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**FEMININE POWER IN THE HBO TV SERIES *GAME
OF THRONES*: THE CASE OF DAENERYS
TARGARYEN**

Dissertação submetida ao Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários da Universidade Federal de Santa Catarina para a obtenção do Grau de Mestre em Inglês.

Orientadora: Prof^ª.
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FLORIANÓPOLIS
2019

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Terres, Mariana Lima
Feminine Power in the HBO TV series Game of
Thrones : The Case of Daenerys Targaryen / Mariana
Lima Terres ; orientadora, Viviane M. Heberle, 2019.
132 p.

Dissertação (mestrado) - Universidade Federal de
Santa Catarina, Centro de Comunicação e Expressão,
Programa de Pós-Graduação em Inglês: Estudos
Linguísticos e Literários, Florianópolis, 2019.

Inclui referências.

1. Inglês: Estudos Linguísticos e Literários. 2.
Análise Crítica do Discurso. 3. Gramática Sistemática
Funcional. 4. Gramática do Design Visual. 5.
Estudos de Gênero. I. Heberle, Viviane M.. II.
Universidade Federal de Santa Catarina. Programa de
Pós-Graduação em Inglês: Estudos Linguísticos e
Literários. III. Título.

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THRONES: THE CASE OF DAENERYS TARGARYEN**

Esta Dissertação foi julgada adequada para obtenção do Título de
“Mestre” e aprovada em sua forma final pelo Programa de Pós
Graduação em Inglês: Estudos Linguísticos e Literários.

Florianópolis, 27 de fevereiro de 2019.

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This is dedicated to my family and friends.

ACNOWLEDGEMENTS

Firstly, I would like to thank my family, friends and those who helped me going through this incredible journey, which is to produce a Master thesis; for all the support in moments of doubt and anxiety you gave me; for sharing so many moments of happiness and joy during these two years. I know that this would not have happened if I did not have you by my side. Thank you mother and father, Sonia and Ubirajara, for your unconditionally love and help. Thank you dear sisters, Gabriela and Alanna, who gave me strength and persistence all the way. You are everything to me. I love you.

Thank you my friends and colleagues, Kellen, Marilia, Juliana, Francineide, Izabela, Karine, Luana, Vinicius, Eduardo, Andrey and Matheus, for being the best peers and for sharing incredible moments of learning and joy. Thank you old friends and new, Daniele (Mity), Nairana, Marcelo, Flávio, Priscila, Jeová, Silviana, Caroline, Felipe, Litiane, Denize and Bruna, for your kindness, friendship, help and support. You are dear to me.

Thank you my advisor Viviane M. Heberle for your guidance, support and understanding along this process. You helped me to overcome my obstacles during this study and pushed me forward. Thank you all professors and staff members of PPGI UFSC for the knowledge and help throughout these two years. Furthermore, I am grateful for the guidance and fruitful discussions held by my professors and colleagues from NUPDiscurso research group.

Finally, I would like to thank the members of the examining committee, for kindly accepting our invitation and contributing with relevant insights for this research, and CNPq for providing me with the scholarship to keep my study.

Thank you for everything,
Mariana Lima Terres

Invictus

*Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.*

*In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.*

*Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.*

*It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.*

(WILLIAM ERNEST HENLEY)

ABSTRACT

FEMININE POWER IN THE HBO TV SERIES *GAME OF THRONES*: THE CASE OF DAENERYS TARGARYEN

by

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2019

Advisor: Prof^a. Dr^a. Viviane M. Heberle

The representation of gender and power relations of female characters have been analyzed through Critical Discourse Analysis and Systemic Functional Linguistics (Pinheiro, 2011; Bezerra, 2008; Souza, 2016), in order to highlight the role of women and the relations of hegemonic power in their discourses. *Game of Thrones*, the first book of the series of fantasy novels *A Song of Ice and Fire*, written by George R. R. Martin and published in 1996, achieved international recognition in 2011 with its TV adaptation of the same name produced by HBO. The series portrays strong female characters who fight against the traditional social roles imposed. Daenerys Targaryen is one of these female characters who have a significant part inside a male-centered universe since she has a very essential role in the narrative and endures a drastic transformation throughout the first season of the TV series. Based on the Systemic Functional Linguistic (SFL) (Halliday, 1985), the Critical Discourse Analysis (CDA) (Fairclough, 2010) and the Grammar of visual design (GVD) (Kress & van Leeuwen, 1996; 2006) frameworks, the present study analyzed scenes (images and dialogues) involving the character of Daenerys Targaryen when in interaction with a male character in the first season of the series, in terms of verbal and visual meanings. The study contributes to the analysis of the representation of women during the Medieval period, the power relations established in the episodes analyzed and support the discussion of aspects related to gender differences and sociocultural practices. The results show a drastic change in terms of agency, empowerment and independence of the character throughout the first season sustained by her verbal and visual representation. The present study raises relevant issues like feminine representation in the media and notions of gender and culture which could help students to construct their own knowledge according to their social context.

Keywords: Systemic Functional Linguistics. Grammar of Visual Design. Critical Discourse Analysis. Daenerys Targaryen.

Number of pages: 124

Number of words: approx. 30,000 words

RESUMO

PODER FEMININO NA SÉRIE DE TV DA HBO *GAME OF THRONES*: O CASO DE DAENERYS TARGARYEN

por

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2019

Orientadora: Prof^ª. Dr^ª. Viviane M. Heberle

A representação de gênero e relações de poder de personagens femininas têm sido investigadas através da análise crítica do discurso e da Linguística Sistêmica Funcional (Pinheiro, 2011; Bezerra, 2008; Souza, 2016), enfatizando o papel da mulher e a relação de poder hegemônico presentes no discurso dessas personagens. *Game of Thrones*, primeiro livro da série fantástica *A Song of Ice and Fire*, de George R. R. Martin, publicado em 1996, alcançou reconhecimento internacional em 2011 com a adaptação para série de TV produzida pela HBO *Game of Thrones*. A série retrata personagens femininos fortes que lutam contra os padrões sociais impostos a elas. A personagem *Daenerys Targaryen* é uma dessas mulheres que se destacam dentro de um universo predominantemente masculino, pelo seu papel na história e pela transformação drástica de comportamento sofrida na primeira temporada da série. Com base na Linguística Sistêmica Funcional (LSF) (Halliday, 1985), na Análise Crítica do Discurso (ACD) (Fairclough, 2010) e na Gramática do design visual (GDV) (Kress & van Leeuwen, 1996; 2006) foram analisadas cenas e seus respectivos diálogos envolvendo a personagem *Daenerys Targaryen* em interação com personagens masculinos da primeira temporada da série, em termos de significados verbais e visuais. O estudo contribui para se observar a representação da mulher na Era Medieval e as relações de poder estabelecidas nos episódios analisados, além da discussão de questões de diferenças de gênero e práticas socioculturais. Os resultados mostram uma mudança drástica em termos de agenciamento, empoderamento e independência da personagem ao longo da primeira temporada através de sua representação verbal e visual. Este estudo traz questões que poderiam ser discutidas em sala de aula para explorar multiletramentos, além de trazer assuntos relevantes como representação feminina na mídia e noções de gênero e cultura que podem auxiliar os estudantes na construção do conhecimento em relação ao seu contexto social.

Palavras-chave: Gramática Sistêmica Funcional. Gramática do Design Visual. Análise Crítica do Discurso. Daenerys Targaryen.

Número de páginas: 124

Número de palavras: aprox. 30.000 palavras

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CHAPTER I INTRODUCTION

1.1 CONTEXT OF INVESTIGATION

The representation of gender and power relations of female characters has been increasingly investigated in different means of communication, such as fantasy novels, newspapers, magazines and even video games (Pinheiro, 2007; Lorenset, 2010; Gauntlett, 2008; Souza, 2016). An increasing interest concerns the role of women and the hegemonic power relations in the discourse around such characters.

Researchers in the areas of Critical Discourse Analysis and Systemic Functional Linguistics have recently studied these different types of texts in order to uncover hidden ideologies related to the way women are portrayed in the media. Nevertheless, it seems that female characters in TV series have not often been investigated, despite the recent popularity that this genre has achieved in society. *A Game of Thrones* is the first volume in *A Song of Ice and Fire*, a series of fantasy novels written by the American author George R. R. Martin. First published in 1996, the book had a modest repercussion then, but in 2011 it reached international recognition becoming a New York Times bestseller and gaining its adaptation into the HBO TV series *Game of Thrones* (henceforth, *GoT*).

According to Jones (2012), the amount of female protagonists in the genre of fantasy is still limited even today, due to societal norms, chivalric models and gender roles of the medieval period, which are frequently copied by this genre. Normally they are restricted to roles such as “damsels-in-distress, passive ladies who do little but fill in the background space of the castle, or serving only as possessions who produce heirs for their lords” (Jones, 2012, p. 7). However, recent novels have started to contest these chivalric models and granted women positions of prominence and distinction within the novels. George R. R. Martin created strong and empowered women in his novel, and fifteen years after the publication of the first book, its adaptation portrays these leading women as a sign that the models of women in society when it comes to television have been changing and women in leading roles are now cherished and admired (Jones, 2012).

According to Haastrup (2016), *GoT*'s female characters can be distinguished from those in other TV series because they are portrayed as equally powerful and strong as their male counterparts. These powerful

female characters are not very common in current shows, some exceptions being the TV series *West Wing*, *House of Cards*, *The Wire*, *Downton Abbey* and *Mad Men*, which present few female characters at the highest point of the power chain.

In the case of *GoT*, the portrayal of a large number of female characters mostly as stereotypes, such as sexual objects, pawns and unnecessary persons is highly motivated by the representation of women in the Middle Ages. However, this stereotypical representation is opposed by complex representation of women who are multifaceted and pursue their own purposes and goals in life (Haastrup, 2016). In *GoT* there are several female characters who face gender discrimination (based on the sole fact that they are women), but they do not accept their predetermined role. Furthermore, this television series has reached a large number of spectators and may thus influence spectators' beliefs and new forms of life (Souza; Câmara, 2014).

It is important, therefore, to develop the area of TV series studies through a social-semiotic perspective, which may help to unveil ideological positions that are carried out through media, especially related to gender and to the position of women in society.

Martin's strong female characters challenge traditional social standards and take part of significant events of the plot, having a fundamental role in them, which diverges from most mainstream films and series (Haastrup, 2016), and raises the question of how the ideological positions, power relations, and gender representations are verbally and visually constructed. Daenerys Targaryen represents one of these dominant female characters in a predominantly male world. At the beginning of the story, she is an innocent child, sold by her brother in exchange for an army. She ends up brotherless and husbandless at the end of the first season. However, over the following seasons she becomes the leader of a people, mother of three dragons and the most fitting candidate to occupy the Iron Throne and rule the Seven Kingdoms. She undergoes a drastic change of behavior along the story, especially during the first season, which justifies the analysis of this particular season in order to observe these significant changes related to this particular character.

However, as Gauntlett (2008) points out, it is problematic to 'confirm' that a certain TV show is 'indeed' motivating or encouraging people to change their own views; "but if a lot of people have been moved to spontaneously write about it in blogs, websites and forums, then it is fair to take this as evidence that this program can move and inspire viewers" (Gauntlett, 2008, p.73).

Thus, Daenerys Targaryen is a character that possesses enthralling and pertinent traits for a verbal and visual analysis through a social-semiotic perspective.

1.2 SIGNIFICANCE OF THE STUDY

According to Frankel (2014), treatment of women in Martin's novel and its TV adaptation is currently one of the most passionate issues in popular culture. There are several studies on Martin's *GoT* novels and its adaptation regarding gender representations of the female characters based on feminist and medievalist theories (Frankel, 2014; Penkala, Pereira, Ebersol, 2016; Schubart, 2016; Schroeder, 2016; Souza & Câmara, 2015; Couto, 2015, Jones, 2012). However, to the best of my knowledge, the analysis of *GoT*'s adaptation with the constructs of CDA, SFL, aligned with the grammar of visual design (GVD), and the impact of the visual resource in media has not been carried out so far.

Bearing in mind the rise of the audience of the TV series and the books since 2011, and its propagation in media through TV series, board games, videogames and toys, sold by websites like *Amazon* and *Toyshow*, it is important to develop the area of film and TV series studies through a social-semiotic perspective. As a novice researcher of the Núcleo de Pesquisa, Texto, Discurso e Práticas Sociais (NUPDiscurso), from the Federal University of Santa Catarina (UFSC), Brazil, I also consider relevant to raise awareness concerning how women are portrayed in the media and the ideologies conveyed by popular TV productions. Unveiling the ideologies under these representations may help us to study issues related to sociocultural variables, such as gender, power relations and sexuality.

1.3 OBJECTIVES

The aim of this study is to investigate power relations concerning gender in the representation of Daenerys Targaryen in the first season of the HBO TV series *Game of Thrones*, by analyzing the verbal and visual representation of the character in interaction with male characters along the ten episodes of season 1. The objectives of the study are:

- To carry out a linguistic and visual analysis of the representation of Daenerys Targaryen in the first season of the TV series *GoT*, highlighting her role as a woman and the power relations in the episodes;

- To discuss issues of gender differences and sociocultural practices involved in the representation of Daenerys Targaryen;

1.4 RESEARCH QUESTIONS

With the previous objectives in mind, these questions will guide my research:

- (1) What ideational choices in verbal language are used to construct the character's image in the selected scenes of the episodes?
- (2) What representational, interactional and compositional choices in visual language are used to construct Daenerys Targaryen's image in the selected scenes of the episodes?
- (3) What do the ideational, representational, interactional and compositional choices reveal in terms of gender standards?
- (4) What social values, attitudes, and power relations do these visual and verbal choices express?

1.5 METHOD

Since the major transformations in Daenerys's character start in the first season, this study will focus on this particular season. Therefore, in order to investigate how the representation of the Daenerys Targaryen is constructed in the first season of the HBO TV series *Game of Thrones* through the use of verbal and visual language, the data was selected within the ten episodes of the season, with Daenerys appearing in nine of them. From these appearances, I selected and analyzed all scenes¹ (the dialogues and corresponding screenshots²) where she interacts with men. In this study, I will not be working with the analysis of dynamic images or aspects regarding the tone, rhythm, stresses of words and the pauses of the speech, since my main focus is the general depiction of the character throughout the entire season and how this depiction evolves. The use of screenshots of each scene instead of dynamic images in this study was chosen in order to cover the entire season, since Daenerys appears in 9

¹ A scene according to the Film Terms Glossary consists of a shot (or series of shots) that unified comprise into a unique and complete dramatic event, action, or element of film sequence.

² According to the English Oxford dictionary, screenshots refer to images of the data exhibit on the screen of electronic devices, such as a computer or a cell phone.

episodes, totalizing more than 50³ minutes of film. Therefore, screenshots of each selected scene will be used to analyze the depiction of Daenerys Targaryen.

1.5.1 Data Selection and Criteria

In order to pursue the answers to the aforesaid questions, the data of this study consists of scenes (dialogues and their corresponding screenshots) from the episodes of the first season of the HBO TV series *GoT* in order to investigate the representation of the character of Daenerys Targaryen. The selected scenes are the ones where Daenerys interacts with at least one man among the nine episodes in which she appears. The dialogues where she interacts with other women will not be the focus of this study, since the intention is to analyze the representation of the character in a world where the male figure was portrayed more powerfully. For practical purposes, I limited the number of scenes for the verbal and visual analysis to six scenes which show the interaction between Daenerys and a male figure. The first two scenes are from the beginning of the season (episode 1), two other scenes are from the middle of the first season (episode 4), and the last two scenes are from the end of the season (episodes 8 and 10). The criteria for selecting these scenes are: (1) the first two scenes selected from the series exemplify/illustrate the role of gender in that particular context, where women were considered inferior and normally offered in marriage in exchange for favors; (2) it seems relevant to observe how gender roles operate when Daenerys goes through a drastic change of behavior throughout the first season; and (3) the selected scenes follow a chronological order in the narrative. My intention with this selection is to observe how the representation of the character evolves during the first season through a linguistic and visual perspective. Concerning the selection of the screenshots of the corresponding scenes analyzed, I selected three screenshots per dialogue in which Daenerys appears in order to carry out the visual analysis. By using the program *Windows Media Player*, the screenshots selected were taken in the beginning, the middle and the end of each scene in which Daenerys appears in dialogue with at least one male character, and the selected images were analyzed according to the angles (low, high) in order to explore power relations. I looked for evidence that revealed the

³ Information retrieved from <https://winteriscoming.net/2017/11/16/data-analysis-reveals-game-of-thrones-main-character/>

standard gender role of highborn women in that particular historical context of medieval patriarchal society, where they were normally offered in marriage in exchange for political favors. I also investigated verbal and visual meanings of how gender roles operate when Daenerys goes through an extreme transformation of behavior and attitude throughout the first season.

1.5.2 Procedures for the Analysis

The dialogues and their corresponding scenes were transcribed and analyzed in terms of visual and verbal meanings. Concerning the specific data, in order to explore the verbal analysis, since my interest lies in studying the representation of Daenerys in a predominantly male world, as mentioned previously, I selected the dialogues that fit specific objective criteria. The linguistic analysis, based on Fairclough's Critical Discourse Analysis and Systemic Functional Linguistics, investigated the lexicogrammatical choices presented in the selected dialogues. First, the dialogues were analyzed through the context of situation and the transitivity system from Halliday's theory, which described the ideational meanings from the text, focusing on Daenerys as a participant and the processes of transitivity in which she is involved.

In relation to the visual analysis, the screenshots selected were analyzed based on the Grammar of Visual Design framework. The screenshots were taken from the beginning, the middle and the end of each scene in which Daenerys is in interaction with at least one male character using the program *Windows Media Player*. They were used in order to support the verbal analysis. After the selection of the screenshots, the potential meanings will be analyzed through the representational, interactive and compositional systems of Kress and Van Leeuwen's Visual Grammar framework (1996, 2006).

First, I will observe the representational metafunction (narrative and conceptual representation) of each screenshot concerning the visual elements, the participants and the circumstances involved in the situation. Then, I will focus on the interactional system (contact and social distance) in order to describe the power relationships between the participants. Lastly, I will analyze the compositional metafunction in order to describe the organization of the elements in each image.

Finally, the data involving these representations will also be analyzed under the light of gender studies and the representation of

highborn women in Medieval Society in order to highlight the sociocultural practice, which is promoted by this media.

1.6 ORGANIZATION OF THE THESIS

This thesis is divided into four chapters. The first chapter presents the initial remarks, context of investigation, significance of study and the method, with the data selection and criteria for analysis. It presents the object of study, the justification for research and places the analysis within the academic area. The second section brings the theoretical framework that has been used for this study, such as Media and Gender studies, Medieval Representation of Highborn Women, Critical Discourse Analysis, Systemic Functional Linguistics and the Grammar of Visual Design. The third section presents the verbal and visual analysis of the object of the study according to the framework selected and brings a discussion of the main findings. The fourth chapter concludes the analysis and presents subsections of limitations of the study and pedagogical implications.

CHAPTER II THEORETICAL BACKGROUND

This chapter refers to the theoretical background applied for this study. It is divided into different but interrelated areas of knowledge approached in the research: (1) Media and gender studies, (2) the Medieval Representation of High-born women, (3) Critical Discourse Analysis, (4) Systemic Functional Grammar (Halliday, 1985), and (5) the Grammar of Visual Design (Kress & van Leeuwen, 1996:2006).

2.1 MEDIA AND GENDER STUDIES

As the aim of this study is to analyze the representation of a leading female character in a popular TV series, two supportive frameworks to be considered are media and gender studies. The analysis of media texts has been an increasing topic in the area of critical discourse analysis, focusing mainly on unveiling the ideological and hegemonic meanings in visual and verbal text.

These multimodal studies have been expansively conducted at the Graduate Program in English (Programa de Pós Graduação em Inglês) from the Federal University of Santa Catarina (Universidade Federal de Santa Catarina, UFSC), by NUPDiscurso, a research group which focus on the analysis and interpretation of discourse in different sociocultural contexts, among others, in order to analyze visual and verbal elements from the same objects of research. Multimodal studies concerned with popular media texts include the analysis of newspapers (Ferreira, 2003), magazines (Heberle, 1997; Grimm, 1999; Bernardon, 2005; Lorenset, 2010), fantasy novels (Pinheiro, 2007; Pinheiro, 2011), comic books (Veloso, 2002; Abreu, 2012), advertisements (Almeida, 2006; Böhlke, 2008; Ferreira, 2011), video games (Souza, 2010; Souza, 2016), TV series (Bezerra, 2008), and movies (Macedo, 2014), among others.

