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**DAENERYS TARGARYEN:  
THE VERBAL AND VISUAL REPRESENTATION OF A POWERFUL WOMAN IN  
THE HBO TV SERIES GAME OF THRONES**

Florianópolis  
2023

Mariana Lima Terres

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THE HBO TV SERIES *GAME OF THRONES***

Tese submetida ao Programa de Pós-graduação em Inglês: Estudos Linguísticos e Literários da Universidade Federal de Santa Catarina como requisito parcial para a obtenção do grau de Doutora em Inglês.

Advisor: Prof. Dr. Viviane M. Heberle

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O presente trabalho em nível de Doutorado foi avaliado e aprovado, em 21 de setembro de 2023, pela banca examinadora composta pelos seguintes membros:

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Certificamos que esta é a versão original e final do trabalho de conclusão que foi julgado adequado para obtenção do título de Doutora em Inglês.



Coordenação do Programa de Pós-Graduação



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Orientador(a)

Florianópolis, 2023.

*This is dedicated to my family and friends.*

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Thank you for everything,  
Mariana Lima Terres

***O Captain! My Captain!***

*O Captain! my Captain! our fearful trip is done,  
The ship has weather'd every rack, the prize we sought is won,  
The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring;  
But O heart! heart! heart!  
O the bleeding drops of red,  
Where on the deck my Captain lies,  
Fallen cold and dead.*

*O Captain! my Captain! rise up and hear the bells;  
Rise up—for you the flag is flung—for you the bugle trills,  
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,  
For you they call, the swaying mass, their eager faces turning;  
Here Captain! dear father!  
This arm beneath your head!  
It is some dream that on the deck,  
You've fallen cold and dead.*

*My Captain does not answer, his lips are pale and still,  
My father does not feel my arm, he has no pulse nor will,  
The ship is anchor'd safe and sound, its voyage closed and done,  
From fearful trip the victor ship comes in with object won;  
Exult O shores, and ring O bells!  
But I with mournful tread,  
Walk the deck my Captain lies,  
Fallen cold and dead.*

**(WALT WHITMAN)**

## ABSTRACT

### DAENERYS TARGARYEN: THE REPRESENTATION OF A POWERFUL WOMAN IN THE HBO TV SERIES GAME OF THRONES

by

Mariana Lima Terres

Universidade Federal de Santa Catarina

2023

Advisor: Prof<sup>ª</sup>. Dr<sup>ª</sup>. Viviane M. Heberle

The depiction of women and power relations involving female characters has been increasingly investigated in multimodal genres (BEZERRA, 2008; MACEDO, 2014). A growing interest is on investigating gender representation in movies and TV series, to explore the image of women, and the probable hegemonic power relations in the discourse related to these characters. *Game of Thrones (GoT)*, an example of a very popular TV series worldwide, is an HBO TV adaptation of a series of fantasy novels called *A Song of Ice and Fire*, written by the American author George R. R. Martin. Throughout its eight seasons, *GoT* explores Martin's strong female characters who somehow subvert social standards of the medieval society in which they live. One of these characters who lives in a primarily male dominated world is Daenerys Targaryen, who faces gender discrimination throughout her storyline, but she does not take for granted her predetermined role based on the sole fact that she is a woman. She goes through a radical transformation of behavior along the story, a fact that justifies the investigation of her development over the eight seasons to observe these considerable changes related to this particular character. Based on Systemic Functional Linguistic (Halliday, 1985), Critical Discourse Analysis (Fairclough, 2010) and the Grammar of visual design (Kress & van Leeuwen, 1996; 2006), the objective of this study is to investigate gender-based power relations in which the character of Daenerys Targaryen is involved in her multimodal representation over the Seasons 1, 3, 6 and 8 of the TV show. The selected scenes are the ones in which the character establishes a dynamic interaction with at least one male character among the episodes in which she appears. Results indicate that the conventional gender roles of patriarchal societies seem to dictate the role of femininity in the beginning of Season 1, however, throughout the seasons, the female role appears to be deconstructed by Daenerys's representation, as she defies this traditional structure of society. Nevertheless, in the final Season, the multimodal meanings reinforce the inequality of gender relations concerning power and authority, as the negative discourse that women are not meant to be in commanding positions is reproduced and naturalized by the show. Therefore, although initially engaged to transgress gender patterns, the show reproduces patriarchal views of women in society.

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

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## RESUMO

### DAENERYS TARGARYEN: REPRESENTAÇÃO DE UMA MULHER PODEROSA NA SÉRIE DE TV DA HBO GAME OF THRONES

por

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A representação da mulher e as relações de poder envolvendo personagens femininas tem sido cada vez mais investigadas em gêneros multimodais (BEZERRA, 2008; MACEDO, 2014). Um interesse crescente é investigar a representação de gênero em filmes e séries de TV, com intuito de explorar a representação das mulheres e as prováveis relações de poder hegemônico no discurso relacionado a essas personagens. *Game of Thrones*, um exemplo de uma série de TV muito popular em todo o mundo, é uma adaptação para a HBO TV de uma série de romances de fantasia chamada *A Song of Ice and Fire*, escrita pelo autor americano George R. R. Martin. Ao longo de suas oito temporadas, *GoT* explora as fortes personagens femininas de Martin que, de alguma forma, subvertem os padrões sociais da sociedade medieval em que vivem. Uma dessas personagens que vivem em um mundo dominado principalmente por homens é Daenerys Targaryen, que enfrenta discriminação de gênero ao longo de sua história, mas ela não assume seu papel predeterminado com base no único fato de ser uma mulher. Ela passa por uma transformação radical de comportamento ao longo da história, fato que justifica a investigação de seu desenvolvimento ao longo das oito temporadas para observar essas consideráveis mudanças da personagem. Com base na Linguística Funcional Sistêmica (Halliday, 1985), da Análise Crítica do Discurso (Fairclough, 2010) e da Gramática do design visual (Kress & van Leeuwen, 1996; 2006), o objetivo deste estudo é investigar relações de poder nas quais a personagem de Daenerys Targaryen está envolvida em sua representação multimodal ao longo das temporadas 1, 3, 6 e 8 da série. As cenas selecionadas são aquelas em que a personagem estabelece uma interação dinâmica com pelo menos um personagem masculino dentre os episódios em que ela aparece. Os resultados indicam que os papéis convencionais de gênero das sociedades patriarcais parecem ditar o papel feminino no início da 1ª temporada, porém, ao longo das temporadas, esse papel parece ser desconstruído pela representação de Daenerys, que desafia essa estrutura tradicional da sociedade. No entanto, na última temporada, os significados multimodais reforçam a desigualdade das relações de gênero no que se refere ao poder e à autoridade, pois o discurso negativo de que as mulheres não devem ocupar cargos de comando é reproduzido e naturalizado pela série. Assim, embora inicialmente engajada em transgredir os padrões de gênero, a série reproduz visões patriarcais da mulher na sociedade.

