify the type of references in House of the Dragon series.
2. To identify the shifts of form and meaning in expressions containing references in the *House of the Dragon* series.

### **D. Scope of the Research**

This study analyzes the use of references in the first episode of the first season of *House of the Dragon*. The focus of this research is on the pragmatic aspects of reference translation in character dialogues and visual narration, as well as its contribution to character understanding, plot development, and information delivery to the audience. In this study, Halliday and Hasan's theory is used to identify and analyze references, while Catford's and Simatupang theory is applied to examine shifts in form and meaning in expressions containing references.

## **E. Significance of the Research**

### **1. For Students**

For university students, this research can ideally be used to study discourse analysis, particularly in understanding the use of reference and meaning shifts in translation—not only through textbooks, but also by using English-language films as media. In practice, learners can use this experience to recognize various types of references, understand their translation contexts, and develop their English skills, especially in interpreting cohesion and meaning across languages.

### **2. For Lecturers**

This study is expected to make a positive contribution to the teaching of reference and translation material, not only through theoretical approaches in textbooks, but also through practical application by reading and analyzing English films. This approach is hoped to help students expand their vocabulary, understand the relationships between elements in a text, and gain a deeper understanding of how meaning may shift in the translation process without reducing the accuracy and cohesion of the translated text.

### **3. For Translator**

Research on references and meaning shifts in modern visual media is beneficial for improving translation quality. A good understanding helps translators avoid errors and adapt translations to the target culture and audience. This study also preserves the integrity of storytelling in films and TV series, especially when translating idioms, humor, and cultural

references. With more accurate translations, audiences can enjoy content without losing its original meaning. In the media industry, this research supports high-quality translations for a global market. Besides improving translation standards, it also encourages creativity in content adaptation to keep it relevant and engaging for international audiences.

## **F. Definition of Key Terms**

### **1. Translation**

According to Jeremy Munday Translation is the act of changing an original written text (referred to as the source text or TT) into a new written text (referred to as the target text or TT).<sup>12</sup> In translation, there are shifts in form and meaning. Form shifts include level shift and category shift, which consist of four types: structure shift, class shift, unit shift, and intra-system shift. Meanwhile, meaning shifts are divided into two types: shifts from general to specific or vice versa, and meaning shifts caused by cultural differences.

### **2. Reference**

According to Yule reference is an act in which a speaker, or writer, uses linguistic forms to enable a listener, or reader, to identify something.<sup>13</sup> If we trace again based on the Oxford Learner Dictionary reference is a word that mentions something or someone.

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<sup>12</sup> Jeremy Munday, Sara Ramos Pinto, and Jacob Blakesley, *Introducing Translation Studies: Theories and Applications* (Routledge, 2022). P. 8

<sup>13</sup> Yule, Loc. Cit., 17.

### 3. House of the Dragon Series

*House of the Dragon* is an American fantasy drama series created by George R. R. Martin and Ryan Condal for HBO.<sup>14</sup> As a prequel to *Game of Thrones*, this series serves as the second adaptation in the *A Song of Ice and Fire* franchise by Martin, with Ryan Condal and Miguel Sapochnik as showrunners. Based on the novel *Fire & Blood*, the story is set approximately 200 years before *Game of Thrones*, specifically 172 years before Daenerys Targaryen's birth and 100 years after the unification of the Seven Kingdoms. The series primarily focuses on the internal conflict within House Targaryen, which leads to a major civil war known as the "Dance of the Dragons." The first season, which premiered on August 21, 2022, with 10 episodes, received positive responses for its character development, visual effects, writing, and musical score composed once again by Ramin Djawadi. The show's success was widely recognized, including winning Best Television Series - Drama at the 80th Golden Globe Awards.

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<sup>14</sup> [https://en.wikipedia.org/wiki/House\\_of\\_the\\_Dragon](https://en.wikipedia.org/wiki/House_of_the_Dragon)



## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Translation**

as previously conveyed by Munday translation is the act of changing an original written text (referred to as the source text or TT) into a new written text (referred to as the target text or TT). According to Peter Newmark translation is giving the meaning of a text into another language according to what the author intended.<sup>15</sup> The definitions of translation according to Jeremy Munday and Peter Newmark complement each other in providing a comprehensive picture of what translation is. Munday emphasizes the technical aspect of the translation process, namely the change of text from one language to another. Meanwhile, Newmark emphasizes the interpretive aspect, namely the importance of maintaining the original meaning and intention of the author when the text is translated. Translation, thus, is a complex process that involves not only the physical change of the text but also the understanding and conveying of the essence and context contained in the original text.

#### **B. Shifting in Translation**

Shifts that occur in the translation process can take the form of shifts at the level of form and shifts at the level of meaning. Form shifts essentially occur due to differences in grammatical structures between the source

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<sup>15</sup> Peter Newmark, *A Textbook of Translation*, vol. 66 (Prentice hall New York, 1988). P. 5

language (SL) and the target language (TL). Meanwhile, meaning shifts can occur because an exact equivalent word in the source language (SL) may not exist in the target language (TL). Therefore, a word in the target language (TL) may be replaced with another word whose meaning closely approximates the word in the source language (SL). Translation shifts refer to linguistic changes that occur during the translation process from the source text (ST) to the target text (TT). In this study, the focus will be on the main points in the shift in form and meaning.

### **1. Shifts of form**

Catford stated that the shift is divided into two main types: level shift and category shift. The level shift is intended due to the existence of SL elements which are at a linguistic level having equivalents in the TL at different levels, for instance, the grammar level to the lexis one for the translation of verbal phrases. The next main type of shift is category shift which consists of 4 forms: Structure shift, The class shift, A unit shift, Intra-system shift.<sup>16</sup>

- a) Structure shift is a shift that occurs in structures or sequences in languages such as the structure of words, phrases, and clauses. Due to the different characteristics of each language, the structure in the language is certainly different. Therefore, there is often a shift in structure in the process of translating from SL to TL.

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<sup>16</sup> John Cunnison Catford, "Language and Language Learning a Linguistic Theory of Translation," Oxford University Press, 1965, 110. P. 76

- b) The class shift is a shift that occurs in word classes such as verbs, nouns, and adjectives. In which when a word in a particular class in the SL changes to another class in the TL.
- c) A unit shift is a shift that occurs in language units such as words, phrases, clauses, and sentences. In which when a unit in the SL gets a different equivalent unit in the TL.
- d) Intra-system shift is a term in translation that occurs internally in a system, such as conversion from singular to plural or vice versa.

## 2. Shift of meaning

Translation meaning shifts and errors have a significant impact on the level of understanding of readers or viewers in the target language. Therefore, it is crucial for a translator to translate accurately. Meaning shifts are divided into two kinds, they are specific meaning to generic meaning or vice versa, and shifts caused by cultural points of view.<sup>17</sup>

### a) **Shifts from Generic Meaning to Specific Meaning and Vice Versa.**

Shifts from generic meaning to specific meaning occur when an exact equivalent of a word in the Source Language is not available in the Target Language. For instance, a word in the Source Language may have a generic meaning, while its equivalent in the Target Language does not refer to the generic meaning but instead to a more

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<sup>17</sup> “Bentuk Dan Makna Terjemahan Lirik Lagu Ost Frozen 2 《冰雪奇缘 2》 Bīngxuě Qí Yuán 2 Skripsi Oleh : Mochammad Aozora Isya ’ Alghifari Nim 175110407111011 Program Studi Sastra Cina,” 2021.

specific on e. Thus, adjustments must be made to shift from generic meaning to specific meaning, or vice versa.

#### **b) Shifts in Meaning Due to Cultural Difference**

Meaning shifts also occur due to differences in perspectives and cultural contexts among speakers of different languages. These cultural perspective differences are what cause the phenomenon of meaning shifts to occur.

### **C. Pragmatic**

Pragmatics is one of the most dynamic and rapidly growing fields in linguistics and philosophy of language. Pragmatics is the systematic study of meaning based on, or dependent on, the use of language. Major topics of inquiry include implicature, presupposition, speech acts, deixis, reference, and context, as well as the division of labor between, and interaction between, pragmatics and semantics.<sup>18</sup> In other words, Pragmatics is a branch of linguistics and the philosophy of language that studies the meaning of language based on its use in the context of communication.

Its main focus includes phenomena such as implicature, presupposition, speech acts, deixis, reference, and the relationship between pragmatics and semantics. Pragmatics examines how the context in which language is used affects the meaning conveyed, and how speakers and listeners interact with each other in the process of communication. With its

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<sup>18</sup> Yan Huang, *The Oxford Handbook of Pragmatics* (Oxford University Press, 2017). P.3

systematic approach, pragmatics helps to understand the complexity of meaning in everyday communication.

According to Yule Pragmatics is concerned with the study of the meaning communicated by speakers (or writers) and interpreted by listeners (or readers). Therefore, pragmatics is more concerned with the analysis of what people mean by their utterances than what the words or phrases in the utterances themselves mean. Pragmatics is the study of speaker meaning. This type of study involves interpreting what people mean in a given context and how that context affects what is said. It requires consideration of how speakers organize what they want to say according to who they are talking to, where, when, and in what situation. Pragmatics is the study of contextual meaning.<sup>19</sup> So pragmatics is a branch of linguistics that studies the meaning of language based on its use in the context of communication. Its main focus includes phenomena such as implicature, presupposition, speech acts, deixis, reference, and the relationship between pragmatics and semantics.

Pragmatics examines how the context of language use affects the meaning conveyed and how the interaction between speaker and listener affects the understanding of speech. With a systematic approach, pragmatics helps to understand the complexity of meaning in everyday communication, focusing more on what the speaker means than just the meaning of the words themselves.

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<sup>19</sup> Yule, G. Loc. Cit., 3.

#### D. Reference in Pragmatic

As Yule stated earlier, reference is an act in which the speaker, or writer, uses linguistic forms to enable the listener, or reader, to identify something. Halliday presents a view that aligns with the perspective previously explained in the work of Halliday and Hasan, stating that reference is the repetition of the same referent using different forms, either in a situational or textual context.<sup>20</sup> By understanding reference, we can see how language is used effectively to direct attention and connect information in the text. This applies not only to academic writing, but also to everyday communication where cohesion and clarity are essential for effective comprehension. Reference is an important element in text cohesion because it helps maintain continuity and flow of information in written and spoken communication. With reference, readers or listeners can understand how various parts of the text or conversation relate to each other.

According to Baker reference is traditionally used in semantics for the relationship which holds between a word and what it points to in the real world.<sup>21</sup> In this context, reference is very important because we have to make sure that the relationship between the word and the object it refers to remains consistent throughout a conversation. Thus, reference enables effective communication by keeping the intended meaning of the speaker or writer clear and understandable. So With linking these two theories, we can see that Halliday and Hasan and Baker provide complementary perspectives

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<sup>20</sup> Halliday M.A.K and R Hasan, "Cohesion in English Halliday and Hasan," *Longman*, 1975. P.33

<sup>21</sup> Baker, *In Other Words: A Coursebook on Translation*. P. 181

on reference. Halliday and Hasan highlight the role of reference in maintaining the cohesion of a text, while Baker underlines the importance of reference in the relationship between words and the reality they refer to. Both This view suggests that reference is not only important for the internal understanding of a text but also for connecting the text to the outside world, ensuring that the meaning intended by the speaker or writer can be clearly understood by the listener or reader.

### **1. Type of Reference**

There are several types of references proposed by Halliday and Hasan, namely endophora, anaphora, cataphora, exophora, personal reference, demonstrative reference, and comparative reference.<sup>22</sup> Endophora is the use of words or phrases that refer to something within a text or conversation, including anaphora and cataphora. Anaphora is the use of words or phrases that refer back to something that has been previously mentioned in the text or conversation. Cataphora is the use of words or phrases that refer forward to something that will be mentioned later in the text or conversation. Exophora is the use of words or phrases that refer to something outside the text or conversation, usually referring to the context of the ongoing situation. Personal reference is the use of personal pronouns to refer to participants in a conversation or text. Demonstrative reference is the use of demonstrative pronouns (such as "this," "that") to refer to something

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<sup>22</sup> Halliday M.A.K and R Hasan, Op. cit., 30.



more specific in context. Comparative reference is the use of words or phrases that indicate a comparison between two or more things.

### **1) Endopora**

Endophoric reference is a term in semantics that refers to a type of reference where the referent can be found within the boundaries of the text itself. Halliday and Hasan state that endopora can take the form of either anaphora or cataphora.<sup>23</sup>

#### **1. Anaphora**

Anaphora can be defined as a relationship between two linguistic elements, in which the interpretation of one element (called the anaphoric expression) is determined by the interpretation of the other (called the antecedent). Linguistic expressions that can be used as anaphoric expressions include empty categories, pronouns, reduplications, proper names, and definite descriptions. The concept of anaphora is highly relevant in understanding how information is structured and processed in language. In pragmatic analysis, understanding how reference is managed in a text or conversation can reveal much about how language is used to convey meaning and maintain coherence. Anaphora also plays a crucial role in ensuring clarity and communication efficiency, as it allows speakers or writers to refer back to an entity that has already been introduced without having to repeat the same information multiple times. anaphora occurs

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<sup>23</sup> Halliday M.A.K and R Hasan, Op. Cit., 33.

when an element refers to another element previously mentioned in the text. Examples include I, you, he, she, it, we, they, me, you, him, her, it, us, and them, etc.

## 2. Cataphora

According to George Yule, cataphora is the use of pronouns or other words that refer to an element introduced later in the text or conversation<sup>24</sup>. In other words, the pronoun or word is used before its full referent is mentioned. In most languages and communication, cataphora is less commonly used than anaphora, where the referent is introduced first before the pronoun or other referring word is used. Similarly, according to Halliday, cataphora occurs when an element refers to another element that appears later in the text.<sup>25</sup> This indicates that the meaning of the element can only be fully understood after its referent has been introduced. Examples include I, you, he, she, it, we, they, me, you, him, her, it, us, and them, etc.

## 2) Exophora

Exophoric reference is a type of reference that refers to something outside the text or discourse and relies on situational context to be understood. Exophoric reference occurs when interpretation is not limited to the text but is also influenced by

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<sup>24</sup> George Yule, *Op. Cit.*, 23.

<sup>25</sup> Halliday M.A.K and R Hasan, *Op. Cit.*, 33.

the surrounding situation.<sup>26</sup> This aligns with Halliday's statement that exophoric reference is situational reference.<sup>27</sup> Exophoric reference is a type of reference that relies on situational context outside the text to be understood. Its interpretation is not limited to the text but is also influenced by external factors. This concept, as explained by Halliday, indicates that understanding exophoric reference requires additional information from the environment or the communication situation. Examples include I, you, he, she, it, we, they, me, you, him, her, it, us, and them, etc.

### 3) Personal reference

According to Halliday and Hasan, Personal reference is reference by means of function in the speech situation, through the category of person. The concept of personal reference, which refers to the way language is used to refer to people or oneself in conversational or written situations.<sup>28</sup> Personal reference occurs through the use of functions in speech situations, which are usually associated with the category of person in language. This approach recognizes that language is not only used to convey information or state facts, but also to express personal identity, social relationships, and positions in conversation. Examples of personal reference can be the use of pronouns (such as "I", "you", "they"), proper names, or

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<sup>26</sup> Herman Herman et al., "Discourse Analysis: A Reference Approach to Investigating a Good Speech Script," *International Journal of English Language and Literature Studies* 13, no. 2 (2024): 109–22.

<sup>27</sup> Halliday M.A.K and R Hasan, Op. Cit., 33.

<sup>28</sup> Halliday M.A.K and R Hasan, Op. Cit., 37.

personal descriptions related to a particular individual in the context of communication.

#### **4) Demonstrative reference**

According to Halliday and Hasan, demonstrative reference is a type of reference that uses location on a scale of proximity.<sup>29</sup> Demonstrative reference is made by indicating the location or relative distance between the speaker and the listener in a conversational or written context. This is related to the use of words such as "*this*", "*that*", "*these*", and "*those*", which indicate objects or entities that are closer to or farther from the speaker or listener's physical position. This concept is related to the scale of proximity, where demonstrative reference helps determine a specific object or entity by indicating how close or far it is from the speaker or listener's position.

#### **5) Comparative reference**

According to Halliday and Hasan Comparative reference is indirect reference by means of identity or similarity.<sup>30</sup> Comparative reference is a type of indirect reference that uses the identity or similarity between two entities to make a connection. This concept is sometimes also called analogical reference, where one object or concept is described or explained by comparing it to another object or concept that has similarities in identity or properties. In other

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<sup>29</sup> Halliday M.A.K and R Hasan, Op. Cit., 37.

<sup>30</sup> Ibid.

words, comparative is a type of indirect reference that uses the identity or similarity between two entities to make a connection. This concept is sometimes also called analogical reference, where one object or concept is described or explained by comparing it to another object or concept that has similarities in identity or properties. Comparative reference does not refer directly to a particular entity but uses the relationship of identity or similarity as an intermediary. For example, one entity is described by comparing it to another entity that has similar characteristics, as in a comparison of quality, quantity, or properties. Thus, comparative reference helps create clear connections between ideas and entities in the text through their similarities or identities.

**Table 2.1 Literature Review Table**

No	Theory / Concept	Author / Source	Main Discussion Focus	Relevance to the Research
1	Translation	Jeremy Munday, Peter Newmark	Basic definition of translation as the process of conveying meaning across languages	Forms the foundation for understanding translation in terms of form and meaning shift
2	Translation Shift	J.C. Catford	Level shift and category shift (structure, class, unit, intra-system shift)	Used to identify formal shifts in translation
3	Translation Shift	Simatupang	Meaning shifts due to cultural factors, generalization/specification	Helps explain types of meaning shifts in referential expressions
4	Pragmatics	George Yule	Contextual meaning, speaker's intention,	Provides a basis for understanding

			reference as part of pragmatics	the function of reference in dialogue
5	Reference in Pragmatics	Halliday & Hasan	Reference as a tool of textual cohesion (endophora, anaphora, cataphora)	Analysis of reference types in House of the Dragon script
7	Types of Reference	Halliday & Hasan	Personal, demonstrative, comparative, anaphora, cataphora, exophora	Used as the main classification for reference data in this research

### E. Previous Related Study

#### 1. An Analysis of anaphora and Cataphora in Muhsen Jabbar's Selected Stories

This study aims to describe the use of personal pronouns in Arabic in short stories, and to group them into anaphora (which refers backward) and cataphora (which refers forward). The research method used is descriptive qualitative, with data taken from three Arabic short stories by Muhsen Jabbar published in 2013. The results of the analysis show that out of a total of 152 examples of anaphora found, there are 4 independent pronouns and 148 suffix personal pronouns. Meanwhile, only 3 examples of cataphora are found in the same short stories. This finding shows that Muhsen Jabbar tends to use anaphora more often than cataphora in his works. This indicates that in the context of Arabic literature, the anaphora strategy is used more dominantly to maintain narrative continuity and build cohesion in the text. This study provides valuable insights into the use of personal pronouns in Arabic literature,

as well as the authors' preferences in creating structure and meaning in their works.

## 2. Anaphoric And Cataphoric References In Surah An-Nisa Of Holy Quran Translation By Abdullah Yusuf Ali

This study examines the expression of reference in the translation of the Qur'an Surah An-Nisa by Abdullah Yusuf Ali, particularly through the use of anaphora and cataphora. Using a qualitative approach with George Yule's pragmatic concept, this study identified that anaphoric references were dominant in the text, followed by cataphoric references, while no cases of zero anaphora were recorded. These findings indicate variations in meaning in the use of different pronouns, although some have similar meanings. The analysis also highlights the repetition of pronouns with the same meaning in several verses, illustrating the cohesion and inter-verse relationships in the Qur'an. Overall, this study provides an in-depth understanding of the linguistic structure of the Qur'an and the importance of pronoun use in maintaining the narrative flow and meaning of the Islamic holy text.

## 3. An Analysis Of Textual Personal Reference In English Version Of Open Letter To Baghdadi

This study discusses the use of personal references in the *Open Letter to Baghdadi* to examine how these references help make the text cohesive. The research applies Halliday and Hasan's theory of cohesion and uses a qualitative method. The results found 197 personal references, consisting of personal pronouns and possessive determiners, all of



which are anaphoric. The most frequently used references are *they*, *them*, and *it*, while *her* and possessive forms such as *mine* or *yours* were not used. In conclusion, personal references help maintain the connection between sentences, making the content of the letter easier to understand and avoiding unnecessary repetition.

#### 4. Analysis of Endophoric Reference in Lewis Carroll's *Alice in Wonderland*

This study explores the references in Lewis Carroll's 'Alice in Wonderland,' using Halliday and Hasan's method of cohesion analysis. Specifically, the present study aims to extract the story's endophoric references (anaphoric and cataphoric) as used by the main character, Alice. By using a qualitative approach, through reading and analyzing the data of Alice's utterances, it has been revealed that they employ two aspects of reference: anaphoric and cataphoric. There are 153 anaphoric references and 116 cataphoric references. Further, both kinds of reference are divided into two types: personal and demonstrative. It is the personal references that dominate. The researchers were able to clarify the role of anaphora and cataphora in the story as a way of building up cohesiveness in the text, and further recommendations are discussed at the end of the paper

#### 5. Translation shift and the equivalence in children's novel "The House at Pooh Corner"

This study aims to find the type of translation shift that occurred in the translated version of the children's book entitled 'The House at Pooh

Corner' based on Catford theory and to analyse the equivalence of translation according to Popovic. This research is qualitative research which applies content analysis. The data was collected through documentation. It is found that there are level shifts and category shifts in the translated version of *The House at Pooh Corner*. In addition, the types of equivalence found in this research are paradigmatic equivalence, stylistic equivalence, and textual equivalence. This research is expected to be used as the material for students to understand more about shifts and equivalence in literary translation.

6. Pergeseran Bentuk dan Makna Terjemahan Cerpen Indonesia oleh Mahasiswa Program Studi Pendidikan Bahasa Mandarin, Universitas Negeri Malang.

This study applies a descriptive qualitative method with the aim of describing form and meaning shifts in the translation of the short stories *Kopi Tubruk*, *Laki-Laki Cemas*, and *Kehidupanku Sendiri*, as translated by students of the Mandarin Language Education program. Data analysis is based on Catford's theory of form shift and Simatupang's theory of meaning shift. The results of the analysis show that several sentences in the translated short stories undergo more than one type of shift, while others do not experience any shift at all. The most frequently found form shifts in the translations occur due to the differences in levels and grammatical rules between the two languages. Meaning shifts occur because appropriate equivalents could not be found in the target language.

7. Analisis Pergeseran Bentuk Dan Makna Terjemahan Lirik Lagu Ost  
Frozen 2 《冰雪奇缘2》 Bīngxuě Qí Yuán 2

This study examines the lyrics of the Frozen 2 soundtrack that have been translated into Mandarin. The research employs Low's Pentathlon Principle, Newmark's translation method theory, Catford's theory of form shift, and Simatupang's theory of meaning shift. It also adheres to Vermeer's Skopos Theory. This study uses a descriptive qualitative method. A total of 72 data points were collected from the three songs. Among these, 24 instances used the free translation method, 4 used the literal method, 3 used the idiomatic method, and 41 used the communicative method. In terms of form shifts, 12 data points involved class shifts, 7 unit shifts, 17 structure shifts, and 34 instances showed no form shift. As for meaning shifts, 38 instances involved free shifts, 16 were generic-to-specific shifts, 13 were specific-to-generic shifts, and 4 were shifts due to cultural perspective.

## CHAPTER III

### METHODOLOGY

This chapter presents the research methodology used in this study, including the research design, research subjects, data collection techniques, research instruments, and data analysis techniques. This study aims to analyze the types of references and identify shifts of form and meaning in expressions containing references in the first season of *House of the Dragon*, specifically in the first episode.