The focus of the present study is the analysis of a character portrayed in a serial fictional narrative. This genre⁴ has been gaining more and more space on TV channels' guides and conquering a great amount

⁴ According to Casey, Casey, Calvert, French and Lewis (2005, p.79-80), genres are used in media studies in order to classify and organize television programs according to their symbiotic relationship between audience and television industry. In television, genres are constantly evolving and transforming themselves according to their relationship with the audiences.

of fans of the entertainment sphere (Souza & Câmara, 2014). According to Machado (2000, p. 83), “seriality is the discontinued and fragmented presentation of the televisual syntagma” constituted by one or more narratives that are tangled or parallel, in which the episodes are interrelated and dependent, engaging the viewer to follow the program and ensuring its continuity. As a cultural product, serial fictional narratives are powerful vehicles for spreading ideals, beliefs and determining conducts, and, considering TV series are widely consumed these days, they become one of the main means to create and convey new forms of life to the public (Souza; Câmara, 2014, p. 217-218).

Souza and Câmara (2014) also believe that digital technologies, such as videogames, websites and blogs have contributed to the appearance of narratives in digital platforms, known as crossmedia⁵ and transmedia⁶ narratives. They are extensions of cultural objects that are currently produced and are used by readers/viewers that are interested about any particular subject of the product and want to look for further information. Crossmedia and transmedia formats have an important role as propagators of cultural products through different means of communication and as mediators that allow exchange of information between fans (Souza; Câmara 2013, p. 4).

GoT is considered a crossmedia narrative according to Souza e Câmara (2013), since the plot of the narrative does not carry additional content compared to the original source. Furthermore, the digital vehicles like websites dedicated to the series and social networks do not spread enough additional information to be considered a transmedia narrative (Souza; Câmara, 2013).

Shacklock (2015) and Gjelsvik & Schubart (2016), on the other hand, argue that, although the novel was not originally set out to create a multi-platform storyline, what makes the link between the books, the TV adaptation, and various textual elements so exceptional is that the narrative is still unfinished. Therefore, as the storyline continues to be

⁵ Crossmedia narrative is conveyed by more than one media platform, allowing the spectator to use different media channels, such as the internet, games, books, toys, magazines, among others (Souza & Camara, 2013, p.4).

⁶ According to Souza and Camara (2013), transmedia narrative is a unified and coordinated production, by which its elements are spread through different platforms, expanding the fictional universe of the narrative.

developed through different media formats simultaneously, the model of transmedia is visibly one possibility for analyzing the *GoT*'s universe.

The complexity of this multi-platform narrative makes people's relationship with media be seen more by the role of 'user' or 'participant' than 'audience member', which completely changes our perception of the concept of 'audience' due to the level of interactivity the viewers now have with media (Gauntlett, 2008, p.2). Also, it is important to bear in mind that the media exposes us to circumstances and relationships from someone's perspective (for example the producers' or the director's perspective), so the choices of relationships and associations which will be portrayed are not randomly selected (Gauntlett, 2008).

According to Gauntlett (2008, p. 2), people spend several hours of their week in front of the television, surfing on the internet, passing by billboards and going to the cinema, which makes it clearly impossible to avoid exposure to advertising and popular culture. And when we decide to follow a particular series or program, we do so because we empathize and recognize the emotional 'journey' of self-realization, even though we may not share the same personal goals. Therefore, Gauntlett believes it is indispensable that we as researchers of contemporary culture make an effort to examine how modern popular media material influences people's lives (Gauntlett, 2008, p.3).

One of the most recurrent theories used as framework for the analysis of media texts is the one related to studies of gender. Gender studies are a very broad and interdisciplinary area, which involves different aspects and disciplines. Some works based on gender studies and critical discourse analysis at UFSC are the studies developed by Figueiredo (1995), Heberle (1997; 2004), Grimm (1999), Bernardon (2005), Lorenset (2010) and Almeida (2006). The major concern of these studies was to analyze the representation of social identities, power and social relations within discursive practices, focusing on the depiction of men and/or women in popular medias. Gauntlett (2008) states that:

[...] the mass media used to be very stereotyped in its representations of gender. As well as showing men being more active, decisive, courageous, intelligent and resourceful, television and movies showed a much greater quantity of men, compared to women, as well. There were exceptions, of course – it's not hard to think of the odd clever, brave or challenging female character from the past

– but these remained exceptions to the norm. (p. 60-61)

According to Funck⁷ (2008, p.183), the major concern of gender studies comes from the necessity of thinking about the feminine and masculine beyond the binary notion of sex and sex differences. The term gender has constantly been defined and redefined by theorists. In this study, I will consider the definition pointed out by Heberle, Ostermann, Figueiredo (2006), in which gender is not related to the biological opposition male/female, but it is a socially constructed category. Gender is constituted by different sociocultural variables, which constitute identities, such as race, class, ethnicity, sexuality, for instance (Funck, 2008). Thus, as Butler (1990) affirms, gender is performative and cannot be separated from cultural and political discourses since it is culturally and socially constructed.

Therefore, the study of gender allows us to analyze ideological and hegemonic aspects through language, in order to investigate the identity and political issues related to representation and the power battles that are incorporated in it (Funck, 2008). Regarding the representation of gender in movies, Laura Mulvey (1989, p.35) states that in a sexual imbalanced world, male and female are separated into active and passive concerning the pleasure of looking. The “Male Gaze”, concept created by Mulvey, refers to the representation of women under the male sexual perspective. The female figure is displayed as a sexual object, a fragmented body, to satisfy the fantasy of the male gaze, constituted of a strong visual in order to cause an erotic impact. Mulvey (1989) states that male and female viewers recognize the viewpoint of the male character as the protagonist and the female characters as the objects of the gaze. “The female character has no importance in a film, according to Mulvey, except as a ‘spectacle’, the erotic object of both the male characters and the cinema spectators; her role is to drive the hero to act the way he does” (Gauntlett, 2008, p.41).

However, Gauntlett (2008, p. 97-98) affirms that today representations of gender are more multifaceted and less stereotyped if we compare them to the past. Women are currently portrayed with a greater level of complexity and are normally represented equally to men in television and movies, even though men still frequently play the

⁷ Original Portuguese passage: “Gênero é decorrente da necessidade de se pensar o feminino e o masculino para além da noção binária de sexo ou diferença sexual.” (Funck, 2008, p. 183)

leading role in them. The female characters now seem more self-sufficient and independent heroes, whereas men are depicted more emotional, troubled and less straightforward. One TV series which can exemplify this change in gender representation is *Suits*, in which in the initial seasons a black woman is the CEO of a very famous law firm and leads a large number of male associates who treat her as a superior.

In general terms, media currently shows a more complex understanding of gender representation and sexuality in modern television, portraying female and male characters as equally valued. However, they remain distinct and diverse (Gauntlett, 2008, p. 98). This fact confers to this vehicle of mass distribution the ability to propagate ideas and beliefs that support the value of diversity and the respect of differences, which may contribute to social change (Gauntlett 2008 p. 32).

In conclusion, the sociocultural construction of gender has been constantly defined, deconstructed and negotiated in different discursive practices. Therefore, as Funck (2008) points out, only the critical analysis and reading may allow us to question the identities which hegemonic discourses convey in order to criticize the undesirable hierarchies of gender and prevent women from continuing to be positioned aside from cultural and social processes.

2.1.1 Representation of Highborn Medieval Women

Taking into account the theoretical approach of this study, based on Critical Discourse Analysis, it seems relevant to consider the sociocultural aspects of the particular society in which the object of the study is inserted. For this particular case, it is necessary to understand the representation of highborn medieval women in *GoT*, as the series is known to resemble Middle Age England. The main characteristics of the Medieval period are the fragility and submission of women towards men. According to Mares (2017), during the medieval period women were considered important assets in the establishment of power and the consolidation of political networks. Women from European noble families were used to forge political and economic alliances through the bonds of marriage. They were treated as inferior to men, a secondary image that is a reflex of the male image and therefore frail and feeble. Due to their fragility and lack of discernment, medieval women had to be submissive, constantly controlled and guarded by a male figure. During childhood, noble women should be guarded by their fathers, who would transfer the tutelage to another man, the husband (Sala, 2009).

Women were utterly undervalued during this time, their souls being compared to the soul of a pig by the clergy, monks and priests. By nature, they had to obey and be submissive to men, who were considered physically and mentally “superior, strong, rational, virtuous e should command and make all decisions” (Sala, 2009 p. 119).

The marriage between noble families intended the perpetuation of their social class, the maintenance of power and consolidation of family fortunes. This family transaction left feelings such as love, passion and pleasure out of the bargain (Sala, 2009). Sala (2009) also explains that, during the wedding ceremony, the noble girl of impeccable conduct must have appeared to be frightened, insecure, scared and introverted, and she must have shown herself wild and ignorant to her husband when he would get close to her.

After marriage, women continued to not hold the power over their own bodies. In order to gain relevance before society, they had to become mothers. As soon as the noble women got married, they were examined to verify their ability to bear children, especially male children (Sala, 2009). Thinking about the marriage of the character analyzed in this study, when Daenerys gets pregnant, the sex of the baby is never questioned by her or by the entire horde. Prince Rhaego, her unborn child, would be “the stallion who mounts the world. The stallion is the Khal of Khals” (*GoT* s01e06).

When a woman made a mistake during the medieval period, men could punish her similarly as they did with a child or a slave. This was a legal right the husband held to beat his wife, and it was known as conjugal beating, a very common practice during this period (Sala, 2009). Sala (2009) also mentions that in order to guarantee an exquisite formation of noble women, priests, monks, legal experts and clergies created codes of conduct and moral for the ladies of the court. Since the majority of these men had never had contact with a woman, spending most of their lives in seclusion in monasteries and convents, the norms written by them reflected “the misogynist discourse they had been exposed to throughout their lives” (Sala, 2009 p. 111).

Queens and princesses were seen by these moralists as solid model examples to be followed by all women in Medieval Europe. Since their superior position was given to them by God, they had the obligation to follow the moral codes imposed to them. They represented the perfect feminine figure of moral values to be mirrored by women, according to their social conditions (Sala, 2009 p. 115). Looking particularly at the object of this study, Daenerys, as the last female member of the Targaryen

family, needs to remain an example to be followed as a noble woman and as a princess. Therefore, she must respect and obey her brother without complaints or objections.

According to Mares (2017), queens and princesses normally obtained access to power based on their heritage because they were mothers to heirs to the throne. They could also be regents for their husbands when necessary. These were the ways in which they were allowed to wield authority over their kingdoms. One historical character that can illustrate this is Empress Matilda, daughter of Henry I of England and granddaughter of William the Conqueror. Some speculations connect her to the character of Daenerys Targaryen believing that she served as an inspiration for the construction of the character. As a child, Matilda was sent to Germany to marry Heinrich V of Germany. Like Daenerys, she was a stranger to her own country and customs. When her father died, her cousin Stephen of Blois, despite his inferior claim to Henry's legacy and his oath of allegiance to Matilda, stole her birthright and had himself crowned King of England. Matilda decided to go to war with her supporters and reclaim the throne. However, she was forced to name her son Henry II the King in her place, since her subjects objected her right on the throne claiming she acted outside her gender role (Frankel, 2014). Mares (2017) believes that the characters of Daenerys Targaryen and Cersei Lanister, women in the series who had similar power as Matilda, would be often condemned for their leadership and ambition in medieval Europe.

As previously mentioned, the majority of the codes of moral and conduct for highborn women were written by religious men in the middle ages. According to Bennet (1989), the first woman to contradict the misogynist view of women in Medieval Europe was Christine de Pisan, an Italian humanist who wrote about the role of women in Medieval society in 1405. In her book *The Book of the City of Ladies*, Pisan (1985) describes how women from different classes and social status should behave to be considered honored and virtuous.

Pisan's lessons of wisdom were directed to queens, princesses, great ladies and maidens of all classes who had to live from day to day in the world as it was (Pisan 1985, p. 21). Her main focus was highborn women, however she also addressed the peasants, including widows, nuns and prostitutes (Lawson, 1985). The first virtue a noble woman should possess is the love and fear of God, "for this is the cardinal principle of wisdom, from which all the others virtues spring." (Pisan, 1985 p.35). She

should always be discrete, humble, generous and patient with everyone and ought to avoid the temptation of pride (Pisan, 1985).

Pisan (1985, p. 47) also mentions that highborn women should avoid mortal sins and arrogance, and they must cultivate their virtues in order to preserve the honor of their position. Furthermore, noble ladies had to behave respectably and speak softly, preserve a kind conduct and must hold a “gentle and pleasant expression, greeting everyone with lowered eyes” (Pisan, 1985 p. 47). They also had to be patient, merciful and not vengeful, being a good example to common people. Furthermore, princesses and queens should do charity, be compassionate, pure, full of pity and goodness, warm and act as a mediator between her people and her husband (Pisan, 1985).

Honor was more important to a princess or a queen than her own life, and it would maintain her good reputation based on her virtuous manners and behavior. Pisan (1985) says that honor surpasses the boundaries of life itself, so it must be preserved and cherished in order to maintain the good image of the noble lady in her people’s memory.

According to Pisan (1985), since women are more timid and of a sweeter temper by nature, they have the ability to pacify men, prevent wars and make efforts to restore peace when necessary. They would always be accompanied by wise and honest gentlemen, who would deliver clever and good counsels to them, and their daily responsibilities, apart from their leisure activities, would be given to them by their husbands (Pisan, 1985).

Pisan (1985) also presents the seven teachings of prudence a highborn lady should follow in order to avoid dishonor. First, she must love her husband and live in peace with him, behaving and humbling herself toward him. The lady should obey him without complaint and should show affection by being careful in all matters that may affect the well-being of her lord. It was her obligation to please him and keep a happy expression on her face when she is with him. “If the husband was perverse and rude to her, was unfaithful and unloving towards his wife, she must put up with all this and dissimulate wisely, pretending that she truly does not know anything about it” (Pisan, 1985, p.64).

Second, the wife should honor the relatives and friends of her husband and make them all very welcome when they come to visit. She also had to speak well of them and praise them (Pisan, 1985). The third and fourth teachings refer to the obligation the noble woman had to watch over the welfare and education of her children and the discreet behavior she must maintain towards those who were not fond of her or were

envious of her. The fifth lesson mentions that the lady should try her best to be favorable with and have good wishes of all classes of her subjects, being their benefactor and protector. The sixth and seventh lessons state that a queen or a princess should keep the women of her court in good order and be attentive to her incomes and finances and on the state of the court (Pisan, 1985). As a highborn lady, it would be expected from Daenerys to follow all these lessons in order to be an honorable wife and princess.

Finally, Pisan (1985) focuses her attention on the noble widows who did not have children, which is the case of the character analyzed in this study. If anyone wished to deceive her concerning what belongs to her (in terms of finances, lands or her own heritage, for example), it would be important for the queen or princess to summon good assistance of wise and loyal men in order to protect and defend her rights by law and good sense. While she remained a widow, Pisan's best advice is that the highborn woman should be under guidance of her parents, obey and be governed by their rules, not doing anything without their knowledge and permission. She must dress and behave modestly according to the country where she lives and if she thinks of remarriage, she has to bear in mind that her friends probably know better how to recognize what is a good match for her than she herself does (Pisan, 1985, p. 84-85).

Thus, our study of the representation of Daenerys Targaryen based on medieval portrait of women can help us to understand how the power relations concerning gender worked then and how their misogynist representations may affect our society today. Finn (2017) believes that the study of queens in *Game of Thrones* and their inspirations in history might tell us how women were perceived during that period and now.

2.3 CRITICAL DISCOURSE ANALYSIS

According to Fairclough (1992), discourse is a practice of signifying the world, constituting and creating the world in meaning. It is "language use as a form of social practice" (Fairclough, 1992, p.63), which helps to form social relationships between people, and it is closely related to the construction of systems of knowledge and beliefs. Discourse has a dialectical relationship with social structure, in the sense that it can reproduce society as it is and yet it may contribute to its transformation (Fairclough, 1992).

However, it is important to mention that the discursive constitution of society does not emerge from random ideas but from social practice,

which is solidly rooted and determined by social structures (Fairclough, 1992). Gauntlett (2008) states that:

Foucault shows that particular ways of talking about things (discourses) shape the way that we perceive the world and our own selves [...] The ability to influence a certain discourse is a form of power that can be exercised (although power is not a property held by a particular group, but is something that flows through social processes and interactions). The exercise of power always produces resistance, and so in this sense power is productive because it causes things to happen (which will not necessarily be the consequences intended by the original agent) (p.143).

Considering that discourse may contribute to preserve, reproduce or change traditional gender relations and hegemonies, Van Dijk (2001) states that CDA is a type of discourse analytical framework/approach/alternative that fundamentally examines the way social power abuse, inequality, and dominance are executed, reproduced, and maintained by text and talk in the social and political context. Therefore, CDA tries to explain discourse structures in terms of properties of social interaction and structure (Van Dijk, 2001) and, seeks to examine not what is visible at first, but what is hidden in discourse, such as attitudes and beliefs of speakers and writers.

For this purpose, Fairclough (2010) considered a 'three-dimensional' conception to explain the three levels of analysis in CDA (figure 1). Using this approach, it is possible to investigate the discursive change in its relation to social and cultural change. It is important to keep in mind that these three levels of analysis are associated and are only separated for the analysis.

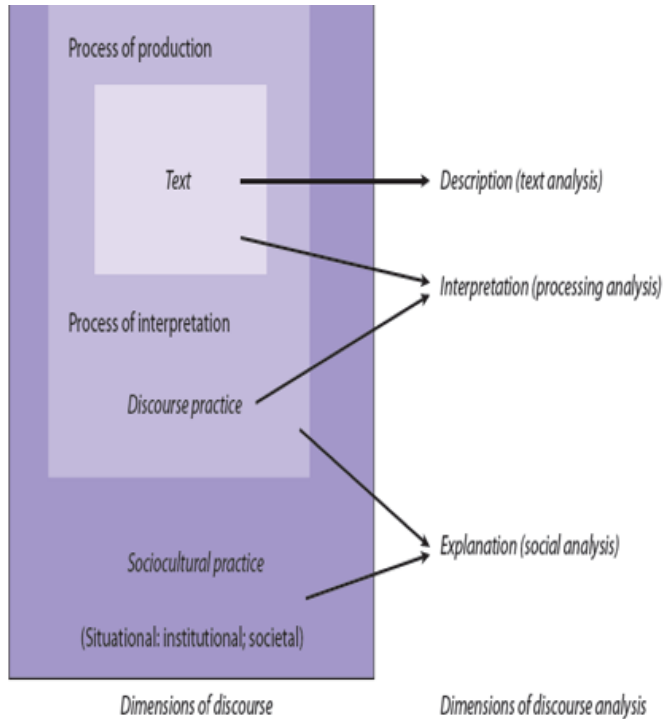


Figure 1. Fairclough's three-dimensional approach

Source: Fairclough (2010, p. 133)

The analysis of “text” is “concerned with both its meaning and its form” (Fairclough, 1995, p.57). It is associated to the instance of language use and consists of the analysis of the grammar, vocabulary, semantics and the textual organization of the text beyond the sentence level (Fairclough, 1995).

“Discourse practice”, on the other hand, links the text to the sociocultural practice. It involves the production, distribution and consumption of the text. According to Fairclough (2003 p.13), “we can measure the influence of such texts by looking at their wide international and national distribution, their extensive and diverse readership, and the extent to which they are ‘intertextually’ incorporated in other texts (e.g. in the media).” Since these processes are socially dependent, discourse practice is analyzed through the dimensions of interdiscursivity, intertextuality and coherence (Fairclough, 1992).

The last level is “sociocultural practice”, which is related to the procedures and practices associated to the discourse that are shaped by social structures and power relations. Fairclough (1992) also states that on this level, discourse is analyzed in relation to the existing ideologies and hegemonic struggle which are embedded in the social practice. In this study, for practical purposes, I will consider the textual analysis and the sociocultural practices in order to analyze the character’s representation concerning the power relations and the ideologies presented in the discourse.

In the next section, I will briefly introduce the notion of Halliday’s Systemic Functional Linguistics (SFL) (1985), which is commonly brought by CDA researchers (especially by members of NUPDiscurso) as a tool to uncover the meanings within the texts.

2.4 SYSTEMIC FUNCTIONAL LINGUISTICS

Systemic Functional Linguistics (SFL) is a theory and method of analyzing language proposed by Halliday (1985) who understands language as “a system of making meanings” (Halliday, 1985, p. xvii, 2014) constituting human experience (Motta-Roth & Heberle, 1994). According to Halliday’s theory (1985), language is seen as a semiotic system, which consists of a set of choices among an amount of finite options in order to convey a specific meaning. In this research, I will focus on Halliday’s theories of context of situation and the transitivity system.

2.4.1 Context of Situation

According to Eggins (2004), the influence of the dimension known as the context of situation of a language event is described by the register theory. The context of situation refers to the environment of the text, and, in order “to interpret the social context of a particular text, the environment in which meanings are being exchanged” (Halliday & Hasan, 1989, p. 12), Halliday proposes its division into three situational variables: *field*, *tenor* and *mode*. Unsworth (2001) affirms that SFL theory is based on the assumption that the grammatical structures selected when using language are completely interconnected with these three key variables of situation in which language is being used.