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

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# 1 INTRODUCTION

## 1.1 CONTEXT OF INVESTIGATION

In our contemporary world, the need to interpret and engage in different modes of communication has become imperative in order to critically read and understand multimodal genres and to analyze how multimodal texts may be associated to produce meaning. According to Motta-Roth and Nascimento (2009), as we are constantly exposed to a variety of registers, discourses, means of communication and modes of representation, it is important to develop the ability to critically deal with, adapt and negotiate with imbricating identities, registers, and discourses.

The depiction of women and power relations involving female characters have been increasingly investigated in multimodal genres (BEZERRA, 2008; MACEDO, 2014). A growing interest is on investigating gender representation in movies and TV series, to explore the depiction of women, and the probable hegemonic power relations in the discourse related to these characters.

Movies and TV series have recently gained popularity on TV channels and streaming services, increasingly expanding their audience. According to Fairclough (2001), media discourse is appealing because of the often-unclear nature of the power relations embedded in it, and also the reasons for presenting these hidden relations of power. The implicit power relations conveyed by media may be seen as a mediation between “power-holders and the mass of the population” (p.43). Furthermore, as pointed out by Fairclough (2001, p. 45),

through the way it [media] positions readers, for instance, media discourse is able to exercise a pervasive and powerful influence in social reproduction because of the very scale of the modern mass media and the extremely high level of exposure of whole populations to a relatively homogeneous output.

*Game of Thrones* (henceforth *GoT*), an example of a very popular TV series worldwide, is an HBO TV adaptation of a series of fantasy novels called *A Song of Ice and Fire*, written by the American author George R. R. Martin. First published in 1996, the first volume of the series, named *A Game of Thrones*, obtained a moderate repercussion; however the book achieved international approval in 2011, becoming a *New York Times* bestseller. The TV show had its debut in 2011 and since then has received countless prestigious television awards and it is considered one of the most popular television series in the world (WATSON,

2019). The series had its final season released in 2019 and currently there is a prequel TV show, which had its first season released on 21 August 2022, named *House of the Dragon*, based on George R. R. Martin's novel *Fire and Blood*, which narrates the happenings 300 years before the events of *GoT*.

Throughout its eight seasons, *GoT* explores Martin's strong female characters who somehow subvert social standards of the medieval society in which they live. They have a fundamental role in important events of the story, which raises the questions of how the ideological positions, power relations, and gender representations are constructed over the seasons.

One of the strong and complex female characters in *GoT* who live in a primarily male dominated world is Daenerys Targaryen, one of the last known descendants of the House Targaryen, the youngest daughter of King Aerys II. On the first season, Daenerys appears as an innocent girl, raised in exile with her brother, Viserys, who sells her to the leader of the Dothraki tribe in exchange for an army. She ends up brotherless and husbandless. However, over first season, she becomes the leader of a people, mother of three dragons and a fitting candidate to occupy the Iron Throne and rule the Seven Kingdoms. Nevertheless, Daenerys' tragic downfall in Season 8 has raised passionate debates and led to disappointment of fans who disagree with the development of her character into a "Mad Queen". Aside from the divisive final season, Daenerys faces gender discrimination throughout her storyline, but she does not take for granted her predetermined role – based on the sole fact that she is a woman. She goes through a radical transformation of behavior along the story, a fact that justifies the investigation of her development over the eight seasons in order to observe these considerable changes related to this particular character.

It is questionable to state with certainty that a TV show is truly motivating or inspiring for the audience to modify their own personal views. Nevertheless, according to Gauntlett (2008, p.73), "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".

Therefore, Daenerys Targaryen can be seen as a character who holds relevant attributes for a multimodal analysis through a social-semiotic perspective. Bearing this in mind, the objective of this study is to investigate gender-based power relations in which the character of

Daenerys Targaryen is involved in her multimodal representation <sup>1</sup> over the 8 seasons of the HBO TV series *Game of Thrones*.

## 1.2 SIGNIFICANCE OF RESEARCH

More than an entertainment show, *GoT* has been analyzed by researchers from different areas that see popular culture as a fruitful site of enquiry. In the area of international relations, Clapton and Shepherd (2017), for example, use *Game of Thrones* as a vehicle to teach students how representations of the gendered organizations of political authority may be portrayed in popular culture and how these representations can be analyzed in terms of International Relations as a subject. The authors affirm that we may learn a great deal from popular culture, since it can “(re)present ideas about power, legitimacy, authority, gender, race and belonging in sophisticated, varied ways.” (p. 9). Despite being wrongly understood as fictional, made primarily for entertainment and amusement, this study demonstrates that popular culture may be considered and used as a source of knowledge of our world, enabling students to make new relations and produce different types of knowledge in and about International Relations (CLAPTON; SHEPHERD, 2017).

Karimova (2018) also uses the TV show as a teaching tool, exemplifying fundamental theories of ethics, such as utilitarianism, pragmatic egoism, and existentialism, through examples from *Game of Thrones*. In her study, the author discusses ethical philosophies with students at a business school through the analysis of the characters’ moral principles in the series. The findings reveal that the use of popular culture in the classroom had a positive effect on the students’ engagement in class and helped them to develop their understanding of ethics.