#### A. Research Design

This study uses a qualitative method to gain an in-depth understanding of phenomena related to the research subject, such as behavior, perception, and actions. The main focus is to identify references and analyze shifts in form and meaning in expressions containing references in the first season of the *House of the Dragon* series. This research is presented using a descriptive approach. Descriptive qualitative research is an approach to a behavior, phenomenon, event, problem, or specific condition that becomes the object of investigation its findings are in the form of meaningful narrative descriptions that explain a particular understanding.<sup>31</sup> This study uses a descriptive qualitative method to explore phenomena in depth through narrative descriptions that emphasize meaning and context. Data are obtained through observation and analysis of the original script, English subtitles (SL), and Indonesian subtitles (TL) from

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<sup>31</sup> Sonny Leksono et al., “Pendekatan Deskriptif,” 2013. P. 1

the first season of the *House of the Dragon* series. The focus of this research is to identify types of references and patterns of form and meaning shifts in the translation of expressions containing references. Qualitative research examines objects in their natural conditions without intervention, with the researcher serving as the main instrument. Through participant observation, the researcher is directly involved in data collection. Humans are considered more effective instruments due to their ability to deeply understand and connect field realities.<sup>32</sup>

## **B. Object of the Research**

The object of this research is the first season and the first episode of the series *House of the Dragon*. The selection of this series is based on purposive sampling, in which specific individuals or events are deliberately chosen to provide essential information that cannot be obtained from other sources. The choice of *House of the Dragon* Season 1 Episode 1, which was released in 2022, is based on its global popularity, the richness of its linguistic content, and the availability of official subtitles that support academic analysis. As the opening episode, it features complex dialogues containing various types of references, making it highly relevant for analysis from the perspectives of pragmatics and translation. In this study, a total of 224 character utterances were identified, along with 513 instances of reference, 71 shifts in form, and 77 shifts in meaning within referential

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<sup>32</sup> H Zuchri Abdussamad and M Si Sik, *Metode Penelitian Kualitatif* (CV. Syakir Media Press, 2021). P. 30

expressions. This number indicates a high density of referential phenomena in just one episode, making it a rich and in-depth data source.

Although many other series were released in the same year, not all possess the combination of international reach, cultural value, and linguistic quality. Therefore, this episode was chosen because it meets the criteria of a representative, contextual, and academically appropriate data source. This series was also selected because it has a complex genre—namely Fiction, Action, Adventure, Fantasy, and Drama—which often presents new worlds with unique rules and terms that require pragmatic understanding for the audience to connect various references within them.

Although imaginative in nature, the Fiction and Fantasy genres often use pragmatic references to create a world that feels real, for example, through the use of social metaphors or language that refers to real-world concepts. This aligns with the view that one cannot understand the nature of fictional language without seeing it as a special case of the referential function in language, namely the truth-reporting function, which must be considered when analyzing dialogues in drama.<sup>33</sup> The statement emphasizes that fictional language cannot be understood separately from the referential function of language in general.

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<sup>33</sup> Slamet Setiawan Mulyanto and Fabiola D Kurnia, “Pragmatic Analysis of the Dialogues in Arthur Miller’s Drama ‘The Crucible,’” *Journal of Literature, Languages and Linguistics* 61 (2019): 53–67.

### C. Data Collection Technique

Qualitative research can encompass social factors in society as well as materials such as documents. Documents may take the form of texts, audio recordings, or audiovisual recordings.<sup>34</sup> The data for this study were obtained through the following steps: (1) the researcher searched for information about the *House of the Dragon* series on Google, (2) downloaded the series through the HBO Max application, (3) downloaded the series script from the internet, specifically from the Subdl website, and (4) matched the script with the subtitles available on the HBO Max application.

To collect the data, the researcher used document analysis. This technique was employed to identify references and to analyze shifts in form and meaning within expressions containing references. In addition, to ensure the accuracy and validity of the data, the study involved two validators who were responsible for reviewing, evaluating, and providing feedback on the appropriateness and accuracy of the collected data.

#### 1. Document Analysis

Document analysis is a systematic procedure for reviewing or evaluating documents—both printed and electronic (computer-based and Internet-transmitted) material.<sup>35</sup> Like other analytical methods in qualitative research, document analysis requires data to be examined and interpreted to derive meaning, gain understanding, and develop

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<sup>34</sup> Nursapia Harahap, "Penelitian Kualitatif," 2020. P. 40

<sup>35</sup> Glenn A Bowen, "Document Analysis as a Qualitative Research Method," *Qualitative Research Journal* 9, no. 2 (2009): 27–40.



empirical knowledge. This study uses the original English script of episode 1 from the *House of the Dragon* series as the data source, applying document analysis to answer both the first and second research questions. The first question focuses on classifying the types of references found in the script, while the second addresses the shifts that occur in expressions containing references. The researcher reads each character's dialogue, analyzes and distinguishes the types of references, and identifies shifts in form and meaning that occur in the translation process. This method provides a systematic and structured approach to identifying and exploring both references and shifts present in the script of episode 1 from the series.

#### **D. Instrument of the Research**

Research instruments serve as tools for collecting data in a study. Based on the previous explanation, it can be concluded that the researcher not only collects data but also analyzes it. However, to ensure the completeness of the data, the researcher requires a checklist as a research instrument. In this case, two instruments are used: Document Analysis Checklist 1 and Document Analysis Checklist 2. Document Analysis Checklist 1 is used to answer the first research question, which focuses on classifying types of irony in the *House of the Dragon* series. Meanwhile, Document Analysis Checklist 2 functions to answer the second research question, which analyzes shifts in translating expressions containing references.

## 1. Document Checklist (✓) 1

A document checklist serves as a tool for identifying, categorizing, and analyzing the document data that has been collected. This checklist consists of a list of items or questions designed to record the presence or absence of specific data. In this study, the document checklist is presented in a table that includes the classification of references and indicators related to references. This document analysis checklist is used to answer the first research question by considering the relevant indicators associated with references. In this study, a systematic approach is applied in developing a document analysis checklist focused on reference. The steps taken include:

- a. Determining the theory of reference by referring to Halliday and Hasan's theory as the basis for reference classification. This theory is used to understand and categorize the various types of reference found in the text.
- b. Breaking down Halliday and Hasan's theory into several categories of reference, such as Endophora (anaphora and cataphora), Exophora, Personal reference, Demonstrative reference, and Comparative reference. This classification aims to provide a clearer structure in the process of identifying reference within documents.
- c. Developing indicators for each type of reference that has been classified. These indicators serve as guidelines for systematically analyzing and identifying reference in the documents.
- d. Creating a blueprint table that presents structured information. This table includes key columns such as Theory, No, Reference

Classification, and Indicators Related to Reference, making the analysis and data recording process more systematic.

By following these steps, the study can be conducted in a more structured manner, ensuring that the reference analysis results are presented accurately and comprehensively.

This study employs a construct instrument, which is developed based on relevant theories to systematically measure specific concepts or phenomena. The instrument is designed using the theory proposed by Halliday and Hasan, and to facilitate the analysis of research data, it is presented in a table.

**Table 3.2 Document Checklist Type of Reference**

<b>No</b>	<b>Type</b>	<b>Indicator</b>	<b>Sub Indicator</b>
1	Endophora	The reference is contained within the boundaries of the text itself.	<ul style="list-style-type: none"> <li>a. The reference is mentioned before the pronoun (anaphora).</li> <li>b. The information being referred to is in the previous sentence. (anaphora)</li> <li>c. The reference is mentioned after the pronoun (cataphora).</li> <li>d. The identity of the referent is explained later (cataphora).</li> </ul>
2	Exophora	The reference refers to something outside the text.	<ul style="list-style-type: none"> <li>a. Refers to situational or cultural context.</li> <li>b. Refers to external characters, places or events.</li> </ul>
3	Personal	The reference refers to a person or group of people and can refer to the context within or outside the text.	<ul style="list-style-type: none"> <li>a. Using personal pronomina</li> <li>b. Indicates the performer or recipient of the action.</li> </ul>

No	Type	Indicator	Sub Indicator
			<ul style="list-style-type: none"> <li>c. Refers to the participants in the interaction (speakers and interlocutors).</li> <li>d. Can be singular or plural.</li> </ul>
4	Demonstrative	The use of words like 'this' and 'that' to refer to something specific in a particular context, both within and outside the text.	<ul style="list-style-type: none"> <li>a. Uses pointing words such as this, that, these, those.</li> <li>b. Refers to objects or information mentioned in the text or seen contextually.</li> <li>c. Can refer to time (then), place (here, there), or a specific entity.</li> <li>d. Usually used to emphasize or distinguish.</li> </ul>
5	Comparative	The reference indicates similarities or differences between entities based on certain attributes, using words such as 'more,' 'less,' 'like,' 'same,' and 'different.'	<ul style="list-style-type: none"> <li>a. Uses comparison words such as more, less, as...as, same, different.</li> <li>b. Shows the similarity or difference between two things.</li> <li>c. Emphasizes a relationship of quality, quantity, or size.</li> <li>d. Usually in descriptive or argumentative sentences.</li> </ul>

This table classifies references into five main categories: Endophora (which includes anaphora and cataphora), Exophora, Personal reference, Demonstrative reference, and Comparative reference. Each category is accompanied by specific indicators that serve as guidelines for identifying and classifying reference examples found in the text. This classification

plays a crucial role in addressing Research Question 1, which focuses on the identification and categorization of references within the series. To ensure a systematic analysis aligned with Halliday and Hasan's theoretical framework, Document Analysis Checklist 1 utilizes predefined indicators to comprehensively evaluate references. Below is the document checklist table, which serves as a guide for identifying and categorizing data that falls within the reference classification.

**Table 3.3 Reference Type Checklist**

NO	Source Language	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
1							
2							
3							
4							
5							
Etc							

**Abbreviation**

- a. END= Endophora Reference
  - a) AN= Anaphora Reference
  - b) CR= Cataphora Reference
- b. EX= Exophora Reference
- c. PR=Personal Reference
- d. DR=Demonstrative Reference
- e. CR=Comparative Reference

**a. Document Checklist (✓) 2**

A document checklist serves as a tool for identifying, categorizing, and analyzing collected document data. This checklist consists of a list of items or questions designed to record the presence or absence of specific data. In this study, the document checklist is presented in the

form of a table that includes the classification of references and indicators related to shifts in form and meaning within reference expressions. This document analysis checklist is used to find answers to the second research question by considering relevant indicators of shifts in form and meaning in expressions containing references. In this study, systematic steps are applied in developing a document analysis checklist that focuses on translation shifts in expressions containing references. The steps taken include:

- a. Determining the theory of shifts by referring to J. C. Catford's and Simatupang theory as the basis for classifying shifts. This theory is used to understand and categorize various types of shifts found in the text.
- b. Breaking down J. C. Catford's and Simatupang theory into two categories of shifts: shifts in form and shifts in meaning. This classification aims to provide a clearer structure for identifying shifts within the document.
- c. Developing indicators for each type of shift that has been classified. These indicators serve as guidelines for systematically analyzing and identifying shifts in the document.
- d. Constructing a blueprint table that organizes information in a structured manner. This table includes several key columns: Theory, No, Shift Classification, and Indicators Related to Shifts, facilitating a systematic analysis and data recording process.

By implementing these steps, the research can be conducted in a more structured manner, ensuring that the analysis of shifts is presented accurately and comprehensively. By referring to J. C. Catford's and Simatupang theory, this study classifies shifts into two main categories: shifts in form and shifts in meaning, while also developing indicators that assist in the systematic analysis process. The construction of a blueprint table allows the research to be conducted in a more structured and accurate manner, ensuring that the analysis results are presented comprehensively. The application of these systematic steps contributes to understanding translation shift patterns and serves as a guideline for translators in addressing challenges related to shifts in form and meaning in translated texts.

This study employs a construct instrument, which is developed based on relevant theories to systematically measure specific concepts or phenomena. The instrument is designed using the theories proposed by J.C. Catford and Simatupang, and to facilitate the analysis of research data, it is presented in a table.



**Table 3.4 Document Checklist Shift of Form And Meaning**

<b>No</b>	<b>type</b>	<b>Indicator</b>	<b>Sub Indicator</b>
1	Shift of form	1) The level shift is intended due to the existence of SL elements, which are at a linguistic level and have equivalents in the TL at different levels. For instance, the shift from grammar level to lexis level for the translation of verbal phrases.	a. change from grammatical to lexical level (e.g., phrasal verb → singular verb).
		2) The shift consists of four forms: Structure shift, Class shift, Unit shift, and Intra-system shift.	a. It occurs in structures or sequences in languages, such as the structure of words, phrases, and clauses. b. It occurs in word classes such as verbs, nouns, and adjectives. c. It occurs in language units such as words, phrases, clauses, and sentences. d. It occurs internally in a system, such as conversion from singular to plural or vice versa.
2	Shift of meaning	a. The shift occurs when an exact equivalent of a word in the Source Language is not available in the Target Language.	a. Words/expressions in SL have no conceptual equivalent in TL. b. Translation is done by paraphrasing or generalization/specification.
		b. The shift occurs due to differences in perspectives and cultural contexts among speakers of different languages.	a. SL culture has specialized terms or expressions that are unknown in the TL. b. Changes in meaning are adjusted to remain relevant to the TL audience.

These indicators are used to identify and classify the types of shifts found in the data. With these indicators, the analysis process becomes more

structured, as each shift can be matched with the appropriate category. Each identified shift is then recorded in the provided table to facilitate a systematic classification and analysis of the data.

**Table 3.5 Shift Checklist**

No	Source language	Target language	Shift		No Shift Occurs
			Form	Meaning	
1					
2					
3					
4					
5					
6					

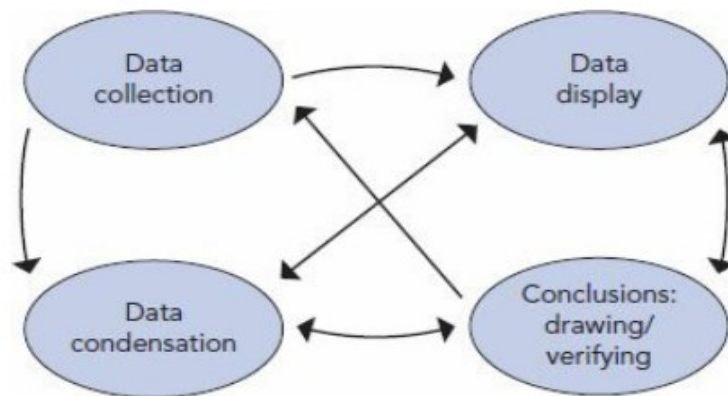
The instrument used in this research was validated by two validators to ensure its appropriateness, accuracy, and alignment with the research objectives. The validators thoroughly reviewed and evaluated the instrument, providing feedback to ensure that it could be effectively used to collect relevant and valid data.

### **E. Techniques for Analyzing the Data**

The researcher adopted the qualitative analysis technique of Miles, Huberman & Saldana to analyse the data collected. In the qualitative analysis technique, the analysis process involves data collection, data condensation, data display and conclusion.<sup>36</sup>

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<sup>36</sup> Matthew B Miles, A Michael Huberman, and Johnny Saldaña, “Qualitative Data Analysis: A Methods Sourcebook. 3rd” (Thousand Oaks, CA: Sage, 2014).



### 1. Data collection

Data collection is the first procedure that the researcher undertakes to conduct this study. This research data is in the form of a series House of the Dragon. That series downloaded from HBO Max. researchers also downloaded the script of the film via the internet. specifically from the Subdl website

### 2. Data Condensation

Data condensation involves extracting information from a comprehensive corpus of video transcripts, papers, and other empirical sources, then centralizing, simplifying, abstracting, and/or transforming it. The term ‘condensation’ is preferred to ‘data reduction’ to emphasize the purpose of this process in enhancing the data by sharpening and clarifying its focus. At this stage, the researcher edits, codes, and tabulates the data. During editing, the researcher cleans the data to improve its readability. The transcripts are then coded to improve readability and facilitate reference in the discussion section. The researcher uses abbreviations to code various types of references, as

well as shifts in form and meaning in expressions containing references, along with conclusions in each dialogue, based on predetermined category abbreviations.

### **3. Display Data**

After the condensation and tabulation process, the analyzed data is structured into textual explanations. The types of references found, as well as shifts in form and meaning in expressions containing references, are presented in percentage form to clearly illustrate the research findings.

### **4. Data Conclusion**

After the presentation process is complete, the data is summarized in a conclusion that provides a brief overview of the analysis findings. The material is organized into tables to facilitate classification and summary in analyzing references. This study aims to reveal various types of references, as well as shifts in form and meaning in expressions containing references in the *House of the Dragon* series, through the research approach employed.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSIONS**

In this chapter, the researcher divides it into two parts, namely findings and discussion. first, the classification of reference types in the house of the dragon series as well as shifts in form and meaning in expressions containing reference. second, is a discussion of the significance and findings of this research.

#### **A. FINDINGS**

In this study, the researcher analyzed the script and subtitles of the *House of the Dragon* series, focusing on the first season and the first episode through a codification process. The main objective of this research is to identify the various types of references used in the dialogues, as well as the shifts that occur in expressions containing those references. The data were obtained through document analysis and then evaluated by raters, who are experts in the fields of translation and linguistics. After the evaluation process, the data were further reviewed through a Focus Group Discussion (FGD) to ensure the consistency and accuracy of the analysis results.

The FGD was conducted to review the analysis findings and to discuss several important discoveries. One of the findings was the emergence of a new classification within meaning shifts, namely distortion of meaning and shifts in perspective. However, after an in-depth discussion, it was agreed that shifts in perspective fall under the category of distortion of meaning. Therefore, in the final results of this research, both categories

are combined and classified as distortion of meaning. Additionally, in the classification of form shifts, it was agreed that unit shift and level shift refer to the same concept and are considered equivalent within the context of this analysis.

The FGD was attended by participants who are experts in the fields of translation and linguistics. The same applies to the raters, who are also recognized experts in the same fields. Further information about the raters' backgrounds can be found in Appendices 6 and 7. From a total of 224 conversations analyzed, the study identified 513 reference data, 71 instances of form shifts, and 77 instances of meaning shifts. All data were validated by the raters, as shown in Appendices 4 and 5.

The data in this study are presented in the form of a findings table, which includes samples from the overall identified data. These tables aim to provide a clear and systematic overview of the types of references and shifts found in the script and subtitles. All complete data are included in the appendix, allowing readers to access more detailed information regarding the conducted analysis. Through this approach, the study is expected to make a significant contribution to the understanding of language use in audiovisual contexts, as well as to enrich linguistic and media studies.

## **1. Type of reference**

The analysis of reference usage in the series "House of the Dragon" reveals significant variation. Out of a total of 513 data points identified, personal references are the most frequently occurring, with 230 occurrences. Next, exophora is recorded 112 times, followed by anaphora with 86

occurrences. Demonstrative references appear 46 times, while cataphora and comparative references are recorded 28 and 11 times, respectively. Below is Table 4.1 presenting the data regarding the types of references that have been identified. These types of references are analyzed based on the theory of Halliday and Hasan. A detailed depiction of these types can be found in the subsequent.

**Table 4.1 Type of Reference in House of the Dragon Series**

No	Type of Reference	Total
1	Personal	230
2	Exophora	112
3	Anaphora	86
4	Demonstrative	46
5	Cataphora	28
6	Comparative	11
<b>Total</b>		<b>513</b>

The data shows the types of reference used in this study, as presented in the table above. Personal references dominate with a total of 230, indicating that personal pronouns are frequently used to refer to individuals or groups. Exophora amounts to 112, referring to elements outside the text, such as real-world situations. Anaphora, with 86 occurrences, is used because it helps maintain text cohesion by referring to previously mentioned elements. Demonstrative references appear 46 times and are used to point to specific objects or concepts in a more detailed context, although they are less frequent than anaphora. Cataphora, with 28 instances, is used less frequently because it refers to elements that will be explained later, creating tension in the narrative. Lastly, comparative references occur 11 times and

are used to compare entities, but due to their more limited and specific nature, they are rarely employed.

#### a) **Personal Reference**

Personal reference is a type of reference that functions based on the role of participants in the speech situation, realized through the category of person. Personal reference occurs when the writer or speaker uses personal pronouns (such as I, you, he, they, and so on) to refer to participants already known within the context of the speech situation. This kind of reference contributes to the cohesion of a text by avoiding repetition and maintaining clarity in identifying the participants throughout the discourse.

##### 1) Example 1

Code: Data no 14

*I don't need mothering, Rhaenyra*

The word "I" in the sentence is a personal reference that directly refers to the speaker, functions as the subject, and indicates the identity of the person making the statement.

##### 2) Example 2

Code: Data no 13

*You don't like me to go flying while you're in any condition.*

The word "You" is a second-person personal reference (second-person pronoun) that directly refers to Aemma as the interlocutor and functions as the subject in the sentence.

##### 3) Example 3

Code: data no 33



*Shall we discuss the Heir's Tournament, Your Grace?*

The word "Your Grace" is a personal. "Your Grace" → Directly refers to the interlocutor, who is considered to have a noble or royal status. And the use of "we" → Represents an inclusive personal reference, indicating that the speaker is inviting the interlocutor to participate in the discussion.

## **b) Exophora Reference**

Exophoric reference is a type of reference that refers to something outside the text or discourse and relies on situational context to be understood. This means that the reference is not explained explicitly within the text.

### **1) Example 1**

Code:Data no 2

*In those days , House Targaryen stood at the height of its strength with 10 adult dragons under its yoke. No power in the world could stand against it.*

"In those days" is an exophoric reference as it refers to a time context outside the text, specifically the first century in the fictional history of House Targaryen. This phrase is used to provide a specific time setting that is not explicitly explained in the text but can be understood from context or external knowledge. Without a direct antecedent in the text, "In those days" refers to a historical period familiar to the reader or listener. Its use helps build the historical

context in the narrative and provides a clearer understanding of House Targaryen's greatness during that time.

## 2) Example 2

Code: Data no 3

*King Jaehaerys reigned over nearly 60 years of peace and prosperity. But tragedy had claimed both his sons, leaving his succession in doubt. So, in the year 101, the Old King called a Great Council to choose an heir.*

"Great Council" in this sentence is an exophoric reference as it refers to a group of nobles outside the text and is not explicitly explained in the narrative. This phrase refers to the gathering of nobles assembled to determine the heir to the throne after the death of King Jaehaerys' two sons, although it is not explicitly mentioned who exactly was part of the Great Council.

## 3) Example 3

Code: Data no 19

*So, I said to him , "Well, I believe you might be looking up the wrong end."*

The word "him" in the sentence is an exophoric reference as it refers to someone outside the text and is not explicitly explained in the narrative. The pronoun "him" is used to replace an individual known only to the speaker and listener within the context of the conversation, without providing additional information in the text itself.

### c) Anaphora Reference

Anaphora reference is a type of reference in discourse analysis, occurring when a word or phrase refers back to an element that has been mentioned earlier in the text or conversation. This type of reference serves to avoid unnecessary repetition and helps maintain continuity and cohesion within the discourse.

#### 1) Example 1

Code:Data no 2

*In those days , House Targaryen stood at the height of its strength with 10 adult dragons under its yoke. No power in the world could stand against it .*

The word "it" in the sentence is an anaphoric reference that refers back to "House Targaryen", functions as a third-person singular pronoun, and is used to avoid repetition in the text.

#### 2) Example 2

Code:Data no 3

*King Jaehaerys reigned over nearly 60 years of peace and prosperity. But tragedy had claimed both his sons, leaving his succession in doubt. So, in the year 101, the Old King called a Great Council to choose an heir.*

"The Old King" is an example of an anaphoric reference that refers back to King Jaehaerys, who was mentioned earlier in the text. This phrase serves to avoid the direct repetition of the name "King Jaehaerys," while maintaining the continuity of the discourse. As an

anaphoric reference, "The Old King" introduces variation that facilitates understanding without the need to repeatedly mention the same name, making the text more efficient and easier to follow.

### 3) Example 3

Code:Data no 9

*Syrax is growing quickly. She'll soon be as large as Caraxes.*

The word "She" in the sentence is a anaphoric reference that refers back to "Syrax". As a third-person singular pronoun (feminine form), "She" is used to replace the name "Syrax" to avoid repetition, making the text more effective and easier to understand.

## d) Demonstrative Reference

Demonstrative reference is a type of reference that uses location on a scale of proximity. Demonstrative reference is made by indicating the location or relative distance between the speaker and the listener in a conversational or written context.

### 1) Example 1

Code:Data no 10

*That's almost large enough to saddle two.*

The word "That's" in the sentence is a demonstrative reference because it uses the demonstrative word "that" to refer to something previously mentioned or understood within the situational context. Based on the theory that demonstrative reference operates on a scale of proximity, "That's" is classified as a distal demonstrative reference (distant reference) because it uses "that"

instead of "this". This indicates that the object being referred to is at a certain distance from the speaker, either physically or in the conversation. In the context of the sentence, "That's" likely refers to something being discussed or observed, such as the size of a dragon or another large object, which is almost big enough to saddle two people. The use of "That's" allows the speaker to point to something without explicitly naming it, making communication more efficient and avoiding repetition.