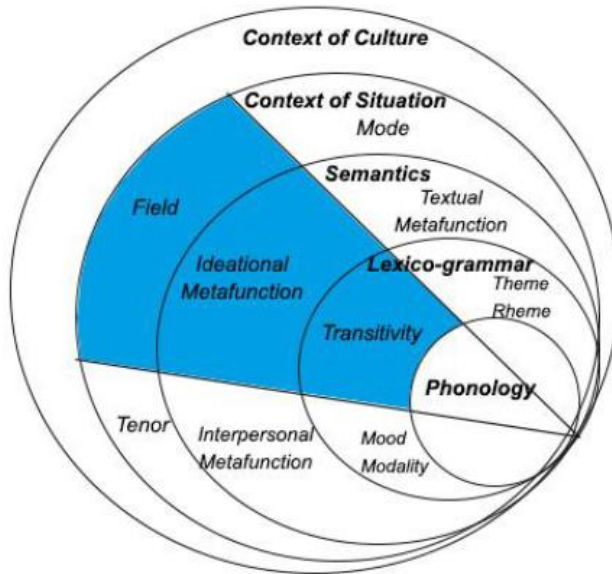


Figure 2. Context of Culture and Context of Situations, based on Halliday and Matthiessen (2004, p. 25).

Field is concerned with the subject matter, the activity or topic of which language is taking part. It is associated with the ideational meaning, which is involved with the relationship between entities, the events and circumstances they are involved in. The lexicogrammatical system concerned with the categories of ideational meaning is called the transitivity system. According to Halliday and Mathiessen (2014), the transitivity system is related to the participants, the processes and the circumstances involved in communication.

Tenor is related to the people involved in the communicative event and the nature of their relationships, which include their roles as the ones who give or demands information, and their roles and providers or demanders of goods and services. Tenor is associated with the interpersonal meaning, which is the dimension of meaning “realized grammatically by the systems of mood and modality” (Unsworth, 2001, p.34).

Finally, the variable of Mode refers to the channel of communication used by the participants. It analyses the differences

resulted from face-to-face communication in contrast with the one over distance or in writing, for example. This variable is associated with the dimension of meaning known as textual meaning, which is concerned with the organization of the information expressed in a text through the ideational and interpersonal dimensions of meaning (Unsworth, 2001).

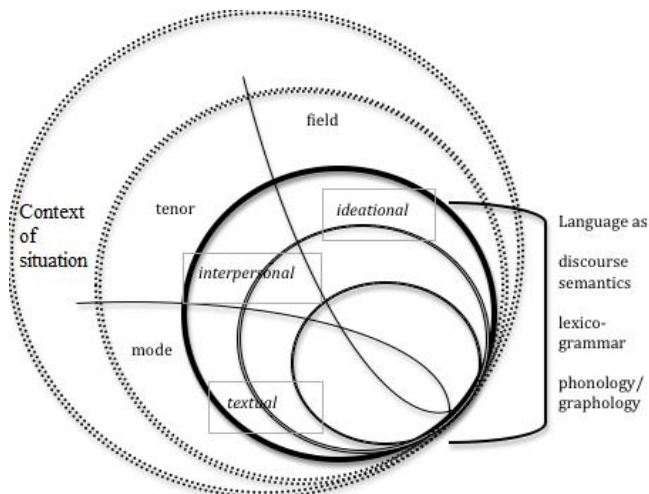


Figure 3. Modeling language in context, retrieved in <http://www.genreacrossborders.org/research/systemic-functional-linguistics>

In order to analyze the representation of Daenerys in the series and understand her relationship with the other participants and the processes involved, I intend to focus on the ideational meaning, analyzing the context of situation and the transitivity system from Halliday's theory to carry out the present study.

2.4.2 Transitivity System

This study will rely on the transitivity system in order to analyze the verbal text of the data. The system of transitivity or process type belongs to the experiential metafunction and is concerned with the representations and ideational meanings in the texts. According to Halliday and Matthiessen (2014, p. 213):

The system of TRANSITIVITY provides the lexicogrammatical resources for construing a

quantum of change in the flow of events as a figure – as a configuration of elements centred on a process. Processes are construed into a manageable set of PROCESS TYPES. Each process type constitutes a distinct model or schema for construing a particular domain of experience as a figure of a particular kind.

These different types of processes are: material, mental, verbal, relational, existential and behavioral.

- Material processes are concerned with verbs or verbal groups that describe ‘doings’ and ‘happenings’ that interfere in the material world. They normally represent action verbs (Martin, Matthiessen, Painter, 1997).
Example: Paul walked around the park yesterday.
- Mental processes are associated with conscious processing, such as perception, affection and reasoning (Martin, Matthiessen, Painter, 1997).
Example: She thought that he was wrong
- Verbal processes can be used to project or report a locution and represent processes of ‘saying’ something (Unsworth, 2001).
Example: The police officer told them to stop.
- Relational processes construe being through attribution and identification. Example: The girl is very nervous, as expected.
- Existential processes indicate the existence of something and the usual form is ‘there is/was’.
Example: There was no milk at home.
- Behavioral processes refer to human behavior, such as mental and verbal behavior, and are represented by physiological verbs and behaviors.
Example: She tried not to smile.

The analysis of texts using the transitivity system may assist the analysis of the experience of participants and allows the investigation of the ideational metafunction of the object of study. It is also necessary to focus on the analysis of the visual elements and their features to support the text analysis. Thus, I will also rely on the theory of the grammar of visual design proposed by Kress & van Leeuwen (1996:2006) to carry out a more detailed analysis of the possible representation of the character in the images.

2.5 THE GRAMMAR OF VISUAL DESIGN

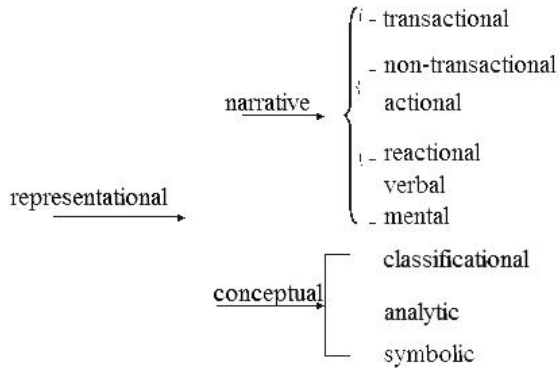
Originated from Halliday's Systemic Functional Linguistics, the Grammar of Visual Design (GVD) was first developed by Kress & van Leeuwen (1990;1996; 2006) in order to help researchers to systematically analyze the multimodal nature of texts through functional descriptions of 'visual grammar' (Unsworth, 2001).

According to Kress & van Leeuwen (2006), similarly to the grammars of language which describe the ways linguistic structures can combine to form clauses, paragraphs and texts to point to specific interpretations of social experience and interaction, 'visual grammar' is able explain how depicted elements can be combined in visual 'statements' by choice to convey specific meanings. These choices may be conveyed between uses of different colors, compositional structures and different ways of representation of a particular image, which will make a difference of meaning (Kress & van Leeuwen, 2006).

Similarly to what is seen in SFL concerned with written and spoken texts, the visual dimensions of every text has three kinds of meaning simultaneously: ideational, interpersonal and textual meanings. For that reason, Kress & van Leeuwen (2006) have developed from Michael Halliday's theoretical framework of 'meta-functions' a corresponding functional basis of 'visual grammar': *representational, interactional and compositional meanings* (Unsworth, 2001).

The representational meaning, which corresponds to the ideational meaning in SFL, is concerned with the nature of events, the objects and participants involved, and the circumstances in which they take place. The representational meaning can be divided into narrative images and conceptual images, as represented in Figure 3. The first one is normally composed of participants and the actions involved in the image are indicated by vectors. The second usually represents participants according to their class, structure or meaning, in other words, their generalized essence, which have a didactic purpose (Kress & van Leeuwen, 2006).

Visual representational structures



**Figure 4. Representational meaning diagram
(Kress and van Leeuwen, 1996 Diagram by Prof. Len Unsworth).**

The Interactional meaning, similar to the interpersonal meaning from SFL, is concerned with the nature of relationships between viewers and the represented participants. Some of the essential aspects to the analysis of this interaction are mood, modality, social distance, and perspective, among others (Kress & van Leeuwen, 2006).

Interactive meanings in images

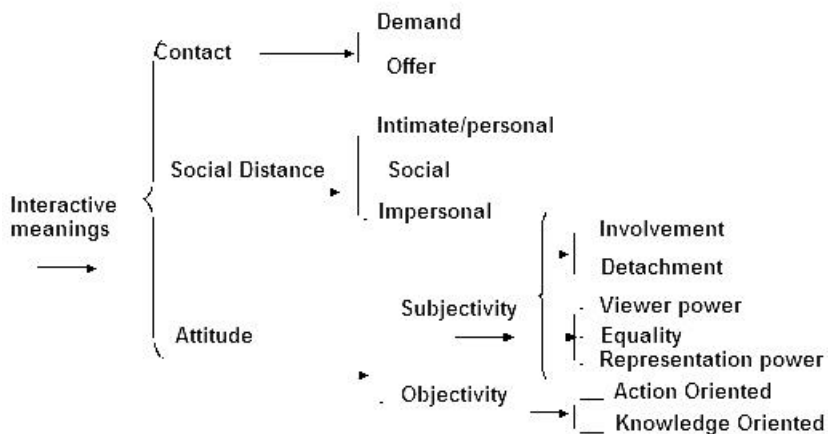


Figure 5. Interactional meaning diagram
 (Kress and van Leeuwen, 1996 Diagram by Prof. Len Unsworth).

The third meaning, which is related to the textual metafunction in SFL, is the compositional meaning, which refers to the distribution of the information in the images or the relative emphasis among the text elements (verbal and visual). In order to carry out a structural analysis of the image, the compositional meaning is divided in framing, salience and information value (Kress & van Leeuwen, 1996).

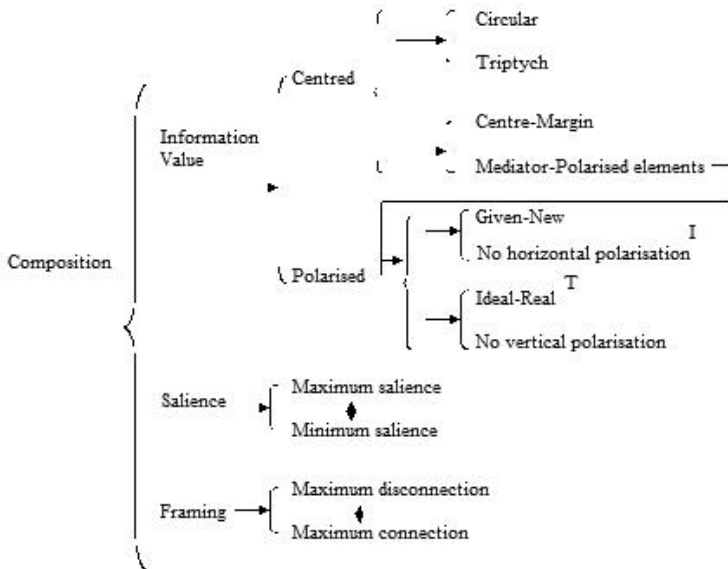


Figure 6. Compositional meaning diagram (Kress and van Leeuwen, 1996 Diagram by Prof. Len Unsworth).

Therefore, considering the key concepts briefly described, I intend to develop this research using Systemic Functional Linguistics and the Grammar of Visual Design frameworks in order to investigate the verbal and visual representation of Daenerys Targaryen throughout the first season of *Game of Thrones*. In addition, I also intend to use Critical Discourse Analysis to disclose the ways in which social power, gender representation and inequality operate within the text based on its social and political context.

CHAPTER III ANALYSIS AND DISCUSSION

This chapter provides the contextualization of the selected scenes from *GoT* and my analysis. I analyze each scene (dialogues and screenshots) using the frameworks mentioned earlier in order to offer a clear understanding of the data. First, the Context of Situation will be provided in order to, according to Halliday's theory (1985), give the contextualization of the object of the study, which is constituted by the Field, Tenor and Mode. In order to present a clearer contextualization of the specific data of this study, I used Fulton's adaptation (2005) of the Context of Situation, which focuses on the study of films. Fulton (2005) states that the field refers to the context of the film, in this particular case the context of the TV series, the tenor refers to the characters and their relationships, and the mode explores the chronological plot of the story and the organization of its content. In order to explore relations of power, which are discursively constructed in the dialogues of the selected scenes, I explore the verbal choices through the use of the transitivity system (Halliday, 1985) in order to analyze the ideological meanings of the interactions between Daenerys and male characters. Regarding the power relations in visuals, based on visual grammar (Kress and Van Leeuwen, 2006), I will explore the relations of power in visual images through the analysis of components from the representational, interactional and compositional meanings. Finally, concerning gender and medieval representation, I will focus on Fairclough's concept of sociocultural practice in order to analyze issues related to gender and to the representation of highborn women during the Middle Ages.

3.1 CONTEXT OF SITUATION:

The series *A Song of Ice and Fire* is considered a high fantasy genre and it was written in a short story format, where each chapter is narrated by a different character. The first novel is narrated from nine different characters' perspectives and Daenerys Targaryen gives her voice to nine of the seventy-two chapters of the book (Schubart 2016). According to the author, the novel is inspired by the War of the Roses (England, 1455-1487) and Nordic Mythology. The War of the Roses were a series of English civil wars for the power of the English throne between the House of Lancaster (represented by a red rose) and the House of York (associated with a white rose). The conflict lasted for many years until the

final defeat of King Richard III of York by Henry Tudor, Earl of Richmond and part of the Lancastrian party. Henry Tudor assumed the throne as Henry VII and married Elizabeth of York, combining the two houses in one – represented by a red and white rose. The Tudors ruled England until 1603, when Elizabeth I, granddaughter of Henry VII and the last noble of the Tudor's dynasty, died. The story also contains elements from different styles as genres, such as fairy tales, adventure, Arthurian legends, medieval romance and melodrama (Gjelsvik; Schubart 2016).

According to Larrington (2016), George R. R. Martin constructs its fantasy similarly to Tolkien's Middle Earth, basing its structure on medieval scholars and shaping his narrative out of the historical and imaginary medieval past. His world is built mostly upon medieval European history, however he also brings elements from Celts, Anglo-Saxons, Vikings and Mongol cultures and draws on the folklore and beliefs well known in medieval Europe. Likewise, the female characters in *GoT* are based on figures from European medieval age, where the royal marriages were political and women were treated as pawns. Nevertheless, even though their sex represented a huge disadvantage at that time, they could be political players as well (Gjelsvik; Schubart, 2016).

The author believes that his books and their adaptation have become a part of the cultural *zeitgeist* of our society, which refer to and greets other shows as varied as *The Simpsons*, *The Big Bang Theory*, *Castle* and *Chuck*. (Martin 2012). According to Gjelsvik and Schubart (2016), what makes the books and the series even more attractive to readers and viewers is the dialogue the narrative establishes with our current days.

The various paradigms featured in the fictional universe of the series are constructed from ideas about how sexual relations were organized in a long gone, pre-modern world. While the narrative is fantasy, it still connects with our perceptions of history in order to maintain a sense of verisimilitude (p. 6).

In terms of Field, the TV series *GoT* is a HBO TV series created and produced by David Benioff and D. B. Weiss, based on Martin's fantasy novels *A Song of Ice and Fire*. The TV series has been increasing its worldwide popularity and has kept the first place on the list of most downloaded TV programs since 2012 (Souza; Câmara, 2014). It has also received 294 awards and 487 nominations over its seven seasons, which

were not only given by specialized critics but also by the popular vote (IMDB, 2018). Furthermore, babies are now baptized with names of characters and a franchise consisted of graphic novels, board games, video games, dolls of the characters, beer, cooking books and even jewelry inspired by the series have reached a tremendous success, transforming *GoT* in a cultural phenomenon (Souza; Câmara 2014).

Each season normally consists of ten episodes of approximately fifty minutes each. The seasons correspond to the volumes of the series that started to be released in 1996 and the author promises to release books six and seven soon. Season seven was released in 2017 and, different from the previous seasons, had just seven episodes. According to HBO, *GoT* will return in April 14th 2019 with its final season and it will have only six episodes.

According to Penkala, Pereira and Ebersol (2014), one of the main features of this work of fiction is the role of women in politics and the social structure of the series. Women like Cersei Lannister, Arya Stark and Daenerys Targaryen occupy protagonist positions throughout the narrative. However, Martin does not present them as heroines from the beginning of the story line. They develop their own path in a world which resembles reality, based on a patriarchal culture, which subjugates women to traditional and archaic roles socially accepted by the European culture (Penkala, Pereiras & Ebersol 2014).

The world in *GoT* is constituted by four known continents: Westeros, Essos, Sothoryos and Ulthos. The majority of the plot takes place in Westeros, which can be geographically compared to Great Britain (Mattic 2015). It is separated from Essos by the Narrow Sea and it is the smallest continent. It has a diverse climate and vegetation, being very arid and hot in the south and covered by huge glaciers in the north. The Great Wall in the north is made of pure ice and separates the world of men from the wild creatures of the north: the White Walkers. The population in Essos concentrates in the Free Cities, which are distributed along the coast of the continent. There are also tribes of nomads such as the Dothraki, a people who behave as barbarians and see the horse as a mythical figure of great importance for the horde (Penkala, Pereira & Ebersol 2014; Mattic 2015). Westeros is controlled by the realm of the Seven Kingdoms, which is formed of provinces under the rule of the Iron Throne: the north, the Iron Islands, the riverlands, the Vale, the westerlands, the crownlands, the Reach, the stormlands, and Dorne. These provinces are divided by several important Houses, noble families allied to the King, the most important of them being the Houses Stark,

Lannister, Baratheon, Targaryen, Greyjoy, Arryn, Martell, Tyrell and Tully (Cogman, 2012).

Daenerys Targaryen, princess of House Targaryen, one of the Houses of the Seven Kingdoms, was born in Westeros and raised in Essos by her brother Viserys. The Targaryen dynasty with their dragons ruled the Seven Kingdoms for three hundred years, started by Daenerys's ancestor Aegon the Conqueror. The last Targaryen King to have the Iron Throne was Aerys II, known as "The Mad King" and Daenerys's father, until the usurper Robert Baratheon defeats Aerys and kills his oldest son Rhaegar in battle. Viserys, who is just a child, runs away with his pregnant mother to the island of Dragonstone, the ancestral home of House Targaryen, in an attempt to escape certain death. Daenerys's mother dies during child labor and Viserys and Daenerys fled to Essos helped by supporters of their father. At the beginning of the first season Robert Baratheon has been in power for thirteen years. When he dies in suspicious circumstances, war breaks out all over Westeros and the narrative is about the alliances, intrigues and betrayals in order to win the control of the Seven Kingdoms (Schubart, 2016).

Regarding tenor, I will present a more detailed description of Daenerys Targaryen, the object of my analysis, and brief characterization of the main characters analyzed for the study. Daenerys's ancestors, the Targaryens, trace ancestry from Old Valyria, a kingdom that controlled Essos for five thousand years. They are known as "Blood of the Dragon" and, although their true origins are unknown, the first Valyrians were a community of shepherds when they discovered enormous creatures of fiery breath in a volcanic region called Fourteen Fires: the dragons. Later on, as they learn how to tame these creatures, the Valyrians also discover their strong connection to magic, which they use to build weapons of spell-forged steel and, with these weapons and their dragons, they conquer almost the entire continent (Cogman 2012).

The Valyrians established "The Freehold of Valyria", considered the most progressive civilization at the time, with its own language, gods and tradition. When "The Doom" arrives, a catastrophic event that destroys Old Valyria and almost all the dragons and the Valyrians' history, the House Targaryen escapes to Dragonstone years before and settles there for a hundred years. After a century living in Dragonstone, the Targaryens decide to go west to conquer the continent called Westeros. Aegon and his two sisters-wives, Visenya and Rhaenys, ride their three dragons, Balerion, Vhagar and Meraxes, and conquer all kingdoms in Westeros, except Dorne, which later surrenders and

acknowledges the Targaryen family as the true ruler of the Seven Kingdoms. The Targaryens' line of succession on the throne is interrupted when Aerys II, Daenerys's father, is deposed by Robert Baratheon, who kills Aerys's first son Rhaegar and claims the Iron Throne for himself. Viserys and his mother Rhaella, pregnant with Daenerys at the time, manage to flee to Dragonstone, where Daenerys is born and Rhaella dies. Viserys and the baby Daenerys then run away to the Free Cities of Essos with the help of their father's supporters and live their lives in exile ever since (Cogman 2012).

Daenerys spends her whole life in Essos with her brother, moving from place to place and depending of the kindness of the remaining loyalists in the continent. At the beginning of the novel/TV series, she is a shy and innocent child who has her destiny completely changed after she is offered in marriage to the leader of the Dothraki tribe Khal Drogo. Throughout the first season she is abused by her brother and her husband, however, the death of Viserys and Drogo and the birth of her three dragons are crucial moments that initiate Daenerys's personal growth, until she becomes the strong and fierce leader who will reclaim her family's legacy and take back the control of the Seven Kingdoms (Cogman 2012).