Focusing specifically on the character of Daenerys Targaryen, Ortis and Storch (2018) analyze identity patterns associated to Daenerys over the first season of the show, related to values of the contemporary woman. According to the authors, audiovisual products are able to reinforce stereotypes and propagate identity models, which enable the audience to establish relations of similarities and identification with what is being portrayed.

Through the analysis of the profile and history of the character of Daenerys Targaryen from Season 1 to Season 6, Parra, Zamora and Díaz (2019) aim at fostering a learning experience with 52 university students in Guadalajara, Mexico, as a means of developing the

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<sup>1</sup> Representation in this study refers to the physical, verbal, and psychological representations which are expressed by the characters.



ethical sub-competences of recognition and empathy. In groups, the students analyze the life and decisions made by the character and try to recognize ethical problems related to their own current social context, using empathy to evaluate her decisions and actions. Each group analyzed one season and compared it to the corresponding book. Results show that the student were able to develop the sub-competences of recognition and empathy successfully, indicating that the use of fictional narratives as a teaching tool to explain and practice important concepts in class may be fruitful and productive.

Finally, Virino and Ortega (2019) discuss *GoT* and specially the character of Daenerys Targaryen as components of political discourse, in connection to the Spanish political party Podemos, especially by its leader, Pablo Iglesias. According to the authors, this particular case allows them to address the importance of the relationship between the TV series and the contemporary public and political domains, enabling political parties and politicians to use TV fiction and popular culture references to establish a communication channel with their electorates and supporters. Resorting to the character of Daenerys, specifically, has provided a possibility for the party Podemos to establish connections with a new generation of voters, who are frequently displeased with traditional politics, situating the TV show at the heart of their own ideological positions. The authors evaluate the use of the TV show by the party as a highly effective resource to boost their political platform and reach younger voters and, at the same time, to enable them to get established in traditional and modern media.

As seen in the aforementioned studies, the character of Daenerys Targaryen is a recurrent investigated representative of several female characters in the TV show who deal with gender asymmetry throughout the seasons, since they challenge the predetermined roles in which they are placed based solely on their gender. Other characters worth mentioning are Arya Stark, Cersei Lannister, Brienne de Tarth, Catelyn Stark, and Yara Greyjoy. Furthermore, these characters may be seen as identitary models propagated in media that can have an impact on people's current lives. Therefore, since the television series has reached many spectators and may be considered a vehicle for spreading and determining values, beliefs, and new forms of life (SOUZA; CÂMARA, 2014), it is important to develop the area of TV series studies through a social-semiotic perspective. The investigation of this type of media, and its characters, may help to unveil ideological positions in popular culture, especially related to gender and to the position of women in society.

Furthermore, as an educator, a critical discourse analyst and a former member of NUPDiscurso, which is a research group at the Federal University of Santa Catarina (UFSC) interested in the investigation of discourse in different sociocultural contexts and numerous

objects of research, I see the relevance of an articulation of multiple discourses and semiotic resources with educational practices. Hence, it seems valuable to approximate our studies to the school environment, allowing our students to get in touch with different areas of investigation. My MA research focused on the analysis of the visual and verbal representation of Daenerys Targaryen throughout the first season of *GoT*. The results of this previous study have helped me to understand the importance of multiliteracies and of the representation of women in popular media and how different issues could be brought into discussion in the classroom.

It seems 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.

### 1.3 OBJECTIVES

During my M.A. research, which, as aforementioned, focuses on the investigation of the verbal and visual representation of the character of Daenerys Targaryen during the first season of *GoT*, my personal interest on multimodality and the representation of women in the media has grown considerably. Therefore, I intend to focus my studies and improve my expertise on this area. The main objective of the present research is to examine gender-based power relations, the role of power and authority of women, and the multimodal representation of the character of Daenerys throughout the seasons of the HBO TV series *Game of Thrones*. To pursue that, an analysis of verbal and visual representation of the character of Daenerys Targaryen will be carried out.

In order to achieve the main objective, specific aims were defined:

a) to carry out a linguistic analysis of the verbal and visual texts of the representation of Daenerys Targaryen regarding the role of noble women and queens in position of authority, the way she interacts with male participants and how they interact with her, and the gender-based power relations throughout the seasons; and

b) to discuss issues referring to gender biases and sociocultural practices involved in the multimodal representation of Daenerys Targaryen.

## 1.4 RESEARCH QUESTIONS

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

- (1) What ideational and interpersonal choices in verbal language are used to construct the character's image in the selected scenes of each season?
- (2) What representational and interactional choices in visual language are used to construct Daenerys Targaryen's image in the selected scenes of each season?
- (3) What do the ideational and interpersonal, as well as the representational and interactive choices reveal in terms of gender representation?
- (4) What are the social values, attitudes, relations of power, and authority expressed by these visual and verbal choices?

## 1.5 METHOD

In an effort to reach the aforementioned research questions, the data of this exploratory qualitative study were selected within the 73<sup>2</sup> episodes of the eight seasons of *GoT*, with Daenerys appearing in 62<sup>3</sup> of them. Based on these appearances, I examined the scenes<sup>4</sup> (the dialogues and the corresponding screenshots<sup>5</sup>) in which she interacts with male figures. Although the dynamic images or other traits concerning tone, rhythm, word stress, and pauses of the speech are important, they are not analyzed in this particular study, since my main focus concerns the visual and verbal depiction of the character throughout the seasons and how this depiction develops. The reason for using screenshots over dynamic images is that the study will cover all 62 episodes of the eight seasons in which the character appears, totalizing more than 524<sup>6</sup> minutes of video, an amount of data that would not be possible to be analyzed in due time. Thus, the analysis of the representation of Daenerys relied on the selection of screenshots of each selected scene. Furthermore, although initially the purpose of this study was to analyze the eight seasons of the TV show, the number of seasons had to be limited due to the large

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<sup>2</sup> Information retrieved from [https://www.imdb.com/title/tt0944947/?ref\\_=tt\\_ch](https://www.imdb.com/title/tt0944947/?ref_=tt_ch)

<sup>3</sup> Information retrieved from [https://www.imdb.com/title/tt0944947/?ref\\_=tt\\_ch](https://www.imdb.com/title/tt0944947/?ref_=tt_ch)

<sup>4</sup> According to the Film Terms Glossary, a scene is a shot (or series of shots) that unified comprise into a singular and complete dramatic event, action, or element of film sequence.