## 2) Example 2

Code:Data no 12

*Ah . Rhaenyra. You know I don't like you to go flying while I'm in this condition.*

The word "this" in the sentence is a demonstrative reference because it is used to refer to a condition that is already known in the context of the conversation, namely Aemma's pregnancy. According to the theory of demonstrative reference, which uses a scale of proximity, the word "this" is classified as a proximal demonstrative reference (close reference). This is because "this" indicates something that is close to the speaker, either physically or in an ongoing experience. In the context of the sentence, "this condition" directly refers to Aemma's current state, which is her pregnancy, and serves as the reason why she does not want Rhaenyra to go flying. The use of "this" in the sentence allows the speaker (Aemma) to highlight a specific situation she is experiencing without having to

elaborate further, as it is already understood by the listener in the given context.

### 3) Example 3

Code: Data no 31

*I would urgent that you not allow this Triarchy much latitude in the Stepstones, Your Grace . If those shipping lanes should fall, it will beggar our ports.*

The use of the word "those" in a sentence like "Those shipping lanes" functions as a reference that points to a specific object or thing that has been previously mentioned or is known within the context of the conversation or text. The word "those" indicates that the shipping lanes referred to are specific and have been discussed or are known by both the speaker and the listener. Additionally, the word "those" refers to things or objects that are plural, indicating that the shipping lanes in question are more than one and not a single entity.

## e) Cataphora Reference

cataphora is the use of pronouns or other words that refer to an element introduced later in the text or conversation. In other words, the pronoun or word is used before its full referent is mentioned.

### 1) Example

Code: Data no 1

*As the first century of the Targaryen dynasty came to a close, the health of the Old King, Jaehaerys, was failing.*

In this sentence, the phrase "the Old King" appears first, but its identity is only clarified later as "Jaehaerys". Thus, "the Old King" is a cataphoric reference because it refers to "Jaehaerys", which is mentioned later in the text.

## 2) Example 2

Code: Data no 126

*I could bring in another. Maybe a maiden. I have several. I could even arrange one with silver hair. You are Daemon Targaryen. Rider of Caraxes. Wielder of Dark Sister. The King cannot replace you.*

In this example, "you" appears first, but its identity is only clarified later as "Daemon". Therefore, "you" is a cataphoric reference because it refers to "Daemon", which is mentioned later in the text.

## f) Comparative Reference

Comparative reference is a type of indirect reference that uses the identity or similarity between two entities to make a connection. In other words, comparative is a type of indirect reference that uses the identity or similarity between two entities to make a connection.

### 1) Example

Code: Data no 9

*Syrax is growing quickly. She'll soon be as large as Caraxes.*

The phrase "as large as" in the sentence is a comparative reference because it is used to compare the size of Syrax with Caraxes. According to the theory of comparative reference, this type of reference functions to indicate similarity, difference, or degree of something in comparison to another entity mentioned in the discourse. In this case, "as large as" represents a similarity comparison, meaning that Syrax is expected to grow to a size equivalent to that of Caraxes. The second part of the comparison structure ("as") explicitly refers back to Caraxes, emphasizing that the comparison being made relates to physical size. By using "as large as Caraxes," the sentence avoids unnecessary repetition of descriptions and efficiently conveys the idea that Syrax is nearly as large as Caraxes.

## **2. Translation Shifts in Expressions Containing Reference**

In terms of translation shifts, there are two main categories: form shifts and meaning shifts. For form shifts, a total of 71 data points were analyzed, resulting in 40 cases of Structure Shift, 22 cases of Unit Shift, 6 cases of Class Shift, and 3 cases of Intra System Shift. Meanwhile, meaning shifts totaled 77 cases, including 42 instances of meaning distortion, 19 cases of cultural adaptation, and 16 cases of shifts from generic to specific and vice versa. To facilitate readers in understanding the distribution of shifts, the data is presented in two separate tables, namely the table of form



shifts and the table of meaning shifts. This division aims to provide a clearer view of the patterns and tendencies in each category of shifts occurring in the translation process.

**a) Shift of form**

In the analysis of form shifts, a total of 71 data points were examined, resulting in 40 cases of Structure Shift, 22 cases of Unit Shift, 6 cases of Class Shift, and 3 cases of Intra System Shift. Structure Shift was the most dominant with 40 cases, followed by Unit Shift with 22 cases, which occurred due to grammatical differences that required adjustment. Class Shift was found in 6 cases, while Intra System Shift was the least frequent, with only 3 cases. Below is Table 4.2 presenting the data on the types of form shifts that have been identified. These shifts of form are analyzed based on Catford's theory.

**Table 4.2 Type Shift of Form in House of the Dragon Series**

<b>No</b>	<b>Shift Of Form</b>	<b>Total</b>
1	Structure Shift	40
2	A Unit Shift	22
3	The Class Shift	6
4	Intra System Shift	3
	<b>Total</b>	<b>71</b>

Due to the frequent structural differences between the source and target languages, structure shift dominates with (40). The next most common shift is unit shift at (22), which usually occurs when translation requires changes at the word or phrase level. Class shift accounts for (6) because changes in word class are only needed in certain situations to

preserve meaning. Intra-system shift is the least common, at (3), as differences in grammatical systems rarely require major changes in translation.

### 1. Structure shift

Structure shift occurs when there is a modification in the arrangement of nominal groups, such as changes in position, omission, or addition of certain elements. Structure shift in translation refers to changes in sentence structure or language elements due to differences in grammatical rules between the source language and the target language.<sup>37</sup> This shift occurs to ensure that the translation aligns with the grammatical norms of the target language. For example, if the subject comes before the predicate in the source language, the order may change in the target language to maintain fluency and clarity of meaning.

#### 1) Example 1

Code: Data no 9

**SL:** *Syrax is growing quickly. She'll soon be as large as Caraxes.*

**TL:** *Syrax tumbuh cepat. **Tak lama lagi**, ia akan sebesar Caraxes.*

In the translation of the sentence "She'll soon be as large as Caraxes." to "Tak lama lagi, ia akan sebesar Caraxes.", a structural shift occurs involving changes in the placement of sentence

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<sup>37</sup> I Wayan Budiarta, Kasni Ni Wayan, and Anak Agung Istri Manik Warmadewi, "THE TRANSLATION SHIFTS AND TRANSLATION PROCEDURES OCCURRED IN GARUDA INDONESIA™ S MAGAZINE: COLOURS," *LINGUA: Jurnal Bahasa, Sastra, Dan Pengajarannya* 19, no. 2 (2022): 97–106.

elements, particularly the adverbial of time and the subject. In English, the adverbial of time "soon" appears in the middle, after the subject, while in Indonesian, "Tak lama lagi" is placed at the beginning of the sentence.

## 2) Example 2

Code: Data no 53

***SL: It's Valyrian steel. Like Dark Sister***

***TL: Besi Valyria. Seperti Saudari Hitam.***

In the translation of the sentence "It's Valyrian steel. Like Dark Sister." into "Besi Valyria. Seperti Saudari Hitam.", a structure shift occurs. The original sentence uses a complete structure with a subject and predicate, while in the translation, the subject and verb are omitted. This is done to make the sentence sound more natural in Indonesian. This shift demonstrates a grammatical adjustment to ensure that the meaning is conveyed clearly, even though the sentence structure changes.

## 3) Example 3

Code: Data no 55

***TL: Of course, I read it.***

***SL: Tentu saja.***

The element "I read it" is omitted, but the meaning of the sentence is still clearly conveyed. In Indonesian, the response "Tentu saja" is considered sufficient and natural, without the need to repeat the complete structure as in English.

## 2. A Unit Shift

In translation, changes in language units often occur, known as unit shift. This shift refers to a change in the rank of language units, such as from phrase to word, clause to word, word to phrase, sentence to phrase, and so on. In other words, a unit in the source language may be translated into a different unit in the target language, depending on the intended meaning and the grammatical structure of the language. This type of shift aims to maintain the naturalness, clarity, and comprehensibility of the text in the target language.

### 1) Example 1

Code: Data no 56

***SL: When Princess Nymeria arrived in Dorne, who did she **take to husband**?***

***TL: Saat Putria Nymeria tiba di Dorne, siapa yang dia **nikahi**?***

The unit shift that occurs here is from a verb phrase consisting of two elements, "take" and "husband" in English, into a single verb "nikahi" in Indonesian. In Indonesian, the word "nikahi" is sufficient to convey the meaning of the verb phrase "take to husband" without the need to use two separate words. Thus, there is a change from two elements to a single unit in the target language.

### 2) Example 2

Code: Data no

*SL: The crown has heard your report, Lord Corlys, and **takes it under advice***

*TL: Raja telah mendengar laporanmu, Lord Corlys Dan **mempertimbangkannya.***

In this example, a unit shift occurs where the clause "takes it under advice" in English is translated into "mempertimbangkannya," which is a single word in Indonesian. Thus, the translation of "takes it under advice" shifts into a single word in Indonesian, namely "mempertimbangkan."

### 3. The Class Shift

Class shift is a shift that occurs in word classes such as verbs, nouns, and adjectives. In translation, class shift refers to a change in the type or class of a word from the source language (SL) to the target language (TL). This means that a word in the source language that belongs to one word class can be translated into a word from a different class in the target language. This shift is made to adjust the sentence structure and meaning so that the translation sounds natural, clear, and aligns with the grammatical rules of the target language.

#### 1) Example

Code: Data no 11

*SL: I believe I'm quite content as a **spectator**, thank you.*

*TL: Aku cukup senang **menonton** saja, terima kasih.*

there is a shift in word class, where "spectator", which is a noun in English, is translated into "menonton", which is a verb in Indonesian. In this translation, there is a shift in word class, where the word "spectator," which is a noun in English, is translated into "menonton," a verb in Indonesian. This shift shows a change from a nominal unit to a verbal unit, in accordance with the meaning and context of the target language. In Indonesian, the use of the verb "menonton" is more appropriate to convey the intended meaning, as it refers to an action performed by the subject, while in English, "spectator" refers to the person performing that activity. Therefore, this word class shift aims to ensure that the translation remains natural and easily understood in Indonesian.

#### 4. Intra system shift

In translation, intra-system shift refers to changes that occur within a single language system, without involving changes between languages. This shift remains within the confines of the same language system but involves changes in the form or category of words, such as changing from plural to singular or vice versa.

##### 1) Example

Code: data no 20

*SL: My lord. The growing alliance among the Free Cities has taken to styling itself "the Triarchy."*

*TL: Tuan-tuan. Aliansi di kalangan Kota-kota Merdeka mengatur diri seperti Triarki.*

In the translation of the sentence "My lord. The growing alliance among the Free Cities has taken to styling itself 'the Triarchy.'" into "Tuan-tuan. Aliansi di kalangan Kota-kota Merdeka mengatur diri seperti Triarki.", an intra-system shift occurs in the phrase "My lord". In English, this phrase is singular, but in Indonesian, it is translated as "Tuan-tuan", which is plural. This shift is made to adapt to the context of address in Indonesian, where the plural form is often used in formal situations or when speaking to more than one person, without changing the main meaning of the sentence.

#### **b) Shift of Meaning**

Based on the collected data, there were 77 cases of meaning shifts in the translation process. Of these, 42 cases involved meaning distortion, where the original meaning changed in a way that could affect text comprehension. In addition, there were 19 cases of cultural adaptation, made to adjust cultural elements from the source language to the target language to enhance reader understanding. Meanwhile, 16 cases involved shifts from general to specific meaning or vice versa, occurring when a term changed its level of specificity during the translation process. These meaning shifts reflect the challenge of maintaining a balance between accuracy and readability in a translated text. Below is Table 4.3 presenting

the data on the types of meaning shifts that have been identified. These meaning shifts are analyzed based on Simatupang's theory.

**Table 4.3 Type Shift of Meaning in House of the Dragon Series**

No	Shift of Meaning	Total
1	Distortion of Meaning	42
2	Cultural Difference	19
3	Generic to Spesific And Vice Versa	16
<b>Total</b>		<b>77</b>

The data shows that shifts of meaning dominates with 42. This is because translations often struggle to maintain the original meaning. Cultural difference accounts for 19, indicating that meaning changes due to cultural differences. Meanwhile, 16 of the cases involve generic to specific and vice versa shifts, occurring when translation requires adjusting the level of generality of terms to fit the target language context.

### **1. Distortion of Meaning**

According to the Great Dictionary of the Indonesian Language (KBBI), *distortion* is defined as the twisting of facts, rules, and so on; or a deviation. In the field of translation, this term often refers to a distortion of meaning that causes the message to be inaccurately conveyed. Therefore, meaning distortion is considered one of the crucial issues that must be addressed in the translation process. In this study, meaning distortion emerges as a new and compelling finding to be explored within the context of translation studies.

#### **1) Example 1**



Code: Data no 37

**SL:** *Most of the lords and knights are certainly on their way to King's Landing already. To turn them back now*

**TL:** *Semua lord dan kesatria sudah menuju ke Landasan Raja.*

Menyuruh mereka berbalik akan

The translation "most of the lords and knights" experiences a distortion of meaning in terms of quantity because the word "Most", which means "the majority," is translated as "Semua", which means "the entirety." This change results in a significant difference in scale and distorts the original meaning of the sentence.

## 2) Example 2

Code: Data no 38

**SL:** *The tourney will take **the better part of a week**. Before the games are over, my son will be born, and the whole realm will celebrate*

**TL:** *Turnamen **nyaris sepekan**. Sebelum pertandingan usai, putraku akan lahir, Seluruh negeri akan merayakan.*

In this example, there is a distortion of meaning in the translation of "The tourney will take the better part of a week." Into nyaris sepekan Thus, the translation "nyaris sepekan" does not fully reflect the meaning of "the better part of a week.

## 3) Example 4

Code: Data no 135

**SL:** *Mm-hm. They're to be married as soon as he wins his knighthood.*

**TL:** Mereka akan menikah begitu dia dinobatkan kesatria.

In this example, there is a distortion of meaning in the translation of "wins" to "dinobatkan." The word "wins" refers to winning or achieving victory in a competition, while "dinobatkan" refers to an official designation or award, which often does not involve competition. This distortion causes a shift in meaning, as the translation changes victory into a formal award, which could lead to a misunderstanding of the original context.

#### 4) Example 3

Code:Data no 184

**SL:** *Please. Daemon has ambition, yes, but not for the throne. He lacks the patience for it.*

**TL:** *Yang benar saja. Benar, Daemon punya ambisi,tapi bukan untuk takhta. Dia tak punya kesabaran.*

in this example there is a distortion of meaning in the word "please." which changes to "yang benar saja." The word "please" in English is more associated with politeness or making a request in a courteous manner. On the other hand, "yang benar saja" in Indonesian is more commonly used as an expression indicating disbelief or surprise, rather than a request or polite expression.

## 2. Cultural Difference

In translation, shifts in meaning are not only caused by linguistic structures, but also by differences in values, customs, perspectives, and cultural norms between two societies that speak different languages. A

word, phrase, or expression in one culture may carry a very different meaning, or may not have an equivalent at all in another culture. As a result, the translator needs to adjust the meaning to remain relevant and acceptable to the target language readers, even though this may alter (or shift) the original meaning.

#### 1) Example 1

Code: Data no 32

**SL:** *The crown* has heard your report, Lord Corlys, and takes it under advice

**TL:** *Raja* telah mendengar laporanmu, Lord Corlys Dan mempertimbangkannya.

In this example, there is a shift in meaning due to cultural differences, where the translation of "*The Crown*" becomes "*Raja*". In English, "*The Crown*" refers to the monarchy institution or a broader symbol of power. However, in Indonesian, the translation of "*The Crown*" as "*Raja*" refers more to the individual who rules over a kingdom. This shift occurs because, in Indonesian culture, "*Raja*" is more closely associated with an individual leader in a kingdom, while in Western culture, "*The Crown*" encompasses the concept of monarchical authority as an institution, not just an individual.

#### 2) Example 2

Code: Data no 36

*The cost of the tournament is not negligible. Maybe we might delay until the child is in hand? > Biaya turnamen tidaklah kecil. Mungkin sebaiknya kita tundahingga bayi itu lahir.*

in this example there is a shift in meaning in cultural differences which in the translation of " *not negligible*" and *in hand?* becomes " *tidaklah kecil* " and " *lahir*". The translation of " *not negligible* " into " *tidaklah kecil* " demonstrates a shift in meaning that is both cultural and idiomatic. In Indonesian language and style, a phrase like " *tidaklah kecil* " sounds more natural and commonly used compared to the more formal and rigid " *tidak dapat diabaikan* " ("cannot be ignored"). Although both expressions convey a similar meaning, there is a shift in focus from the act of ignoring (in the original phrase) to the emphasis on size or significance (in the translated version). This shift is made so that the message in the translation remains relevant and easily understood by Indonesian readers.

Meanwhile, a shift in meaning also occurs in the translation of the phrase " *in hand* " into " *lahir* " ("born"). In English, " *in hand* " refers to something that is already physically present or under control. However, in Indonesian, there is no direct idiomatic equivalent for this phrase. Therefore, the translator chose the word " *lahir* " to suit the context, specifically referring to the moment a child is truly present or has been born. Although this translation involves a narrowing of the original meaning, it effectively conveys

the intended message and is more accessible to the Indonesian audience.

Thus, both examples illustrate how translators must take into account cultural aspects and language habits in the translation process, so that the meaning is conveyed naturally and communicatively in the target language.

### 3. Generic to Specific And Vice Versa

The shift in meaning from generic to specific and specific to generic is one of the common types of meaning shifts that frequently occur in the translation process. This shift generally happens because an exact equivalent for a particular word in the source language (SL) is not always available in the target language (TL).<sup>38</sup> As a result, translators often need to adjust the meaning of the translated word to ensure it remains relevant and understandable within the cultural and linguistic context of the target language.

#### 1) Example 1

Code: data no 124

*SL: What troubles you, **my Prince** ?*

*TL: Apa yang memberatkanmu, **Pangeran**?*

In the translation of "What troubles you, my Prince?" to "Apa yang memberatkanmu, Pangeran?", there is a shift in meaning from specific to generic in the translation of the phrase "my Prince" to

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<sup>38</sup> Fernanda Venturini Nur Salimova, "Pergeseran Bentuk Dan Makna Dalam Penerjemahan Subtitle Film Animasi Bilal: A New Breed of Hero (2015)," 2019.

"Pangeran." In the source language, the phrase "my Prince" is specific, referring to a particular individual with the title or status of a prince, and it carries a sense of personal relationship or ownership with the speaker, adding a nuance of closeness. However, in Indonesian, the term "Pangeran" is more generic, referring to a title used for someone of noble rank without adding the personal relationship or sense of ownership implied in the source language.

## 2) Example 2

Code: data no 214

*SL: And I believe it, I know **she** did, that you could be a great ruling queen.*

*TL: Lalu aku percaya, sebagaimana **ibumu** juga Kau bisa menjadi ratu hebat.*

The word "*she*" in the source language is generic, as it only refers to a third-person female without providing further information about her specific identity. However, in the translation, the word is rendered as "*ibumu*", which is a specific form that directly identifies the woman being referred to. This shift offers greater clarity of meaning and helps the target language readers better understand the context.

## B. DISCUSSIONS

This section aims to answer the research questions by analyzing the findings presented earlier. Specifically, this section will discuss two main

aspects: First, the types of reference found in the series *House of the Dragon* (Answering RQ1). Second, the shifts in translation in expressions containing reference (Answering RQ2). Reference functions as a cohesive device that connects parts of a text to keep the flow clear and free from repetition. In communication, reference also helps avoid redundancy, indicates objects or people in situational contexts, and directs the reader or listener's attention to important information. Furthermore, reference choices, such as pronouns, can reflect the social relationship between the speaker and the interlocutor. Thus, reference plays an important role in maintaining clarity, efficiency, and meaning in discourse.

However, in translation, expressions containing reference often experience shifts in form and meaning. These shifts are necessary strategies to ensure that the message, meaning, and communicative function in the source language are conveyed accurately and naturally in the target language. The translator must consider the context, culture, and language structure to ensure that references remain effective and easily understood by the reader, while also preserving the cohesion and efficiency present in the original text.

### 1. **Type of Reference in The Series *House of the Dragon***

In this study, the researcher analyzes references in the series *House of the Dragon*. The study identifies various types of references based on Halliday and Hasan's theory, namely anaphora, cataphora, exophora, personal reference, demonstrative reference, and comparative reference used in *House of the Dragon*. The data source was limited to only the first

episode of the season, as this section already includes the identified types of references.

The analysis of reference usage in the *House of the Dragon* series shows significant variation. Out of the total 513 data points identified, personal references are the most frequent, appearing 230 times. Next, exophora is recorded 112 times, followed by anaphora with 86 occurrences. Demonstrative references appear 46 times, while cataphora and comparative references are recorded 28 and 11 times, respectively. The researcher has classified the data from each type into tables, namely anaphora, cataphora, exophora, personal reference, demonstrative reference, and comparative reference. These classifications are presented in Table 4.1 in Chapter 4 of the findings.

The results show that the same personal reference is often found in different dialogues, but the meaning of the reference can vary depending on the context. One reference can have multiple different meanings, highlighting the flexibility of reference usage in the text. Additionally, there are instances of different references that share the same meaning, emphasizing the importance of context in determining the meaning of a reference.

On the other hand. For anaphora and cataphora references, the results show a similar pattern to personal references. The difference lies in the frequency of usage, with personal references dominating in the first position, followed by anaphora in the third position, and cataphora in the fifth. However, personal references focus solely on personal pronouns, and



the function of each reference is to avoid the repetition of the same words, thus preventing unnecessary repetition of information and enhancing the flow of communication.

Next, the use of demonstrative references aims to point out or highlight a referent within the speech context, whether it is an object, event, or concept. Demonstrative references use a proximity or location scale to identify a referent, making it easier for the audience to understand the context and quickly recognize what is being discussed. The use of this reference helps create clarity in communication and ensures that the audience can follow the storyline more easily.

Finally, the use of comparative references serves to make comparisons between two things, whether they are similar or different. This helps clarify the comparison, whether in terms of characteristics or qualities of the two entities being compared. By using comparative references, the message being conveyed becomes clearer and easier for the audience to understand.

Based on the comparison between this research and previous studies, several points can be identified. First, when compared to the study titled *"Anaphoric and Cataphoric References in Surah An-Nisa of Holy Quran Translation by Abdullah Yusuf Ali"*, both studies reveal variations in meaning in the use of different pronouns, even though some of them share similar meanings. This finding aligns with the results of the current study. However, the main difference lies in the data sources and the types of references examined. The previous study used the translation of the Quran

and focused only on anaphoric and cataphoric references, whereas this study uses data from the *House of the Dragon* series and investigates a broader range of reference types.

Second, in comparison to the study titled "*An Analysis of Textual Personal Reference in English Version of Open Letter to Baghdadi*", the key difference is the focus of the analysis. The previous study focused solely on personal reference, while this study explores all types of references. Despite this, both studies share a common finding personal reference functions to avoid the repetition of the same words. Additionally, both studies adopt the same theoretical framework, namely Halliday and Hasan's.

Lastly, the study "*Analysis of Endophoric Reference in Lewis Carroll's Alice in Wonderland*" differs in terms of data source—the previous research used a novel, while this study analyzes a television series (*House of the Dragon*). Nevertheless, the findings are similar in that anaphoric references were more frequently found than cataphoric ones. Both studies also use the same theoretical approach, namely Halliday and Hasan's theory.

## **2. Translation Shifts in Expressions Containing Reference**

In this study, the researcher analyzes form and meaning shifts in expressions containing references found in the *House of the Dragon* series. The research identifies various types of form shifts based on Catford's theory, namely structure shift, class shift, unit shift, and intra-system shift. Meanwhile, meaning shifts are analyzed using Simatupang's theory, which

includes shifts from specific to generic meaning or vice versa, as well as shifts caused by differences in cultural perspectives. The data is limited to the first episode of the season, as it already encompasses the identified types of shifts.

In this study, translation shifts are categorized into two main types: form shifts and meaning shifts. In the form shift category, a total of 71 data points were analyzed, consisting of 40 cases of structure shift, 22 cases of unit shift, 6 cases of class shift, and 3 cases of intra-system shift. Meanwhile, in the meaning shift category, 77 cases were identified, including 42 cases of meaning distortion, 19 cases of cultural adaptation, and 16 cases of shifts from general to specific meaning or vice versa.

To provide a clearer and more structured understanding of the patterns and tendencies observed, the data is presented in two separate tables: Table 4.2 for form shifts and Table 4.3 for meaning shifts, both of which can be found in Chapter IV of the findings section. This separation aims to help readers follow and interpret the analysis more systematically and thoroughly according to each category.