Now, I will present a brief description of the other characters who will be analyzed in the study:

Viserys Targaryen: Daenerys's older brother. He is the second son of the overthrown King Aerys II Targaryen who lives in exile on Essos with his sister. Viserys is also called "the Beggar King," since he spends most of his life begging for money and accommodation while trying to find a way to reclaim the Seven Kingdoms. Viserys is cruel, hot tempered and predisposed to fits of anger. He arranges Daenerys's marriage to Khal Drogo hoping to reclaim Westeros with his army of Dothraki soldiers (Cogman, 2012).

Illyrio Mopatis: A Magister of the Free City of Pentos. He is a rich and powerful man who supports the House Targaryen and gives shelter to Viserys and Daenerys Targaryen.

Ser Jorah Mormont: An exiled knight from Westeros. He is Daenerys's ally and bodyguard and holds a great knowledge about different traditions and cultures of Essos (Cogman, 2012).

Khal Drogo: the powerful leader of the Dothraki, a nomadic tribe of riders who raid and pillage across the continent of Essos. He has never been defeated in battle and is respected and feared by his khalasar. He accepts Viserys's offer and marries Daenerys in exchange for his army of

riders. Their troubled relationship eventually evolves into a more passionate and caring one (Cogman, 2012).

Rakharo: a reliable Dothraki rider who swears loyalty to Daenerys Targaryen.

Mirri Maz Duur: a Lhazareen woman who is enslaved by the khalasar after the attack of her village. She treats Drogo's injury.

Mago: a rider and soldier in Khal Drogo's khalasar.

Qotho: Another rider of Drogo's tribe killed by Ser Jorah after Drogo is injured. He tries to stop Mirri Maz Duur from treating Drogo's injury.

In relation to mode, which refers to the chronological plot and the organization of the narrative, the first season introduces the character of Daenerys Targaryen and sets the mood of the narrative that will take place throughout the seasons. The following plot was retrieved from the official Game of Thrones Wiki page of the series regarding Daenerys's storyline in the first season of *Game of Thrones*:

Viserys and Daenerys stay at the estate of Magister Illyrio Mopatis who has brokered a deal for her to marry Khal Drogo of the Dothraki. Daenerys does not want to marry him, but Viserys has traded her to Drogo in exchange for an army of 40,000 men of Drogo's khalasar, which Viserys plans to use in his invasion of Westeros. [...] A short time later, Drogo arrives at Illyrio's estate. After taking a glance at Daenerys, Drogo rides away without dismounting from his horse. [...] After their departure, Illyrio and Viserys discuss the quest to sail back to Westeros, and Viserys inquires when the wedding will take place. Daenerys is not pleased with the arrangement and blurts out that she does not want to marry Drogo. Viserys insists that Daenerys will marry him, because in return, Drogo will give Viserys the army he needs to retake their father's throne from Robert Baratheon. Viserys adds that he would let his sister be raped by all forty thousand of Drogo's men and their horses if it meant getting his throne back.

At the wedding, she accepts a variety of gifts. She receives three dragon eggs from Magister Illyrio, who tells her that they have been turned to stone by the passage of time. Ser Jorah Mormont, a knight of Westeros, brings books about the Seven Kingdoms and offers Viserys his service. She is

given a beautiful white mare by Drogo. On their wedding night, Daenerys is resistant but Drogo continues regardless.

While traveling to Vaes Dothrak, Daenerys finds adapting to her new role as khaleesi to be a huge challenge. Only Mormont offers her some solace, telling her it will become easier. Fascinated with her gift from Illyrio, Dany asks her handmaidens if they have ever heard of dragons surviving in the east.

[...] Daenerys seeks advice from Doreah, trained in the pleasure houses of Lys, on how to best please her husband. Doreah teaches Daenerys how to use her sexuality to influence Drogo and win the status of an equal in his eyes. Irri teaches Daenerys to speak the Dothraki language.

Whilst travelling further eastward, Daenerys commands the khalasar to halt, and wanders into a glade. Viserys then attempts to renew his control over her, calling her a slut, but Rakharo defends her from his attempts at violence, stating that he should take an ear from him to teach a sense of respect. At first, she begs her men to spare him, but at an encouraging stare from Ser Jorah, she grows confident and orders them to spare Viserys, although he is shamed by being forced to walk. Daenerys discovers that she is pregnant with Drogo's child. She assuredly predicts that she will have a son, to Drogo's approval. The pregnancy buoys the love between them.

Arriving at Vaes Dothrak, Daenerys asks Jorah if he thinks the Dothraki could retake the Seven Kingdoms for her House. Mormont points out the difficulties of persuading them to cross the Narrow Sea, but believes success would be possible if that could be accomplished and if King Robert was foolish enough to meet them in open battle. [...] Daenerys invites Viserys to dinner and provides fresh clothing in the Dothraki fashion for him. Viserys reacts angrily at being dressed in the "rags of savages" and strikes Daenerys. However, for the first time in her life, Daenerys fights back, hitting Viserys across the face with a heavy gold belt. As an astounded Viserys gawps at her, a furious

Daenerys angrily reminds him of her position as Drogo's wife and the mother of his child, finishing with a threatening promise that if Viserys raises a hand to her again, she will see to it he loses his hands.

Unbeknownst to Daenerys, word of her pregnancy reaches King's Landing, where King Robert Baratheon orders her assassination. Magister Illyrio secretly visits his ally Varys in the city, where they discuss how they will pave the way for the Targaryen restoration.

[...]

Daenerys eats the raw heart of a stallion before the eyes of the dosh khaleen, the Dothraki wise women, and names her unborn son Rhaego in honor of her slain brother, Rhaegar Targaryen. The Dothraki crones prophesy that Daenerys's son will be the Stallion Who Mounts the World, the "khal of khals" who will unite the Dothraki into a single horde that will overrun all the lands of the world.

Viserys is infuriated that Daenerys has won the love of the Dothraki. Ser Jorah manages to stop Viserys as he tries to steal her dragon eggs to buy his own army. Viserys arrives drunk at the feast and draws his sword, demanding that Khal Drogo pay the agreed price for Dany by providing troops for the invasion of Westeros; he wants his crown or he will take Daenerys back. When he threatens Daenerys and her unborn child, Drogo has Viserys executed by pouring molten gold over his head. Daenerys notes that Viserys was not a true dragon, as fire cannot kill a dragon.

Daenerys tries to convince Drogo to invade so their son might claim the Iron Throne, but the Dothraki do not trust ships and water their horses cannot drink. Now that Viserys is dead, Drogo does not feel inclined to honor the bargain. A wine seller attempts to poison Daenerys to fulfill Robert's orders. She is rescued by Ser Jorah, [...], and Rakharo. Following the assassination attempt, Drogo reverses his decision and swears that he will lead his forces across the Narrow Sea and seize the Seven Kingdoms in blood and fire.

To raise funds to hire the ships necessary for this endeavor, Drogo leads his khalasar into the lands of Lhazar, the 'lamb-men'. They seize loot and slaves that they can sell. Daenerys is appalled at how the Dothraki treat their prisoners, particularly the women, and wins them better treatment. One of Drogo's riders, Mago, objects and challenges Drogo to combat. Drogo easily slays him but sustains a chest wound. One of the women Daenerys has saved, Mirri Maz Duur, tends to the injury.

The khalasar marches southwards to the edge of a great wasteland, but Drogo's wound festers, and he falls from his horse, a grave sign of weakness amongst the Dothraki. Duur continues to treat him, but thinks his wound is fatal. Daenerys convinces her to employ magic to save Drogo's life, which the other Dothraki object to. However, Duur undergoes blood magic, stating that only life pays for life. She then begins chanting, ordering Daenerys out of the tent, as Mirri cuts the Red's throat. Ser Jorah kills one of Drogo's bloodriders, Qotho, when he tries to intervene. Daenerys is injured in the altercation and goes into labor. Jorah takes Daenerys to Duur for treatment, as the Dothraki midwives believe Daenerys to be cursed. The khalasar then separates due to Dany and Drogo's indisposition.

According to Mirri Maz Duur, the child is stillborn and deformed, with leathery scaled skin, wings and a stomach filled with graveworms. Duur saves Drogo's life, but leaves him in a vegetative state. Duur admits she did this deliberately in revenge for the sacking of her village. The ritual that saved Drogo drew its power from the death of Daenerys's son, causing her child's stillbirth and monstrous appearance. [...] She is forced to accept he will never truly be alive again, remaining in a vegetative state, and must smother him with a pillow to end it. She constructs a funeral pyre for his body. She places her dragon eggs on it and ties Duur to the Drogo's funeral pyre to be burned alive in revenge. Ser Jorah believes that she means to die and tries to persuade her not to.

Daenerys gives a speech to those of her khalasar who are left. She tells them that they are free to go, but if they stay with her she will lead them to a great destiny, then she steps into the blaze. The following morning it is revealed that she has survived, and three newly-hatched dragons are clinging to her body, the first three dragons in the world in a century and a half. Ser Jorah and the remaining Dothraki fall to their knees, proclaiming Daenerys their queen and leader.

3.2 POWER RELATIONS IN DISCOURSE:

Now, I show textual evidence to demonstrate power relations among the characters. To examine the verbal texts I use the transitivity system proposed by Halliday in order to explore the ideational metafunction of the text and any coherent linguistic device considered relevant to create power relations.

In the first scene selected from the first episode of the series, concerning the context of situation, Daenerys and her older brother Viserys are in the Free City of Pentos, away from Westeros and across the Narrow Sea, living as honorable guests of Magister Illyrio Mopatis. Her brother has negotiated a marriage proposal between Daenerys and the leader of the Dothraki khalasar, Khal Drogo, in exchange of his warriors to help him invade Westeros and reclaim the Iron Throne. While he is preparing his sister to her encounter with the Khal, an agreement which she has never been part of in the discussion or has had the right to express her opinion about it, Viserys undresses Daenerys and fondles her breast, stating she has grown and is a beautiful woman now. Daenerys stays silent and looks undisturbed pretending nothing is happening. He warns her she should not disappoint him and leaves stating that this moment is the beginning of his reign. Daenerys passively goes into a scalding bath, an action that is reprimanded by one of her maids, however she does not appear to be aware of it and is not apparently harmed.

Table 1. Dialogue 1: Daenerys and Viserys
<i>Daenerys is on a balcony in Pentos, across the Narrow Sea.</i>
V: Daenerys!
<i>He enters a large chamber.</i>

V: Daenerys! There's our bride to be! Look – a gift from Illyrio. Touch it. Come on. Feel the fabric. Mmmm. Isn't he a gracious host?

D: We've been his guests for over a year and he's never asked us for anything.

V: Illyrio is no fool. He knows I won't forget my friends when I come into my throne. You still slouch. Let me see. (*He pulls off her gown.*) You have a woman's body now. (*She endures it as he strokes her breast.*) I need you to be perfect today. Can you do that for me? You don't want to wake the dragon, do you?

D: No.

Viserys nods and starts to leave the chamber. He turns.

V: When they write the history of my reign, sweet sister, they will say it began today.

Daenerys turns and steps into a steaming hot bath with a despairing look on her face.

MAID: It's too hot, my lady.

But Daenerys keeps stepping deeper.

The dialogue consists of Viserys showing his power over Daenerys. Viserys brings a dress that she must wear later for the meeting with Drogo and criticizes her posture while he undresses and touches her. Daenerys does not attempt to stop him, verbally or physically, showing herself completely undermined in the scene. Viserys maintains his power over Daenerys through verbal statements. Several of Viserys's utterances are demanding or questioning (*I need you to be perfect today, Can you do that for me?, You don't want to wake the dragon, do you?*). The use of directive speech acts, according to Fairclough (1992), establishes a subordinate relation between participants, in this particular case Viserys shows control over Daenerys through the use of yes/no questions. There is also the use of the vocative '*sweet sister*' in order to diminish Daenerys's position as a woman, therefore sweet and fragile, and as his sister, through the claim of their kinship. Thus, his power in the conversation is maintained by his control of the conversation and Daenerys's consciousness of his power over her.

Daenerys!	There	's	our bride to be!
Vocative		Process: EXISTENTIAL	Existent

Look	a gift	from Illyrio.
Process: BEHAVIORAL	Phenomenon	Circumstance

Touch	it.	Come on.	Feel	the fabric.	Mmmm.
Process: MATERIAL	Goal		Process: MATERIAL	Goal	

Isn't	He	a gracious host?
Process: RELATIONAL	Carrier	Attribute

We	've been	his guests	for over a year	and
Carrier	Process: RELATIONAL	Attribute	Circumstance: extent	

He	's never asked	Us	for anything.
Sayer	Process: VERBAL	Receiver	Circumstance: cause

Illyrio	is no	fool.	He	knows
Carrier	Process: RELATIONAL	Attribute	Senser	Process: MENTAL

I	won't forget	my friends	When	I	come	into my throne.
Senser	Process: MENTAL	Phenomenon		Actor	Process: MATERIAL	Goal
			Circumstance: temporal			

You	Still	slouch,.	Let	Me	see.
Actor		Process: MATERIAL	Process: MATERIAL	Senser	Process: MENTAL

You	Have	a woman's body	now.
Carrier	Process: RELATIONAL	Attribute	Circumstance

I	Need	You	to be	Perfect	today.
Senser	Process: MENTAL	Carrier	Process: RELATIONAL	Attribute	Circumstance

Can	You	Do	That	for me?
	Actor	Process: MATERIAL	Goal	Circumstance

You	don't want	to wake	the dragon,	do you?
Senser	Process: MENTAL	Process: BEHAVIORAL	Phenomenon	
				Phenomenon

D: No.

When	They	Write	the history of my reign,	sweet sister,
	Actors	Process: MATERIAL	Goal	Vocative

They	will say	It	Began	today.
Sayers	Process: VERBAL	Actor	Process: MATERIAL	Circumstance

Table 2. Transitivity Processes in Dialogue 1		
Processes	Participants	
	Viserys	Daenerys
Material	8 (<i>touch, feel, slouch, let, come, do, write, begin</i>)	
Relational	4 (<i>be(3), have</i>)	1 (<i>be</i>)
Verbal	1 (<i>say</i>)	1 (<i>ask</i>)
Mental	5 (<i>know, forget, need, see, want</i>)	

Behavioral	2 (<i>look, wake</i>)	
Existential	1 (<i>be</i>)	
Total	21	2

In relation to the transitivity system, as seen in the table, the material processes occur only in Viserys's speech when he orders Daenerys to touch the dress and talks about his future reign, which suggest that he is the participant (Actor) who holds the power over the other. Mental processes are also predominant in Viserys's speech, whereas in Daenerys's utterances we can only observe relational and verbal processes and she appears as the agent of the sentence only in one of them (*We've been his guests for over a year*). However, even when she puts herself as the agent of the process she does not refer to herself alone, but she also includes her brother (*We've been his guests for over a year and he's never asked us for anything*). The third process most recurrent in Viserys's speech is the relational one, which can be observed when he confers attributes to Daenerys and evaluates her. Although Viserys has only one turn more than Daenerys, he uses 21 processes while Daenerys uses only two, a fact that confirms his control over the conversation.

In the second scene, Viserys and Illyrio are talking about Daenerys's union to Khal Drogo in exchange of his 40,000 Dothraki warriors. Daenerys has been just introduced to Khal Drogo, who does not say anything and leaves with his horde, but according to Illyrio, this is a sign of acceptance of the trade. Although they are talking about her future, Daenerys is not expected to participate in the conversation. This helps to set the tone of her representation and power in the story. In the scene, Viserys is asking Illyrio when Daenerys and Drogo will get married so he can start to plan the invasion to Westeros.

Table 3. Dialogue 2: Illyrio, Viserys and Daenerys

The scene shifts to Illyrio, Viserys, and Daenerys on a garden balcony overlooking the sea.

I: It won't be long now. Soon you will cross the Narrow Sea and take back your father's throne. The people drink secret toasts to your health. They cry out for their true king.

V: When will they be married?

I: Soon. The Dothraki never stay still for long.

V: Is it true they lie with their horses?

I: I wouldn't ask Khal Drogo.

V: Do you take me for a fool?

I: I take you for a king. Kings lack the caution of common men. My apologies if I've given offense.

V: I know how to play a man like Drogo. I give him a queen and he gives me an army.

D: (*pleadingly*) I don't want to be his queen. I want to go home.

V: So do I. I want us both to go home. But they took it from us. So tell me, sweet sister, how do we go home?

D: I don't know.

V: We go home with an army. With Khal Drogo's army. I would let his whole tribe fuck you, all 40,000 men and their horses too, if that's what it took.

In the dialogue, Viserys is in a powerful position asking questions about the Dothraki tradition and stating that he knows what needs to be done in order to regain his birthright. Daenerys's opinion is not asked during the conversation and when she decides to talk she uses negation to show her desire to dissolve the commitment with Khal Drogo and a second time when Viserys asks her how she thinks they will be able to go home (*I don't want to be his queen... I don't know*), which highlights her lack of confidence when she is talking to her brother.

Even though most of Daenerys's utterances express her feelings (*I don't want to be his queen, I want to go home*), she does not make any attempt to gain power over her brother. Viserys's utterances, on the other hand, are mainly questions and statements, similar to the first scene, but, different from Daenerys, he uses them to show his power and superiority over her. Fairclough (1992) affirms that the constant use of questions and demands could create a subordinate relation between the participants. There is also the use of the term "*sweet sister*" again in order to diminish her position as a woman and as his relative. Thus, Viserys's power in the conversation relies on Daenerys's submission and awareness of the control he has over her.

I	Know	How	to play	a man like Drogo
Senser	Process: MENTAL		Process: MATERIAL	Circumstance
Phenomenon				

I	Give	Him	a queen and
---	------	-----	-------------

Actor	Process: MATERIAL	Goal	Circumstance
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He	Gives	Me	an army.
Actor	Process: MATERIAL	Goal	Circumstance

I	don't want	to be	his queen
Senser	Process: MENTAL	Process: RELATIONAL	Attribute
		Phenomenon	

I	Want	to go	home.
Senser	Process: MENTAL	Process: MATERIAL	Goal
		Phenomenon	

I	Want	us both	to go	home.
Senser	Process: MENTAL		Process: MATERIAL	Goal
		Phenomenon		

But they	Took	It	from us
Actor	Process: MATERIAL	Goal	Circumstance

So tell	me,	sweet sister,
Process: VERBAL	Receiver	Vocative

how do we	Go	home?
Actors	Process: MATERIAL	Goal

I	don't know.
Senser	Process: MENTAL

We	Go	home	with an army. With Khal Drogo's army.
Actors	Process: MATERIAL	Goal	Circumstance

I	would let	his whole tribe
Actor	Process: MATERIAL	Goal

Fuck	you,
Process: BEHAVIORAL	

all 40,000 men and their horses too,	if that	Is	what	It	took
	Carrier	Process: RELATIONAL			Process: MATERIAL

Table 4. Transitivity Processes in Dialogue 2		
Processes	Participants	
	Viserys	Daenerys
Material	9 (<i>play, give (2), go (3), take (2), let</i>)	1 (<i>go</i>)
Relational	1 (<i>be</i>)	1 (<i>be</i>)
Verbal	1 (<i>tell</i>)	
Mental	2 (<i>know, want</i>)	3 (<i>want(2), know</i>)
Behavioral	1 (<i>fuck</i>)	
Existential		
Total	14	5

In relation to the transitivity system, as seen in the table, the material processes occur mainly in Viserys's speech when he affirms what needs to be done in order to reclaim the throne and how far he will go to do it. Mental processes are predominant in Daenerys's speech, more specifically with the verb "*want*" and "*know*", confirming her lack of action in the conversation. In the occurrence of the verb "*want*", Daenerys is the Senser, while the phenomenon is the marriage with Khal Drogo and her home. Viserys has more turns in the conversation and uses 14 processes while Daenerys has only two turns and uses five processes.

In the third scene selected, Daenerys is already married to Khal Drogo and is living for some time with the khalasar, learning their customs and language. Her relationship with Drogo has improved after

she has asked her slaves how she could please her husband and avoid being undermined by him. When the horde arrives in Vaes Dothrak, one of the most important Dothraki cities, Daenerys asks one of her slaves to invite her brother Viserys to supper and she has new Dothraki clothes made for him, which she intends to give him as a gift. Viserys feels affronted with his sister's invitation and present and reacts angrily against her. For the first time in her life, Daenerys strikes back and hits Viserys with a gold belt. Viserys is completely perplexed and has no reaction after she hits him. Daenerys, enraged with Viserys, reminds him that she is a Khaleesi now, a figure of power and position in the khalasar, she is married to the leader of the Dothraki and carries his child. She finally warns him that if he raises his hands to her once more, he will lose them, showing for the first time power over Viserys.

Table 5. Dialogue 3: Daenerys and Viserys

After their bath, Viserys drags Doreah by her hair through the camp and into Daenerys' tent.