<sup>5</sup> Screenshots, according to the English Oxford dictionary, consists of images of the data displayed on the screen of electronic devices, such as a television, a computer or a cell phone.

<sup>6</sup> Information retrieved from <https://comicbook.com/tv-shows/news/game-of-thrones-characters-ranked-by-screen-time/>

volume of data selected and the restrictions related to the limit of words. Therefore, the Seasons investigated in this research are Seasons 1, 3, 6, and 8, in order to analyze the full development of Daenerys over the entire series.

### 1.5.1 Criteria for Data Selection

The data of this study consist of scenes (dialogues and their corresponding screenshots) retrieved from the episodes of Seasons 1, 3, 6, and 8 of the HBO TV series *GoT* as a means to analyze the representation of the character of Daenerys Targaryen. As already pointed out, the selected scenes are the ones in which the character establishes a dynamic interaction with at least one male character among the 62 episodes in which she appears. The scenes in which she interacts with other female characters will not be the focus of this study since I intend to investigate the representation of the character in a social context where the male figure holds the power and is usually portrayed in a socially more authoritative position.

For operational reasons, for the verbal and visual analysis I reduced the number of scenes to three for each season that show the dynamic interaction between Daenerys and a male character. The first scene is from the beginning of the season, the second from the middle, and the third scene from the end of each season. Here are the criteria for selecting these scenes:

- (1) the selected scenes follow a chronological order in the narrative;
- (2) in order to specify the context of situation, the first scenes selected from each season have to involve situations of power and authority, regardless of the outcome; and
- (3) the selected scenes represent key moments which force Daenerys to take action throughout the seasons.

With these criteria I investigated how the representation of Daenerys Targaryen develops over the eight seasons through a social semiotic perspective.

For the visual analysis, I chose two screenshots, one from the beginning and one from the end of the corresponding selected scenes, in which the character is involved in a dynamic interaction with a male figure. The screenshots were captured through the program *Windows Media Player*. As already explained, I examined the expected and displayed gender role of a highborn woman in the social context in which she is inserted: medieval patriarchal society. I also analyzed, through verbal and visual meanings, how gender roles and gender-based power relations operate when the character undergoes dramatic changes of behavior and posture, specially related to her position of power and authority, over the seasons.

### 1.5.2 Procedures for Data Analysis

After the selection of the scenes and the corresponding screenshots, the verbal data, which consisted of the entire dialogues of each scene, were transcribed for the analysis of verbal/linguistic meanings. These lexicogrammatical choices were examined under the light of Halliday's Systemic Functional Linguistics, and Critical Discourse Analysis. Initially, the data were examined regarding the context of situation to investigate the contextual features of each scene and Halliday's transitivity system, which indicate the ideational meanings retrieved from the text and describe Daenerys as a participant and in which processes she is involved in. Afterwards, the data were then analyzed in terms of the use of verbal operators and the Mood structures that reflect the relationship between participants, which are part of the interpersonal meanings.

The Grammar of Visual Design was applied as theoretical framework to carry out the visual analysis of the screenshots selected. As previously mentioned, the screenshots were captured from the beginning and from the end of each selected scene in which Daenerys establishes a dynamic interaction with at least one male figure. These selected screenshots were examined through the representational and interactive meanings in order to reveal their potential meanings regarding the nature of events, the represented participants, their relations and the circumstances in which they are involved in the world, as well as the relations between them and the audience.

At last, Daenerys's multimodal representation over the seasons was investigated under the light of media studies, gender studies, the relations between gender, power, and authority, and the representation of highborn women in Medieval society as a means to analyze the sociocultural practices presented by this particular medium, through the investigation of the context of situation and the context of culture.

## 1.6 ORGANIZATION OF THE DISSERTATION

This dissertation is divided into five chapters. The first chapter introduces the initial remarks, context of investigation, significance of study and the method, with the data selection and criteria for analysis. It also presents the object of study, the justification for this investigation and situates the study within the academic area. The second chapter provides the

theoretical framework used for this study: Critical Discourse Analysis, Systemic Functional Linguistics, the Grammar of Visual Design, Media and Gender studies, Gender, Power, and Authority, and, finally, studies related to Highborn Medieval Women and Representation of Queen and Princesses. The third and fourth chapters present the multimodal analysis of the object of the study according to the framework selected and a brief discussion of the main findings. The fifth chapter concludes the study and presents subsections of limitations of the study and pedagogical implications.

## 2 REVIEW OF LITERATURE

The theoretical support for this Doctoral research proposal draws upon Critical Discourse Analysis (CDA), Systemic Functional Linguistics (HALLIDAY, 1985), the Grammar of Visual Design (KRESS & VAN LEEUWEN, 1996:2006), gender and media studies, the relationship between gender, power, and authority, and the representation of highborn medieval women. These theoretical perspectives have served as basis for studies within NUPDiscurso, at the Graduate Program in English (PPGI) such as those by Bezerra (2008), Lorenset (2010), Macedo (2014), and Souza (2016; 2021), to name a few. Thus, these perspectives have allowed me to investigate the representation of the character of Daenerys Targaryen throughout the seasons. Each will be briefly explored next.

### 2.1 CRITICAL DISCOURSE ANALYSIS

Researchers from several different areas have recognized the importance of adopting language analysis as a method for investigating social change. According to Fairclough (1992), discourses construct, constitute and represent social entities and relations, positioning individuals differently as social subjects, and critical discourse analysis focuses on the social effects of these discourses.