Based on the analysis, structure shifts occur as a grammatical adjustment between the source language (English) and the target language (Indonesian). These shifts involve various changes, such as the reordering of sentence elements (e.g., the position of subjects and time adverbials), the omission of subject and predicate to create nominal sentences, and the removal of complete sentence structures for the sake of naturalness in the target language.

The primary impact of unit shifts is linguistic efficiency. This is evident in the transformation of complex grammatical forms in the source language into simpler and more direct forms in the target language, such as changing a verb phrase into a single verb. This strategy allows the translation to be conveyed in a more concise manner, in line with the linguistic norms of Indonesian.

Regarding class shifts, the findings indicate that this shift is often used to improve clarity or readability. When maintaining the same word class as in the source language leads to awkward or unclear sentences in the target language, the translator opts for a class shift to ensure that the meaning is effectively and naturally conveyed.

Lastly, in the classification of form shifts, intra-system shifts are shown to result from differences in the grammatical systems of each language, particularly in terms of singular and plural distinctions. In some cases, the translator chooses to use the plural form in Indonesian to reflect a more general meaning or to refer to a group, even when the source language uses the singular form, and vice versa. This type of shift is applied without altering the core meaning, but rather to align with the linguistic conventions and cultural context of the target language.

The meaning shifts found in the data consist of several types, including meaning distortion, cultural differences, and shifts from generic to specific expressions. Meaning distortion occurs when the meaning in the source text changes significantly in the target text. Based on the analysis, this distortion can result from inaccurate word choice, differing contextual

understanding, or translator error. As a result, the intended message in the source text is not accurately conveyed in the target language. Therefore, translators must be careful in selecting words and thoroughly understanding the context.

Furthermore, cultural differences arise due to differing values, customs, perspectives, and cultural norms between the source and target languages. Concepts or expressions that exist in one culture may not have a relevant equivalent in another, requiring the translator to adapt the meaning so it remains relevant and acceptable to the target audience. However, such adaptation may sometimes lead to a shift in the original meaning.

Finally, shifts from generic to specific occur when the translator replaces a more general term in the source language with a more specific one in the target language, or vice versa. This type of shift is usually made to suit the context or to meet the expectations of the target-language readers.

Based on the comparison between this research and previous studies, several points can be identified. First, when compared to the study entitled "*Translation Shift and the Equivalence in Children's Novel 'The House at Pooh Corner'*", both studies apply the same theory, namely the one proposed by Catford. Furthermore, the findings in both studies reveal that structure shift is the most dominant type of shift. However, the data sources differ: the previous study used a novel as its data source, while this study uses the series *House of the Dragon*.

Secondly, the study titled "Pergeseran Bentuk dan Makna Terjemahan Cerpen Indonesia oleh Mahasiswa Program Studi Pendidikan

Bahasa Mandarin, Universitas Negeri Malang." found that form shifts were the most frequently encountered type of shift. However, in this study, the most dominant type found was meaning shifts. Another study, titled " Analisis Pergeseran Bentuk Dan Makna Terjemahan Lirik Lagu Ost Frozen 2 《冰雪奇缘2》 Bīngxuě Qí Yuán 2", found that structure shifts occurred most frequently, which aligns with the findings of this study, where structure shift is also the most dominant. As for meaning shifts, the most common type involved shifts from general to specific or vice versa. However, unlike previous studies, this research has identified a new classification: meaning distortion, which is not included in Simatupang's original classification.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTIONS**

#### **A. CONCLUSION**

Based on the data analysis that has been described in previous chapter, it can be conclude that:

1. The analysis of reference revealed a total of 513 instances, consisting of personal references (230), exophoric (112), anaphoric (86), demonstrative (46), cataphoric (28), and comparative references (11). Personal reference was found to be the most dominant type used in the data.
2. Meanwhile, the analysis related to translation shifts identified 71 instances of form shift, which include structure shifts (40), unit shifts (22), class shifts (6), and intra-system shifts (3). In addition, 77 instances of meaning shift were found, consisting of meaning distortion (42), cultural adaptation (19), and shifts from general to specific or vice versa (16).

These findings indicate that reference plays a crucial role in building discourse coherence. Moreover, translation shifts are common phenomena that reflect the translator's efforts to adjust the structure and meaning of the source text to align with the norms and linguistic conventions of the target language.

## B. SUGGESTIONS

The research titled "*Analysis of Translation of Reference in the House of the Dragon Series: (A Translation Study from a Pragmatic Perspective)*" is expected to contribute to the understanding of the translation process, particularly in the context of reference and pragmatic analysis. This study opens opportunities for further research development in the fields of translation and pragmatics. The researcher suggests that future studies explore how films can be utilized as media for learning pragmatics, as well as identify the most effective film genres for that purpose. On the other hand, in the field of translation, the researcher recommends that studies on form and meaning shifts should not only focus on films, series, or songs, but also be expanded to literary works such as poems, traditional verse (pantun), and other literary forms. In this way, the research is expected to broaden the scope and deepen the understanding of translation strategies across various types of texts.



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Nomor **33** Tahun 2024

Tentang  
PENUNJUKAN PEMBIMBING I DAN 2 DALAM PENULISAN SKRIPSI  
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- Menimbang** : a. Bahwa untuk kelancaran penulisan skripsi mahasiswa, perlu ditunjuk dosen Pembimbing I dan II yang bertanggung jawab dalam penyelesaian penulisan yang dimaksud ;  
b. Bahwa saudara yang namanya tercantum dalam Surat Keputusan ini dipandang cakap dan mampu serta memenuhi syarat untuk diserahi tugas sebagai pembimbing I dan II ;
- Mengingat** : 1. Undang-Undang Nomor 20 tahun 2003 tentang Sistem Pendidikan Nasional ;  
2. Peraturan Presiden RI Nomor 24 Tahun 2018 tentang Institut Negeri Islam Curup;  
3. Peraturan Menteri Agama RI Nomor : 30 Tahun 2018 tentang Organisasi dan Tata Kerja Institut Agama Islam Negeri Curup;  
4. Keputusan Menteri Pendidikan Nasional RI Nomor 184/U/2001 tentang Pedoman Pengawasan Pengendalian dan Pembinaan Program Diploma, Sarjana dan Pascasarjana di Perguruan Tinggi;  
5. Keputusan Menteri Agama RI Nomor 019558/B.II/3/2022, tanggal 18 April 2022 tentang Pengangkatan Rektor IAIN Curup Periode 2022 - 2026.  
6. Keputusan Direktur Jenderal Pendidikan Islam Nomor : 3514 Tahun 2016 Tanggal 21 oktober 2016 tentang Izin Penyelenggaraan Program Studi pada Program Sarjana STAIN Curup  
7. Keputusan Rektor IAIN Curup 0704/In.34/R/KP.07.6/09/2023 tanggal 29 September 2023 tentang Pengangkatan Dekan Fakultas Tarbiyah Institut Agama Islam Negeri Curup.
- Memperhatikan** : 1. Permohonan Saudara Ilham Sahbandi tanggal 10 Januari 2025 dan kelengkapan persyaratan pengajuan SK Pembimbing Skripsi  
2. Berita Acara Seminar Proposal Pada Hari Kamis, 25 Juli 2024

**MEMUTUSKAN :**

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Dosen Institut Agama Islam Negeri (IAIN) Curup masing-masing sebagai Pembimbing I dan II dalam penulisan skripsi mahasiswa :

**N A M A** : **Ilham Sahbandi**

**N I M** : **21551020**

**JUDUL SKRIPSI** : **Analysis of Translation of Reference in the House of The Dragon Series: ( a Translation Study in Pragmatic Perspective)**

- Kedua** : Proses bimbingan dilakukan sebanyak 12 kali pembimbing I dan 12 kali pembimbing II dibuktikan dengan kartu bimbingan skripsi ;
- Ketiga** : Pembimbing I bertugas membimbing dan mengarahkan hal-hal yang berkaitan dengan substansi dan konten skripsi. Untuk pembimbing II bertugas dan mengarahkan dalam penggunaan bahasa dan metodologi penulisan ;
- Keempat** : Kepada masing-masing pembimbing diberi honorarium sesuai dengan peraturan yang berlaku ;
- Kelima** : Surat Keputusan ini disampaikan kepada yang bersangkutan untuk diketahui dan dilaksanakan sebagaimana mestinya ;
- Keenam** : Keputusan ini berlaku sejak ditetapkan dan berakhir setelah skripsi tersebut dinyatakan sah oleh IAIN Curup atau masa bimbingan telah mencapai 1 tahun sejak SK ini ditetapkan ;
- Ketujuh** : Apabila terdapat kekeliruan dalam surat keputusan ini, akan diperbaiki sebagaimana mestinya sesuai peraturan yang berlaku ;

Ditetapkan di Curup,  
Pada tanggal 10 Januari 2025



Tembusan :  
1. Rektor  
2. Bendahara IAIN Curup;



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JUDUL SKRIPSI	: ANALYSIS OF DOMINION OF PREFERENCE IN THE HOUSE OF THE DRAGON SERIES : (a translation study in Pragmatic Perspective)
MULAI BIMBINGAN	: 14 Januari 2025
AKHIR BIMBINGAN	: 30 April 2025

NO	TANGGAL	MATERI BIMBINGAN	PARAF PEMBIMBING II
1.	14/Januari 2025	BAB I	
2.	21/Januari 2025	BAB I	
3.	23/Januari 2025	BAB I	
4.	10/Februari 2025	BAB II	
5.	13/Februari 2025	BAB II, III	
6.	24/Februari 2025	BAB II, III, Instrumen	
7.	20/Maret 2025	BAB 4	
8.	26/Maret 2025	BAB 4	
9.	14/April 2025	toba termon	
10.	23/April	BAB 5	
11.	28/April 2025	BAB 5	
12.	30/APRIL 2025	All Ujian Skripsi	

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JUDUL SKRIPSI	: Analysis of Transition of Reference in the House of the Dragon Series: (a Transition Study in Pragmatic Perspective)
MULAI BIMBINGAN	: 15 Januari 2025
AKHIR BIMBINGAN	: 2 Mei 2025

NO	TANGGAL	MATERI BIMBINGAN	PARAF PEMBIMBING I
1.	16/Januari 2025	BAB 1	
2.	23/Januari 2025	BAB 1	
3.	4/Februari 2025	BAB 1, 2, 3	
4.	13/Februari 2025	BAB 1, 2, 3	
5.	18/Februari 2025	Instrument	
6.	25/Februari	Instrument, Validator	
7.	10/Maret 2025	FGD	
8.	18/Maret 2025	BAB 4	
9.	16/April 2025	BAB 4	
10.	23/April 2025	BAB 5	
11.	24/April 2025	BAB 5	
12.	2/Mei 2025	ACC Ujian Skripsi	

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- Lembar Depan Kartu Bimbingan Pembimbing I
- Lembar Belakang Kartu Bimbingan Pembimbing II
- Kartu ini harap dibawa pada setiap konsultasi dengan Pembimbing I dan Pembimbing II

## REFERENCE TYPE CHECKLIST

### Abbreviation

**END:** Endofora

**AN :** Anaphora

**CT :** Cataphora

**EX :** Exophora

**PR :** Personal References

**DR :** Demonstrative reference

**CR :** Comparative reference

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
1	RHAENYRA: ( <i>Narrating</i> ) As the first century of the Targaryen dynasty came to a close, the health of the Old King, Jaehaerys, was failing.		1. The old king (referring to Jaehaerys)		The old king (referring to Jaehaerys), as previously introduced		
2	( <i>Narrating</i> ) In those days , House Targaryen stood at the height of its strength with 10 adult dragons under its yoke. No power in the world could stand against it .	It (referring to house targaryen)		In those days (refers to the first century)  Merujuk pada konteks waktu di luar teks			
3	( <i>Narrating</i> ) King Jaehaerys reigned over nearly 60 years of peace and prosperity. But tragedy had claimed both his sons, leaving his succession in doubt. So, in the year 101, the Old King called a Great	the old king (referring to King Jaehaerys)		Great council (refers to a group of nobles outside the text)	His sons (referring to King Jaehaerys' additional personal information)		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	Council to choose an heir.						
4	RHAENYRA: (Narrating) Over a thousand lords made the journey to Harrenhal. Fourteen succession claims were heard but only two were truly considered: Princess Rhaenys Targaryen, the King's eldest male descendant, and her younger cousin, Prince Viserys Targaryen, the King's eldest male descendant.	1. the King's eldest male descendant (referring to Prince Viserys)  2. the King's eldest descendant (referring to Rhaenys Targaryen)			her younger cousin (referring to Princess Rhaenys Targaryen's additional personal information)		
5	JAEHAERYS: It is declared by all lords paramount and lords vassals of the Seven Kingdoms that Prince Viserys Targaryen be made Prince of Dragonstone.		It (referring to succession claims)				
6	RHAENYRA: (Narrating) Rhaenys, a woman, would not inherit the Iron Throne. The lord instead choose Viserys my father.	A woman (referring to rhaenys)			my father (referring to the speaker's additional personal information)		
7	( Narrating ) Jaehaerys called the Great Council to prevent a war being fought over	1. he ( referring to Jaehaerys)		the great council (refers to an institution outside the			



NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	his succession. For he knew the cold truth. The only thing that could tear down the House of the Dragon... was itself.	2.itself (referring to the house of the dragon)		story)			
8	HARROLD: Every time that golden beast brings you back unspoiled, it saves my head from a spike	it (referring to brings you back unspoiled)			my head (referring to himself)  you (referring to the interlocutor)	that (referring to dragon)	
9	ALICENT: Syrax is growing quickly. She'll soon be as large as Caraxes.	She (referring to syrax)					as large as (referring to the comparison with caraxes)
10	RHAENYRA: That's almost large enough to saddle two.					That (referring to syrax)	
11	ALICENT: I believe I'm quite content as a spectator, thank you.				I'm (referring to i/alient)  Referring to the speaker		
12	AEMMA: Ah . Rhaenyra. You know I don't like you to go flying while I'm in this condition.				You (referring to Rhaenyra )  I(referring to speaker/	This (refers to the condition of Aemma	

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
					aemma)	who is pregnant)	
13	RHAENYRA: You don't like me to go flying while you're in any condition.				Me (Referring to the speaker)  You (referring to the interlocutor/aemma)		
14	AEMMA: I don't need mothering, Rhaenyra.				I (is a personal reference, referring to the speaker)		
15	RHAENYRA: Well, here you are, surrounded by attendants, all focused on the babe. Someone has to attend to you.			The babe (refers to a person outside the text)	you (referring to the interlocutor/aemma)	Here (referring to a place)	
16	AEMMA: You will lie in this bed soon enough, Rhaenyra. This discomfort is how we serve the realm.			the realm. (refers to the world outside the text, namely the kingdom)	You (referring to Rhaenyra) we( referring to the speaker and Rhaenyra)	This discomfort( refers specifically to the discomfort just discussed.)	
17	RHAENYRA: I'd rather serve as a knight and ride to battle and glory.				I'd ( indicates the speaker.)		
18	AEMMA: We have royal wombs, you and I. The child bed is our				We (merujuk pada penutur dan		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	battlefield. We must learn to face it with a stiff lip. Now take a bath. You dragon 's smell .				mitra tutur)  You (merujuk pada mitra tutur)  I (merujuk pada penutur/Aemma)		
19	VISERYS: So, I said to him , "Well, I believe you might be looking up the wrong end."			him (referring to someone outside the text)  you (merujuk pada seseorang di luar teks)	I (merujuk pada penutur/Viserys)		
20	CORLYS: My lord. The growing alliance among the Free Cities has taken to styling itself "the Triarchy."		Itself (referring to the triarchy which will be mentioned later)		My lords (referring to the nobles)		
21	CORLYS: They have massed on Bloodstone and are currently ridding the Stepstones of its pirate infestation.	They (referring to the triarchy in the previous text)					
22	VISERYS: Well, that sounds suspiciously like					That (referring to the	

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	good news, Lord Corlys.					information explained by Corlys)	
23	<p>CORLYS: A man called Craghas Drahar has styled himself the prince- admiral of this Triarchy . They call him " The Crabfeeder " due to his inventive methods of punishing his enemies.</p>	<p>1.the prince-admiral of this Triarchy (referring to the craghas drahar)</p> <p>2.him (referring to craghas drahar)</p> <p>3. The Crabfeeder (refers to him/craghas drahar)</p>			<p>A man (referensi personal tambahan untuk Craghas Drahar)</p> <p>himself (referensi personal tambahan untuk Craghas Drahar)</p> <p>his inventive methods (referensi personal tambahan untuk Craghas Drahar)</p> <p>his enemies (referensi personal tambahan untuk Craghas Drahar)</p>	this Triarchy	
24	VISERYS: And are we meant to weep for dead pirates?				We (referring to the royal group)		
25	CORLYS: No , Your Grace.				Your grace (referring to viserys in the		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
					text above)		
26	VISERYYS: Rhaenyra, you're late. The King's cupbearer must not be late. Leave your people want for cups.	The King's cupbearer (referring to his rhaer)  you (merujuk pada mitra tutur/ Rhaenyra)					
27	RHAENYRA: I was Visiting Mother.				I (referring to the speaker)		
28	LYMAN: Your Grace, at Prince Daemon's urging, the crown has invested significant capital in the retraining and re-equipment of his City Watch. I think you might urge your brother to fill his seat on the council and provide an assessment of his progress as commander of the Watch.	1.His (refers to the word your brother)			Your grace (referring to viserys)  you (refers to the word your grace)  I (referring to the speaker)  Your brother (referensi personal tambahan untuk mitra tutur)		
29	VISERYYS: Do you think Daemon is distracted by his present tasks? And that his thoughts and energies are occupied?	His (refers to the word daemon)			you (merujuk pada mitra tutur)		
30	VISERYYS: Then let us all consider your gold		Your (referring to				

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	well-invested, Lord Beesbury.		lord beesbury)				
31	CORLYS: I would urgent that you not allow this Triarchy much latitude in the Stepstones, Your Grace . If those shipping lanes should fall, it will beggar our ports.	It (referring to the condition of shipping lanes being fallen)			Your grace (referring to viserys)  You (merujuk kepada mitra tutur)	Those shipping lanes (those" indicates specific shipping lanes that have been discusse d or known previous ly .)  this Triarchy	
32	OTTO: The crown has heard your report, Lord Corlys, and takes it under advice	It (referring to your report)		The crown (referring to the group in the story)			
33	OTTO: Shall we discuss the Heir's Tournament, Your Grace?				1.we (referring to the otto group)  2.your grace (referring to viserys)		
34	VISERYS: I would be delighted. Will the maesters' name day predictions hold, Mellos?				I (referring to the speaker)		
35	MELLOS:				1.my king (referring to	these things	

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	You must understand that these things are mere estimations, my King , but we have all been poring over the moon charts, and we feel that our forecast is as accurate as it can be.				viserys) 2.we (referring to the mellos party)  You (merujuk kepada mitra tutur)	(referring to something being discussed)	
36	LYMAN: The cost of the tournament is not negligible. Maybe we might delay until the child is in hand?			the child (refers to the child who will be born)	we (referring to the speaker and audience)		
37	LYONEL: Most of the lords and knights are certainly on their way to King's Landing already. To turn them back now...	them (referring to lords and knights)					
38	VISERYS: The tourney will take the better part of a week. Before the games are over, my son will be born, and the whole realm will celebrate			my son (referring to viserys' unborn child)			
39	MELLOS: We have no way of predicting the sex of the child.				We (merujuk pada penutur dan mitra tutur)		
40	VISERYS: Of course, no maester's capable	himself (referring to a boy)	It (referring to the fact about	1. a boy (refers to the child the			

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	of rendering an opinion free of conditions, are they now? There's a boy in the Queen's belly. I know it. And my heir will soon put all of this damnable hand-wringing to rest himself.		the presence of a boy in the Queen's belly)	Queen is carrying)  2. Queen's belly (referring to the Queen (Viserys' wife)			
41	Does my father know he's here?				my father (referring to viserys)		
42	RHAENYRA: ( <i>In High Valyrian</i> ) What do you think you're doing, uncle?				you (referring to the word uncle)		
43	DAEMONS: ( <i>In High Valyrian</i> ) Sitting. This could well be my chair one day					this (refers to the depiction of power)	
44	RHAENYRA: ( <i>In High Valyrian</i> ) Not if you're executed for treason. You haven't come to court in an age.				you (referring to rhaenrya's interlocutor / daemon)		
45	DAEMONS: ( <i>In High Valyrian</i> ) I heard your father was hosting a tournament in my honor.				I (merujuk pada pembicara/penerutur)  your father (referring to viserys)  my (referring to the word I)		



NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
46	RHAENYRA: ( <i>In High Valyrian</i> ) The tournament is for his heir.			his (referring to viserys outside of conversation )			
47	DAEMONS: ( <i>In High Valyrian</i> ) Just as I said.				I (referring to the speaker)		
48	RHAENYRA: ( <i>In High Valyrian</i> ) His new heir.			His new heir. (referring to the next heir outside the conversation )			
49	DAEMON: (In High Valyrian) Until your mother brings forth a son, you are all cursed with me.				you (referring to Rhaenyra)  your mother (referensi personal tambahan untuk lawan bicara/mitra tutur)  Me (merujuk kepada pembicara)		
50	RHAENYRA: (In High Valyrian) Then I shall hope for a brother				"I" (referring to Rhaenyra)		
51	DAEMON: I bought you something				"I" (referring to Daemon), "you (referring to Rhaenyra)		
52	DAEMON: Do you know what it is?			It (merujuk kepada sesuatu di luar teks)			

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
53	RHAENYRA: It's Valyrian steel. Like Dark Sister	"It" (referring to the necklace/ Valyrian steel),					"Like " (com paris on to Dark Sister )
54	ALICENT: Did you read it?			" it " (referring to something Rhaenyra had read) (merujuk kepada sesuatu di luar teks)	you" (referring to Rhaenyra/ law an bicara)		
55	RHAENYRA: Of course, I read it .			"it" (referring to the same thing mentioned by Alicent) (merujuk kepada sesuatu di luar teks)	" I " (referring to Rhaenyra/pe mbicara)		
56	ALICENT: When Princess Nymeria arrived in Dorne, who did she take to husband?	"she" (referring to Princess Nymeria)					
57	ALICENT: What was his name?	"his" (referring to Princess Nymeria's husband)					
58	RHAENYRA: Lord Something .			"Something" (referring to an unknown name) (merujuk kepada sesuatu di			

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
				luar teks)			
59	ALICENT: If you answer with "Lord Something," Septa Marlow will be furious.				"you" (referring to Rhaenyra/law an bicara)		
60	RHAENYRA: She's funny when she's furious.				"she" (referring to Septa Marlow)		
61	ALICENT: You're always like this when you're worried.				You (merujuk kepada lawan bicara)	this" (Rhaenyra's behavior)	
62	Disagreeable. You're worried your father is about to overshadow you with a son.				"you" (referring to Rhaenyra)  Your father (referensi personal tambahan untuk lawan bicara)		
63	RHAENYRA: I only worry for my mother. I hope for my father that he gets a son. As long as I can recall, it's all he's wanted.	1..he (referring to mf father)			1. "I" (referring to Rhaenyra/pe mbicara)  My mother (referensi personal tambahan untuk pembicara)  My father (referensi personal tambahan untuk pembicara)		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
64	ALICENT: You want him to have a son?	"him" (referring to Rhaenyra's father)			"you" (referring to Rhaenyra/ <b>law an bicara</b> )		
65	RHAENYRA: I want to fly with you on dragon-back, see the great wonders across the Narrow Sea, and eat only cake.				I" (referring to Rhaenyra), "you" (referring to Alicent)		
66	ALICENT: I'm being serious.				"I" (referring to Alicent)		
67	HAENYRA: I never jest about cake.				I" (referring to Rhaenyra)		
68	ALICENT: You aren't worried about your position?				you" (referring to Rhaenyra) <b>your position (referensi personal tambahan untuk lawan bicara)</b>		
69	RHAENYRA: I like this position. It's quite comfortable.	<b>It (merujuk kepada "this position")</b>			"I" (referring to Rhaenyra)	"this" (Rhaenyra's position)	
70	ALICENT: Where are you going?				"you" (referring to Rhaenyra)		
71	RHAENYRA: Princess Nymeria led her Rhoynar across the Narrow Sea on 10,000 ships to flee their Valyrian pursuers. She took Lord Mors Martell of Dorne to husband and burned her own fleet off	"She" (referring to Princess Nymeria)			<b>her Rhoynar (referensi personal tambahan untuk Princess Nymeria)</b>  <b>their Valyrian pursuers (referensi personal</b>		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	Sunspear to show her people that they had finished running.				tambahan untuk her Rhoynar)  her own fleet (referensi personal tambahan untuk Princess Nymeria)  Her people (merujuk kepada pasukan Princess Nymeria, dan referensi personal tambahan untuk Princess Nymeria)  They (merujuk kepada Princess Nymeria dan pasukannya)		
72	ALICENT: What are you doing?				"you" (referring to Rhaenyra)		
73	RHAENYRA: So you remember.				"you" (referring to Alicent)		
74	ALICENT: If, if the Septa sees this book, then...					this" (referring to the book)	
75	VISERYS: Is it healing?			"it" (referring to "wound")			