V: You send this whore to give me commands? I should have sent you back her head!

Doreah: Forgive me, Khaleesi. I did as you asked.

D: Hush now. It's all right. Irri, take her and leave us.

Irri: Yes, Khaleesi.

D: Why did you hit her?!

V: How many times do I have to tell you? You do not command me.

D: I wasn't commanding you. I just wanted to invite you to supper.

V: What's this?

D: It's a gift. I had it made for you.

V: Dothraki rags? Are you going to dress me now?

D: Please.

V: This stinks of manure. All of it.

D: Stop - stop it.

V: You would turn me into one of them, wouldn't you? Next you'll want to braid my hair.

D: You've no right to a braid. You've won no victories yet.

V: You do not talk back to me!

Viserys hit Daenerys, as he mounts her to keep hitting her, she fends him off with a chain.

V: You are a horselord's slut. And now you've woken the dragon...

D: I am a Khaleesi of the Dothraki! I am the wife of the great Khal and I carry his son inside me. The next time you raise a hand to me will be the last time you have hands.

The dialogue starts with Viserys's explosion of anger for being 'ordered' by a slave on his sister's name to supper and he goes to Daenerys's tent to confront her. When Daenerys starts to explain herself, telling him that she wanted to invite him to dinner and give him a gift, he depreciates her intentions and throws the gift at her (*This stinks of manure. All of it*). Daenerys asks him to stop but he interrupts her saying: (*You would turn me into one of them, wouldn't you? Next you'll want to braid my hair.*). Viserys does not respect her turn in the conversation and stops her from stating her own opinion, which, according to Faiclough (1989), is a way of showing power over the participant. Daenerys, for the first time in the scene reacts telling Viserys that he does not have the right of this privilege, since, according to the Dothraki tradition, the braid is a sign of victory in battle. Viserys bursts and attacks his sister hitting her and trying to hold her on the ground. Daenerys then hits him with a chain and manages to stand up and face her brother, showing no fear of her brother and threatening him saying: (*I am a Khaleesi of the Dothraki! I am the wife of the great Khal and I carry his son inside me. The next time you raise a hand to me will be the last time you have hands.*). On this particular moment, Daenerys reinforces herself as someone in a higher position and gains the power over the conversation.

You	send	this whore	to give	Me	commands ?
Actor	Process: MATERIA L	Goal	Process: MATERIA L	Beneficiary	Goal

I	should have sent	you	Back	her head!
Actor	Process: MATERIAL	Beneficiary		Goal

Hush now.	It	's	all right.
		Process: RELATIONAL	

Irri,	Take	Her	and	Leave	us.
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Vocative	Process: MATERIAL	Goal		Process: MATERIAL	
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Why	Did	You	Hit	her?!
		Actor	Process: MATERIAL	Recipient

How many times	do	I	have to tell	you?
		Sayer	Process: VERBAL	Receiver

You	do not command	me.
Actor	Process: MATERIAL	Beneficiary

I	wasn't commanding	you.
Actor	Process: MATERIAL	Beneficiary

I	just	Wanted	to invite	You	to super.
Senser		Process: MENTAL	Process: MATERIAL	Beneficiary	

What	's	this?
	Process: RELATIONAL	

It	's	a gift.	I	ha d	it	Made	for you.
Tok en	Process: RELATIO NAL	Val ue	Act or		Go al	Process: MATERI AL	Benefici ary

Doth raki rags?	Are	You	going to dress	Me	now?
		Act or	Process: MATERIAL	Beneficiary	

This	Stinks	of manure.	All of it.
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Carrier	Process: RELATIONAL	Attribute	
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Stop -	Stop	it.
Process: MATERIAL	Process: MATERIAL	Goal

You	would turn	Me	into one of them,	wouldn't you?
Carrier	Process: RELATIONAL		Attribute	

Next	You	'll want	to braid	my hair.
	Senser	Process: MENTAL	Process: MATERIAL	Goal
			Phenomenon	

You	've no	Right	to a braid.
Carrier	Process: RELATIONAL	Attribute	Circumstance

You	've won no	Victories	yet.
Actor	Process: MATERIAL	Goal	

You	do not talk back	to me!
Sayer	Process: VERBAL	Receiver

You	Are	a horselord's slut.
Token	Process: RELATIONAL	Value

And	Now	You	've woken	the dragon...
		Behavior	Process: BEHAVIORAL	Phenomenon

I	Am	a Khaleesi of the Dothraki!
Token	Process: RELATIONAL	Value

I	Am	the wife of the great Khal
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Token	Process: RELATIONAL	Value
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And	I	Carry	his son	inside me.
	Actor	Process: MATERIAL	Recipient	Circumstance: location

The next time	You	Raise	a hand	to me
	Actor	Process: MATERIAL	Range	Recipient

will be	the last time	You	Have	hands.
Process: RELATIONAL		Carrier	Process: RELATIONAL	Attribute

Table 6. Transitivity Processes in Dialogue 3

Processes	Participants	
	Viserys	Daenerys
Material	6 (<i>send(2), give, command, dress, braid</i>)	11 (<i>take, leave, hit, command, invite, make, stop(2), win, carry, raise</i>)
Relational	4 (<i>be(2), stink, turn</i>)	7 (<i>be(5), have(2)</i>)
Verbal	2 (<i>tell, talk</i>)	
Mental	1 (<i>want</i>)	1 (<i>want</i>)
Behavioral	1 (<i>wake</i>)	
Existential		
Total	14	19

Different from the previous scenes analyzed, in this one Daenerys's speech carries more processes than Viserys, although they have the same number of turns in the dialogue. Most of the processes in Daenerys's speech are material, which in this specific dialogue normally represent concrete events. The high number of material processes can be related to the use of action verbs to explain Daenerys's invitation for supper and the gift she had for her brother. Meanwhile, in Viserys's speech most of the material processes are related to Daenerys's actions (*to send, to give, to dress, to command, to braid*), and he is the passive

participant in his own utterances. Daenerys, on the contrary, is the active participant in 6 of her processes. The second most used process in Daenerys's speech is relational, which may indicate that she is establishing her own identity as part of the Dothraki horde, conferring attributes to herself and establishing relations among things. Viserys's is involved in 4 relational processes, in which he gives attributes to her sister and to the Dothraki clothes given to him as a gift. Viserys also uses verbal and mental processes in an attempt to subjugate her sister, yet these processes suggest lack of power if compared to the processes used by Daenerys.

In the fourth scene, after Daenerys strikes Viserys for the first time, she confesses to Jorah she is afraid of what may happen to her relationship with Viserys, since he is her older brother, the true heir to the Seven Kingdoms and the real dragon, reference to her own dynasty, the Targaryens, known as the "the blood of the dragon". Jorah at this point helps her to realize that her brother does not have the strength or the power to be the true heir of Westeros, and he concludes that if she has to depend on Viserys to go back home she will never see the Seven Kingdoms.

Table 7. Dialogue 4: Daenerys and Ser Jorah

Inside Daenerys' tent, speaking privately to Jorah.

D: I hit him. I hit the dragon.

J: Your brother Rhaegar was the last dragon. Viserys is less than the shadow of a snake.

D: He is still the true King.

J: The truth now: do you want to see your brother sitting on the Iron Throne?

D: No. But the common people are waiting for him. Illyrio said they're sewing dragon banners and praying for his return.

J: The common people pray for rain, health and a summer that never ends. They don't care what games the high Lords play.

D: What do you pray for, Ser Jorah?

J: Home.

D: I pray for home too. My brother will never take back the Seven Kingdoms. He couldn't lead an army even if my husband gave him one. He'll never take us home.

The scene starts with Daenerys confessing to Jorah that she hit her brother and she seems worried about the repercussion of her acts. She

starts referring to Viserys as “the dragon” and “the true king”, which is a reference to her own family tradition, however Ser Jorah dismisses her argument affirming that Viserys is not worthy of such title. Jorah, then, asks Daenerys if she wants her brother to occupy the Iron Throne. Her reply is direct (“No”), but she continues explaining that the subjects of Westeros are hoping for his arrival. Ser Jorah states that people are rather worried about weather changes than about who is going to be their ruler. Daenerys finally realizes that her brother is never going to achieve his goals of coming back to Westeros even if Drogo gives him his army of riders. Therefore, Daenerys is beginning to believe that Viserys is not as powerful as he has claimed to be over the years, since he has been shamed by the riders of the khalasar and nothing happened in return. He used to threaten her saying that if she disobeyed him she would wake the dragon inside him, but this never happened. Thus, she acknowledges at this point that she is more powerful than he is and she is able to defend herself for the first time. Concerning power relations, Daenerys is more powerful due to her Khaleesi status, but it is also confirmed by the fact that she is the one who concludes the conversation. She is also the one who sets and modifies the topic of the conversation, while Ser Jorah just maintains the subject.

I	Hit	him.	I	Hit	the dragon.
Actor	Process: MATERIAL	Goal	Actor	Process: MATERIAL	Goal

Your brother Rhaegar	Was	the last dragon.
Token	Process: RELATIONAL	Value

Viserys	Is	less than the shadow of a snake.
Token	Process: RELATIONAL	Value

He	Is	Still	the true King.
Token	Process: RELATIONAL		Value

The truth now:	Do	You	Want
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		Senser	Process: MENTAL
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to see	your brother	Sitting	on the Iron Throne?
Process: BEHAVIORAL	Actor	Process: MATERIAL	Goal

No.	But	the common people	are waiting	for him.
		Senser	Process: MENTAL	Phenomenon

Illyrio	Said	They	're sewing	dragon banners
Sayer	Process: VERBAL	Actors	Process: MATERIAL	Goal

And	Praying	for his return.
	Process: MENTAL	Phenomenon

The common people	Pray	For rain, health	And	a summer	that never	ends.
Senser	Process: MENTAL			Actor		Process: MATERIAL
Phenomenon						

They	don't care	what games	the high Lords	play.
Senser	Process: MENTAL		Actor	Process: MATERIAL
Phenomenon				

What	do	You	pray for,	Ser Jorah?
		Senser	Process: MENTAL	Phenomenon

I	Pray	for home	too.
Senser	Process: MENTAL	Phenomenon	

My brother	will never	take back	the Seven Kingdoms.
Actor		Process: MATERIAL	Goal

He	couldn't lead	an army	even if
Actor	Process: MATERIAL	Goal	

my husband	Gave	Him	one.
Actor	Process: MATERIAL	Recipient	Goal

He	'll never	Take	Us	home.
Actor		Process: MATERIAL	Recipient	Goal

Table 8. Transitivity Processes in Dialogue 4

Processes	Participants	
	Jorah	Daenerys
Material	3 (<i>sit, play, end</i>)	7 (<i>take(2), hit (2), lead, sew, give</i>)
Relational	2 (<i>be(2)</i>)	1 (<i>be</i>)
Verbal		1 (<i>say</i>)
Mental	3 (<i>want, pray, care</i>)	4 (<i>wait, pray(3)</i>)
Behavioral	1 (<i>see</i>)	
Existential		
Total	9	13

In relation to the transitivity system, as seen in the tables above, the material processes occur mainly in Daenerys's speech when she tells Jorah that she hit Viserys and when she realizes he will not be able to return to the Seven Kingdoms. Yet, she is the Actor in only two occurrences of material processes. The second most frequent process is mental, considering that the dialogue consists of expressing their reflections and dreams about the future. The mental process is also predominant in Daenerys's speech, more specifically with the verb "pray"

occurring three times. However, only in one of the occurrences of the verb “pray”, Daenerys is the Senser. Ser Jorah has four turns and uses nine processes in the conversation, which is congruent with his position, as Ser Jorah acts as a counsellor to her, while Daenerys has five turns and uses thirteen processes.

In the fifth selected scene, after Drogo kills Viserys and Daenerys suffers an attempt against her life, Drogo decides that he and his khalasar will invade the Seven Kingdoms and claim the throne for his son, decision that pleases Daenerys greatly. However, when the horde arrives in Lhazar to seize money and slaves to raise funds and buy ships, Daenerys is revolted with the treatment given to the slaves, especially women, as soon as the horde conquers the city. She tells Jorah that she wants to claim all the women and orders him to stop the warriors. Mago, who is one of Drogo’s riders, complains about Daenerys orders and goes to the Khal to report the situation. Daenerys builds her arguments in front of Drogo and he agrees she can claim the women. Mago is furious and challenges Drogo to fight against him, a battle which is easily won by Drogo with just a chest wound. Daenerys gets worried about the wound and asks one of the women she saved, named Mirri Maz Duur, to clean and treat the wound.

Table 9. Dialogue 5: Daenerys, Ser Jorah, Drogo, Rakharo, Mago and Qotho

<p><i>The Khalasar have arrived the lands of Lhazar. Dany and her company walk through the burned area.</i></p>

<p>D: What did they do?</p>

<p>R: Lamb men make good slaves. Khal Drogo will make a gift of them to the slavers. And the slavers will give us gold...and silk and steel.</p>

<p>D: I thought the Dothraki didn't believe in money.</p>
--

<p>J: Gold to hire ships, Princess. Ships to sail to Westeros.</p>

<p><i>While walking a little further, Dany sees Dothraki men looting and holding Lhazareen captive.</i></p>

<p>D: Jorah, make them stop.</p>

<p>J: Khaleesi?</p>

<p>D: You heard me.</p>

<p>J: These men have shed blood for their Khal. Now they claim their rewards.</p>
--

<p>R: She is a lamb girl, Khaleesi. The riders do her honor. If her wailing offends the Khaleesi, I will bring you her tongue.</p>

<p>J: Princess, you have a gentle heart, but this is how it's always been.</p>

D: I do not have a gentle heart, Ser. Do as I command or Khal Drogo will know the reason why.

Jorah and Rhakharo both obey and run off, trying to stop the Khalasar, while freeing some Lhazareen.

R: Kash qoy qoyi thira disse. Me qorasokh anni!

While Rhakharo argues with a Dothraki man, Jorah brings over a Lhazareen woman.

J: Come.

Dothraki Man: Anha afichak mae m'arakhoon!

J: What do you want done with them?

D: Bring her to me. And those women there.

J: You cannot claim them all, Princess.

D: I can, and I will.

Leaving with a couple of Lhazareen women, Dany arrives at a covered courtyard, where Khal Drogo is having a discussion with Mago.

Mago: Me Fati! Khaleesi vazha anhaan qorasokh anni, ch'anha afichak mae m'arakhoon anni!

KD: Me vastoe hatif anni; ahhazaan yer Nemo vacchaki.

KD: Moon of my life. Mago says you have taken his spoils. A daughter of a lamb men, who was his to mount. Tell me the truth of this.

D: Mago speaks the truth, my sun and stars. I have claimed many daughters this day, so they cannot be mounted.

KD: This is the way of war. These women are slaves now to do with as we please.

D: It pleases me to keep them safe. If your riders would mount them, let them take them for wives.

Qotho: Does the horse mate with the lamb?

D: The dragons feeds on horse and lamb alike.

Mago: You are a foreigner. You do not command me.

D: I am Khaleesi. I do command you.

KD: See how fierce she grows? That is my son inside her, the stallion that will mount the world. Filling her with his fire. I will hear no more. Mago, find somewhere else to stick your cock.

Mago spits on the ground and draws his sword.

Mago: A Khal who takes orders from a foreign whore is no Khal.

When Qotho is trying to interfere, Khal Drogo calls him back.

KD: Ohosa. Os. I will not have your body burned. I will not give you that honor.

Mago points out his sword and pushes it to Khal Drogo's chest. Khal Drogo grins, it doesn't seem to phase him. He continues talking.

KD: The beetles will feed on your eyes. The worms will crawl through your lungs.

Mago starts swinging his sword, while Khal Drogo dodges his attack. When turning his back on Mago, he grabs his daggers and speaks.

KD: The rain will fall on your rotting skin...

Khal Drogo turns around facing Mago and drops his daggers to the ground.

KD: Until nothing is left of you but bones!

Khal Drogo runs towards Mago, while dodging his attacks. While attacking, Mago screams.

Mago: First you have to kill me!

Khal drogo grabs Mago's sword, disarms him and cuts his throat open. He grabs Mago's throat, crushes it and pulls out his tongue. He shows Mago's tongue to the crowd, walks back to his chair and throws Mago's tongue on a pile of rotting flesh. While sitting down, Dany runs towards him.

The dialogue starts with Daenerys asking Ser Jorah what Drogo's khalasar has done to the people of Lhazar after witnessing the destruction of the city. Jorah explains that in order to have money to buy the ships to sail to Westeros the Dothraki need to acquire slaves and sell them to the masters. While they walk, Daenerys sees Dothraki riders grabbing Lhazareen women and orders Jorah to stop them. Jorah replies saying that this is a tradition for the Dothraki horde and that she does not understand it because she has a gentle heart. Daenerys threatens Jorah and the soldiers to do what she wants or she will tell Drogo about it, which may suggest that Daenerys still relies on a superior authority (her husband) to be affective while commanding others. She then asks her riders to bring all the women to her and when Jorah states that it is not possible to claim all of them Daenerys says: "*I can, and I will*". Thus, Daenerys's utterance shows high inclination and determination to be obeyed.

They go to a courtyard where Mago is complaining to Drogo about Daenerys' request. When Drogo inquires about what has happened, Daenerys confirms the story affirming that she has claimed all the women to avoid their rape by his men and if they want to have them they will have to marry them. Qotho replies saying "*Does the horse mate with the lamb?*", sustaining their superiority regarding the Lhazareen people. Daenerys answers him by saying "*The dragon feeds on horse and lamb*

alike”, putting herself in a superior position from both people, the Dothraki and the Lhazareen. Mago affirms she is not a Dothraki, therefore she cannot give him orders and Daenerys responds saying “*I am Khaleesi. I do command you*”. According to Fairclough (1989, p. 39), power in discourse may be observed when participants in a powerful position control or constrain the contributions of non-powerful participants, for example, through the subject positions they occupy. Daenerys puts herself in a higher position when she compares herself to a dragon, the symbol of her family, and an animal that feeds from lamb and horse in the same way. She also refers to herself as a khaleesi, comparing this position to a queen, and stating that, therefore, she occupies a position of power.

Khal Drogo, however, does not attribute the power in speech to Daenerys, but to his unborn son: “*See how fierce she grows? That is my son inside her, the stallion that will mount the world. Filling her with fire. I will hear no more. Mago, find somewhere else to stick your cock*”. Thus, even though Drogo accepts her wife’s argument and agrees with her wishes, Daenerys is still not recognized as a powerful person by her husband and, by extension, by his horde.

D:

What	Did	They	do?
		Actor	Process: MATERIAL

R:

Lamb men	Make	good slaves.
Actor	Process: MATERIAL	Goal

Khal Drogo	will make	a gift of them	to the slavers.
Actor	Process: MATERIAL	Goal	

And	the slavers	will give	Us	gold...and silk and steel.
	Actor	Process: MATERIAL	Receiver	Goal

D:

I	Thought	the Dothraki	didn't believe	in money.
	Process: MENTAL	Senser	Process: MENTAL	Phenomenon

	Phenomenon
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J:

Gold	to hire	ships,	Princes.	Ships	to sail	to Westeros.
Actor	Process: MATERIAL	Goal		Actor	Process: MATERIAL	

D:

Jorah,	Make	Them	stop.
Vocative	Process: MATERIAL	Beneficiary	Process: MATERIAL

You	Heard	me.
	Process: BEHAVIORAL	

J:

These men	have shed	Blood	for their Khal.
Actor	Process: MATERIAL	Goal	Circumstance

Now	They	Claim	their rewards.
	Actor	Process: MATERIAL	Goal

R:

She	Is	a lamb girl,	Khaleesi.
Carrier	Process: RELATIONAL	Attribute	

The riders	Do	Her	honor.
Actors	Process: MATERIAL	Receiver	

If	her wailing	Offends	the Khaleesi,
	Sayer	Process: VERBAL	

I	will bring	you	her tongue.
Actor	Process: MATERIAL	Receiver	Goal

J:

Princess,	You	Have	a gentle heart,
Vocative	Carrier	Process: RELATIONAL	Attribute

but	this	Is	how	It	's always been.
		Process: RELATIONAL			Process: RELATIONAL

D:

I	do not have	a gentle heart,	Ser.
Carrier	Process: RELATIONAL	Attribute	

Do	As	I	Command	or
Process: MATERIAL		Actor	Process: MATERIAL	

Khal Drogo	Will know	the reason	why.
Senser	Process: MENTAL	Phenomenon	

J:

Come.
Process: MATERIAL

J:

What	do	You	Want	Done	with them?
		Senser	Process: MENTAL	Process: MATERIAL	

D:

Bring	her	to me.	And	those women	there.
Process: MATERIAL	Goal	Receiver			

J:

You	cannot	Claim	them all,	Princess.
Actor		Process: MATERIAL	Goal	Vocative

D:

I	can,	And	I	will.
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	Modal			Modal
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KD:

Moon of my life.	Mago	Says	you	have taken	his spoils.
Vocative	Sayer	Process: VERBAL		Process: MATERIAL	

A daughter of a lamb men,	Who	Was	His	to mount.
Carrier		Process: RELATIONAL	Attribute	Process: MATERIAL

Tell	Me	the truth	of this.
Process: VERBAL	Receiver		

D:

Mago	Speaks	the truth,	my sun and stars.
Sayer	Process: VERBAL		Vocative

I	have claimed	many daughters	this day,
Sayer	Process: VERBAL	Target	

So	They	cannot	be mounted.
			Process: MATERIAL

KD:

This	Is	the way	of war.
Identified	Process: RELATIONAL	Identifier	

These women	Are	slaves	Now	to do	with	We	please.
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Token	Process: RELATIONAL	value		Process: MATERIAL		Senser	Process: MENTAL
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D:

It	Pleases	Me	to keep	Them	safe.
	Process: MENTAL	Senser	Process: MATERIAL	Goal	

If	your riders	would mount	them,
		Process: MATERIAL	

Let	Them	Take	Them	for wives.
Process: MATERIAL		Process: MATERIAL		

Qotho:

Does	the horse	Mate	with the lamb?
		Process: MATERIAL	

D:

The dragon	Feeds	on horse and lamb alike.
	Process: MATERIAL	

Mago:

You	Are	a foreigner.	You	do not command	me.
	Process: RELATIONAL	Attribute	Actor	Process: MATERIAL	

D:

I	Am	a Khaleesi.	I	do command	you
Identifier	Process: RELATIONAL	Identifier	Actor	Process: MATERIAL	

KD:.