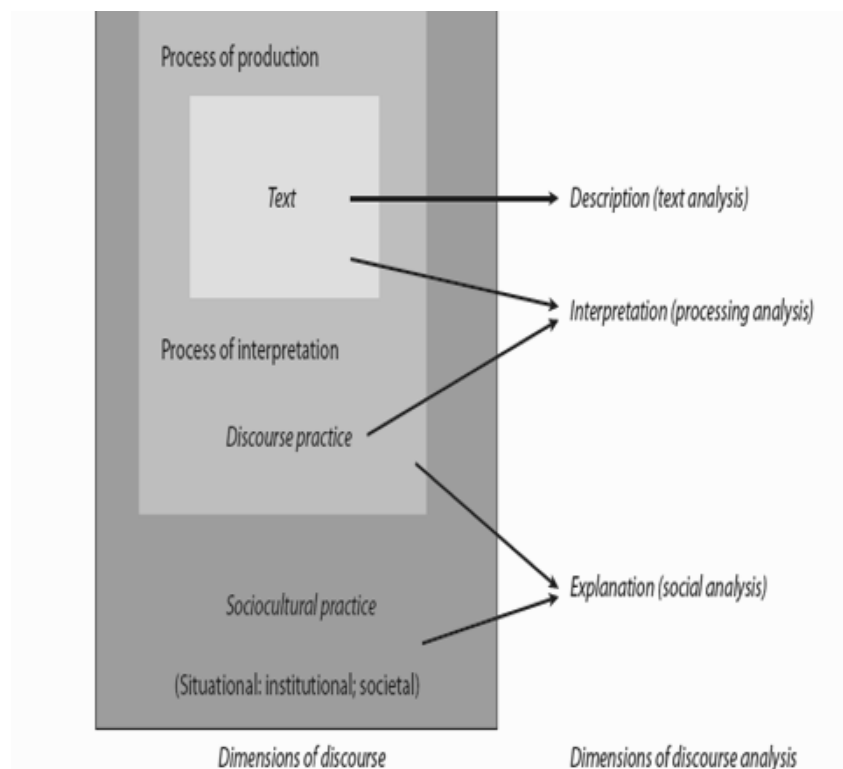
Discourse, in this sense, is considered a social construct, forming social subjects, social relations, and systems of knowledge and beliefs, therefore representing and signifying the world in meaning (FAIRCLOUGH, 1992). Taking into account the importance of different semiotic resources in critical discourse analysis, Chouliaraki and Fairclough (1999) use the term discourse to:

[...] refer to semiotic elements of social practices. Discourse therefore includes language (written and spoken and in combination with other semiotics, for example, with music in singing), non-verbal communication (facial expressions, body movements, gestures, etc) and visual images (for instance, photographs, film). The concept of discourse can be understood as a particular perspective on these various forms of semiosis - it sees them as moments of social practices in their articulation with other non-discursive moments (p. 38).

Hence, according to Fairclough (1992; 2010), the discursive structure of society arises from social practice, which is defined by social structures. Considering that discourse may contribute to maintain, replicate or change long-established power and gender relations and hegemonies, Van Dijk (2015) perceives CDA as a type of discourse analytical

framework/approach/practice that essentially investigates how social power abuse, disparity, and dominance are performed, replicated, and sustained by discourse in the social and political context.

Thus, as CDA attempts to systematically investigate the relationships between discursive practices and broader social and cultural structures, Fairclough (2010) conceived a ‘three-dimensional’ conception of discourse, and a three-dimensional framework of discourse analysis, respectively (Figure 1). According to the author, “Discourse, and any specific instance of discursive practice, is seen as simultaneously (i) a language text, spoken or written, (ii) discourse practice (text production and text interpretation), (iii) sociocultural practice.” (2010, p. 132). Fairclough’s framework of discourse analysis consists of the linguistic description of the text, the interpretation of the connection between the text and the discursive processes (process of production and interpretation), and the explanation of the association of the discursive processes and the social processes (FAIRCLOUGH, 2010, p. 132). This three-dimensional approach to discourse analysis allows us to investigate the discursive change in its association to social and cultural change.



**Figure 1: Fairclough’s three-dimensional approach**

Source: Fairclough (2010, p. 133)



In Figure 1, the two dimensions of analysis are presented. On the left, the dimension of discourse and on the right, the dimension of discourse analysis. The dimension called *text* is “concerned with both its meaning and its form” (FAIRCLOUGH, 1995, p.57), which is related to the instance of language use (FAIRCLOUGH, 1995). In this particular study, *text* refers to a multimodal text, which contemplates verbal and visual meanings, *Discourse practice* connects text to sociocultural practice, and it comprises production, distribution, and consumption of texts (FAIRCLOUGH, 1992). Finally, *sociocultural practice* is associated to the procedures and practices regarding discourse, which are shaped by social structures and power relations. Fairclough (1992) asserts that, on the sociocultural practice level, discourse is investigated regarding the current ideologies and hegemonic battles embedded in social practice. These three dimensions are intrinsically connected and interrelated and only separate for the purpose of the analysis.

According to Chouliaraki and Fairclough (1999), language has become a relevant element of current social practices. Discourses portraying political views and ideologies have been reproduced globally, which may cause tensions between international practices and local traditions (FAIRCLOUGH, 1992, p.7). These changes in discourse practices in turn may lead to change in beliefs, common sense, and social relations. Therefore, it is important to develop a critical consciousness about language. This is one of the reasons why Fairclough believes discourse should be investigated through a ‘critical approach’. The author affirms that analyzing language critically intends to unveil connections and causes that may be hidden in it, which presents a social and political importance (FAIRCLOUGH, 1992; 2003). As Fairclough (1992) states:

Critical approaches differ from non-critical approaches in not just describing discursive practices, but also showing how discourse is shaped by relations of power and ideologies, and the constructive effects discourse has upon social identities, social relations and systems of knowledge and belief, neither of which is normally apparent to discourse participants (p.12).

Chouliaraki and Fairclough (1999, p.4) add that the essential motivation for critical social science, and therefore CDA, is to play a part to an “awareness of what is, how it has come to be, and what it might become, on the basis of which people may be able to make and remake their lives.”

Two important concepts, ideology and hegemony, are related to a manner of domination built on alliances, the inclusion of underrepresented groups and the production of consensus. Fairclough (1992, p. 87) defines ideologies as constructions of our reality, incorporated in different dimensions of the discursive practices, which foster the (re)production

or change in power relations, and the most effective ones are those which become naturalized, seen as common sense. Hegemony<sup>7</sup>, on the other hand, is related to economic, political, and cultural domination of society. According to Fairclough (1992, p.92), Hegemony is:

[...] the power over society as a whole of one of the fundamental economically-defined classes in alliance with other social forces, but it is never achieved more than partially and temporarily, as an ‘unstable equilibrium’. Hegemony is about constructing alliances, and integrating rather than simply dominating subordinate classes, through concessions or through ideological means, to win consent.