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
				(merujuk kepada sesuatu di luar teks)			
76	MELLOS: It has grown a little, Your Grace .			"It" (referring to "wound") (merujuk kepada sesuatu di luar teks)  "Your Grace" (referring to Viserys) (merujuk kepada sesuatu di luar teks)			
77	OTTO: Can you say yet what it is?			"it" (referring to "wound") (merujuk kepada sesuatu di luar teks)	You (merujuk kepada lawan bicara)		
78	MICKON: We've sent inquiries to the Citadel . They are searching the texts for similar cases .			"Citadel" (institution outside the text)	We (merujuk kepada pembicara dan mitra tutur)  "They" (referring to the Maesters in the Citadel)		"similar" (comparison with other cases)
79	VISERYS: It's a small cut from sitting on the throne. It's nothing .			"it" (referring to "wound") (merujuk kepada			

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
				sesuatu di luar teks)			
80	MELLOS: The King has been under heavy stress preparing for the birth. Bad humors of the mind can adversely affect the body.			"The King" (refers to Viserys)			
81	OTTO: Whatever it is, it needs to be kept quiet.			"it" (referring to "wound") (merujuk kepada sesuatu di luar teks)			
82	MELLOS: We should leech it again, Mickon.			"it" (referring to "wound") (merujuk kepada sesuatu di luar teks)	We (merujuk kepada penutur dan mitra tutur)		
83	MICKON: It's a wound that refuses to heal, Grand Maester . Might I suggest cauterization?			"it" (referring to "wound") (merujuk kepada sesuatu di luar teks)  "Grand Maester" (referring to Mellos) (merujuk kepada sesuatu di luar teks)	I (merujuk kepada pembicara/penutur)		
84	MELLOS: Cauterization would be a wise course of	"It" (referring to "cauterization")		"Your Grace" (referring to Viserys)			

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	treatment, Your Grace. It will be painful.			(merujuk kepada sesuatu di luar teks)			
85	VISERYS: You spend more time in that bath than I do on the throne.				1. "I" (referring to Viserys),  2. "you" (referring to Aemma/lawannya bicara)	"that" (indicating the bath)	"more time" (comparison of time spent)
86	AEMMA: This is the only place I can find comfort these days.				"I" (referring to Aemma)	"this" (indicating the bath)	
87	VISERYS: It's tepid.			"It" (referring to the bath water) (merujuk kepada sesuatu di luar teks)			
88	AEMMA: It's as warm as the maesters will allow.			"It" (referring to the bath water) (merujuk kepada sesuatu di luar teks)  the maesters (merujuk kepada mitra tutur di luar teks)			"as warm as" (comparison of warmth)
89	VISERYS: Don't they know dragons prefer heat?			"they" (referring to the maesters) (merujuk kepada			



NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
				sesuatu di luar teks)			
90	AEMMA: Hm. After this miserable pregnancy, I wouldn't be surprised if I hatched an actual dragon.				"I" (referring to Aemma/pembicara)	This (merujuk kepada miserable pregnancy)	
91	VISERYS: Then he will be loved and cherished.			"he" (referring to the imagined dragon/child) (merujuk kepada mitra tutur di luar teks)			
92	AEMMA: Rhaenyra has already declared that she is to have a sister.	"she" (referring to Rhaenyra),					
93	AEMMA: She even named her.			1. "She" (referring to Rhaenyra) (merujuk kepada seseorang di luar teks)  2. "her" (referring to the imagined sister) (merujuk kepada seseorang di luar teks)			
94	AEMMA: Visenya. She chose a dragon's egg for the cradle that she		"She" and "her" (referring to visenya),	the cradle (merujuk kepada sesuatu di luar teks)			

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	said reminded <b>her</b> of Vhagar.			Vhagar (merujuk kepada sesuatu di luar teks)			
95	VISERYS: Gods be good. <b>This</b> family already has its Visenya.				its Visenya. (referensi personal tambahan untuk the family)	"this" (indicating the family)	
96	AEMMA: Has there been any words from <b>your dear brother</b> ?			"your dear brother" (referring to Daemon) (merujuk kepada sesuatu di luar teks)			
97	VISERYS: Not since I named him Commander of the City Watch. I'm sure he will reemerge for the tourney. He could never stay away from the list.			"he" and "him" (referring to Daemon), (merujuk kepada seseorang di luar teks)	I (merujuk kepada pembicara)		
98	AEMMA: The tourney to celebrate the firstborn son that we didn't present. <b>You</b> do understand nothing will cause the babe to grow a cock if <b>it</b> does not already possess one?	"it" (referring to the babe)		The tourney (merujuk kepada sesuatu di luar teks)	"you" (referring to Viserys)  We (merujuk kepada pembicara/pem tutur dan mitra tutur)		
99	VISERYS: This child is a boy, Aemma.					"This child" (referring to their	

NO	SOURCE LANGUAGE	TYPE					
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						unborn baby)	
100	<p>VISERYS: I'm certain of <b>it</b>. I've never been more certain of anything. The dream. It was clearer than a memory. Our son was born wearing Aegon's iron crown. When I heard the sound of thundering hooves splintering shields, and ringing swords, I placed our son upon the Iron Throne as the bells of the Grand Sept tolled and all the dragons roared as one.</p>		it (referring to belief the chills is a boy)		<p>I (referring to viserys</p> <p>Our son (referensi personal tambahan untuk pembicara dan lawan bicara)</p>		
101	<p>AEMMA: Born wearing a crown? Gods spare <b>me</b> ... birth is unpleasant enough as <b>it</b> is. <b>This</b> is the last time, Viserys. I've lost one babe in the cradle, had two stillbirths, and two pregnancies ended well before their term. That's five times twice as many years. I know it is my duty to provide you with an heir, and I'm sorry if I have</p>		"it" (referring to the act of birth)	<p>One babe (merujuk kepada sesuatu di luar teks)</p> <p>all the dead children (merujuk kepada sesuatu di luar teks)</p>	<p>"me" (referring to Aemma)</p> <p>I (merujuk kepada pembicara)</p> <p>their term (referensi personal tambahan untuk their term)</p> <p>You (merujuk kepada lawan</p>	"This" (referring to the pregnancy)	As it is (referring to the unpleasant feeling of the birth)

NO	SOURCE LANGUAGE	TYPE					
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	failed you in that. I am. But I've mourned all the dead children I can.				bicara)		
102	DAEMON: When I took command of the Watch, you were stray mongrel, starving and undisciplined. Now you're a pack of hounds. You're sated and honed for the hunt.				1. "you" (referring to the watchmen).  2. "I" (referring to Daemon)		
103	DAEMON: My brother's city has fallen into squalor. Crime of every breed has been allowed to thrive. No longer. Beginning tonight, King's Landing will learn to fear the color gold.			Squalor (merujuk kepada sesuatu di luar teks)  Kings Landing (refers to My brother's city) (merujuk kepada sesuatu di luar teks)			
104	OTTO: It was an unprecedented roundup of criminals of every ilk. Your brother made a public show of it, meeting out the summary judgments himself.	"it" (referring to the roundup of criminals)  Himself (merujuk kepada "Your brother")	"it" (referring to the roundup of criminals)		Your brother (referensi personal tambahan untuk lawan bicara)		
105	OTTO: I'm told they needed a two-horse cart to haul away	It (merujuk kepada		"they" (referring to the City Watch)	I (merujuk kepada pembicara)		

NO	SOURCE LANGUAGE	TYPE					
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	the resulting dismemberment when it was done.	dismemberment)					
106	OTTO: The Prince cannot be allowed to act with this kind of unchecked impunity.			"The Prince" (referring to Daemon)		"this" (highlighting impunity)	
107	OTTO: You are to explain your doings with the City Watch.				"you" (referring to Daemon's actions)  "Your" (referring to Daemon)		
108	VISERYS: Your new "gold cloaks" made quite the impression last night, didn't they?	They (merujuk kepada Your new "gold cloaks")			"Your" (referring to Daemon's gold cloaks)		
109	OTTO: The City Watch is not a sword to be wielded at your whim. They're an extension of the crown.	"They" (referring to the City Watch)		The City Watch	your whim (referensi personal tambahan untuk pembicara)		
110	LYONEL: My Prince, I don't think...			My Prince	"I" (referring to Lyonel/my)		
111	DAEMON: nobles from every corner of the realm are right now descending upon King's Landing for my brother tourney. Do you want them	It/its people (merujuk kepada our city)			1. YOU (referring to otto)  2. our refers to the people around  my brother		

NO	SOURCE LANGUAGE	TYPE					
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	mugged,raped,murdered? You mightn't know this unles you left the safety of the red keep,but much of king's landing is seen by the smallfolk as lawless and terrifying. Our city should be safe for all its people.				ourney (referensi personal tambahan untuk pembicara)		
112	VISERYS: I agree. I just hope you don't have to wait half of my city to achieve this.			"my city" (referring to King's Landing)	I (merujuk kepada pembicara)  You (merujuk kepada lawan bicara)	This (hasil/ko ndisi/situ asi yang diperhati kan oleh pembica ra dan lawan bicara)	
113	CORLYS: We installed Prince Daemon as commander to promote law and order. The criminal element should fear the City Watch.			Prince Daemon  the City Watch.	"We" (referring to the council)		
114	OTTO: If only the Prince would show the same devotion to his lady wife as he does his work, Your Grace. You've not been seen in the Vale or at Runestone for quite some time.			the prince (refers to his/daemon)	you (refers to your grace)  his lady wife referensi personal tambahan untuk the Prince)  Your Grace (merujuk		

NO	SOURCE LANGUAGE	TYPE					
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					kepada lawan bicara)		
115	DAEMON: I think <b>my</b> bronze bitch is happier for my absence.				I (merujuk kepada pembicara)  <b>my</b> bronze bitch (referensi personal tambahan untuk pembicara)		
116	OTTO: Lady Rhea is your wife; <b>a good and honorable lady of the Vale.</b> (refers to Lady Rhea.	<b>a good and honorable lady of the Vale.</b> (refers to Lady Rhea	<b>a good and honorable lady of the Vale.</b> (refers to Lady Rhea  Lady Rhea				
117	DAEMON: In the Vale, men are said to flock sheep instead of women. I can assure you, the sheep are prettier.				I (merujuk kepada pembicara)  You (Merujuk kepada lawan bicara)		"prettier" (comparison of sheep to women)
118	DAEMON: Well, I'd gladly give Lady Rhea to you, <b>Lord Hightower</b> , if you're in want of a woman to warm your bed. Your own lady wife passed recently.	lord hightower (refers to you)		Lady Rhea	I (merujuk kepada pembicara)  You (merujuk kepada lawan bicara)  Your own lady wife (referensi		

NO	SOURCE LANGUAGE	TYPE					
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					personal tambahan untuk lawan bicara)		
119	DAEMON: Maybe you aren't ready to move on just yet.				you" (referring to Otto)		
120	VISERYS: You know how my brother makes sport of provoking you. Must you indulge him ?	him (referring to my brother)			You (merujuk kepada lawan bicara)  My brother (referensi personal tambahan untuk pembicara)		
121	OTTO: My apologies, Your Grace.				Your Grace.(king viserys)  My apologies (referensi personal tambahan untuk pembicara)		
122	VISERYS: This council has, at great expense, bettered the City Watch to your exacting standards. Enforce my laws, but understand: Any further performances like last night's will be answered			Any further performance s like last night's will be answered	your exacting standards (referensi personal tambahan untuk lawan bicara)  my laws (referensi personal tambahan untuk pembicara)	"this" (referring to the City Watch's improvements)	"like last night's" (comparison to previous events)



NO	SOURCE LANGUAGE	TYPE					
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123	DAEMON: Understood, <b>Your grace</b>				Your grace (referring to viserys)		
124	VISERYS: King's Landing has been in decline since my grandmother passed. In the end... this new City Watch <b>might be a good thing.</b>				<b>my grandmother (referensi personal tambahan untuk pembicara)</b>	<b>this new City Watch</b>	"might be a good thing" (implied comparison)
125	MYSARIA: What troubles you, <b>my Prince</b> ?	<b>my prince (refers to you/Daemon)</b>					
126	MYSARIA: <b>I</b> could bring in another. Maybe a maiden. I have several. I could even arrange one with silver hair. <b>You</b> are Daemon Targaryen. Rider of Caraxes. Wielder of Dark Sister. The King cannot replace you.	<b>Rider of Caraxes dan Rider of Caraxes (merujuk kepada Daemon Targaryen)</b>	<b>"you" (referring to Daemon)</b>	<b>a maiden</b>	1. "I" (referring to Mysaria),		
127	VISERYS: Be welcome! I know many of you have traveled long leagues to be at <b>these</b> games. But I promise, you won't be disappointed.				<b>I (merujuk kepada pembicara)</b>  <b>You (merujuk kepada lawan bicara)</b>	"these games" (referring to the tournament)	
128	VISERYS: When I look at the fine knights in these lists, I see a group without	<b>"her" (referring to Aemma)</b>			<b>I (merujuk kepada pembicara)</b>	<b>these lists (merujuk kepada the fine</b>	

NO	SOURCE LANGUAGE	TYPE					
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	equal in <b>our</b> histories. And this great day has been made more auspicious by the news that I am happy to share: Queen Aemma has begun <b>her</b> labors!				our (referring to people in stadium)  <b>her</b> labors (referensi personal tambahan untuk Queen Aemma)	<b>knights</b> <b>this great day</b> (merujuk kepada waktu terjadinya a percakapan)	
129	BOREMUND: Princess Rhaenys Targaryen! I would humbly ask for the favor of <b>'The Queen Who Never Was.'</b>	"The Queen Who Never Was" (referring to Rhaenys)					
130	RHAENYS: Good fortune to <b>you</b> , cousin.				<b>you</b> (referring to cousin/BOREMUND)		
131	BOREMUND: I would gladly take it if I thought I needed <b>it</b> .	it (something given by rhaenys)		<b>It</b>	<b>I</b> (merujuk kepada pembicara)		
132	OTTO: You could have Baratheon's tongue for <b>that</b> .			<b>that</b> (something they saw )		that (something they saw )	
133	VISERYS: Tongues will not change the succession. Let <b>them</b> wag.	"them" (referring to tongues, ie, gossipers)					
134	RHAENYRA: Lord Stokeworth's daughter is promised to <b>that</b> young Tarly squire.			<b>Lord Stokeworth's daughter</b>		that (referring to Tarly squire)	
135	RHAENYRA: Mm-hm. <b>They're</b> to be married as soon			they (referring to children of lord massey)			

NO	SOURCE LANGUAGE	TYPE					
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	as he wins his knighthood.			and lord stokeworth)			
136	ALICENT: Best get on with it. I heard that Lady Elinor is hiding a swollen belly beneath her dress.	"her" (referring to Lady Elinor)		It Lady Elinor	"I" (refers to Alicent), her dress (referensi personal tambahan untuk Lady Elinor)		
137	RHAENYRA: What do you know about this Ser Criston Cole, Ser Harrold?		you (referring to ser harrold)		you (referring to ser harrold)	this Ser Criston Cole	
138	HARROLD: I'm told Ser Criston is common-born, son of Lord Dondarrion's steward.	son of Lord Dondarrion's steward (merujuk kepada Ser Criston)			"I'm" (Harrold speaking about himself),		
139	MASTER OF REVELS: Prince Daemon of House Targaryen, Prince of the City, will now choose his first opponent!	his (refers to Prince Daemon)	Prince of the City (refers to Prince Daemon of House Targaryen)				
140	MASTER OF REVELS: For his first challenge, Prince Daemon Targaryen chooses Ser Gwayne Hightower of Oldtown, eldest son of the Hand of the King.	eldest son of the Hand of the King (merujuk kepada Ser Gwayne Hightower of Oldtown)	his (refers to Prince Daemon)				
141	RHAENYRA: Nicely done, Uncle.				uncle (referring to DAEMON)		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
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142	DAEMON: Thank you, Princess. Now, I'm fairly certain I can win <b>these games</b> , Lady Alicent. Having <b>your</b> favor would all but assure <b>it</b> .	1.your (refers to lady alicent)  2.it (referring to win)				<b>these games refer to tournaments</b>	
143	ALICENT: Good luck, <b>my Prince</b> .				my Prince.(refers to daemon)		
144	MELLOS: The infant is in breech, <b>Your Grace</b> . All attempts to turn the babe have failed.			<b>The babe</b>	your grace (refers to viserys)		
145	VISERYS: Do something for <b>her</b> !			<b>"her"</b> (referring to Aemma)			
146	MELLOS: <b>We've</b> given her as much milk of the poppy as we can without risking the child. Your Queen is a strong woman. <b>She's</b> fighting with all her might, but <b>it</b> may not be enough.	1.she (refers to your queen)  2.it (referring to strong woman)		<b>Her</b>  <b>the child</b>	"we" (Mellos and attendants)  <b>all her might (referensi personal tambahan untuk Your Queen)</b>		<b>as much milk of the poppy as we can</b>
147	VISERYS: Emma! <b>I'm</b> here. I'm here.				"I" (Viserys referring to himself)		
148	AEMMA: Help me, please...				me (aema referring to him self)		
149	AEMMA: I don't want to do <b>this</b> .				<b>I</b> (merujuk kepada pembicara)	"this" (referring to the childbirth)	

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
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150	ONLOOKER: Kill him!			"him" (referring to the knight being attacked)			
151	CORLYS: I wonder if this is how we should celebrate the birth of our future king.			future king	we," "our" (Corlys and others observing)	"this" (referring to the violent tournament)	
152	RHAENYS: It's been 70 years since King Maegor's end.		It (merujuk kepada waktu/70 years)	"King Maegor's end" (historical event)			
153	RHAENYS: These knights are as green as summer grass. None have known real war. Their lords sent them to the tourney field with fists full of steel and balls full of seed, and we expect them to act with honor and grace.	None (merujuk kepada these knights)	their lords (referring to knights leaders)  them (referring to knights)		We (merujuk kepada pembicara dan lawan bicara)	"These knights" (referring to participants in the tournament)	as green as summer grass
154	MELLOS: Your Grace. If you would.				you (referring to your grace)		
155	MELLOS: During a difficult birth, it sometimes becomes necessary for the father to make an impossible choice.	it (referring to difficult birth)		the father			
156	VISERYS: Well, speak it.			it (referring to Mellos's upcoming explanation)			

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
157	MELLOS: We must either act now or leave it with the gods.	it (referring to the child)			"we" (Mellos and his medical team)		
158	MASTER OF REVELS: Ser Criston Cole will now tilt against Ser Daemon Targaryen, Prince of the City!	Prince of the City! Referring to Daemon Targaryen					
159	VISERYS: Yes. They're going to bring the babe out now.			"they," "the babe" (referring to attendants and the unborn child)			
160	VISERYS: I love you.				1.I (referring to viserys)  2.you (referring to aemma)		
161	AEMMA: Wh-what are you doing?				you( referring to viserys)		
162	VISERYS: They're going to bring the babe out.			"they," "the babe" (referring to attendants and the unborn child)			
163	AEMMA: How are they...			"they" (refers to the attendants)			
164	ALICENT: Gods. He's Dornish.			"He's" (refers to Criston)			
165	RHAENYRA: I wish you luck, Ser Criston.		"you" (refers to Criston)		"you" (refers to Criston)		
166	MELLOS: Congratulations, Your Grace. You have a son.	you (referring to your grace)			you (referring to your grace)		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
167	VISERY'S: Is it a boy?		it (referring to a son)				
168	MELLOS: Had you and the Queen chosen a name?			the queen (referring to Aemma)	1.you (referring to viserys)  2.the queen (referring to Aemma)		
169	DAEMON: They're waiting for you.			"They" (refers to the attendees of the funeral)	You (merujuk kepada lawan bicara)		
170	RHAENYRA: (In High Valyrian) I wonder if, during those few hours my brother lived, my father finally found happiness.			.	1.I (referring to himself)  2. my father (referring to VISERY'S)  3.my brother (referring to viserys' son)		
171	DAEMON: (In High Valyrian) Your father needs you more now than he ever has.	he (referring to your father)			Your father (referensi personal tambahan untuk lawan bicara)  You (merujuk kepada lawan bicara)		
172	RHAENYRA: (In High Valyrian) I will never be a son				I (referring to himself)		
173	OTTO: Your Grace. This is the last thing any of us wish to discuss at this dark hour,	the matter (referring to last thing)			Your Grace  Us (merujuk kepada	This (merujuk kepada the last thing)	

NO	SOURCE LANGUAGE	TYPE					
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		AN	CR				
	but I consider <b>the matter</b> urgent.				pembicara dan lawan bicara) I (merujuk kepada pembicara)	This (merujuk kepada dark hour)	
174	OTTO: That of your succession. <b>These</b> recent tragedies have left you without an obvious heir.				your succession you	these (referring to Those of your succession)	
175	CORLYS: <b>The King</b> has an heir, my Lord Hand.			The King (referring to viserys)	my Lord Hand		
176	OTTO: Despite how difficult <b>this time</b> is, Your Grace, I feel it is important the succession be firmly in place for the stability of the realm.				Your Grace I (merujuk ke pembicara/Ot to)	this time (refers to a critical situation )	
177	CORLYS: Shall we say <b>his</b> name? Daemon Targaryen.		his (referring to daemon targaryen)		We		
178	MELLOS: If Daemon were to remain the uncontested heir, <b>it</b> could destabilize the realm.	it refering to (if the daemon is the heir) the uncontested heir (merujuk kepada Daemon)					



NO	SOURCE LANGUAGE	TYPE					
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		AN	CR				
179	OTTO: No one here can know what Daemon would do were <b>he</b> king, but no one can doubt <b>his</b> ambition. Look at what <b>he</b> did with the gold cloaks. The City Watch is fiercely loyal to <b>him</b> . An army 2,000 strong.	he,his,him (referring daemon)	The City Watch (merujuk kepada An army 2,000 strong)	No one  Daemon			
180	VISERYS: An army <b>you</b> gave <b>him</b> , Otto. I named Daemon Master of Laws, but you said <b>he</b> was a tyrant. As Master of Coin, you said <b>he</b> was a spendthrift that would beggar the realm. Putting Daemon in command of the City Watch was your solution!		<b>you</b> (merujuk kepada lawan bicara/Otto)	<b>he</b> (referring to daemon)  him (referring to daemon)	<b>you</b> (merujuk kepada lawan bicara/Otto)  <b>I</b> (merujuk kepada pembicara/ VISERYS)		
181	VISERYS: Daemon is my brother. My blood. And <b>he</b> will have <b>his</b> place at my court.	he,his (referring to daemon)  <b>my brother</b> (merujuk kepada Daemon)			<b>my brother,</b> <b>my blood, my</b> <b>court</b> (referensi personal tambahan untuk pembicara)		
182	MELLOS: Let <b>him</b> keep his place at court, Your Grace, but if the gods should visit some further tragedy on you,			<b>Him,</b> <b>his</b> <b>place</b> (referring to daemon)	<b>Your Grace</b> (merujuk kepada lawan bicara)  <b>You</b> (merujuk		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	either by design or by accident				kepada lawan bicara)		
183	VISERYS: "Design"? What are you saying? My brother would murder me, take my crown? Are you?				My brother (referring to daemon)  Me (merujuk kepada pembicara)  You (merujuk kepada lawan bicara)		
184	VISERYS: Please. Daemon has ambition, yes, but not for the throne. He lacks the patience for it.	1.He (referring to daemon)  2.it (referring to the throne)		Daemon			
185	OTTO: The gods have yet to make a man who lacks the patience for absolute power, Your Grace.				your grace (referring to viserys)		
186	MELLOS: Under such circumstances, it would not be an aberration for the King to name a successor	it (referring to Under such circumstances)					
187	OTTO: Daemon would be a second Maegor, or worse. He is impulsive and violent. It is the duty of this council to protect the King and the realm from	He (referring to daemon)	It (merujuk kepada the duty of this council)	him (referring to daemon)  the King and the realm	I (merujuk kepada pembicara)  Others (merujuk kepada pembicara)	that (referring to Daemon would be a second Maegor, or worse)	

NO	SOURCE LANGUAGE	TYPE					
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		AN	CR				
	him. I'm sorry, Your Grace, but that is the truth as I see it, and I know that others here agree.				dan seluruh lawan bicara)	this council	
188	VISERYS: I will not be made to choose between my brother and my daughter.				I (merujuk kepada pembicara/VISERYS)  my brother and my daughter. (referring to daemon and rhaenrya)		
189	LYONEL: Such as your wife, Lord Corlys? "The Queen Who Never Was?"		The Queen Who Never Was?" (referring to your wife)	your wife			
190	CORLYS: Rhaenys was the only child of Jaehaerys' eldest son. She has a strong claim at the Great Council, and she already has a male heir.	she (referring to Rhaenrys)  the only child of Jaehaerys' eldest son (merujuk kepada Rhaenys)		the Great Council			
191	VISERYS : My wife and son are dead! I will not sit here and suffer crow's that come to feast on their corpses!	Their corpses (referring to My wife and son)			I (merujuk kepada pembicara/VISERYS)	Here (merujuk kepada posisi duduk; I will not sit here)	
192	ALICENT: She lost her mother.			She (Referring Rhaenrya?)			