See	how fierce	She	grows?
Process: BEHAVIORAL		Behavior	Process: BEHAVIORAL

That	Is	my son	Inside	her,
Carrier	Process: RELATIONAL	Attribute		

the stallion	That	will mount	the world.
Actor		Process: MATERIAL	

Filling	Her	with his fire.	I	will hear	no more.
Process: MATERIAL	Patient		Behavior	Process: BEHAVIORAL	

Mago,	Find	somewhere else	to stick	your cock.
Vocative	Process: MATERIAL		Process: MATERIAL	

Table 10. Transitivity Processes in Dialogue 5						
Processes	Participant s					
	Jorah	Daenerys	Drogo	Mago	Qotho	Rakkar o
Material	6 (<i>hire, sail, shed, mount, come, do</i>)	12 (<i>do(2), make, stop, command(2), bring, keep, mount, let, take, feed</i>)	7 (<i>take, mount(2), do, fill, find, stick</i>)	1 (<i>command</i>)	1 (<i>mate</i>)	5 (<i>make(2), give, do, bring</i>)
Relation al	1 (<i>have</i>)	3 (<i>be(2), have</i>)	4 (<i>be(4)</i>)	1 (<i>be</i>)		1 (<i>be</i>)

Verbal	2 (<i>claim</i> (2))	2 (<i>speak</i> , <i>claim</i>)	2 (<i>say</i> , <i>tell</i>)			1 (<i>offend</i>)
Mental	1 (<i>want</i>)	4 (<i>think</i> , <i>believe</i> , <i>know</i> , <i>please</i>)	1 (<i>please</i>)			
Behavioral		1 (<i>hear</i>)	3 (<i>see</i> , <i>grow</i> , <i>hear</i>)			
Existential						
Total	10	22	17	2	1	7

In relation to the transitivity system, according to the table, Daenerys is the character who uses more processes than any other character and most of these processes are material, which indicates more agency of the character if compared to the previous scenes. Daenerys uses mostly directive speech acts in her discourse, asking questions and giving orders, which, according to Fairclough (1989) carries an explicit mark of the power relationship between the characters, with her character being the most powerful in the conversation. The second most frequent process in Daenerys's utterances is mental, considering that she is expressing her opinion and her desire to protect the women. Drogo and Ser Jorah use more material processes in their utterances as well, however, they are not the actors of the processes in neither of them.

In the last scene selected, after the death of Drogo, Daenerys orders the remaining riders to build a funeral pyre for her husband's body. She also decides to put her dragon eggs next to Drogo's body and demands Jorah to tie the healer Mirri Maz Duur to the pyre as well, so she will pay for the death of her husband and her unborn son with her life. Ser Jorah is certain that Daenerys intends to kill herself climbing on the pyre and tries to convince her not to do this. She talks to all the remaining people of the khalasar, affirming that they can leave as they please, nevertheless if they decide to stay they will live as equals and she will lead them to a great future. Daenerys, then, enters the pyre.

The next morning, when the khalasar wakes up, they discover that Daenerys has survived the fire and around her there are three newly born dragons, which are the first ones in the world for more than a century. Ser Jorah and the khalasar bend the knee and declare Daenerys their leader.

Table 11. Dialogue 6: Daenerys and Ser Jorah

Across the Narrow Sea, Daenerys is leading a ceremony for Drogo after his death.

R: (picking up the dragon eggs from their chest, speaking in Dothraki) Is this your command, Khaleesi? (*Daenerys nods, Rakharo places the eggs next to Drogo's funeral pyre*)

J: Drogo will have no use for dragon eggs in the Night Lands. Sell them. You can return to the Free Cities and live as a wealthy woman for all your days.

D: They were not given to me to sell.

J: Khaleesi, my Queen, I vow to serve you, obey you, to die for you if need be, but let him go, Khaleesi. I know what you intend. Do not.

D: I must. You don't understand.

J: Don't ask me to stand aside as you climb on that pyre. I won't watch you burn.

D: Is that what you fear? (*kisses Jorah on the cheek, then speaks to the rest of the Dothraki and Lhazareen who stayed with her*) You will be my khalasar. I see the faces of slaves. I free you. Take off your collars. Go if you wish, no one will stop you. But if you stay it will be as brothers and sisters, as husbands and wives.

Mirri Maz Duur is shown tied and bound by rope.

D: Ser Jorah, bind this woman to the pyre. You swore to obey me. (*to the crowd*) I am Daenerys Stormborn of House Targaryen of the blood of old Valyria. I am the Dragon's daughter. And I swear to you that those who would harm you will die screaming.

MMD: You will not hear me scream.

D: I will. But it is not your screams I want. Only your life.

Daenerys walks towards the pyre and lights it on fire with a torch.

Mirri Maz Duur starts uttering some incantations which quickly turn into screaming. Daenerys walks into the burning pyre as her dress catches fire. The flames engulf everything, and the screen fades to black.

We then cut to the next day in the morning. Jorah goes to the pyre to see if there's anything left of it. Amidst the smoke, a naked Daenerys appears, covered in soot and carrying three baby dragons in her arms and back.

J: (bowing) Blood of my blood.

Everyone else bows to her as her dragons start screeching. We cut to black over a final screech from one her dragons.

The dialogue starts with Daenerys ordering Rakharo to place the dragon eggs next to Drogo's pyre. Ser Jorah states that Daenerys should sell the eggs and return to the Free Cities to live the rest of her life with a small fortune but Daenerys dismisses his argument. Jorah then begs Daenerys not to enter into the funeral pyre, believing she wants to kill herself. Daenerys replies saying "*I must*", showing high value of obligation in her utterance. This can be ratified by the context in which she is in: in order to make the khalasar believe in her as their rightful leader she needs to show them that she is the true heir of the Targaryen family, the dragon's daughter and therefore cannot be harmed by the fire. Daenerys finally addresses the Dothraki telling them they are free to leave, but if they stay it will be as free men and women. She orders Ser Jorah to bind Mirri Maz Duur to the funeral pyre and continues her speech to the crowd: "*I am Daenerys Stormborn of House Targaryen of the blood of old Valyria. I am the Dragon's daughter. And I swear to you that those who would harm you will die screaming*". After her final promise to the Dothraki Daenerys climbs the pyre and disappears in the middle of the fire.

Regarding power relations, Daenerys is considered the most powerful character in this scene since she is the one who addresses a large number of people and gives orders to her riders.

Is	This	your command,	Khaleesi?
Process: RELATIONAL	Token	Value	Vocative

Drogo	will have no use	for dragon eggs	in the Night Lands.
Actor	Process: MATERIAL	Goal	Circumstance

Sell	them.	You	can return	to the Free Cities
Process: MATERIAL	Goal	Actor	Process: MATERIAL	Goal

And	Live	as a wealthy woman	For all your days.
	Process: RELATIONAL	Circumstance	

They	were not given	to me	to sell.
Goal	Process: MATERIAL	Actor	Process: MATERIAL

Khaleesi, my Queen,	I	Vow	to serve	you,	Obey	you,
Vocative	Sayer	Process: VERBAL	Process: MATERIAL	Beneficiary	Process: MATERIAL	Beneficiary

to die for	You	If	need be,	But	Let	Him	go,
Process: MATERIAL			Process: MENTAL		Process: MATERIAL		Process: MATERIAL

Khaleesi.	I	Know	What	You	intend.	Do not.
Vocative	Senser	Process: MENTAL		Senser	Process: MENTAL	
Phenomenon						

I	must.	You	don't understand.
		Senser	Process: MENTAL

Don't ask	Me	to stand	Aside	As	You	Climb	on that pyre.
Process: VERBAL	Receiver	Process: MATERIAL			Actor	Process: MATERIAL	Circumstance

I	won't watch	You	burn.
Actor	Process: MATERIAL	Actor	Process: MATERIAL

Is	That	what	You	fear?	You	will be	my khalasar.
Process: RELATIONAL			Senser	Process: MENTAL	Carrier	Process: RELATIONAL	Attribute

I	See	the faces of slaves.	I	Free	you.
Behavior	Process: BEHAVIORAL	Phenomenon	Actor	Process: MATERIAL	Goal

Take off	your collars.	Go	If	You	wish,	no one	will stop	You
Process: MATERIAL	Goal	Process: MATERIAL		Senser	Process: MENTAL	Actor	Process: MATERIAL	

But	If	You	Stay	It	will be	as brothers and sisters, as husband and wives.
		Actor	Process: MATERIAL	Carrier	Process: RELATIONAL	Attribute

Ser Jorah,	Bind	this woman	to the pyre.	You	Swore	to obey	me.
Actor	Process: MATERIAL	Goal	Circumstance	Sayer	Process: VERBAL	Process: MATERIAL	Beneficiary

I	Am	Daenerys Stormborn of House Targaryen of the blood of old Valyria.
Identified	Process: RELATIONAL	Identifier

I	Am	the Dragon's daughter.
Identified	Process: RELATIONAL	Identifier

And	I	Swear	to you	That
	Sayer	Process: VERBAL	Receiver	

those who	harm	You	will die	screaming.
Actor	Process: MATERIAL	Behavior	Process: MATERIAL	Circumstance

You	will not hear	Me	scream.
-----	---------------	----	---------

Behavior	Process: BEHAVIORAL	Behavior	Process: BEHAVIORAL
----------	------------------------	----------	------------------------

D:

Y o u	w i l l	B u t	It	is not	your screams	I	want.	Only your life.
			Attri bute	Process: RELATIONAL	Carrier	<u>Senser</u>	Process: MENTAL	

Table 12: Transitivity Processes in Dialogue 6			
Processes	Participants		
	Jorah	Daenerys	Mirri Maz Duur
Material	11 (<i>sell, return, serve, obey, stand, die, let, go, climb, watch, burn</i>)	12 (<i>use, give, sell, free, take off, go, stop, stay, harm, die, bind, obey</i>)	
Relational	2 (<i>be, live</i>)	6 (<i>be(6)</i>)	
Verbal	2 (<i>vow, ask</i>)		
Mental	3 (<i>need, know, intend</i>)	5 (<i>want, understand, fear, wish, swear</i>)	
Behavioral		1 (<i>see</i>)	2 (<i>hear, scream</i>)
Existential			
Total	18	24	2

In relation to the transitivity choices in the dialogue, Daenerys is responsible for most processes since she is talking to Ser Jorah and the khalasar. Most of material processes appear in her speech while she is directing her speech to the Dothraki people. Relational processes, the second process more common in her discourse, are present in the statements in which Daenerys is establishing her own identity and her rightful claim as a leader. The mental processes are the third most common in Daenerys's speech, which shows her inner connection to the people of the khalasar and her desire to have their trust.

Throughout the verbal analysis of the dialogues, it is possible to observe the change of the character in terms of agency and power. Daenerys increases drastically her number of processes from dialogue one to dialogue six (from 2 processes to 24 processes), which demonstrates that the character starts to engage more frequently in conversation and is becoming more independent and empowered. Furthermore, it is possible to see the change in the use of processes and the level of agency in the dialogues. According to Van Leeuwen (2005), Senses and Sayers in mental and verbal processes do not show the same level of agency as Actors in material processes do. Daenerys presents more mental and verbal processes in the first dialogues, showing her lack of power and control over the conversation. However, she starts to engage more in material processes after the third dialogue, denoting an increase in her active role in interactions and therefore a change in attitude.

3.3 POWER RELATIONS IN VISUALS:

In this section, I show visual evidence to demonstrate possible power relations among the characters. Since the visual analysis is important when analyzing multimodal discourses, I will explore the meanings of visual images in screenshots extracted from the first season of *Game of Thrones*. In terms of method, the screenshots were retrieved from the same scenes selected for the textual analysis and were analyzed based on the Grammar of Visual Design framework. In order to analyze the development of the character in each scene, the screenshots were taken from the beginning, the middle and the end of each one, totaling three screenshots per scene selected, using the program *Windows Media Player*. Afterwards, the potential meanings of the images were analyzed through the representational, interactive and compositional systems as proposed by Kress and Van Leeuwen's Visual Grammar (1996, 2006), to explore the visual elements presented in each scene critically.

First, I will present the representational metafunction (narrative and conceptual representation) of each screenshot related to the meanings constructed on the images. Then, I will focus on the interactional system (contact and social distance) concerning the meanings related to the interaction between the participants and between the characters and the viewers, which will help me to describe the relations of power in the images. Finally, I will observe the compositional metafunction (left and right / top and bottom / center and margin, salience and information value) in order to analyze the organization of the elements in each image. This

analysis will be carried out in that order for each shot. Each screenshot is followed by the verbal text of the scene and the analysis of the image. The verbal texts are presented below the screenshots in order to present the images clear and without subtitles.

The first scene analyzed is the one in which Daenerys is introduced in the narrative. Her brother has just arranged her meeting with Khal Drogo later that day. The scene length is 2 minutes and 30 seconds and the three screenshots are presented next.

Figure 7. Screenshot 1: 8s10



[Daenerys on a balcony in Pentos, across the Narrow Sea]

Verbal text in the image: “- *Daenerys*”

From the point of representation, the shot presents a non-transactive reaction, a conceptual meaning, which shows Daenerys as the main figure, looking at something the viewer cannot see, to her right side. This might suggest that she may have her own desires and visions that people cannot see or understand which is consistent with the scene from which the screenshot was taken. The soft and “candy” colors of light pink which tend to be seen as girly colors (Gage, 1999), seem to demonstrate an emotional state of sobriety, calmness and even unhappiness, creating an aspect of fragile femininity.

Regarding interactive meaning, the viewer is positioned close to Daenerys (close shot), who faces the viewer frontally, from her shoulders up. This may suggest a close and intimate relationship with the viewers.

In relation to her gaze, the image shows her looking sideways and it represents an 'offer', in which the viewers are involved as spectators, very common in films and television programs (Kress and van Leeuwen, 2006, p.120). The image may indicate the viewers will be involved with her character, who will become one of the main characters of the series. Regarding her facial expression, Daenerys's lip corners are turned down and her eyelids are not widely open, which might suggest she is lost in her thoughts, but also shows some sadness while she stares out of the balcony in Pentos.

For the point of view of the composition, Daenerys is placed slightly to the right of the shot, which means new information according to visual grammar, usually seen as the unknown, which agrees with the aforementioned meanings retrieved from the previous metafunctions. Such visual elements as her positioning and facial expressions work accordingly since it is the first time she is being portrayed and introduced in the TV series. She also straddles the higher and lower zones of the picture, and is the only participant, occupying the predominant position. Finally, although Daenerys is placed to the right side of the shot, she occupies a more central position of the image, which indicates her level of importance in the shot. She is also the most salient element which, according to Kress and van Leeuwen (1996, pg. 201), "creates a hierarchy of importance among elements, selecting some as more important, more worthy of attention." Daenerys occupies a great amount of the image, while her background is out of focus, indicating that she is more important than the rest. The verbal text in the scene also reinforces the mood of sadness of the character, since her brother is calling her to give her the gown she will wear to meet her future husband.

Figure 8. Screenshot 2: 43s03



[Daenerys talking to her brother Viserys in Pentos]

Verbal text in the image: “- *We’ve been his guests for over a year and he’s never asked us for anything.*”

In this second screenshot, few seconds after the first one, regarding the representational metafunction, in a narrative meaning, Daenerys, in a transactional process, is talking to her brother about their host while he holds her new dress. Daenerys is facing her brother whose face does not appear in the image. She is looking up since her brother is in a higher position, indicating a position of male power, consistent to the scene general script. Regarding her clothing, Daenerys is wearing a delicate garb with straps falling off her shoulder, which may be seen as a symbol of fragility, exposition and weakness (Porteous, 2015). Kress and van Leeuwen (2006, p. 226-228) state that in the medieval period, colors and pigments had value by themselves and, therefore, they are a useful resource of making meaning. According to Gage (1999), the contrast between the colors, Viserys portrayed in dark colors and Daenerys in bright ones, suggest the distinction between the old, the wealth and nobility from the new and the pure innocence.

From the point of view of interactive meaning, there is a close personal distance between Daenerys and Viserys. They are pretty close to each other, almost face to face, which shows a more intimate relationship since they are siblings. Daenerys is at the eye level of the viewer, which presents her under a point of view of equality and there is no power

difference regarding the audience. However, Viserys is presented from a more powerful point of view, since he is portrayed in a higher position than Daenerys and the viewer. Only the back view of Viserys can be seen, while Daenerys is positioned in an oblique angle, which may indicate that the audience is not part of their world and, therefore, cannot be involved in it.

Concerning the compositional meaning, Viserys is positioned to the left margin of the image, which might indicate additional information that is already known by the viewer, the Given. One way to interpret this is relating Viserys to the old traditions, such as medieval patriarchy, defining his power over Daenerys as a man and her brother. Daenerys is positioned in the center of the image, as she continues to be the nucleus of the information similarly to the previous image. She may represent the middle ground between the Given and the New.

Figure 9. Screenshot 3: 1m11s14



[Viserys stares at Daenerys naked]

In this screenshot, the viewers see Viserys examining Daenerys's body after he undresses her. Concerning the representational meaning, the image contains a transactional reaction, in which Viserys is the reactor and Daenerys is the phenomenon. Viserys's glance has a lower angle and is directed to Daenerys's lower body. Daenerys, in turn, does not imply any movement to try to cover her body. This indicates her submission and lack of power while her brother inspects his 'value', his 'property'. His gaze suggests power over her, as he is observing her body. The viewer

can only see Daenerys' back, so her reaction cannot be observed. Viserys's face and the angle of his hand suggest a meditative look and a sense of approval of what he is seeing.

From the point of view of interactive meaning, Daenerys and Viserys are in a close personal distance, confirming their intimate sibling relationship, while the audience is positioned more distantly, in a medium shot.

Regarding compositional meaning, there is a vertical line formed between both characters, separating Viserys to the left and Daenerys to the right, although both characters are positioned in the center of the shot. Viserys, slightly to the left, may represent the known and familiar information, in the role of the older brother and protector of Daenerys. Daenerys is placed slightly on the right, indicating the new and the unknown, especially because she is being portrayed as under analysis of her brother.

Considering Gage (1999) in terms of colors, throughout the scene, the differences of colors also indicates the contrast between the characters: Viserys is dressed in black and Daenerys's hair and skin are pale white. Even without clothes, she is portrayed as angelical, in soft and bright colors, suggesting innocence and fragility, whereas Viserys represents the sobriety and nobility. Therefore, Daenerys's representation reinforces the image of women as fragile and innocent.

The second scene analyzed is the one in which Illyrio and Viserys are talking about the arrangements of Daenerys's wedding after she was introduced to Khal Drogo. The scene length is 1 minute and 43 seconds and its three selected screenshots are described next.

Figure 10. Screenshot 4: 05s09

[Illyrio, Viserys and Daenerys on a garden balcony overlooking the sea.]

Verbal text in the image: “- *It won't be long now. Soon you will cross the Narrow Sea and take back your father's throne. The people drink secret toasts to your health. They cry out for their true king.*”

In this image, regarding representational meanings, there is a narrative process, with Illyrio, Viserys and Daenerys in a non-transactional process, constituted by these characters' vectors towards something the audience cannot see. Regarding clothing, Viserys is wearing a grey garment very similar to the dark one he wore in the first scene, maintaining his look of sobriety and tradition. Illyrio is dressed in red and pastel colors, which may be considered common colors for wealthy people in his position. Daenerys's dress is soft and delicate, in some ways similar to the previous dress, and made of a thin fabric, like a veil, leaving her body partially exposed (Porteous, 2015). This might indicate her vulnerability and exposure, consistent with the context of the scene in which Daenerys was just presented to Khal Drogo and his riders. The transparency of the dress allows the future husband to inspect his prize before marriage, confirming her image as a property.