Thus, it rests on the permanent tensions among different classes as a means to maintain, construct, or dismantle associations and relations of domination/subordination through political, economic and ideological forms (FAIRCLOUGH, 1992). Critical awareness of these constructions and relations and how they are portrayed through language and discourse is essential to develop language education in order to form a critical society.

In essence, Critical Discourse Analysis (CDA) is involved with power relations in discourse as well as how these relations of power construct, perpetuate, discredit, and modify the discourse practices in our current society (FAIRCLOUGH, 1992; 2010). Therefore, it may be used as a type of discourse analytical framework/approach/alternative that examines the way social power abuse, inequality, and dominance are executed, reproduced, and maintained in language within contemporary societies (VAN DIJK, 2001).

In this study, I will consider the textual analysis and the sociocultural practices in order to analyze the character’s representation concerning power relations and ideologies presented in discourse. Also, I will briefly address the discourse practice as a means to understand the production, distribution and consumption of this type of discourse in our current society.

Halliday’s Systemic Functional Linguistics (SFL) (HALLIDAY, 1985; 2003), understood as a theoretical and methodological framework to expose the meanings within the texts, is regularly applied in association with CDA. It is briefly introduced in the next section.

## 2.2 SYSTEMIC FUNCTIONAL LINGUISTICS

Systemic Functional Linguistics (SFL) is considered a theory and method to investigate language designed by Halliday (1985) who considers language as “a system of making meanings” (HALLIDAY, 1985, p. xvii). According to Halliday (1985; HALLIDAY & MATHIESSEN, 2014), language is understood as a semiotic system, which comprises a set of

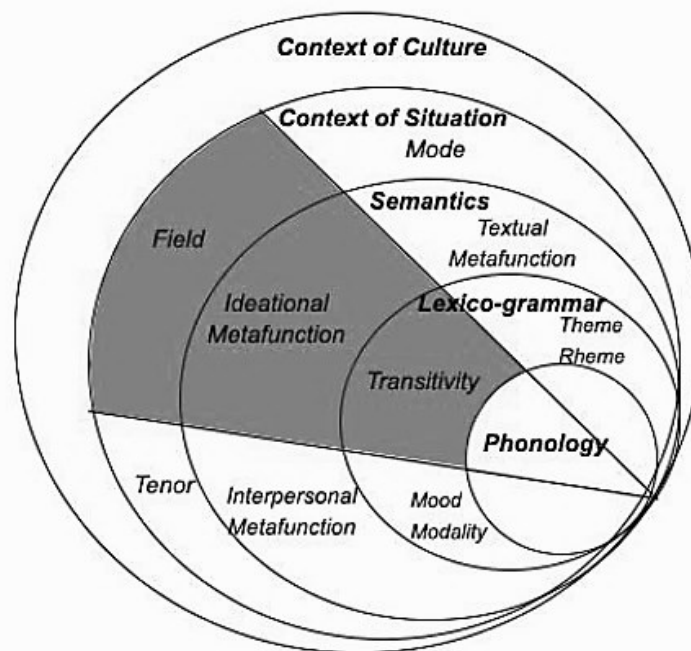
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<sup>7</sup> The Theory of Hegemony was first elaborated by Antonio Gramsci (1971).

choices among a number of finite options in order to convey a particular meaning. In this study, I intend to focus on Halliday's context of situation, and on the systems of transitivity and Mood and Modality in order to understand the setting in which the interactions take place, the different processes involved in these interactions, and the relationships established between the participants.

### 2.2.1 Context of Situation

The context of situation is the term in SFL related to the environment of the text, and "to interpret the social context of a particular text, the environment in which meanings are being exchanged" (HALLIDAY & HASAN, 1985, p. 12), Halliday conceives its division into three situational variables: field, tenor and mode. SFL assumes that grammatical structures are interconnected with these three key variables of situation in which language is being used (UNSWORTH, 2001).



**Figure 2: Context of Culture and Context of Situations**  
**Source: Halliday and Matthiessen (2014, p. 25).**

*Field* refers to the subject matter, the activity or topic of which language is taking part, and it is connected to the *ideational* meaning in the semantic stratum (concerned with the relationship between entities, events and circumstances involved in the communication event). The lexicogrammatical system involved with the categories of ideational meaning is known as

the transitivity system, consisting of participants, processes and circumstances implicated in communication (HALLIDAY & MATHIESSEN, 2014). These three layers are seen in the shaded part in Figure 2.

*Tenor* is related to the entities participating in the communicative event and the nature of their relationships, which involve their roles in using language to provide or demand either a) information or b) goods and services. This dimension of meaning is associated with the *interpersonal* metafunction, which is realized grammatically by the systems of mood and modality.

*Mode* considers the role played by verbal language and other semiotic systems in the interaction, the physical channel of communication used by participants during the discourse event and examines the differences from face-to-face communication to one over distance or even in writing, for example. It is connected to the *textual* metafunction in the semantic stratum, which is involved with the organization of the information value of elements of the communication presented (HALLIDAY, 1985; UNSWORTH, 2001).

As a means of analyzing the representation of Daenerys throughout the eight seasons of *GoT* and investigate her relationship with the other participants involved, I focused on the ideational meaning, examining the context of situation and the transitivity system as well as the interpersonal meaning, concentrating on the relationship between participants through the systems of Mood and Modality.

### 2.2.2 The Transitivity System

The transitivity system was used in the present study to analyze the lexicogrammatical meanings of the data, in terms of processes, participants and circumstances. The system of transitivity belongs to the experiential metafunction and is responsible to categorize the world into different domains of experience of participants, processes, and circumstances in the texts. The Process, which is the center of the sentence, refers to the kind of verb that determines the type of Participants, whereas the Circumstances are independent of the Process types and may appear with distinct ones (UNSWORTH, 2001). 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.