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
193	ALICENT: How is His Grace?			his (referring to someone outside the text)			
194	OTTO: I thought you might go to him . Offer him comfort.			him(referring to someone outside the text.)	I (referring to himself)		
195	ALICENT: In his chambers? I wouldn't know what to say			his (referring to someone outside the text.)	(merujuk kepada pembicara/ALICENT)		
196	OTTO: Stop that . He'll be glad of a visitor.				he (referring to viserys)	that (referring to refers to something that is being done)	
197	VISERYS: That's very kind, thank you.					VISERY S: That's very kind, thank you. (referring to book)	
198	ALICENT: It's a favorite of mine. I do know how passionate you are for the history		it (referring to book)		(merujuk kepada pembicara/ALICENT)  You (merujuk kepada lawan bicara)		
199	MYSARIA: Might we drink to our future?				we (referring to people around him)  our future		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
					(referensi personal tambahan untuk pembicara dan lawan bicara)		
200	RANDYLL: Quiet! Your Prince will speak! Silence!			your prince (referring to daemon)			
201	OTTO: He toasted Prince Baelon.			He (referring to someone outside the text.)			
202	DAEMON: You cut the image of the conqueror, brother .		you (referring to brother)				
203	DAEMON: We must all mourn in our own way, Your Grace	our (referring to we)			Your Grace (merujuk kepada lawan bicara)		
204	VISERYS: My family has just been destroyed. But instead of being by my side, or Rhaenyra's, you chose to celebrate your own rise! Laughing with your whores and your lickspittles! You have no allies at court but me! I have only ever defended you ! Yet everything I've given you , you've thrown back in my face.			Rhaenyra allies	My family (referensi personal tambahan untuk pembicara/ VISERYS)  You (merujuk kepada lawan bicara/Daemon)  your whores, your lickspittles (referensi personal tambahan untuk lawan		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
					bicara)  Me, I (merujuk kepada pembicara)		
205	DAEMON: You've only ever tried to send me away. To the Vale, to the City Watch, anywhere but by your side. Ten years you've been king, and yet not once have you asked me to be your Hand!				1.you (referring to viserys)  2.me (referring to daemon)		
206	DAEMON: I've only ever spoken the truth. I see Otto Hightower for what he is.	he (referring to Otto Hightower)			I (merujuk kepada pembicara)		
207	DAEMON: He doesn't protect you. I would.			he (referring to Otto in previous)	I (merujuk kepada pembicara)		
208	DAEMON: Yourself. You're weak, Viserys. And that council of leeches knows it. They all prey on you for their own ends.	they (referring to that council)  It (merujuk kepada Viserys' weakness)				That (merujuk kepada council of leeches)  their own ends (referens i personal tambahan untuk council of	

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
						leeches)  you (merujuk kepada Viserys)	
209	RHAENYRA: What? You haven't spoken a word to me since Mother's funeral, and now you send your Kingsguard down				1.you (referring to viserys)  2.me (referring to rhaenrya  your Kingsguard (referensi personal tambahan untuk lawan bicara)		
210	RHAENYRA: Everyone says Targaryens are closer to gods than to men, but they say that because of our dragons. Without them, we'd just like everyone else.			Everyone  Targaryens	1.they (referring to everyone)  2.Them (referring to dragon)  3.we (referring to house targaryen)		
211	VISERYS: The idea that we control the dragons is an illusion. They're a power man should never have trifled with. One that brought Valyria its doom. If we don't mind our own history, it will	they (referring to the dragon)  its doom (merujuk kepada Valyria)		Targaryen	we. (house targaryen)  they (referring to the dragon)	this (referring to history)	

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	do the same to us. Targaryen must understand this to be King... or Queen.						
212	VISERYS: I'm sorry, Rhaenyra. I have wasted the years since <b>you</b> were born wanting for a son.				<b>I</b> (merujuk kepada pembicara)  you (referring to rhaenrya)		
213	VISERYS: <b>You</b> are the very best of your mother.				you (referring to Rhaenyra)		
214	VISERYS: And I believe it, I know <b>she</b> did, that you could be a great ruling queen.	she (referring to your mother)  <b>it</b> (merujuk kepada fakta "I know <b>she</b> did")			<b>I</b> (merujuk kepada pembicara/VISERYS)  <b>You</b> (merujuk kepada lawan bicara)		
215	MELLOS: <b>Lord of the Tides and Master of Driftmark.</b>			<b>Lord of the Tides and Master of Driftmark.</b> (referring to Corlys of House Velaryon)			
216	CORLYS: I, Corlys Velaryon, Lord of the Tides and Master of Driftmark, promise to be faithful to King Viserys and <b>his named heir</b> , the Princess Rhaenyra.	<b>Lord of the Tides and Master of Driftmark</b> (merujuk kepada Corlys Velaryon)		<b>King Viserys</b>	<b>I</b> (merujuk kepada pembicara/CORLYS)		



NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
217	CORLYS: I pledge fealty to <b>them</b> and shall defend them against all enemies in good faith and without deceit.			<b>them</b> (referring to King Viserys and his named heir)	<b>I</b> (merujuk kepada pembicara/ CORLYS)		
218	HOBERT: I, Lord Hobert Hightower, Beacon of the South, Defender of the Citadel, and Voice of Oldtown, promise to be faithful to King Viserys and <b>his named heir</b> , the Princess Rhaenyra.	<b>Beacon of the South, Defender of the Citadel, and Voice of Oldtown</b> (merujuk kepada Lord Hobert Hightower)	his named heir (referring to princess rhaenrya)	<b>King Viserys</b>	<b>I</b> (merujuk kepada pembicara/ HOBERT)		
219	HOBERT: I pledge fealty to <b>them</b> and shall defend them against all enemies in good faith and without deceit. I swear this by the old gods and the new.	them (referring to king viserys and his named heir)			<b>I</b> (merujuk kepada pembicara/ HOBERT)		
220	VISERYS: There's something else that I need to tell you. <b>It</b> might be difficult for you to understand, but you must hear it.			<b>it</b> (referring to something)	<b>I</b> (merujuk kepada pembicara/ VISERYS)  <b>You</b> (merujuk kepada lawan bicara)		
221	VISERYS: Our histories, <b>they</b> tell us that Aegon looked across the Blackwater from	him (referring to aegon)	<b>It</b> (merujuk kepada "a dream")	they (referring to people out of text)	<b>Our histories</b> (referensi personal tambahan untuk		

NO	SOURCE LANGUAGE	TYPE					
		END		EX	PR	DR	CR
		AN	CR				
	Dragonstone, and saw a rich land ripe for the capture. But ambition alone is not what drove him to conquer. It was a dream. And just as Daenys foresaw the end of Valyria, Aegon foresaw the end of the world of men. 'Tis to begin with a terrible winter gusting out of the distant north.			Daenys	pembicara dan lawan bicara)  Us (merujuk kepada pembicara dan lawan bicara)		
222	VISERYS: All of Westeros must stand against it. And if the world of men is to survive, a Targaryen must be seated on the Iron Throne.			All of Westeros  it (referring to something explained in previous)  a Targaryen			
223	VISERYS: Aegon called his dream "The Song of Ice and Fire."	his (referring to aegon)					
224	VISERYS: This secret, it's been passed from king to heir since Aegon's time. Now you must promise to carry it and protect it. Promise me this, Rhaenyra. Promise me.	it (referring to this secret)			You (merujuk kepada lawan bicara/ Rhaenyra)  Me (merujuk kepada pembicara)	this (referring to the story/secret)	



## DOCUMENT CHECKLIST FOR SHIFT OF FORM AND SHIFT OF MEANING

No	Source Language	Target Language	Shift		No Shift Occurs
			form	meaning	
1	( <i>Narrating</i> ) As the first century of the Targaryen dynasty came to a close, the health of <b>the Old King</b> , Jaehaerys, was failing.	Saat abad pertama Dinasti Targaryen hampir usai, Kesehatan Raja Tua, Jaehaerys, memburuk.	<p><b>Pergeseran unit</b> came to a close (verb phrase) <i>proses</i> di terjemahkan hampir usai (adv + adj) <i>keadaan</i></p> <p><b>pergeseran struktur</b> <b>EN:</b> "As the first century of the Targaryen dynasty came to a close..." <b>ID:</b> "Saat abad pertama Dinasti Targaryen hampir usai..."</p> <p>Struktur kalimat kompleks diubah menjadi lebih sederhana.</p>		
2	( <i>Narrating</i> ) In those days , House Targaryen stood at the height of its strength with 10 adult dragons under its yoke. No power in the world could stand against it.	Di masa itu, Klan Targaryen ada di puncak kekuatannya Dengan sepuluh naga dewasa di bawah kendalinya Tiada kekuatan di dunia yang bisa melawannya.		<p><b>Pergeseran makna (sudut pandang)</b></p> <p><b>stood</b> at the height of its strength -&gt; <b>ada</b> di puncak kekuatannya</p>	
3	( <i>Narrating</i> ) King Jaehaerys reigned over nearly 60 years of peace and prosperity. But tragedy had claimed both <b>his</b> sons, leaving his succession in doubt. So, in the year 101, <b>the Old King</b> called a <b>Great Council</b> to choose an heir.	Raja Jaehaerys memerintah dengan damai dan sejahtera Selama hampir 60 tahun Tetapi tragedi merenggut kedua putranya meninggalkan dia tanpa pewaris Jadi, di tahun 101,Raja memanggil Majelis Mulia untuk memilih pewaris		<p><b>Pergeseran makna (sudut pandang)</b></p> <p>leaving his succession <b>in doubt</b> -&gt; meninggalkan dia <b>tanpa pewaris</b></p>	

4	RHAENYRA: (Narrating) Over a thousand lords made the journey to Harrenhal. Fourteen succession claims were heard but only two were truly considered: Princess Rhaenys Targaryen, <b>the King's eldest male descendant</b> , and her younger cousin, Prince Viserys Targaryen, <b>the King's eldest male descendant</b> .	Lebih dari seribu lord datang ke Harrenhal Empat belas klaim pewaris didengar,tapi hanya dua yang dipertimbangkan Putri Rhaenys Targaryen, keturunan tertua Raja Dan sepupunya yang termuda, Pangeran Viserys Targaryen Keturunan pria tertua sang Raja.		<b>Pergeseran makna (Spesifik -&gt; generic)</b>  the King's eldest <b>male</b> descendant -> keturunan tertua Raja  kata "male" dihilangkan atau diimplisitkan	
5	<i>It</i> is declared by all lords paramount and lords vassals of the Seven Kingdoms that Prince Viserys Targaryen be made Prince of Dragonstone.	Hal ini dinyatakan oleh para penguasa penting Dan penguasa bawahan di Tujuh Kerajaan bahwa Pangeran Viserys Targaryen dinobatkan Pangeran Dragonstone.		<b>Pergeseran makna (generic -&gt; spesifik)</b>  Prince Viserys Targaryen <b>be made</b> Prince of Dragonstone -> Pangeran Viserys Targaryen <b>dinobatkan</b> Pangeran Dragonstone.	
6	RHAENYRA: (Narrating) Rhaenys, a <b>woman</b> , would not inherit the Iron Throne. The lord instead choose Viserys my father.	Rhaenys, seorang wanita, tidak bisa mewarisi Takhta Besi. Maka, para penguasa memilih Viserys Ayahku.	<b>Pergeseran struktur</b> Penambahan kata "maka"  <b>Pergeseran intra-sistem</b> The Lord (singular) -> para penguasa (jamak)  <b>Pergeseran unit</b> My father (frasa nomina) -> ayahku (kata)		
7	( Narrating ) Jaehaerys called the Great Council to prevent a war being fought over his succession. <b>For he knew the cold truth. The only thing that could tear down the House of the Dragon... was itself.</b>	Jaehaerys memanggil Majelis Mulia Untuk mencegah pecahnya perang dalam penerusan takhtanya. <b>Sebab dia tahu kebenarannya Yang bisa menghancurkan Klan Naga hanyalah Klan Naga itu sendiri</b>		<b>Pergeseran makna (sudut pandang)</b> - his succession -> tahtanya - House of the dragon -> Klan Naga <b>Pergeseran struktur (diringkas/diparafrase)</b>	

8	HARROLD: I'm relieved. Every time that golden beast brings you back unspoiled, it saves my head from a spike	Setiap kali si naga emas membawamu pulang dengan utuh, Artinya nyawaku selamat.	<b>Pergeseran unit</b> My head (frasa nomina) -> nyawaku (kata)	<b>Pergeseran makna (generic -&gt; spesifik)</b> - Golden beast -> naga emas	
9	ALICENT: Syrax is growing quickly. She'll soon be as large as Caraxes.	Syrax tumbuh cepat. Tak lama lagi, ia akan sebesar Caraxes.	<b>Pergeseran struktur</b>		
10	RHAENYRA: That's almost large enough to saddle two.	Cukup besar untuk ditunggangi dua orang.	<b>Pergeseran struktur</b> To saddle two -> Ditunggangi dua orang		
11	ALICENT: I believe I'm quite content as a spectator, thank you.	Aku cukup senang menonton saja, terima kasih.	<b>Pergeseran kelas kata</b> Spectator (noun) -> menonton (verb)	<b>Pergeseran makna (sudut pandang)</b>  Spectator (pelaku) -> menonton (proses) dis	
12	AEMMA :Ah . Rhaenyra. You know I don't like you to go flying while I'm in this condition.	Kau tahu aku tak suka kau terbang saat aku begini.	<b>Pergeseran unit</b> Go flying (frasa verba) -> terbang (kata)	<b>Pergeseran makna (spesifik-&gt; generic)</b> This condition -> begini	
13	RHAENYRA: You don't like me to go flying while you're in any condition.	Kau tak suka aku terbang dalam kondisi apa pun.	<b>Pergeseran unit</b> Go flying (frasa verba) -> terbang (kata)		
14	AEMMA: I don't need mothering, Rhaenyra.	Tak perlu kau urus, Rhaenyra.	<b>Pergeseran unit</b> Mothering (noun) -> kau urus (verb)	<b>Pergeseran makna (generic to spesifik)</b> Mothering (perlakuan ibu bukan sekedar mengurus)	
15	Well, here you are, surrounded by attendants, all focused on the babe . Someone has to attend to you .	Kau di sini, dikelilingi pelayan, semuanya berfokus pada si bayi. Harus ada yang melayanimu.	<b>Pergeseran struktur</b>	<b>Pergeseran makna (generic to spesifik)</b> Attendants -> pelayan	

16	<b>You</b> will lie in this bed soon enough, Rhaenyra. <b>This discomfort</b> is how <b>we</b> serve <b>the realm</b> .	Kau pun akan berbaring di sini segera, Rhaenyra. Ketaknyamanan inilah cara kita melayani negeri.		<b>EN:</b> "This discomfort is how we serve the realm." <b>ID:</b> "Ketaknyamanan inilah cara kita melayani negeri."  "Realm" lebih tepat "kerajaan"; "negeri" lebih umum → ada sedikit pergeseran budaya.	
17	<b>RHAENYRA:</b> I'd rather serve as a knight and ride to battle and glory.	Aku memilih melayani sebagai kesatria dan bertarung dengan mulia.	<b>Pergeseran unit</b> ride to battle (frasa verba) -> bertarung (verba)  <b>Pergeseran kelas kata</b> Glory (noun) -> dengan mulia (adverb)		
18	<b>AEMMA:</b> <b>We</b> have royal wombs, you and I. The child bed is our battlefield. <b>We</b> must learn to face it with <b>a stiff lip</b> . Now take a bath. You dragon 's smell .	Kita punya rahim kerajaan, melahirkan adalah medan perang kita. Kita harus melakukannya dalam diam. Mandilah. Kau berbau naga.	<b>Pergeseran kelas kata</b> The child bed (frasa nomina) -> melahirkan (verba) Take a bath (klausa) -> mandilah (verba)	<b>Pergeseran struktur &gt; gaya bahasa</b>	
19	<b>VISERYS:</b> So, I said to <b>him</b> , "Well, I believe you might be looking up <b>the wrong end</b> ."	Kubilang padanya, "Kurasa kau melihat <b>ujung yang salah</b> ."		<b>Pergeseran makna (adaptasi budaya)</b>	
20	<b>CORLYS:</b> <b>My lord</b> . The growing alliance among the Free Cities has taken to styling <b>itself</b> "the Triarchy."	Tuan-tuan. Aliansi di kalangan Kota-kota Merdeka mengatur diri seperti Triarki.	<b>Pergeseran intra-sistem</b> My lord (singular) -> tuan-tuan (jamak)		
21	<b>CORLYS:</b> <b>They</b> have massed on Bloodstone and <b>are currently ridding the Stepstones of its</b>	Mereka berkumpul di Bloodstone Dan <b>kini mengusir perompak dari Stepstones</b> .	<b>Pergeseran struktur</b>		

	pirate infestation.				
22	VISERYYS: Well, <b>that sounds</b> suspiciously like good news, Lord Corlys.	Terdengar seperti kabar baik, Lord Corlys.			No Shift Occurs
23	CORLYS: A man called Craghas Drahar has styled himself <b>the prince- admiral of this Triarchy</b> . They call <b>him " The Crabfeeder "</b> due to his inventive methods of punishing <b>his</b> enemies.	Pria bernama Craghas Drahar Menobatan dirinya sebagai pangeran-laksamana Triarki ini. Dia disebut Crabfeeder Karena caranya yang inventif dalam menghukum musuh.	<b>Pergeseran struktur</b> They call him (aktif) dia disebut (pasif)		
24	VISERYYS:And are <b>we</b> meant to weep for dead pirates?	Haruskah kita menangisi perompak yang mati?	<b>Pergeseran struktur</b>		
25	CORLYS: No , <b>Your Grace</b> .	Tidak, Yang Mulia		<b>Adaptasi budaya</b>	
26	VISERYYS: Rhaenyra, you're late. <b>The King's cupbearer</b> must note be late. Leave s people want for cups.	Rhaenyra, kau terlambat. Pembawa cangkir raja tak bisa telat. Orang menginginkan cangkir.	<b>Pergeseran intra-sistem</b> People (plural) -> Orang (singular)  <b>Pergeseran unit</b> Cupbearer (kata) -> Pembawa cangkir (frasa)		
27	RHAENYRA: <b>I</b> was Visiting Mother.	Aku mengunjungi Ibu.			Tidak bergeser
28	LYMAN: <b>Your Grace</b> , at Prince Daemon's urging, the crown has invested significant capital in the retraining and re-equipment of his City Watch. I think <b>you</b> might urge your brother to fill <b>his</b> seat on the	Yang Mulia, atas desakan Pangeran Daemon, raja berinvestasi Dalam pelatihan dan pemasokan ulang Garda Kota. Mungkin kau ingin mendesak kakakmu untuk mengisi kursinya di majelis Dan berikan penilaian atas progresnya		<b>Adaptasi budaya</b> Young Grace, the crown  <b>Distorsi makna</b> City Watch  <b>G -&gt; S</b> Your brother -> kakakmu	



	council and provide an assessment of <b>his</b> progress as commander of the Watch.	sebagai komandan Pengawal.			
29	VISERYYS: Do you think Daemon is distracted by his present tasks? And that <b>his</b> thoughts and energies are occupied?	Kau pikir Daemon teralihkan oleh tugasnya kini Dan pikiran serta energinya sibuk?	<b>Pergeseran struktur</b>		
30	VISERYYS:Then let us all consider <b>your</b> gold well-invested, Lord Beesbury.	Maka, kita anggap saja investasimu bagus, Lord Baesbury.		<b>Distorsi makna (SP)</b> <b>your</b> gold well-invested	
31	CORLYS: I would urgent that you not allow this Triarchy much latitude in the Stepstones, <b>Your Grace</b> . If <b>those shipping lanes</b> should fall, it will beggar our ports.	Jangan berikan Triarki ini Terlalu banyak keleluasaan di Stepstones, Yang Mulia. Jika jalur kapal itu direbut, dia akan mengemis di pelabuhan kita.		<b>Distorsi makna</b> I would urgent that you not allow this Triarchy  <b>Adaptasi budaya</b> Young Grace  <b>Distorsi makna (SP)</b> Fall -> direbut	
32	OTTO: <b>The crown</b> has heard your report, Lord Corlys, and takes it under advice	Raja telah mendengar laporanmu,Lord Corlys Dan mempertimbangkannya.	<b>Pergeseran unit</b> Takes it under advice (klausa) -> mempertimbangkannya (kata)	<b>Adaptasi budaya</b> The crown	
33	OTTO: Shall <b>we</b> discuss the Heir's Tournament, <b>Your Grace</b> ?	Mau bahas tentang Turnamen Pewaris, Yang Mulia?	<b>Pergeseran struktur</b> Shall <b>we</b> discuss the Heir's Tournament	<b>Adaptasi budaya</b> Young Grace	
34	VISERYYS: <b>would be delighted.</b> Will the maesters' name day predictions hold, Mellos?	<b>Dengan senang hati.</b> Akankah prediksi hari penamaan para maester benar?	<b>Pergeseran struktur</b>		