For the point of view of interactive meaning, Viserys is positioned closer to Illyrio (close personal distance) and in a far personal distance from Daenerys. According to Kress and van Leeuwen (1996, p.124), the far personal distance is “the distance at which subjects of personal interests and involvements are discussed.” This makes sense because

Viserys is discussing the arrangements for Daenerys's marriage. The audience is positioned in a medium shot from an oblique angle, which indicates detachment and distance from the situation around the participants. It seems as if she does not belong to the male characters' world.

The participants' gaze is not directed to the audience, suggesting offer. Concerning compositional meaning, Illyrio is placed on the left side of the image, representing the familiar information, while Viserys and Daenerys are on the right, expressing the unknown and the new information. One way to interpret this shot is that after the marriage their destiny is indefinite, so the audience does not know if they will be able to go back to Westeros and reclaim their father's throne. Viserys is placed closer to the center of the image, while Daenerys is in the margin, which may indicate the nucleus and the subordinated information, respectively. According to this shot, Daenerys is placed aside of the situation, even if the context of the conversation is her own marriage, whereas Viserys is the participant who will have a significant advantage of this arrangement, fact that reinforces the lack of authority and independence of women.

Figure 11. Screenshot 5: 44s03



[Illyrio, Viserys and Daenerys walking on the garden.]

Verbal text in the image: “- *I know how to play a man like Drogo. I give him a queen and he gives me an army.*”

The second screenshot, taken a few seconds from the first one, shows the three characters walking on a garden while they are still discussing Daenerys's union to the leader of the Dothraki. For the point of view of the representation, the image contains a transactional process, in which Viserys is talking to Illyrio. There is also a non-transactional reaction, represented by Illyrio, who is looking out at something the viewer cannot see, and a transactional reaction, portrayed by Daenerys looking at her brother. The participants' clothes are the same of the previous image analyzed, maintaining Daenerys in a submissive position while Illyrio and Viserys are more powerful in the shot.

Concerning the interactional system, Viserys and Illyrio are in a close personal distance, which shows a more personal relationship, since Viserys and Daenerys have been living as his guests for some years. Daenerys, similar to the previous shot, is at a far personal space, which may indicate that the other participants do not expect any contribution from her on the conversation. The audience is at a medium shot from Viserys and Illyrio and even more distant from Daenerys, suggesting a certain detachment from what is happening.

Regarding compositional meanings, Viserys is placed on the left, representing the known and familiar information, while Illyrio is on the right in this scene. Daenerys, however, is positioned on the center to the right and is more distant from the viewers, which might suggest that she is the subject of the conversation but the decisions that will be made are not up to her. In other words, although she has an important part in Viserys's arrangement, she is not allowed to share her opinion about it.

Figure 12. Screenshot 6: 1m27s18



[Viserys and Daenerys on the garden]

Verbal text in the image: “- *We go home with an army. With Khal Drogo’s army. I would let his all tribe fuck you, all 40,000 men and their horses too, if that’s what it took.*”

In the third screenshot selected, Daenerys has, for the first time, shared her opinion about the wedding, affirming she does not want to be Drogo’s queen; she just wants to go home. Viserys then asks her how they will be able to go home and she replies saying that she does not know. Concerning the representational system, the shot contains a transactional reaction, created by the direction of Daenerys’s gaze at her brother.

From the interactive point of view, Viserys and Daenerys are in a very close personal distance, showing their level of proximity as brother and sister, and the audience sees Daenerys at a close shot, showing only her head and the top of her shoulders. This might indicate that the audience must pay attention to the scene and to what is happening. There is also the angle of Viserys’s hand touching Daenerys’s face, which may be interpreted as a sign of affection or a way to convey love and tenderness. This gesture is even more conflicting if we compare to the verbal text in the image, in which Viserys affirms that he would do whatever it takes, even let his sister be raped, in order to go back to Westeros. Even though the image suggests tenderness, the verbal text shows lack of empathy of Viserys’s character to the only surviving member of his family, stating that he would use the fact that she is a

woman to take the advantage necessary to reclaim the Seven Kingdoms. This gesture is also seen similar of a psychopath's behavior and a frequent *modus operandi* for abusers.

Regarding compositional meanings, Daenerys is placed on the right side of the image and Viserys on the left, representing the unknown and the familiar, respectively. This might be seen as a sign that Daenerys potential is not yet revealed to the audience, therefore she is still an element that intrigues and brings curiosity. Another important element here is the remaining of the contrast of their colors: while Viserys maintains the dark and sober colors, in this scene he is dressed in gray, Daenerys is wearing a dress which matches almost exactly her complex, giving the idea of innocence and purity, contrasting with the idea of evil in Viserys's representation.

The third scene analyzed is the one in which Viserys confronts Daenerys after receiving her invitation for supper from one of her slaves. The scene length is 1 minute and 21 seconds and the three screenshots selected are described as follows.

Figure 13. Screenshot 7: 10s22



[Viserys drags Doreah into Daenerys's tent]

Verbal text in the image: “- *You send this whore to give me commends? I should have sent you back her head.*”

The first screenshot shows Viserys in Daenerys's tent yelling at her after throwing Doreah on the floor. From the representation point of view,

the image presents a transactional action process between Viserys (the Actor) and the slave Doreah (the Goal). Viserys is also involved in another transactional process talking to Daenerys. Concerning clothing, Viserys's style remains similar to the previous scenes analyzed. His garment is dark and traditional, maintaining the style of noblemen from Westeros. The slaves are wearing Dothraki clothes, which are basically made of natural fabrics, suggesting a connection between the Dothraki customs and the land, since they are nomads. Daenerys's clothes, differently from the previous scenes, is also wearing the Dothraki outfit, which might indicate that she feels more connected to her new life as a Khaleesi. Daenerys adopts heavier materials, such as leather and natural fabrics, instead of her previous soft gowns, which might be consistent with her personal growth. Living with the Dothraki for some time and starting to have a good relationship with her husband, Daenerys is becoming more confident and independent each day, growing literally a thicker skin (Porteous, 2015). Her change in clothing might signal her adaption to a new style of life.

Regarding the interactional system, Daenerys is at a medium social distance from Viserys. This might suggest some personal distance between them since she is now married to Khal Drogo and finding her place as part of the Dothraki. Doreah and Irri are also at a far personal distance from Daenerys, showing some level of intimacy with her, since they are her maids. The audience is at a medium long shot from the characters and in an oblique angle, which denotes detachment; they are not part of what they are witnessing.

Concerning the compositional system, Daenerys and Viserys are the most salient participants in the image, since both receive the greatest amount of light and are the closest to the viewers (Kress & van Leeuwen, 1996, p. 176). Both slaves are in a prostrate position, allowing Daenerys and Viserys to be the most eye-catching participants in the shot. At the same time, Viserys is positioned on the left side of the image, representing the old customs and traditions, whereas Daenerys stands on the right side, representing the new. In addition, the slaves occupy only the lower region of the image, indicating the real and concrete information, while Daenerys and Viserys straddle both regions being the real and the imaginary at the same time. One way of interpreting this representation is that Daenerys and Viserys are descendants of the Targaryen, a royal family of kings and queens, which are considered to be closer to God according to medieval tradition.

Figure 14. Screenshot 8: 47s21



[Daenerys confronts Viserys in her tent.]

Verbal text in the image: “- *You have no right to a braid. You’ve won no victories yet.*”

In the second screenshot of this scene, Daenerys finally confronts Viserys stating that he does not have the right to have a braid because he has not conquered anything. Concerning the representational meaning, the shot presents a transactional process, in which Daenerys is talking to her brother, represented by Daenerys’s gaze at her brother and the movement of her lips.

Regarding the interactional system, the participants are at a close personal distance, consistent with their close relationship as siblings, and the audience is at a close shot, which shows Daenerys’s head and shoulders. This level of intimacy suggests the audience should pay attention to what is being said in the argument.

From a compositional perspective, Daenerys is the most salient element in the shot, since she has the greatest amount of light in the scene and is the most eye-catching participant in the composition. The audience sees Viserys on the left and Daenerys positioned on the right, maintaining the same relation to the familiar and the unknown information presented in the aforementioned shots. However, Daenerys’s facial expression in this shot is different from the previous ones: her glance is more direct, her mouth is open while she is talking, her hair is tied up in long braids, which is a symbol of power in the Dothraki tradition, and, although she is seen

in a lower position than Viserys, she looks at him with an assertive posture, which may suggest a change in her own behavior. Once more, the contrast of light and darkness can be seen, with Viserys presented in dark clothes and shadows and Daenerys positioned under the light.

Figure 15. Screenshot 9: 1m20s12



[Daenerys threatens Viserys in her tent.]

Verbal text in the image: “- *The next time you raise a hand to me will be the last time you have hands.*”

The third screenshot of this particular scene shows Daenerys threatening Viserys after he has attacked her. From the representation point of view, the image contains a transactional process, in which Daenerys is expressing her threat to her brother, with her gaze at Viserys.

Regarding the interactive meaning, Daenerys is in close personal distance from Viserys and the audience has the same point of view as her brother, seeing the image at a close shot. This might indicate that the viewer should pay attention to Daenerys’s attitude in the scene.

From the compositional perspective, the participants remain in the same position as the abovementioned shot. Nevertheless in this image, since Daenerys is relatively distant from her brother, the angle of her eyes suggest that she is looking at Viserys at eye level, which according to Kress and van Leeuwen (1996, p. 140) might indicate “the point of view of equality and there is no power difference involved.”

The fourth scene selected is the one in which Daenerys confesses to Ser Jorah she is uncertain about the repercussions of her action towards her brother. The scene length is 1 minute and 21 seconds and the three screenshots analyzed are described next.

Figure 16. Screenshot 10: 02s05



[Daenerys talks to Ser Jorah in her tent.]

Verbal text in the image: “- *I hit him. I hit the dragon.*”

This first screenshot, regarding representational meaning, contains a non-transactional process, constituted by Daenerys’s gaze at someone the viewer cannot see. Later on, the audience will find out it is Ser Jorah who is with her in the tent. In terms of clothing, only the top of her blouse can be seen, however the brown color may indicate she is still wearing Dothraki clothes, showing a growing connection to her new people.

From the interactive system, the viewer is positioned close to Daenerys at a medium close shot, in which Daenerys’s head, shoulders and chest can be seen. From this distance, the audience can see Daenerys’s cheek bruised; probably as a result of Viserys’s aggression and her body is slightly angled to the left, away from the plan of the viewer. Nevertheless, her face is angled to the right, so her face is towards the viewer, which might indicate some involvement from the audience.

Regarding compositional meanings, Daenerys is the most salient element in the shot, since she is the most eye-catching, the largest, most illuminated and simplest component in the shot (Kress & van Leeuwen,

1996, p. 176). She is also positioned close to the center of the image, which may indicate she is most important element in this image.

Figure 17. Screenshot 11: 26s12



[Daenerys talks to Ser Jorah in her tent.]

Verbal text in the image: “- *The common people pray for him. Illyrio said they’re sewing dragon banners and praying for his return.*”

This second screenshot shows Daenerys telling Ser Jorah what she has been told about the people’s desires in Westeros. From the representation point of view, the image contains a transactional reactional process, with Daenerys moving her lips, talking to someone, represented by the direction of Daenerys’s gaze at Ser Jorah on the right of the shot. From this angle, it is also possible to observe that Daenerys continues to adopt the Dothraki style of clothing, wearing a top and skirt made of hard fabrics, such as leather, which might indicate the character is developing her strength and confidence, and is growing out of her brother’s influence throughout the episodes (Porteous, 2015).

From the interactive system, Daenerys and Ser Jorah are at a close social distance, which according to Kress and van Leeuwen (1996) may indicate impersonal business. This interpretation might be valid since the context of the conversation is Viserys’s ability to rule the Seven Kingdoms and the subjects’ wishes. The viewer is more distant from Daenerys, at a medium shot. This distance might suggest the audience is

not familiar to what Daenerys is saying, since she was led to believe in Viserys's destiny to be the righteous heir of the Iron Throne.

From the compositional perspective, Daenerys remains the most salient element in the shot and is positioned on the left side of the image, now a familiar participant to the audience. Ser Jorah is on the right margin of the shot, only partially seen, which may represent an additional component to the image.

Figure 18. Screenshot 12: 1m03s05



[Daenerys talks to Ser Jorah in her tent.]

Verbal text in the image: “- *He will never take us home.*”

The third screenshot selected shows Daenerys realizing that her brother will never be able to take them to Westeros while talking to Ser Jorah. From the representation point of view, the image contains a transactional reaction, by the direction of Daenerys's gaze at Ser Jorah positioned on the right of the image.

From the perspective of interactive meaning, Daenerys and Ser Jorah remain at a close social distance, keeping the impersonal distance of the conversation, since they are hierarchically different in terms of social stratum. The viewer is closer to Daenerys than the previous one, at a medium close shot, which might indicate that the viewer should pay more attention to what Daenerys is saying.

Regarding the compositional perspective, Daenerys is the most salient element in all the three shots of this particular scene, indicating her

level of importance. She remains on the left side of the shot, confirming her familiarity now with the audience. Ser Jorah continues partially on the right margin of the image, suggesting a lower level of importance.

The fifth scene analyzed shows Daenerys's reaction when she witnesses the destruction of Lhazar after the Dothraki pillaged the place. The scene length is 6 minutes and 12 seconds; however, the dialogue in which Daenerys is interacting ends in 3 minutes and 35 seconds. The three screenshots were taken within the time in which she is a participant in the dialogue and they are analyzed next:

Figure 19. Screenshot 13: 43s05



[Daenerys walking through Lhazar.]

The first screenshot selected shows Daenerys arriving in Lhazar and witnessing the destruction of the village. From the representational point of view, the image contains non-transactive action processes, represented by Daenerys, Ser Jorah, Rakharo and the other riders walking to the lower right side of the shot. There are also non-transactional reaction processes, created by the direction of the participants' gaze which are all directed towards something out of the image, something the audience cannot see. The background of the scene, mostly portrayed in grey colors, presents a specific environment of destruction, with fire, smoke, and prisoners bound to a pole, which is consistent with the context of the scene. Concerning clothing, Daenerys's dress style seems to be still evolving over the episodes. In this scene, she appears wearing a Dothraki garment made of a golden fabric imitating a dragon-scale, which

may be related to the symbol of her family House, the dragons, and to her position in the khalasar as a Khaleesi (Porteous, 2015). This may be interpreted as a sign of her personal growth and empowerment as part of the khalasar, which indicates Daenerys is starting to feel a sense of belonging to her husband's tribe.

From the point of view of interactive meaning, the audience is positioned closer to Daenerys (medium shot), while the other participants are more distant to the audience (medium long shot), which might indicate the viewer is intended to be most involved with Daenerys. Ser Jorah and Rakharo are at a close social distance from Daenerys, which may suggest Daenerys holds a powerful position in this scene since she is the one who is closer to the viewer, as a leader to be followed.

Regarding the compositional perspective, Daenerys continues to be the most salient element, representing her level of importance. She is placed on the center of the shot, while the other participants are positioned behind her.

Figure 20. Screenshot 14: 1m30s11



[Daenerys talking to Ser Jorah in Lhazar.]

The second screenshot shows Daenerys and Ser Jorah in Lhazar, few seconds after Daenerys ordered him to stop the riders from holding the Lhazareen women. Regarding the representational point of view, the shot contains a non-transactive reaction process, represented by Daenerys's gaze directed to something out of the frame, and a transactive reaction process, created by the direction of the Ser Jorah's gaze directed

to Daenerys. It is possible to see Daenerys's blouse in more detail in this shot and how the golden fabric used may simulate dragon scales.

Concerning the interactive meaning, viewers can see Daenerys and Ser Jorah from a close shot; however, Daenerys seems slightly closer and clearer, while the other participants are more distant to the audience and blurred, out of focus, indicating that the viewer should remain involved with Daenerys. Ser Jorah and Daenerys are at a close personal distance, ratifying their close relationship as protector and protégé. Until this moment, Daenerys has accepted and followed Ser Jorah's advice about how she should behave as a Khaleesi of the Dothraki. However, this is the first moment in which Daenerys does not accept Ser Jorah's recommendation and orders him to follow her command, showing that she may accept others' suggestions but she has a mind of her own.

From the compositional point of view, the most salient element in the shot is Daenerys, who receives the greater amount of light and is clearer than the other participants. She is positioned on the right, whereas Ser Jorah is on the left, representing the new and the old, which may indicate that Daenerys is still defining herself in the series, so the audience does not know her entirely.

Figure 21. Screenshot 15: 3m28s03



[Daenerys facing Drogo at the courtyard.]

Verbal text in the image: “- *That is my son inside her, the stallion that will mount the world. Filling her with fire.*”

The third shot presents Daenerys, Ser Jorah and the Lhazareen women while she is facing Khal Drogo on the courtyard. She has claimed the women for herself and stated that if the soldiers want to rape them they will have to marry them. In terms of representation, the image contains transactional reactional processes, represented by the participants' gaze directed to Khal Drogo, who is speaking. The viewer can only see Drogo's shoulder on the right margin of the shot. From this angle, the audience can observe the golden fabric imitating a dragon-scale in more detail in Daenerys's blouse, suggesting her personal growth as part of the Khalasar and being consistent with the moment in the scene in which she is stating her point to her husband and claiming all the women for herself. In the background of the scene, it is possible to observe the women who Daenerys is claiming for herself. They are majorly out of focus and portrayed in dark colors, due to their exposure to fire and smoke, consistent to the context of destruction of the scene. Ser Jorah is positioned on the left in front of the women and is out of focus, indicating that Daenerys is the most important element in the scene.

Concerning interaction, the audience can clearly see Daenerys from a medium close shot, while the other participants (Ser Jorah and the women) are more distant and less focused than she is. They are in the background of the scene looking at Daenerys. Daenerys is at a far social distance from Khal Drogo and Ser Jorah, which might suggest that Daenerys wants to be taken seriously while she is stating her arguments and conducting the negotiation. This distance, according to Kress and van Leeuwen (1996, pg. 125) is used to conduct formal and impersonal business and social interactions. Daenerys also appears to be the only element which is clear in the shot, whereas the other elements are blurry and more distant, suggesting that the audience should again pay closer attention to her. Her gaze is serious, tense but firm while she faces Drogo, indicating that she wants to be taken seriously.

Regarding composition, Daenerys presents more value in the shot since she remains the most salient element, being the brightest and clearest participant in the image. Although she is positioned more on the left of the image, she can also be seen as occupying a central position in the shot, being the nucleus of the scene, while the other participants are placed around her, indicating subordination to her character.

The last scene analyzed shows Daenerys addressing the Dothraki people at Khal Drogo's funeral. The scene length is 6 minutes and 13 seconds; however, the dialogue in which Daenerys is verbally interacting ends in 2 minutes and 52 seconds. The three screenshots were taken

within the time in which she is a participant in the dialogue and they are analyzed next:

Figure 22. Screenshot 16: 37s15



[Daenerys talking to Ser Jorah.]

Verbal text in the image: “- *They were not given to me to sell.*”

The first shot selected of this scene shows Daenerys talking to Ser Jorah about the decision she has reached of putting the dragon eggs around Drogo’s body. From the representation point of view, the shot presents a transactional processes, presented by Ser Jorah’s gaze directed to Daenerys. There is also a non-transactional reaction, represented by Daenerys’s gaze to out of the frame, at something the audience cannot see. The background of the scene is completely dark and at a long distance, the audience can see some Dothraki people standing in the back out of focus. In this scene, she is wearing a dress made of thin and soft fabric, similar to the ones she wore before marrying Drogo, which might be seen as a tribute to his loss and the loss of their child but also as symbol of the end of her past and the beginning of a brand new future (Porteous, 2015).

Regarding the interactional system, Daenerys is at a close personal distance from Ser Jorah, while the audience is closer to Daenerys, seeing her at medium close shot. This proximity might suggest that the viewer should remain involved with Daenerys’s character through the scene.

In terms of composition, Ser Jorah is positioned on the right, while Daenerys is on the left, which may indicate that the audience now recognizes her character as a familiar figure. This makes sense since this scene is from the last episode of the first season and at this point, the viewers know enough about the character in order to feel some empathy about her story.

Figure 23. Screenshot 17: 1m43s09



[Daenerys talking to the Dothraki.]

Verbal text in the image: “- *I see the faces of slaves. I free you.*”

The second shot selected of this scene shows Daenerys talking to the khalasar in front of Khal Drogo’s funeral pyre. In terms of representational system, the shot contains a transactional reaction processes, represented by Daenerys’s gaze to her people and the Dothraki’s gaze directed to Daenerys. The audience can see the people’s backs while they are looking at Daenerys. In this shot, it is possible to recognize Daenerys’s clothes and realize she is wearing her wedding dress, possibly as a sign of respect and affection for Drogo. Behind Daenerys, there is a funeral pyre made of wood and straw and the audience can see some Dothraki behind the pyre in the dark and out of focus, which is consistent with the context of the scene.