The six types of processes are: material, mental, verbal, relational, existential, and behavioral.

- Material processes are verbs or verbal groups that describe concrete ‘doings’ and ‘happenings’ in the material world. They generally represent action verbs (MARTIN; MATTHIESSEN; PAINTER, 1997).

Example: Drink! The king commands it (said by King Robert to Ned Stark in *GoT*).

- Mental processes refer to conscious processing, such as perception, affection and reasoning (MARTIN; MATTHIESSEN; PAINTER, 1997).

Example: The North remembers (said by Arya Stark in *GoT*).

- Verbal processes can be used to project or report a locution and represent processes of ‘saying’ something (UNSWORTH, 2001).

Example: Any man who must say “I am the king” is no true king. (said by Tywin Lannister in *GoT*).

- Relational processes categorize entities through attribution and identification. Example: The night is dark and full of terrors (said by Melisandre in *GoT*).

- Existential processes describe the existence of something, and the usual form is ‘there is/was’ (UNSWORTH, 2001).

Example: And there is only one thing we say to Death: not today (said by Syrio Forel in *GoT*).

- Behavioral processes are associated to human behavior, such as mental and verbal behavior, but as physical activity, and are represented by physiological verbs and behaviors.

Example: Oh, maybe I will cry (said Shae to Tyrion in *GoT*).

Material, mental and relational processes are considered the major type of processes, while existential, verbal and behavioral are seen as secondary. Concerning the Circumstantial elements, although they can happen independently of any Process kind, some combinations of certain Circumstances with particular types of Processes are possible. According to Halliday (1985), they can be classified into the following types: Extent and Location (temporal or spatial), Manner (means, quality, and comparison), Cause (reason, purpose, and behalf), Role (guise and product), Accompaniment (comitative and additive), and Matter.

The investigation of texts through the transitivity system may help the analysis of the experience of the characters and the investigation of the ideational meaning on this study. It is also interesting to investigate the relationship between Daenerys and the other characters through the systems of mood and modality to establish the gender-based power relations over the seasons.

### **2.2.3 Mood and Modality**

The systems of Mood and Modality are grammatically associated to the Interpersonal meanings. Mood structures reveal participants' relationships in the sense that participants interact by giving and/or demanding information and/or goods and services. The way language is arranged as an interactive event involving participants reflects the role adopted and the role assigned by each one (HALLIDAY; MATTHIESSEN, 2014; UNSWORTH, 2001). The Mood element is formed by two parts: The Subject, represented by a nominal group, and the Finite operator, which integrates the verbal group. The remaining elements are named Residue. (HALLIDAY; MATTHIESSEN, 2014; p. 111).

The Mood structures may be classified as imperative, interrogative, and declarative. Imperative mood occurs when the directive structure of the clause indicates that one participant has power over the other. When the structure of the clause expresses a question the mood structure is interrogative, usually used to demand information. The last structure of mood is the declarative, which is frequently indicated as a statement (UNSWORTH, 2001).

According to Halliday (1985), the essential types of speech roles in linguistic exchanges are giving and demanding. Additionally, there is also the nature of the commodity that may be exchanged, which can be goods and services, or even information. Considering these two variables jointly, the linguistic interactions may be divided into four speech functions: offer, command, statement, and question. These four types of linguistic exchanges and examples are presented in Table 1.

	Commodity exchanged	
role in exchange	(a) goods-&-services	(b) information
(i) giving	'offer' would you like this teapot	'statement' he's giving her the teapot
(ii) demanding	'command' give me that teapot!	'question' what is he giving her?

**Table 1: Primary forms of linguistic exchange**

Source: Halliday & Matthiessen (2014, p. 136).

The system of modality is concerned with the speaker's judgement of the possibilities, or the obligations, implicated in what s/he is saying (HALLIDAY, 1985). Halliday and Matthiessen (2014, p.116) affirm that "Modality means likely or unlikely (if a proposition), desirable or undesirable (if a proposal)". They add that [a] "proposition or proposal may become arguable through being assessed in terms of the degree of probability or obligation that is associated with it". Modality is constituted by verbal operators and it represents degrees of tendency, obligation, possibility, or usuality within the interactive act (UNSWORTH, 2001). Polarity and temporal operators are also considered when analyzing the verbal group. Unsworth (2001, p. 54) states that "it is the elements of the Mood that make the proposition arguable". Modal operators and Mood adjuncts are important elements to be considered as well. Modal operators present the proposition as likely, unlikely, desirable, or undesirable, whereas mood adjuncts precisely communicate the meaning of the finite verbal operators, expressing probability, usuality, obligation, inclination or time (UNSWORTH, 2001; HALLIDAY, 1985). Examples of temporal and modal operators are presented in Table 2.

Temporal operators:			
	Past	Present	Future
<b>positive</b>	did, was, had, used to	does, is, have	will, shall, would, should
<b>negative</b>	didn't, wasn't, hadn't, didn't + used to	doesn't, isn't, hasn't	won't, shan't, wouldn't, shouldn't
Modal operators:			
	Low	Median	High
<b>positive</b>	can, may, could, might, (dare)	will, would, should, is/was to	must, ought to, need, has/had to
<b>negative</b>	needn't, doesn't/didn't + need to, have to	won't, wouldn't, shouldn't, (isn't/wasn't to)	mustn't, oughtn't to, can't, couldn't, (mayn't, mightn't, hasn't/hadn't to)

**Table 2: Verbal operators and modal operators.  
Source: Halliday & Matthiessen (2014, p.145)**

In this study, I focused on the mood structures, associated with the system of modality as a means to understand how the gender-based power relations between the characters are established. Besides looking at the lexicogrammatical and semantic systems of transitivity and mood and modality to support the text analysis, I addressed the analysis of the visual elements and their characteristics. Therefore, I additionally relied upon Kress and van Leeuwen's (1996:2006) grammar of visual design to carry out a more thorough investigation of the potential representation of Daenerys Targaryen in the TV show.