35	MELLOS: You must understand that these things are mere estimations, my King, but we have all been poring over the moon charts, and we feel that our forecast is as accurate as it can be.	Hal ini hanyalah estimasi, Rajaku, Tetapi kami sudah menganalisis diagram bulan Dan kami merasa ramalan kami akurat.	Pergeseran struktur		
36	LYMAN: The cost of the tournament is not negligible. Maybe we might delay until the child is in hand?	Biaya turnamen tidaklah kecil. Mungkin sebaiknya kita tunda hingga bayi itu lahir.		Pergeseran makna (sudut pandang)	
37	LYONEL: Most of the lords and knights are certainly on their way to King's Landing already. To turn them back now...	Semua lord dan kesatria sudah menuju ke Landasan Raja. Menyuruh mereka berbalik akan		Pergeseran makna (distorsi makna)	
38	VISERYS: The tourney will take the better part of a week. Before the games are over, my son will be born, and the whole realm will celebrate	Turnamen nyaris sepekan. Sebelum pertandingan usai, putraku akan lahir, Seluruh negeri akan merayakan.		Pergeseran makna (distorsi makna)	
39	MELLOS: We have no way of predicting the sex of the child.	Tidak ada cara untuk memprediksi jenis kelamin bayi.			No Shift Occurs
40	VISERYS: Of course, no maester's capable of rendering an opinion free of conditions, are they now? There's a boy in the Queen's belly. I know it. And my heir will soon put all of this	Tentu, Tak ada maester yang bisa memberi pendapat bebas syarat, bukan? Ada anak lelaki di perut Ratu. Aku yakin. Lalu, pewarisku akan menghentikan ketegangan terkutuk ini.			No Shift Occurs

	damnable hand- wringing to rest <b>himself.</b>				
41	Does <b>my father</b> know he's here?	Ayahku tahu dia di sini?			No Shift Occurs
42	RHAENYRA: ( <i>In High Valyrian</i> ) What do <b>you</b> think you're doing, uncle?	Apa yang kau lakukan, Paman?	<b>pergeseran struktur</b> Penghilangan “do you think” → penyederhanaan.		No Shift Occurs
43	DAEMONS: ( <i>In High Valyrian</i> ) Sitting. <b>This</b> could well be my chair one day	Duduk. Ini mungkin akan menjadi kursiku kelak.			No Shift Occurs
44	RHAENYRA: ( <i>In High Valyrian</i> ) Not if you're executed for treason. <b>You</b> haven't come to court in an age.	Tidak jika kau dieksekusi karena berkhianat. Kau sudah lama tak ke istana.			No Shift Occurs
45	DAEMONS: ( <i>In High Valyrian</i> ) I heard <b>your father</b> was hosting a tournament in <b>my honor.</b>	Kudengar ayahmu adakan turnamen untuk menghormatiku.	Pergeseran kelas kata  My honor (frasa nomina) -> menghormatiku (frasa verba)		
46	RHAENYRA: ( <i>In High Valyrian</i> ) The tournament is for <b>his</b> heir.	Turnamen itu untuk keturunannya.			No Shift Occurs
47	DAEMONS: ( <i>In High Valyrian</i> ) Just as <b>I</b> said.	Itu yang kukatakan.	Pergeseran struktur		No Shift Occurs
48	RHAENYRA: ( <i>In High Valyrian</i> ) <b>His new</b> heir.	Pewarisnya yang baru.			No Shift Occurs
49	DAEMON: (In High Valyrian) Until your mother brings forth a son, <b>you are all cursed with me.</b>	Hingga ibumu melahirkan anak lelaki, <b>Aku kutukan yang harus kalian tanggung.</b>	<b>Pergeseran unit</b> Brings forth (frasa) -> melahirkan (kata)	<b>Pergeseran makna (distorsi makna)</b>	
50	RHAENYRA: (In High Valyrian) Then I shall hope for	Maka, aku berharap punya adik lelaki.		<b>Pergeseran makna (generic to spesifik)</b>	

	a brother			Brother -> adik laki-laki	
51	DAEMON: I bought you something	Kubawakan sesuatu.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
52	DAEMON: Do you know what <b>it</b> is?	Kau tahu apa ini?			
53	RHAENYRA: It's Valyrian steel. <b>Like</b> Dark Sister	Besi Valyria. Seperti Saudari Hitam.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
54	ALICENT: Did <b>you</b> read it?	Kau membacanya?	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
55	RHAENYRA: Of course, I read <b>it</b> .	Tentu saja.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
56	ALICENT: When Princess Nymeria arrived in Dorne, who did <b>she</b> take to husband?	Saat Putria Nymeria tiba di Dorne, siapa yang dia nikahi?	<b>Pergeseran unit</b> Take to husband (frasa verba) -> nikahi (verba)		
57	ALICENT: What was <b>his</b> name?	Siapa namanya?	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
58	RHAENYRA: Lord <b>Something</b> .	Lord Sesuatu.			
59	ALICENT: If <b>you</b> answer with "Lord Something," Septa Marlow will be furious.	Jika kau jawab "Lord Sesuatu", Septa Merlow akan mengamuk.			
60	RHAENYRA: She's funny when she's furious.	Dia lucu saat mengamuk.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
61	ALICENT: You're always like <b>this</b> when you're worried.	Kau selalu begini saat cemas.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
62	Disagreeable. You're worried <b>your father is about to overshadow you with a son.</b>	Tidak menyenangkan. Kau cemas <b>adik lelakimu akan membayangimu.</b>		<b>Pergeseran makna</b> <b>(distorsi makna)</b>	

63	RHAENYRA: I only worry for my mother. I hope for my father that he gets a son. As long as I can recall, it's all he's wanted.	Aku mencemaskan ibuku saja. Kuharap ayahku mendapat putra. Sejauh yang kuingat, itu saja yang dia inginkan.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
64	ALICENT: You want him to have a son?	Kau ingin dia punya putra?			No Shift Occurs
65	RHAENYRA: I want to fly with you on dragon-back, see the great wonders across the Narrow Sea, and eat only cake.	Aku ingin menunggang naga bersamamu Melihat keajaiban di Laut Sempit dan hanya makan kue.		<b>Pergeseran makna (sudut pandang)</b> Fly -> mengunggangi	
66	ALICENT: I'm being serious.	Aku serius.			
67	RHAENYRA: I never jest about cake.	Aku tak pernah bercanda soal kue.			
68	ALICENT: You aren't worried about your position?	Ka tak mencemaskan posisimu?			
69	RHAENYRA: I like this position. It's quite comfortable.	Aku suka posisi ini. Cukup nyaman.			
70	ALICENT: Where are you going?	Mau ke mana?	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
71	RHAENYRA: Princess Nymeria led her Rhoynar across the Narrow Sea on 10,000 ships to flee their Valyrian pursuers. She took Lord Mors Martell of Dorne to husband and burned her own fleet off Sunspear to show her people that they had finished running.	Putri Nymeria memandu Rhoynar-nya Lewat Laut Sempit dengan 10.000 kapal Untuk kabur dari pengejar Valyria. Dia menikahi Lord Mors Martell dari Dorne Dan membakar armadanya sendiri di Sunspear Untuk menunjukkan pada rakyatnya, mereka tak kabur lagi.			
72	ALICENT: What are you doing?	Kau sedang apa?			
73	RHAENYRA: So you remember.	Agar kau ingat.			

74	ALICENT: If, if the Septa sees this book, then	Jika Septa lihat buku ini			
75	VISERYS: Is it healing?	Apa lukanya membaik?		Pergeseran makna (generic to spesifik)	
76	MELLOS: It has grown a little, Your Grace .	Agak membesar, Yang Mulia.		Pergeseran makna (sudut pandang)	
77	OTTO: Can you say yet what it is?	Kau sudah tahu apa itu?	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
78	MICKON: We've sent inquiries to the Citadel . They are searching the texts for similar cases .	Kami sudah bertanya ke Benteng Kota Tua. Mereka mencari teks untuk kasus yang serupa.		Pergeseran unit Klausa -> kata	
79	VISERYS: It's a small cut from sitting on the throne. It's nothing .	Ini luka kecil dari duduk di takhta. Bukan masalah besar.		Pergeseran makna (sudut pandang)	
80	MELLOS: The King has been under heavy stress preparing for the birth. Bad humors of the mind can adversely affect the body	Raja mengalami stres berat, mempersiapkan kelahiran. Suasana hati yang buruk bisa berakibat jelek pada kesehatan tubuh.		Pergeseran makna (sudut pandang)	
81	OTTO: Whatever it is, it needs to be kept quiet.	Apa pun itu, ini harus dirahasiakan.		Pergeseran makna (sudut pandang)	
82	MELLOS: We should leech it again, Mickon.	Kita harus menguras darah lagi.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
83	MICKON: It's a wound that refuses to heal, Grand Maester . Might I suggest cauterization?	Ini luka yang menolak sembuh, Grand Maester. Boleh kusarankan untuk membakarnya?			No Shift Occurs
84	MELLOS: Cauterization would be a wise course of treatment, Your Grace. It will be painful.	Pembakaran mungkin perawatan yang bijaksana, Yang Mulia. Akan menyakitkan		Pergeseran makna (adaptasi budaya) Your Grace -> Yang Mulia  Pergeseran makna (spesifik to generic)	

				Kata “it” diimplisitkan dalam Bsa	
85	VISERY: You spend more time in that bath than I do on the throne.	Kau lebih sering mandi daripada aku duduk di takhta.		<b>Pergeseran makna (sudut pandang)</b> Spend more time -> lebih sering	
86	AEMMA: This is the only place I can find comfort these days.	Hanya di sinilah aku merasa nyaman belakangan ini.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
87	VISERY: It's tepid.	Airnya suam-suam kuku.		Pergeseran makna (generic to spesifik)	
88	AEMMA: It's as warm as the maesters will allow.	Hanya sehangat ini yang diizinkan para maester.	<b>Pergeseran unit</b> As warm as (frasa) -> sehangat (kata)		
89	VISERY: Don't they know dragons prefer heat?	Tidakkah mereka tahu naga suka panas?			No Shift Occurs
90	AEMMA: Hm. After this miserable pregnancy, I wouldn't be surprised if I hatched an actual dragon.	Setelah kehamilan sengsara ini, Aku takkan terkejut jika bayiku ternyata naga sungguhan.		Pergeseran makna (sudut pandang)	
91	VISERY: Then he will be loved and cherished.	Ia akan tetap disayangi dan dilindungi.			No Shift Occurs
92	AEMMA: Rhaenyra has already declared that she is to have a sister.	Rhaenyra berucap dia akan punya adik perempuan.		<b>Pergeseran makna (generic to spesifik) &amp; pergeseran unit</b> Sister (kata) -> adik perempuan (frasa)	
93	AEMMA: She even named her.	Dia sudah menamainya.			No Shift Occurs
94	AEMMA: Visenya. She chose a dragon's egg for the cradle that she said reminded her of Vhagar.	Visenya. Dia memilih telur naga sebagai buaian yang mengingatkannya akan Vhagar.			No Shift Occurs
95	VISERY: Gods be good. This family already has its Visenya.	Demi para dewa. Keluarga ini sudah punya Visenya.		Pergeseran makna (adaptasi budaya)	
96	AEMMA: Has there been any words from your dear brother?	Ada kabar dari adikmu?		<b>Pergeseran makna (generic to spesifik)</b>	

97	VISERY: Not since I named him Commander of the City Watch. I'm sure he will reemerge for the tourney. He could never stay away from the list.	Belum, sejak kunobatkan dia sebagai Komandan Garda Kota. Aku yakin dia akan datang untuk turnamen. Dia tak bisa menolaknya.		Pergeseran makna (sudut pandang)	
98	AEMMA: The tourney to celebrate the firstborn son that we didn't present. You do understand nothing will cause the babe to grow a cock if it does not already possess one?	Turnamen perang? Untuk merayakan putra pertama yang belum kau miliki? Kau sadar, bukan Bayi ini tak bisa menumbuhkan penis jika dia tidak punya penis?	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
99	VISERY: This child is a boy, Aemma.	Anak ini lelaki, Aemma.			No Shift Occurs
100	VISERY: I'm certain of it. I've never been more certain of anything. The dream. It was clearer than a memory. Our son was born wearing Aegon's iron crown. When I heard the sound of thundering hooves splintering shields, and ringing swords, I placed our son upon the Iron Throne as the bells of the Grand Sept tolled and all the dragons roared as one.	Aku yakin akan itu. Aku belum pernah se yakin ini. Mimpiku itu lebih jelas dari ingatan. Putra kita lahir mengenakan mahkota besi Aegon. Lalu, aku mendengar bunyi tapak kuda bergemuruh Perisai yang retak, dan pedang yang berdentang. Lalu, aku menaruh putra kita di Takhta Besi Saat lonceng Grand Sept berdentang dan semua naga mengaum bersama.			No Shift Occurs
101	AEMMA: Born wearing a crown? Gods spare me ... birth is unpleasant enough as it is. This is the last time, Viserys. I've lost one babe in the cradle, had two stillbirths, and two pregnancies ended well before their term. That's five times twice as many years. I know it is my duty to provide you with	Lahir dengan mahkota? Kasihanilah aku. Melahirkan sudah cukup menyakitkan tanpa itu. Apakah ini yang terakhir, Viserys? Aku kehilangan satu bayi di buaian, dua lahir mati Dan dua keguguran. Itu lima bayi. Dalam sepuluh tahun. Aku tahu sudah tugasku			No Shift Occurs



	an heir, and I'm sorry if I have failed you in that. I am. But I've mourned all the dead children I can.	memberikan pewaris kepadamu. Aku menyesal aku mengecewakanmu Sungguh. Tapi aku berduka atas semua anak yang tewas.			
102	DAEMON: When I took command of the Watch, you were stray mongrel, starving and undisciplined. Now you're a pack of hounds. You're sated and honed for the hunt.	Saat aku mengambil alih Garda,kalian hanya anjing liar Kelaparan dan tanpa disiplin. Kini kalian kawanan anjing hound, kenyang dan terlatih untuk perburuan.			No Shift Occurs
103	DAEMON: My brother's city has fallen into squalor. Crime of every breed has been allowed to thrive. No longer. Beginning tonight, King's Landing will learn to fear the color gold.	Kota kakakku telah jatuh dalam kekacauan. Segala jenis kejahatan dibiarkan merajalela. Tidak lagi. Mulai malam ini, Landasan Raja akan takut dengan warna emas.		“King's Landing” shifted due to different languages King's Landing shifted due to different languages	
104	OTTO: It was an unprecedented roundup of criminals of every ilk. Your brother made a public show of it, meeting out the summary judgments himself.	Pengumpulan segala jenis penjahat itu belum pernah terjadi sebelumnya Adikmu buatnya pertunjukan publik,memberikan putusan singkat sendiri			No Shift Occurs
105	OTTO: I'm told they needed a two-horse cart to haul away the resulting dismemberment when it was done.	Kata orang,dibutuhkan kereta dua kuda Untuk mengangkut hasil dari pemotongan itu.			No Shift Occurs
106	OTTO : The Prince cannot be allowed to act with this kind of unchecked impunity.	Tindakan pangeran ini tidak bisa dibiarkan dengan impunitas.		Pergeseran makna (sudut pandang)	
107	OTTO: You are to explain your doings with the City Watch.	Kau harus menjelaskan tindakanmu di Garda Kota.		Pergeseran makna (sudut pandang)	
108	VISERYS: Your new "gold	Jubah Emasmu yang baru	Pergeseran unit		

	cloaks" <b>made quite</b> the impression last night, didn't they?	<b>meninggalkan</b> kesan semalam, ya?	Made quite (frasa) -> meninggalkan (kata)		
109	OTTO: <b>The City Watch</b> is not a sword to be wielded at your whim. <b>They're</b> an extension of the crown.	<b>Garda Kota</b> bukan pedang yang bisa kau gunakan sesukamu. Mereka perpanjangan tangan Raja.		<b>Pergeseran makna (sudut pandang)</b>	
110	LYONEL: My Prince, <b>I</b> don't think...	Pangeranku, kurasa			No Shift Occurs
111	DAEMON:nobles from every corner of the realm are right now descending upon King's Landing for my brother's tourney. Do you want them mugged,raped,murdered? <b>You</b> mightn't know this unless you left the safety of the red keep,but much of king's landing is seen by the smallfolk as lawless and terrifying. <b>Our</b> city should be safe for all its people.	Bangsawan dari semua sudut negeri Sedang menuju Landasan Raja untuk turnamen kakakku. Kau ingin mereka dirampok? Diperkosa? Dibunuh? Takkan tahu ini jika tak pernah meninggalkan Benteng Merah Tapi rakyat anggap Landasan Raja tempat tak berhukum dan menakutkan. Kota kita seharusnya aman bagi warganya.			No Shift Occurs
112	VISERYS: I agree. I just hope you don't have to wait half of <b>my city</b> to achieve this.	Aku setuju. Tapi kau tak perlu membuat separuh kotaku cacat.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
113	CORLYS: We installed Prince Daemon as commander <b>to promote law and order</b> . The criminal element should fear <b>the City Watch</b> .	Kita menobatkan Pangeran Daemon sebagai Komandan <b>untuk keamanan</b> . Penjahat harus takut akan <b>Garda Kota</b> .		<b>Pergeseran makna (sudut pandang)</b>	
114	OTTO: If only <b>the Prince</b> would show the same devotion to his lady wife as he does his work, Your Grace. <b>You've</b> not been seen in the Vale or at Runestone for quite some time.	Andai saja pangeran menunjukkan bakti yang sama pada istrinya Seperti pada pekerjaannya,			No Shift Occurs

		Yang Mulia. Kau sudah lama tak pergi ke Vale atau Runestone.			
115	DAEMON: I think <b>my</b> bronze bitch is happier for my absence.	Kurasa jalang perungguku lebih senang aku tak ada.			No Shift Occurs
116	OTTO: Lady Rhea is your wife; <b>a good and honorable lady of the Vale.</b>	Lady Rhea adalah istrimu, wanita Vale yang terhormat.			No Shift Occurs
117	DAEMON: In the Vale, men are said to f ( ck sheep instead of women. I can assure you, the sheep are prettier.	Di Vale, pria lebih suka meniduri domba daripada wanita. Kuberi tahu, domba lebih cantik.		Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)	
118	DAEMON: Well, <b>I'd gladly</b> give Lady Rhea to you, <b>Lord Hightower</b> , if you're in want of a woman to warm your bed. Your own lady wife passed recently	Kuberikan Lady Rhea padamu, Lord Hightower. Jika kau mencari wanita untuk menghangatkan ranjangmu. Istrimu baru saja meninggal.			No Shift Occurs
119	DAEMON: Maybe <b>you</b> aren't ready to <b>move on</b> just yet.	Mungkin kau belum siap <b>melanjutkan hidup.</b>		<b>Pergeseran makna (sudut pandang)</b>	
120	VISERYS: You know how my brother makes sport of provoking you. Must you indulge <b>him</b> ?	Kau tahu adikku suka memprovokasimu. Harus kau memuaskan keinginannya?		<b>Pergeseran makna (generic to spesifik)</b> Brother -> adik	
121	OTTO: My apologies, <b>Your Grace.</b>	Maaf, Yang Mulia.		Pergeseran makna (adaptasi budaya)	
122	VISERYS: <b>This</b> council has, at great expense, bettered <b>the City Watch</b> to your exacting standards. Enforce my laws, but understand: Any further performances <b>like</b> last night's will be answered	Majelis ini telah, dengan biaya besar Memperbaiki <b>Garda Kota</b> sesuai standarmu. Menegakkan hukumku, tapi pahamiilah Tindakan lain seperti semalam akan dihukum.		<b>Pergeseran makna (sudut pandang)</b>	
123	DAEMON: Understood, <b>Your grace</b>	Mengerti, Paduka.		your grace “shift in meaning due to cultural diffrence)	

124	VISERYS: King's Landing has been in decline since my grandmother passed. In the end... this new City Watch might be a good thing.	Landasan Raja memburuk sejak nenekku tiada. Pada akhirnya... Garda Kota baru ini mungkin hal baik.		Pergeseran makna (sudut pandang)	
125	MYSARIA: What troubles you, my Prince ?	Apa yang memberatkanmu, Pangeran?		my prince" shifts meaning from specific to general	
126	MYSARIA: I could bring in another. Maybe a maiden. I have several. I could even arrange one with silver hair. You are Daemon Targaryen. Rider of Caraxes. Wielder of Dark Sister. The King cannot replace you.	Aku bisa membawa satu lagi. Mungkin perawan. Mungkin beberapa. Aku bahkan bisa carikan yang berambut perak. Kau Daemon Targaryen. Penunggang Caraxes, pemegang pedang Saudari Hitam. Raja tak bisa menggantikanmu.			No Shift Occurs
127	VISERYS: Be welcome! I know many of you have traveled long leagues to be at these games. But I promise, you won't be disappointed.	Selamat datang! Aku tahu banyak yang datang dari jauh untuk pertandingan ini. Tapi aku berjanji, kalian tak akan kecewa.			No Shift Occurs
128	VISERYS: When I look at the fine knights in these lists, I see a group without equal in our histories. And this great day has been made more auspicious by the news that I am happy to share: Queen Aemma has begun her labors!	Saat aku lihat semua kesatria hebat di daftar ini. Aku melihat orang-orang tak tertandingi di sejarah kita. Hari yang indah ini. Kini lebih diberkati dengan kabar yang akan kubagikan dengan suka cita. Ratu Aemma telah mulai melahirkan!		Pergeseran makna (sudut pandang)  Pergeseran kelas kata Labors (noun) -> melahirkan (verb)	
129	BOREMUND: Princess Rhaenys Targaryen! I would humbly ask for the favor of 'The Queen Who Never Was.'	Putri Rhaenys Targaryen. Dengan rendah hati, aku minta dukungan Ratu yang Tak Pernah Terjadi.			No Shift Occurs
130	RHAENYS: Good fortune to you, cousin.	Semoga beruntung, Sepupu.			No Shift Occurs

131	BOREMUND: I would gladly take it if I thought I needed <b>it</b> .	Akan aku ambil jika membutuhkannya.		Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)	
132	OTTO: You could have Baratheon's tongue for <b>that</b> .	Kau bisa memotong lidah Baratheon untuk itu.			
133	VISERYS: Tongues will not change the succession. Let <b>them</b> wag.	Lidah takkan mengubah pewaris takhta. Biar mereka bicara.	<b>Pergeseran unit</b> Succession (kata) -> pewaris tahta (frasa)		
134	RHAENYRA: Lord Stokeworth's daughter is promised to <b>that</b> young Tarly squire.	Putri Lord Stokeworth dijanjikan untuk squire Tarly itu.			No Shift Occurs
135	RHAENYRA: Mm-hm. <b>They're</b> to be married as soon as he wins his knighthood.	Mereka akan menikah begitu dia dinobatkan kesatria.		<b>Pergeseran makna (sudut pandang)</b> Win -> dinobatkan	
136	ALICENT: Best get on with it. <b>I</b> heard that Lady Elinor is hiding a <b>swollen belly</b> beneath <b>her</b> dress.	Sebaiknya bergegas. Kudengar Lady Elinor menyembunyikan <b>perut besar</b> Di bawah gaunnya.		<b>Pergeseran makna (sudut pandang)</b>	
137	RHAENYRA: What do <b>you</b> know about this Ser Criston Cole, Ser Harrold?	Bagaimana dengan Ser Criston Cole, Ser Harrold?		Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)	
138	HARROLD: <b>I'm told</b> Ser Criston is common-born, son of Lord Dondarrion's steward.	<b>Kudengar</b> Ser Criston terlahir jelata, putra pelayan Lord Dondarrion. Tapi selain itu, dan fakta dia baru menjatuhkan Kedua anak Baratheon, aku sungguh tak tahu.		<b>Pergeseran makna (sudut pandang)</b>  <b>Pergeseran makna (distorsi makna)</b> Common-born -> terlahir jelata	
139	MASTER OF REVELS: Prince Daemon of House Targaryen, <b>Prince of the City</b> , will now choose <b>his</b> first opponent!	Pangeran Daemon dari Klan Targaryen Pangeran Kota, akan memilih lawan pertamanya!			No Shift Occurs

140	MASTER OF REVELS: For <b>his</b> first challenge, Prince Daemon Targaryen chooses Ser Gwayne Hightower of Oldtown, eldest son of the Hand of the King.	Untuk tantangan pertamanya Pangeran Daemon Targaryen memilih Ser Gwayne Hightower dari Kotatua Putra pertama dari Tangan Kanan Raja.			No Shift Occurs
141	RHAENYRA: Nicely done, <b>Uncle</b> .	Hebat, Paman.	<b>Pergeseran unit</b> Nicely done (frasa) -> hebat (kata)		
142	DAEMON: Thank you, Princess. Now, I'm fairly certain I can win <b>these games</b> , Lady Alicent. Having <b>your</b> favor would all but assure <b>it</b> .	Terima kasih, Putr. Aku yakin bisa memenangkan pertandingan ini, Lady Alicent. Dukunganmu akan memastikan itu.			No Shift Occurs
143	ALICENT: Good luck, <b>my Prince</b> .	Semoga beruntung, Pangeranku.			No Shift Occurs
144	MELLOS: The infant is in breech, <b>Your Grace</b> . All attempts to turn the babe have failed.	Bayinya sungsang, <b>Yang Mulia</b> . Semua upaya memutarnya gagal.		Pergeseran makna (adaptasi budaya)	
145	VISERYS: Do something for <b>her</b> !	Lakukan sesuatu untuknya!			No Shift Occurs
146	MELLOS: <b>We've</b> given her as much milk of the poppy as we can without risking the child. Your Queen is a strong woman. <b>She's</b> fighting with all her might, but it may not be enough.	Kami telah memberi sari bunga opium tanpa membahayakan bayinya. Ratumu wanita yang kuat, dia berusaha sekuat tenaga Tapi itu mungkin tak cukup.			No Shift Occurs
147	VISERYS: Emma! <b>I'm</b> here. I'm here.	Aemma, aku di sini.			No Shift Occurs
148	AEMMA: Help me, please...	Tolong aku.			No Shift Occurs
149	AEMMA: I don't want to do <b>this</b> .	Kumohon, aku tak ingin lakukan ini.			No Shift Occurs
150	ONLOOKER: Kill him!	Bunuh dia!			No Shift Occurs