Regarding interaction, Daenerys is at a far social distance from the khalasar, while the audience sees Daenerys from a long shot, as they were part of the Dothraki watching Daenerys. This distance might indicate that

Daenerys wants to address her people formally while she tells them that she will guide them to a bright future. Her discourse could be compared to a leader's speech, in which the candidate states promises and shows support to the people.

In terms of composition, Daenerys is positioned on the center of the shot, while the other participants appear near the margin of the image, suggesting that Daenerys is the element that represents the nucleus of information and the people are subordinated to her. In addition, she is the most salient element in the shot, because she is centered in the image, dressed in lighter clothes, different from the other elements, and receives the greater amount of light in the shot.

Figure 24. Screenshot 18: 2m33s15



[Daenerys talking to the Dothraki.]

Verbal text in the image: “- *And I swear to you that those who harm you will die screaming.*”

The third screenshot shows Daenerys addressing the Dothraki while Ser Jorah binds the healer Mirri Maz Duur to the funeral pyre. From the representation point of view, the image contains Daenerys talking to her people, in a non-transactional reaction, represented by Daenerys looking at something the audience cannot see. Regarding the interactive meaning, the audience is very close to Daenerys, seeing her at a close shot, while the other participants are at a very long distance and out of

focus. This shows clearly that the audience is meant to be closely involved with Daenerys.

From the compositional point of view, Daenerys is positioned in the center of the image, representing the nucleus of the scene and is also to most salient element in the shot. While the background of the image is dark and presents shadowed and blurred elements, Daenerys is positioned in the foreground and receives more light than the other elements. She is also the largest and simplest element in the picture, indicating her higher importance, and therefore powerful position in the scene.

In this scene, Daenerys reappears dressed in a soft dress made of delicate fabric, similar to the ones she used to wear in the first episodes. In the second screenshot, Figure 23, it is possible to identify the outfit, which was the dress that she wore during her wedding to Khal Drogo. Figures 25 and 26 are presented in order to show Daenerys's wedding dress in more detail.

Figure 25. Daenerys's wedding dress



Figure 26. Daenerys's wedding dress



However, Daenerys seems different from the first time she wore this dress. She appears more mature and self-conscious of her value and importance. More than that, she found her purpose in life as a Targaryen heir. In this final scene analyzed, her hair appears braided, a symbol of power for the Dothraki. At this point, she has lost her brother and her husband. However, instead of following the path that a widow during the medieval period would do, she decides to lead the khalasar and, in order to gain their trust, she needs to show them she is truly a Targaryen, the dragon's daughter. Daenerys shows love and support for her people through discourse, however she is also implacable with those who do her harm, showing that she is not the forgiving type of woman. She orders the healer to be attached to Drogo's funeral pyre and promises the khalasar that the ones who hurt her people will die screaming, which may indicate a courageous and fierce behavior, differently from the beginning of the season.

Similar to the verbal analysis of the dialogues, the visual analysis of the scenes allowed the observation of Daenerys's movement from a naïve and submissive girl to an empowered woman and leader. Daenerys's representation modifies in terms of clothing (from delicate pink fabrics to heavy materials like leather), hairstyle (from straight and plain to a braided hairstyle), body expression and position in the images throughout the scenes analyzed, which demonstrate her adaptation to a new culture and way of life and establishes the character as a significant element of the image in terms of power and importance.

3.4 SOCIOCULTURAL PRACTICES: GENDER AND MEDIEVAL REPRESENTATION:

Based on Fairclough's (2010) definition of sociocultural practices, in this section I explore issues of gender and medieval representation in my data. I focus on gender ideologies, medieval representation of highborn women as well as on cultural issues raised in the analysis of the verbal (dialogues' transcriptions) and visual (screenshots) texts of the first season that could help me to understand the representation of Daenerys Targaryen's character in the TV series. Therefore, I revisit some of the findings of the textual and visual sections in order to explore the potential meanings of the character's representation.

As previously mentioned, the TV adaptation *Game of Thrones* was designed and produced by David Benioff and D. B. Weiss, and broadcasted by the American channel HBO TV. The channel, very popular and famous around the world, has spent enormous amounts of money to produce the special effects and recreate Martin's universe of Westeros. This mega production, of budget higher than fiction movies, is based on Martin's fantasy novels *A Song of Ice and Fire*.

The social structure represented in the series is medieval society (Frankel, 2014), which was mainly based on the patriarchal system, which, according to Cranny-Francis *et al* (2003, p. 15), is considered a "social system in which maleness and masculinity confer a privileged position of power and authority." This type of system confers to the eldest male the maximum authority and power (political, economic and cultural) over the younger males and the women (Cranny-Francis *et al.*, 2003), as can be seen in *GoT*. Therefore, in this type of society, masculinity is favored over femininity. This configuration of society is still perpetuated these days. The representation of Daenerys follows this social context, since she is portrayed as a highborn girl under the tutelage of her older brother, Viserys, who holds a position of authority over her.

Regarding the role of women in medieval societies, Sala (2009) explains that during the Middle Age, women were subjugated and stigmatized due the Original Sin (Eve and the forbidden apple), and were kept under surveillance by men, who could create norms of conduct for them and decide their fates according to family interests. The female conformism of this time was characterized by the total absence of their autonomy, their dependence and submission to male authority, who could be the father figure, brother or the husband. In the case of Daenerys

Targaryen, this conformism can be seen in the initial scenes, in which her brother is portrayed as the male authority deciding her marriage and she does not object to his decisions, showing her lack of autonomy.

Also according to Sala (2009), this dependence was justified by women's physical weakness and fragility, which would make them incapable of defending themselves from the dangers in the world. Also, women were believed to be very susceptible to the influence of others, since they did not have a good sense of judgment. Therefore, they should be constantly guarded and controlled by men, who would have their custody. The feminine tutelage was always possessed by the father. In the absence of the father figure, the guardianship would be given to the brother, which is Daenerys's case, and later it would be transferred to her husband. As the authority, the male figure should be served and obeyed in any circumstances. However, if their commands were defied or infringed by the women it was the father/brother/husband's legal right to punish and discipline them (Sala 2009). Talbot (2007) corroborates this statement and explains that the use of physical violence, or intimidation, were common in patriarchal societies as an essential way of exercising power. Unfortunately, these practices still seem to be present in our society today, as can be seen in daily newsreports regarding the high incidence of women being killed by their ex-partners or husbands. According to World Health Organization (WHO), about 1 in 3 of women in the world have suffered physical and/or sexual violence throughout their lifetime (WHO, 2017). The representation of Daenerys corroborates with these social standards, as she is portrayed physically smaller and weaker than the male characters in the first scenes and she is often threatened by her brother in case she disobeys him: (*I don't want to wake the dragon, do you?*), suggesting that physical violence is a form her brother uses to discipline her. However, Daenerys transgresses these roles when she strikes Viserys back for the first time, showing a behavioral distance from the Medieval representations of ladies.

Regarding women's behavior in the Middle Ages, Casagrande (1990) affirms they should follow a strict code of conduct created mostly by the clergy in order to keep them under control in society, highborn women especially. According to Casagrande (p. 109, 1990), "queens, princesses and ladies have [...] the possibility of becoming concrete example and living model to all women, due to the high social position they occupy given by God, which oblige them [...] to a rigid respect of the moral norms." Now comparing with Daenerys's character, who was raised outside her home country, her representation initially follows the

moral conduct of Westeros and, as a princess, she obeys these norms since she would be seen as a model to others.

In the first and second scenes analyzed, it was possible to observe that Viserys is the participant who holds the power textually and visually, through the use of demanding and questioning utterances, and the use of material processes in which he is the agent of the actions. Daenerys, on the other hand, uses relational, verbal and mental processes, and she does not present herself as the sole agent of these processes, an attitude which is aligned with the visual analysis. In the first scene, Daenerys is wearing a light rosy dress, which according to Gage (1999) is related to the female gender and is also associated with fragility and vulnerability.

Furthermore, the exposure of her skin may be seen as a sign of vulnerability, lack of protection and exposure as something that is being traded or sold if compared to her fully dressed brother, denoting her weakness as a woman near him. When Viserys undresses her, Daenerys does not show any resistance to his move and stays silent and undisturbed, which can be understood as a sign of submission. She is also physically smaller than Viserys in the scene, showing difference in terms of power. In this specific scene, Daenerys is presented as a property, a value which does not have the right of decision and opinion, beliefs that can still be present in our current society. A report by the WHO (2017) shows that one of the risk factors for violence against women is the existence of community norms that ascribe higher status to men and lower status to women, demonstrating that inequality regarding gender still perpetuate. In addition, a power relation is also maintained by the difference of colors. Viserys, who is dressed in dark colors, represents the nobility and tradition while Daenerys, naked, is portrayed in pale, almost white, which stands for innocence and purity (Kress and van Leeuwen, 2002, p.349).

In the second scene, Daenerys continues to wear soft dresses that expose most of her body. This particular one is made of a transparent fabric so Khal Drogo would be able to inspect the good he was buying with his army. Daenerys is always portrayed behind Viserys and Illyrio, as can be observed in this scene, which was a common behavior of ladies during Medieval period (Sala, 2009) and is still propagated in society. The last screenshot selected of the second scene presents a conflicting analysis regarding the visual and the verbal that might suggest a sarcastic and abusive gesture by Viserys towards Daenerys. While the visual analysis suggests that Viserys's gesture indicates affection and tenderness, the verbal analysis shows lack of empathy and connection with his own sister, stating that he would use her as he pleases in order to

achieve his goals. This abusive practice was very common during the Middle Ages, as women were constantly undervalued and used for political or economic reasons by the male authority who had their tutelage (Sala, 2009). Again, it can be said that similar attitudes can still be seen nowadays in many different sociocultural contexts, unfortunately. Male controlling behaviors towards partners and ideologies of male sexual entitlement are factors associated with violence against women, showing that gender inequality and norms on the acceptability of violence are the essence of violence against women (WHO, 2017).

As we can see in the second dialogue, Daenerys did not reply to Viserys's statement *I would let his whole tribe fuck you, all 40,000 men and their horses too, if that's what it took*, since it would be infringing the moral norms at the time. Once more, Daenerys follows moral values of the Middle Ages that women should preserve the monastic silence during the Middle Ages (Sala, 2009). Women should talk very little, only when necessary, in a controlled manner and if they must cry they should do in silence and discretion. Daenerys's representation in the beginning of the season follows these Medieval standard roles.

Regarding marriage contracts at this period, Penkala, Pereira and Ebersol (2014) say that Daenerys's marriage was a perfect example of medieval marriages, in which the noble daughters would have a destiny clearly functional to the relation between monarchies. Young women at this time were responsible for the future of a reign or the maintenance of alliances between nations. In Daenerys's case, she was sold by Viserys in exchange of a Dothraki army to invade Westeros and regain the Seven Kingdom and the Iron Throne.

The subsequent scene analyzed shows Daenerys striking back and hitting Viserys for the first time, showing that she is no longer in a position of submission and tolerance of her brother's bursts of rage. This is the first dialogue in which she presents more processes than Viserys and mostly are material, reinforcing her change of behavior towards her brother and the development of her character. Another difference presented in this scene is Daenerys's clothing. Since she is living with a khalasar of nomad riders, who spend the day mostly on the back of horses, she had to adapt her outfit to a new style of life. She is presented in a Dothraki attire, made basically of a heavier material like leather, which corroborates not only with her process of adaptation as part of the Dothraki, but also with her personal growth and empowerment as a woman in a higher position, a Khaleesi. Her facial expression is also different from the previous scenes, in which she appears more delicate

and serene. She holds a serious look and, in some moments, an enraged expression towards Viserys, suggesting she is becoming fiercer and more assertive over time. This representation contrasts with the moral conduct of the time, in which women should be gentle, discrete, patient and, under no circumstance, they could question the male authority figure (Pisan, 1985; Sala, 2009).

When Daenerys witnesses the destruction of Lhazar and the rape of the Lhazareen women, she relies on a superior authority to be effective while ordering the riders to stop hurting the women, a practice that was characteristic during the medieval period. Women in the middle ages did not have power or strength unless it was given to them by someone else (Pisan, 1985, p. 41). Daenerys tries to assert her superiority when talking to the riders identifying herself as their Khaleesi and therefore someone who is in a higher position. In this scene her clothing also changes, since she is adopting fabrics that imitate dragon scale in her Dothraki outfit. These facts may indicate that Daenerys continues in a process of self-awareness and development, defining herself throughout the episodes and appears to distance herself from the standard role of women in Middle Ages. However, even though she gains power, she is still linked to male 'institutions', which was a common practice at the time (Mares, 2017).

In the final scene, Daenerys shows her agency and empowerment as someone who is able to speak publicly, using mostly material processes. The second most used process was relational, since Daenerys is establishing her own identity as a Targaryen and the leader of the Dothraki. Thus, she is portrayed as the most powerful character in the scene in terms of text and visual meanings. Her representation in this scene does not apply to the moral conduct and standard role of Medieval ladies. Daenerys should remain constantly discrete, speak softly and hold a gentle expression (Pisan, 1985). Furthermore, as a widow now, she should be under guidance of a parenting authority and ask for advice in order to manage her own provisions (Pisan, 1985). Since she was an orphan, the most plausible solution was to return to Illyrio's tutelage and be guarded until another marriage was arranged for her. However, she defies these social standards and decides to become the leader of the Dothraki people, denoting her drastic change over the episodes.

According to Frankel (2014), despite being the most overpowered character seen on the TV series in the first episode, most of the feminism on the show is associated to Daenerys. She undergoes a radical change in the first season, starting as a naïve and victimized child who was traded by her brother in exchange of an army and becoming a Khaleesi of the

Dothraki, a widow after the death of Khal Drogo, the mother of dragons and a leader a great army (Schubart 2016).

As Penkala, Pereira and Ebersol (2014) affirm, in the beginning of the series Daenerys performs a role strictly associated to the main archaic feminine archetypes known, such as the maiden/virgin, the whore and the great mother, which are related to passivity, incapability, colonized/conquered and receptivity. These archetypes are deeply rooted in our culture, our social relations and also in fiction, like folklore, mythology, literature, cinema and television. They are seen as primordial images created by the collective unconscious and consolidated in the narratives, which also function as representations of gender stereotypes, in order to condensate the perceptions deeply rooted in our society into representative figures (Penkala, Pereira & Ebersol, 2014).

However, throughout the series, Daenerys defies and deconstructs the feminine archetype, as she becomes more independent and confident. She is far from being a representation of one specific and static stereotype on the show. Her character is inconsistent, multifaceted, troubled, female and powerful, moving through several archetypes, from a helpless princess to a conqueror queen (Frankel, 2014; Penkala, Pereira & Ebersol 2014).

CHAPTER IV CONCLUSION

This chapter contains several final remarks regarding this study, the limitations of the analysis, suggestions for further research and some pedagogical implications.

4.1 FINAL REMARKS

The present thesis intended to investigate the representation of the character of Daenerys Targaryen throughout the first season of the TV series Game of Thrones. Through a verbal and visual analysis, I was able point out issues concerning power relations between Daenerys and male characters in the first season. I could also briefly explore aspects related to gender and medieval representation that were uncovered during the analysis of the object of this study. The next section will reexamine the research questions of this study in order to convey a clearer understanding of the outcomes.

4.2 RESEARCH QUESTIONS REVISITED

With the previous objectives in mind, these questions have guided my research:

- (1) What ideational choices in verbal language are used to construct the character's image in the selected scenes of the episodes?

Regarding the ideational choices in verbal analysis, Daenerys is represented as a passive actor in the beginning of the series, being subjugated and disrespected by her brother. The verbal aspects built her character as submissive to Viserys in the first episodes. In the first scenes, Daenerys barely speaks and when she does, she is mainly portrayed as a Sender of mental processes and as a Receiver of verbal processes, showing her submission and lack of confidence towards the male figure. However, Daenerys's role changes throughout the first season. She starts to be represented as an active actor, engaging more in material processes than any other characters. She also uses more relational processes towards

the end of the season, which suggest an establishment of her own identity as a leading woman and as an heir of the Targaryen family.

- (2) What representational, interactional and compositional choices in visual language are used to construct Daenerys Targaryen's image in the selected scenes of the episodes?

Regarding visual meanings, Daenerys's visual representation showed a submissive behavior and vulnerability in the first episodes. Her body exposure and nudity in the beginning of the season reveal the fragility and weakness of her character, which is commonly attributed to the female gender in patriarchal societies. Daenerys is depicted at a personal distance of her brother initially, which suggests an intimate relationship between the characters, as they are siblings, but also a high control of Viserys over her. Daenerys is also mostly portrayed closer to the audience and is the most salient element in the scenes, showing her level of importance in the narrative and how her mysterious personality was yet to be uncovered. Throughout the scenes, Daenerys's representation changes, adapting to her new style of life, as part of the Dothraki khalasar, but also she grows in terms of personality and character. She continues to be depicted in a central position of the scenes, however now she is portrayed as if she were in a superior position, and her body posture and facial expression can also be seen differently. Her clothing also adapts to her new way of life, from dresses made of thin and soft fabrics to tops, long skirts and pants made of thick fabrics, more suitable to her new condition as Khaleesi and this transformation also matches her change of behavior.

- (3) What do the ideational, representational, interactional and compositional choices reveal in terms of gender standards?

Concerning the gender standards created by visual devices and language use, the traditional gender roles of patriarchal societies initially seem to command the role of femininity in the narrative. The discourse of gender initially reinforces traditional structures of femininity in the context of the TV series, establishing an unequal power relation between women and men, where men are naturally accepted as superior to women. However, over the episodes the transgressions of Daenerys's character indicate a change of this traditional structure of society in which power relies on institutions controlled by men. This change shows a rupture of

the standard representation from the character as weaker and unimportant to a woman who breaks traditionally gendered female patterns and claims power and agency to herself to be used on her own terms.

- (4) What social values, attitudes, and power relations do these visual and verbal choices express?

In the attempt to construct the image of Daenerys throughout the first season, it was possible to observe the perpetuation of patriarchal values and the undermining of the female gender in the beginning of the series. The only values of femininity which were desirable and expected of Daenerys were beauty, kindness, discretion and obedience. However, towards the end of the season, there is an attempt to break female gender stereotypes through the representation of a strong independent character who has agency and is empowered. Her husband's authority and motherhood initially give her this power, but over time, Daenerys discovers herself as a potential source of her own power and a sense of leadership, preparing herself for the path ahead of her, the Throne of the Seven Kingdoms. As Daenerys evolves as a leader and as a powerful woman she understands what needs to be done in order to overcome her past of subjugation and submissiveness. As she affirms later in Episode 8 of the fifth season, she is not going to stop the wheel, she is going to break the wheel (*GoT* S05e08).

4.3 LIMITATIONS AND SUGGESTIONS

Considering the limitations of this study, one aspect to be acknowledged is the reduced number of dialogues and screenshots that were analyzed. Even though the scenes were chosen based on the criteria used to achieve the objectives of this study, the insertion of other scenes of the first season could provide a wider understanding of the semiotic and discursive representation of Daenerys Targaryen throughout the nine episodes in which she appears.

Additionally, despite the richness the dynamic image analysis may have provided to this study, the analysis of screenshots of the scenes were chosen over the dynamic image analysis due to the time constraints and the limitation of the thesis structure. Furthermore, the reason for this choice was that the intention of the study was to observe the changes of Daenerys's representation within the entire season. In other words, the analysis focused on representational, interactional and compositional

meanings of static images, but the analysis of dynamic images could provide other findings regarding the aim of the study. Also, sounds and transitions of shots were not analyzed, which could bring additional insights regarding the aim of this research.

Taking these limitations into account, one possible suggestion for further analysis is to conduct a research of visual and verbal representation of Daenerys Targaryen by using the analysis of dynamic images in combination with verbal aspects. In addition, considering that the TV series portrays a large number of strong female characters with their specific traits and complexities, another possibility for further research is the investigation of the representation of the other female characters. This study could provide further insights concerning how female gender representation is conveyed in this particular form of media.

4.4 PEDAGOGICAL IMPLICATIONS

As an educator and a critical discourse analyst, I believe it is necessary an articulation of multiple discourses and semiotic resources with educational practices. Thus, it is imperative to approximate our studies to the school context, and allow the students to be in contact with different lines of research. This study aimed at enhancing the understanding of the representation of women in popular media; therefore, several issues of this research could be brought into discussion in classrooms to examine multiliteracies, such as the improvement of critical thinking and the awareness of gender representation in society.

It is also important to allow students to notice practices that are still perpetuated by our culture and encourage critical discussion about these issues, developing the opportunity for debate in terms of sociocultural practices as critical thinkers. It would be interesting to discuss how notions of gender, social traditions and culture could contribute to raise the learners' consciousness about their social context while they are shaping their own identity as citizens of this new century.

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