151	CORLYS: I wonder if <b>this</b> is how <b>we</b> should celebrate the birth of <b>our</b> future king.	Aku penasaran, beginikah kita merayakan lahirnya raja masa depan?	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
152	RHAENYS: It's been 70 years since <b>King Maegor's end</b> .	Sudah 70 tahun berlalu sejak <b>tewasnya</b> Raja Maegor.		Pergeseran makna (sudut pandang)	
153	RHAENYS: These knights are as green as summer grass. None have known real war. Their lords sent them to the tourney field with fists full of steel and balls full of seed, and we expect them to act with honor and grace.	Para kesatria ini se hijau rumput musim panas. Tak ada yang tahu perang. Para lord mengirim mereka ke turnamen Dengan tangan penuh baja dan testis penuh benih Dan kita berharap mereka bertindak dengan mulia.			No Shift Occurs
154	MELLOS: <b>Your Grace</b> . If <b>you</b> would.	<b>Yang Mulia</b> . Maukah kau		Pergeseran makna (adaptasi budaya)	
155	MELLOS: During a difficult birth, <b>it</b> sometimes becomes necessary for the father to make an impossible choice.	Selama proses kelahiran sulit, terkadang si ayah harus Membuat keputusan mustahil.			No Shift Occurs
156	VISERYS: Well, speak it.	Katakanlah.	<b>Pergeseran unit</b> Speak it (klausa) -> katakanlah (kata)		
157	MELLOS: <b>We</b> must either act now or leave <b>it</b> with the gods.	Kita harus bertindak sekarang atau menyerahkannya pada para dewa.			No Shift Occurs
158	MASTER OF REVELS: Ser Criston Cole will now tilt against Ser Daemon Targaryen, <b>Prince of the City!</b>	Ser Criston Cole kini akan bertarung melawan Ser Daemon Targaryen Pangeran Kota!			No Shift Occurs
159	VISERYS: Yes. <b>They're</b> going to bring <b>the babe</b> out now.	Mereka akan mengeluarkan bayinya sekarang.	<b>Pergeseran unit</b> Bring out (frasa) -> mengeluarkan (kata)		
160	VISERYS: I love you.	Aku mencintaimu.			No Shift Occurs

161	AEMMA: Wh-what are <b>you</b> doing?	apa yang mereka lakukan?			
162	VISERYS: <b>They're</b> going to bring <b>the babe</b> out.	Mengeluarkan bayinya.	<b>Pergeseran unit</b> Bring out (frasa) -> mengeluarkan (kata)		
163	AEMMA: How are they	Bagaimana?			No Shift Occurs
164	ALICENT: <b>Gods. He's</b> Dornish.	<b>Astaga.</b> Dia Dornish.			
165	RHAENYRA: I wish <b>you</b> luck, Ser Criston.	Semoga berhasil, Ser Criston.			No Shift Occurs
166	MELLOS: Congratulations, <b>Your Grace. You</b> have a son.	Selamat, <b>Yang Mulia.</b> Kau punya putra.		Pergeseran makna (adaptasi budaya)	
167	VISERYS: <b>Is it</b> a boy?	Anak lelaki?			No Shift Occurs
168	MELLOS: Had <b>you</b> and <b>the Queen</b> chosen a name?	Sudahkah kau dan Ratu memilih nama?			No Shift Occurs
169	DAEMON: They're waiting for you.	Mereka menunggumu.			No Shift Occurs
170	RHAENYRA: (In High Valyrian) <b>I</b> wonder if, during those few hours <b>my brother</b> lived, <b>my father</b> finally found happiness.	Aku ingin tahu, apakah selama beberapa jam adikku hidup Ayahku akhirnya menemukan kebahagiaan.		<b>Pergeseran makna (sudut pandang)</b> Wonder -> ingin tahu  <b>(generic to spesifik)</b> Brother -> adik	
171	DAEMON: (In High Valyrian) Your father needs you more now than <b>he</b> ever has.	Ayahmu membutuhkanmu Saat ini lebih dari sebelumnya.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
172	RHAENYRA: (In High Valyrian) <b>I</b> will never be a son	Aku takkan pernah jadi seorang putra.			No Shift Occurs
173	OTTO: <b>Your Grace.</b> This is the last thing any of us wish to discuss at this dark hour, but I consider <b>the matter</b> urgent.	<b>Yang Mulia,</b> ini hal terakhir yang ingin kami bahas di masa duka in,tapi kuanggap hal ini mendesak.		Pergeseran makna (adaptasi budaya)	
174	OTTO: That of your succession. <b>These</b> recent tragedies have left	Pewarisan takhtamu.			No Shift Occurs



	you without an obvious heir.	Tragedi ini menjadikanmu tanpa pewaris yang jelas.			
175	CORLYS: <b>The King</b> has an heir, <b>my Lord Hand</b> .	Raja punya pewaris, <b>Tangan Kanan</b> .		Pergeseran makna (distorsi makna)	
176	OTTO: Despite how difficult <b>this time</b> is, <b>Your Grace</b> , I feel it is important the succession be firmly in place for the stability of the realm.	Meski masa ini sangat sulit, <b>Yang Mulia</b> , Penting bahwa pewaris takhta diputuskan dengan pasti demi stabilitas negeri.		<b>Pergeseran makna (adaptasi budaya)</b>	
177	CORLYS: Shall we say <b>his</b> name? Daemon Targaryen.	Haruskah kita sebutkan namanya? Daemon Targaryen.			No Shift Occurs
178	MELLOS: If Daemon were to remain the uncontested heir, <b>it</b> could destabilize the realm.	Jika Daemon menjadi pewaris tidak terbantah Hal ini bisa mengguncang negeri.			No Shift Occurs
179	OTTO: No one here can know what Daemon would do were <b>he</b> king, but no one can doubt <b>his</b> ambition. Look at what <b>he</b> did with the gold cloaks. The City Watch is fiercely loyal to <b>him</b> . An army 2,000 strong.	Kita tak tahu tindakan Daemon jika dia raja, Tapi kita yakin akan ambisinya. Lihat perbuatannya dengan Jubah Emas. Garda Kota sangat setia padanya, pasukan 2.000 orang.		Pergeseran makna (sudut pandang) No one -> kita	
180	VISERYS: An army <b>you</b> gave him, Otto. I named Daemon Master of Laws, but you said <b>he</b> was a tyrant. As Master of Coin, you said <b>he</b> was a spendthrift that would beggar the realm. Putting Daemon in command of the City Watch was your solution!	Pasukan pemberianmu, Otto. Kunobatkan Daemon Master Hukum, tapi kau bilang dia tiran. Sebagai Master Koin, katamu dia pemboros yang akan menguras negeri. Menobatkan Daemon sebagai pemimpin Garda Kota adalah solusimu.	<b>Pergeseran unit</b> You gave him (klausa) -> pemberianmu (frasa)		

181	VISERY: Daemon is my brother. My blood. And <b>he</b> will have <b>his</b> place at my court.	Daemon adalah saudaraku, darahku. Dia punya tempat di istanaku.			No Shift Occurs
182	MELLOS: Let <b>him</b> keep his place at court, <b>Your Grace</b> , but if the gods should visit some further tragedy on you, either by design or by accident	Biar dia tetap ada di istana, <b>Yang Mulia</b> , Tapi jika para dewa memberimu tragedi lain Baik itu dirancang atau kecelakaan		Pergeseran makna (adaptasi budaya)	
183	VISERY: "Design"? What are you saying? <b>My brother</b> would murder me, take my crown? Are you?	Dirancang? Apa maksudmu? Adikku akan membunuhku? Merebut mahkotaku? Itu maksudmu?		<b>Pergeseran makna</b> (G -> S) My brother -> adikku	
184	VISERY: <b>Please</b> . Daemon has ambition, yes, but not for the throne. <b>He</b> lacks the patience for it.	<b>Yang benar saja. Benar</b> , Daemon punya ambisi, tapi bukan untuk takhta. Dia tak punya kesabaran.		Pergeseran makna (distorsi makna)	
185	OTTO: The gods have yet to make a man who lacks the patience for absolute power, <b>Your Grace</b> .	Para dewa belum membuat pria Yang tak punya kesabaran untuk kuasa mutlak, Yang Mulia		Pergeseran makna (adaptasi budaya) Your Grace	
186	MELLOS: Under such circumstances, <b>it</b> would not be an aberration for the King to name a successor	Dalam situasi ini Tidak ada salahnya bagi raja untuk menamai pewarisnya.	Pergeseran struktur (struktur disesuaikan namun tidak mengubah makna)		
187	OTTO: Daemon would be a second Maegor, or worse. <b>He</b> is impulsive and violent. It is the duty of this council to protect the King and the realm from <b>him</b> . I'm sorry, Your Grace, but <b>that</b> is the truth as I see it, and I know that others here agree.	Daemon akan menjadi Maegor kedua atau lebih buruk. Dia impulsif dan kejam. Tugas majelis ini adalah Untuk melindungi raja dan rakyat dari Daemon. Maaf, Yang Mulia, tapi inilah kenyataan Dan aku yakin yang lain setuju.			No Shift Occurs
188	VISERY: I will not be made to choose between <b>my brother and my daughter</b> .	Aku tak akan dipaksa memilih antara adikku dan putriku.		<b>Pergeseran makna</b> (G -> S) My brother -> adikku	

189	LYONEL: Such as your wife, Lord Corlys? "The Queen Who Never Was?"	Seperti istrimu, Lord Corlys? Ratu yang Tak Pernah Terjadi.			No Shift Occurs
190	CORLYS: Rhaenys was the only child of Jaehaerys' eldest son. <b>She has a strong claim</b> at the Great Council, and she already has a male heir.	Rhaenys adalah anak tunggal dari putra tertua Jaehaerys. <b>Klaimnya kuat</b> di Majelis Mulia Dan dia sudah punya pewaris lelaki	<b>Pergeseran unit</b> (klausa -> frasa nomina)		
191	VISERYS :My wife and son are dead! I will not sit here and suffer crows that come to feast on <b>their</b> corpses!	Istri dan putraku tewas! Aku takkan duduk dan menanggung burung gagak memangsa mayat mereka!			No Shift Occurs
192	ALICENT: <b>She</b> lost her mother.	Dia kehilangan ibunya.			No Shift Occurs
193	ALICENT: How is <b>His</b> Grace?	Bagaimana Paduka Raja?		Pergeseran makna (adaptasi budaya) His Grace -> Paduka Raja	
194	OTTO: <b>I</b> thought you might go to <b>him</b> . Offer him comfort.	<b>Mungkin kau bisa menemuinya,</b> menghiburnya.		<b>Pergeseran makna (sudut pandang)</b> Offer him comfort -> menghiburnya	
195	ALICENT: In <b>his</b> chambers? <b>I wouldn't know what to say</b>	Di kamarnya? <b>Entah aku harus bilang apa.</b>	<b>Pergeseran struktur</b>		
196	OTTO: Stop <b>that</b> . He'll be <b>glad of a visitor.</b>	Hentikan. Dia akan <b>senang dikunjungi.</b>		<b>Pergeseran makna (sudut pandang)</b>	
197	VISERYS: <b>That's very kind,</b> thank you.	<b>Kau sangat baik.</b> Terima kasih.		<b>Pergeseran makna (sudut pandang)</b>	
198	ALICENT: <b>It's a favorite of mine.</b> I do know how passionate you are for the history	<b>Ini favoritku.</b> Aku tahu kau sangat suka sejarah.	<b>Pergeseran struktur</b>  <b>Pergeseran makna (sudut pandang)</b> Passionate -> suka		
199	MYSARIA: Might <b>we</b> drink to our future?	Bisakah kita minum untuk masa depan kita?			
200	RANDYLL: Quiet! <b>Your Prince</b> will speak! Silence!	Diam! Pangeran akan berbicara! Diam!		Pergeseran makna (adaptasi budaya)	

				Your Grace -> Pangeran	
201	OTTO: <b>He</b> toasted Prince Baelon.	Dia bersulang untuk Pangeran Baelon.			No Shift Occurs
202	DAEMON: You cut the image of the conqueror, <b>brother</b> .	Kau tampak seperti Penakluk, Kak.			No Shift Occurs
203	DAEMON: We must all mourn in <b>our</b> own way, Your Grace	Kita berduka dengan cara sendiri, Yang Mulia.		Pergeseran makna (adaptasi budaya) Your Grace	
204	VISERYS: My family has just been destroyed. But instead of being by my side, or Rhaenyra's, <b>you</b> chose to celebrate your own rise! Laughing with your whores and your lickspittles! <b>You</b> have no allies at court but me! I have only ever defended <b>you</b> ! Yet everything I've given <b>you</b> , <b>you've</b> thrown back in my face.	Keluargaku baru saja hancur. Alih-alih berada di sisikuatau sisi Rhaenyra Kau merayakan kebangkitanmu sendiri! Tertawa dengan para pelacur dan penjilat ludah! Kau tak punya teman di istana selain aku! Aku selalu membelamu! Semuanya yang kuberikan padamu, kau lempar ke wajahku!			No Shift Occurs
205	DAEMON:You've only ever tried to send me away. To the Vale, to the City Watch, anywhere but by your side. Ten years you've been king, and yet not once have you asked me to be your Hand!	Kau hanya mencoba menjauhkanku. Ke Vale,ke Garda Kota, ke mana saja selain di sisimu. Kau menjadi raja sepuluh tahun,dan tak sekali pun Kau memintaku menjadi Tangan Kananmu.			No Shift Occurs
206	DAEMON: I've only ever spoken the truth. I see Otto Hightower <b>for what he is</b> .	Aku hanya berkata sejujurnya. Kulihat Otto Hightower <b>sebenarnya</b>		<b>Pergeseran kelas kata</b> The truth (noun) -> sejujurnya (adverb) <b>Pergeseran struktur</b>	
207	DAEMON: <b>He</b> doesn't protect you. I would.	Dia tak melindungimu. Aku akan.			No Shift Occurs
208	DAEMON: Yourself. You're weak, Viserys. And that council of leeches knows it. <b>They</b> all	Dirimu sendiri. Kau lemah, Viserys. Majelis lintah itu			No Shift Occurs

	prey on you for their own ends.	memangsamu untuk keuntungan mereka.			
209	RHAENYRA: What? <b>You</b> haven't spoken a word to me since Mother's funeral, and now <b>you</b> send your Kingsguard down	Apa? Kau belum berbicara padaku sejak pemakaman Ibu Kini kau mengirim Pengawal Raja			No Shift Occurs
210	RHAENYRA: Everyone says Targaryens are closer to gods than to men, but <b>they</b> say that because of our dragons. Without <b>them</b> , <b>we'd</b> just like everyone else.	Orang berkata Targaryen lebih dekat pada dewa daripada manusia. Tapi mereka bilang itu karena naga kita. Tanpa naga, kita hanya orang biasa.			No Shift Occurs
211	VISERYS: The idea that we control the dragons is an illusion. <b>They're</b> a power man should never have trifled with. One that brought Valyria its doom. If we don't mind our own history, it will do the same to us. Targaryen must understand this to be King... or Queen.	Ide bahwa kita bisa mengendalikan naga hanyalah ilusi. Naga adalah kekuatan Yang tak seharusnya dikendalikan manusia. Kekuatan yang menghancurkan Valyria. Jika kita melupakan sejarah, hal sama akan terjadi pada kita. Seorang Targaryen harus memahami ini untuk menjadi raja Atau ratu.			No Shift Occurs
212	VISERYS: I'm sorry, Rhaenyra. I have wasted the years since <b>you</b> were born wanting for a son.	Maaf, Rhaenyra. Kusia-siakan bertahun-tahun sejak kau lahir Menunggu seorang putra.			No Shift Occurs
213	VISERYS: <b>You</b> are the very best of your mother.	Kau yang terbaik dari ibumu.			No Shift Occurs
214	VISERYS: And I believe it, I know <b>she</b> did, that you could be a great ruling queen.	Lalu aku percaya, sebagaimana ibumu juga Kau bisa menjadi ratu hebat.		<b>Pergeseran makna</b> (G->S) She -> ibu	
215	MELLOS:Corlys of House Velaryon. <b>Lord of the Tides and Master of Driftmark.</b>	Corlys dari Klan Velaryon Lord Arus dan Master Pengapung.			No Shift Occurs

216	CORLYS: I, Corlys Velaryon, Lord of the Tides and Master of Driftmark, promise to be faithful to King Viserys and his <b>named heir</b> , the Princess Rhaenyra.	Aku, Corlys Velaryon Lord Arus dan Master Pengapung Berjanji setia kepada Raja Viserys dan pewarisnya, Putri Rhaenyra.	Pergeseran struktur		
217	CORLYS: I pledge fealty to <b>them</b> and shall defend them against all enemies in good faith and without deceit.	Aku bersumpah setia Dan akan membela mereka dari musuh, dengan itikad baik dan tanpa tipu			No Shift Occurs
218	HOBERT: I, Lord Hobert Hightower, Beacon of the South, Defender of the Citadel, and Voice of Oldtown, promise to be faithful to King Viserys and his <b>named heir</b> , the Princess Rhaenyra.	Aku, Lord Hobert Hightower Suar Selatan, Pembela Benteng Kota Tua Dan Suara Kotatua Berjanji setia kepada Raja Viserys dan pewarisnya, Putri Rhaenyra.			No Shift Occurs
219	HOBERT: I pledge fealty to <b>them</b> and shall defend them against all enemies in good faith and without deceit. I swear this by the old gods and the new.	Aku bersumpah setia dan akan membela mereka dari musuh Beritikad baik dan tanpa tipu. Aku bersumpah demi dewa-dewa lama dan baru			No Shift Occurs
220	VISERYS: There's something else that I need to tell you. <b>It might be difficult for you to understand</b> , but you must hear it.	Ada hal lain yang harus kukatakan padamu. <b>Mungkin sulit kau pahami</b> , tapi kau harus mendengarnya	Pergeseran struktur		
221	VISERYS: Our histories, <b>they</b> tell us that Aegon looked across the Blackwater from Dragonstone, and saw a rich land ripe for the capture. But ambition alone is not what drove <b>him</b> to conquer. It was a dream. And just as Daenys foresaw the end of Valyria,	Sejarah kita, Berkata bahwa Aegon memandang Melewati Blackwater dari Dragonstone Dan melihat tanah subur untuk direbut. Tapi bukan hanya ambisi yang mendorongnya. Tapi juga Mimpi. Sebagaimana			No Shift Occurs

	Aegon foresaw the end of the world of men. 'Tis to begin with a terrible winter gusting out of the distant north.	Daenys meramalkan akhir Valyria Aegon meramalkan akhir dunia manusia. Itu akan dimulai dengan musim dingin mengerikan, bertiup dari utara jauh.			
222	VISERYS: All of Westeros must stand against it. And if the world of men is to survive, a Targaryen must be seated on the Iron Throne.	Semua Westeros harus melawannya. Jika dunia manusia ingin bertahan, Targaryen harus duduk Di Takhta Besi.			No Shift Occurs
223	VISERYS: Aegon called his dream "The Song of Ice and Fire."	Aegon menyebut Mimpinya "Lagu Es dan Api".			No Shift Occurs
224	VISERYS: This secret, it's been passed from king to heir since Aegon's time. Now you must promise to carry it and protect it. Promise me this, Rhaenyra. Promise me.	Rahasia ini Telah diteruskan dari raja ke pewarisnya sejak era Aegon. Kini, kau harus berjanji untuk membawa dan melindunginya. Berjanjilah, Rhaenyra. Berjanjilah			No Shift Occurs

### **Correction Feedback:**

**1. Consistency in Classifying References and Translation Shifts**

Some types of references and shifts need to be reviewed to ensure that they truly belong to the designated categories of references and shifts in translation. Each classified type should correspond to its respective category.

**Suggestion:** Revalidate each data entry to avoid misclassification.

**2. Accuracy in Applying References and Shifts of Form and Meaning**

The types of references and shifts have been identified well, but inconsistencies remain in their application. Ensure that each type of reference and shift is used appropriately according to the context and purpose.

**Suggestion:** Clarify the justification for each identified type and revise any incorrect classifications.

**3. Data Validation and Consistency**

Some references and translation shifts that have been classified require further validation, especially those with ambiguous meanings or those more accurately categorized as other types of references and shifts.

**Suggestion:** Conduct a thorough review of the data to ensure alignment with the predetermined categories.

### **General Conclusion and Recommendations:**

- ✓ References and shifts in translation must be classified accurately according to their respective functions to ensure clarity and consistency in the analysis.
- ✓ The application of various types of references and shifts—such as endophoric, exophoric, personal, demonstrative, and comparative references, as well as form and meaning shifts—must align with the context to support precise interpretation.
- ✓ Revalidating the data thoroughly is crucial to improve the overall consistency and accuracy of the research findings, as well as to ensure that each reference and shift aligns with the relevant theoretical framework.

The raw data has been reviewed and corrected by a rater to ensure accuracy and consistency in classification. The feedback provided focuses on refining the classification of references and shifts in translation, improving the accuracy of reference and shift application in translation, and validating data consistency. The



analysis has not yet been revised based on these corrections; it remains in its initial validated form. Further refinements and adjustments are needed to align the data with the research objectives before final validation.

## VALIDATION LETTER

After verifying the documents' analysis that will be used in the research entitled "**Analysis Of Translation Of Reference In The House Of The Dragon Series: (A Translation Study In Pragmatic Perspective)**" arranged by :

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Study Program : English Study Program (TBI)  
Faculty : Tarbiyah

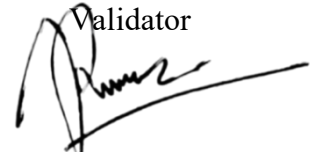
With my undersigned :

Name : Abd. Rahman Zain, M. Li.  
Position : Researcher in Linguistics and Translation

Confirmed that the Rubric is correctly used to check students' narrative paragraph writing and the assessment results can be reliably accounted for.

Curup, Januari 2025

Validator



Abd. Rahman Zain, M. Li.

## **BIODATA VALIDATOR**

### **1. Informasi Pribadi**

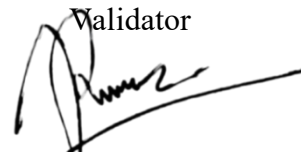
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Abd. Rahman Zain, M. Li.

**Correction Feedback:****1. Consistency in Classifying References and Shifts in Form and Meaning**

Some references and shifts in translation require reexamination to ensure that they are accurately classified according to the specified categories. The types of references include endophora (anaphoric and cataphoric), exophora, personal, demonstrative, or comparative. As for shifts, there are two types: shifts in form and shifts in meaning.

**Suggestion:** Reexamine the classification of references and shifts in translation to avoid mislabeling and ensure that each reference and shift is categorized based on context and the theory used.

**2. Accuracy in the Use of References and Shifts in Form and Meaning**

The identification of reference types and shifts in translation has been well done; however, some inconsistencies in their application have been found. Ensure that the types of references and shifts are appropriate for the context and function of references and shifts in translation.

**Suggestion:** Provide clear justification for the use of specific reference types and shifts and correct any misclassification.

**3. Validation and Consistency of Reference and Shift Data in Form and Meaning**

Some forms of references and shifts that have been identified need to be revalidated, especially those that might be more appropriately categorized under different types of references and shifts based on their usage context.

**Suggestion:** Conduct a thorough review of reference and shift data to ensure accuracy in classification and consistency in the analysis.

**General Conclusion and Recommendations:**

- ✓ References and translation shifts must be classified accurately according to their specific functions to ensure clarity and analytical consistency.
- ✓ The application of various types of references and shifts—such as endophoric, exophoric, personal, demonstrative, and comparative references, as well as form and meaning shifts—should be contextually appropriate to support a precise interpretation.
- ✓ A thorough revalidation of data is essential to improve the overall consistency and accuracy of the research findings, ensuring that each reference and shift is aligned with the relevant theoretical framework.

The raw data has been reviewed and corrected by a rater to ensure accuracy and consistency in classification. The feedback provided focuses on refining the classification of references and shifts in translation, improving the accuracy of

reference and shift application in translation, and validating data consistency. The analysis has not yet been revised based on these corrections; it remains in its initial validated form. Further refinements and adjustments are needed to align the data with the research objectives before final validation.

## VALIDATION LETTER

After verifying the documents' analysis that will be used in the research entitled **"Analysis Of Translation Of Reference In The House Of The Dragon Series: (A Translation Study In Pragmatic Perspective)"** arranged by :

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Rizki Indra Guci, M.Pd

## **BIOGRAPHY**



The researcher's name is Ilham Sahbandi. He was born in Pulogeto on October 21st, 2003 and resides in Pulogeto Baru. He is the second son of Mr. Sukri Ahmad Ahkap and Mrs. Epi Haryanti. He has an older brother named Eko Prasetio.

He began his formal education at SD Negeri 01 Merigi. He then continued to junior high school at SMP Negeri 01 Merigi. He pursued his senior high school education at SMA Negeri 06 Kepahiang and graduated in 2021. After completing his secondary education, he decided to continue his studies at the State Institute for Islamic Studies (IAIN) Curup. At the university, he chose the English Tadris Study Program in the Faculty of Tarbiyah, which he has been attending from 2021 to 2025.