### 2.3 THE GRAMMAR OF VISUAL DESIGN

As reported by Kress (2010), in our society, writing, images, color and gesture produce distinct types of work and present different potentials of meaning, which is consistent with his view of "multimodality as the normal state of human communication" (p. 1). Kress and Van Leeuwen (2001) define the term as being the use of various semiotic modes combined in specific ways to design a semiotic product or event, and these arranged modes may function as a reinforcement, present complementary roles or may "be hierarchically ordered" (2001, p. 20).

Kress (2010) also states that images have been part of our culture longer than writing, similar to gesture and facial expressions, which are present in all cultures and have been subjects of much interest, especially in the academic area. However, these different means had been analyzed separately, using specific theories to deal with each one independently, such as Groarke's (1996) study concerning visual arguments in philosophy. More recently, researchers have attempted to combine these different means of producing meaning under one singular theoretical framework, "a unified theory" (p. 5).

Therefore, in order to critically analyze these diverse resources of representation and interpret their conveyed meaning, it is necessary to adopt a theory that deals with meaning that appears in different shapes and modes and is expressed in various occasions and in different cultural places. The Social Semiotic theory combined with Multimodality was developed in order to achieve this purpose (KRESS, 2010).

As stated by Kress and van Leeuwen (2001, p.4):

a multimodal theory of communication [must be] based [...] on the analysis of the specificities and common traits of semiotic modes which takes account of their social, cultural and historical production, of when and how modes of production are specialized or multi-skilled, hierarchical or team-based, of when and how technologies are specialized or multi-purpose, and so on.



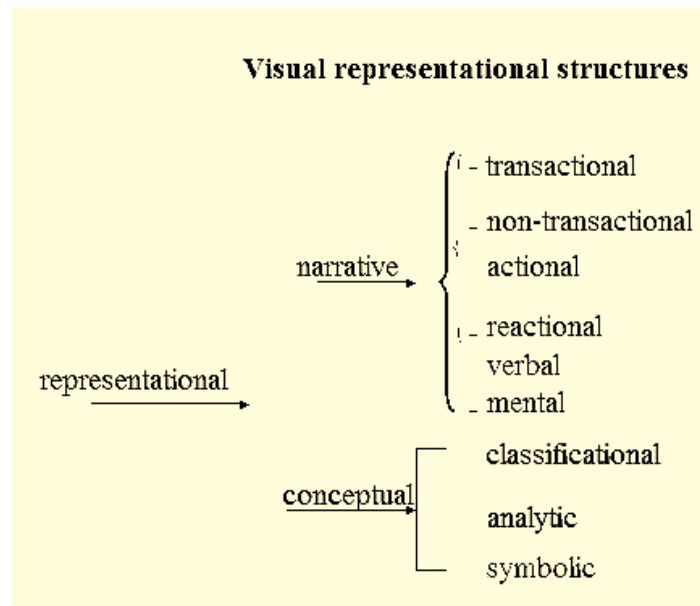
Based on Halliday's Systemic Functional Linguistics, Kress and van Leeuwen (1996:2006:2021) proposed the Grammar of Visual Design (GVD) to systematically investigate the multimodal nature of texts with functional descriptions, based on SFL.

According to the authors:

Just as grammars of language describe how words combine in clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted elements – people, places and things – combine in visual 'statements' of greater or lesser complexity and extension (KRESS & VAN LEEUWEN, 1996, p. 1).

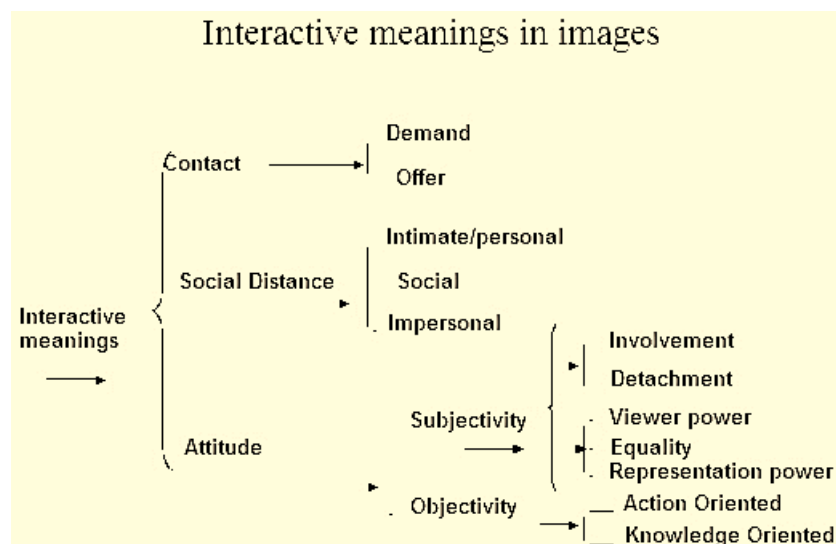
Therefore, different meanings may be established in visual communication by the choice between different uses of color, perspective, line, size and shape of compositional structures and the spatial arrangement/relation of these elements in a framed space in the same way as written communication through different clause organization and word classes (KRESS & VAN LEEUWEN, 1996; KRESS, 2010). Similar to what is seen in SFL related to written and spoken texts, the visual dimensions of every text present three types of meaning simultaneously: ideational, interpersonal and textual meanings. For that purpose, Kress & van Leeuwen (1996; 2006) have hypothesized from Michael Halliday's theoretical framework of 'metafunctions' an equivalent functional basis of 'visual grammar': representational, interactive, and compositional meanings (UNSWORTH, 2001).

The representational meaning, which corresponds to the ideational meaning in SFL, is concerned with the aspects of the world, nature of events, the represented objects, participants, and their relations in a world, as well as the circumstances in which they are involved. In this metafunction, the visual text can be divided as narrative (actional, reactional, verbal, and mental) or conceptual (classificational, analytical and symbolic) representations. Narratives are composed of participants and indicated by vectors, while conceptual images represent participants according to their class, structure or meaning (KRESS & VAN LEEUWEN, 1996).



**Figure 3: Representational meaning diagram**  
(Kress and van Leeuwen, 1996 Diagram by Prof. Len Unsworth).

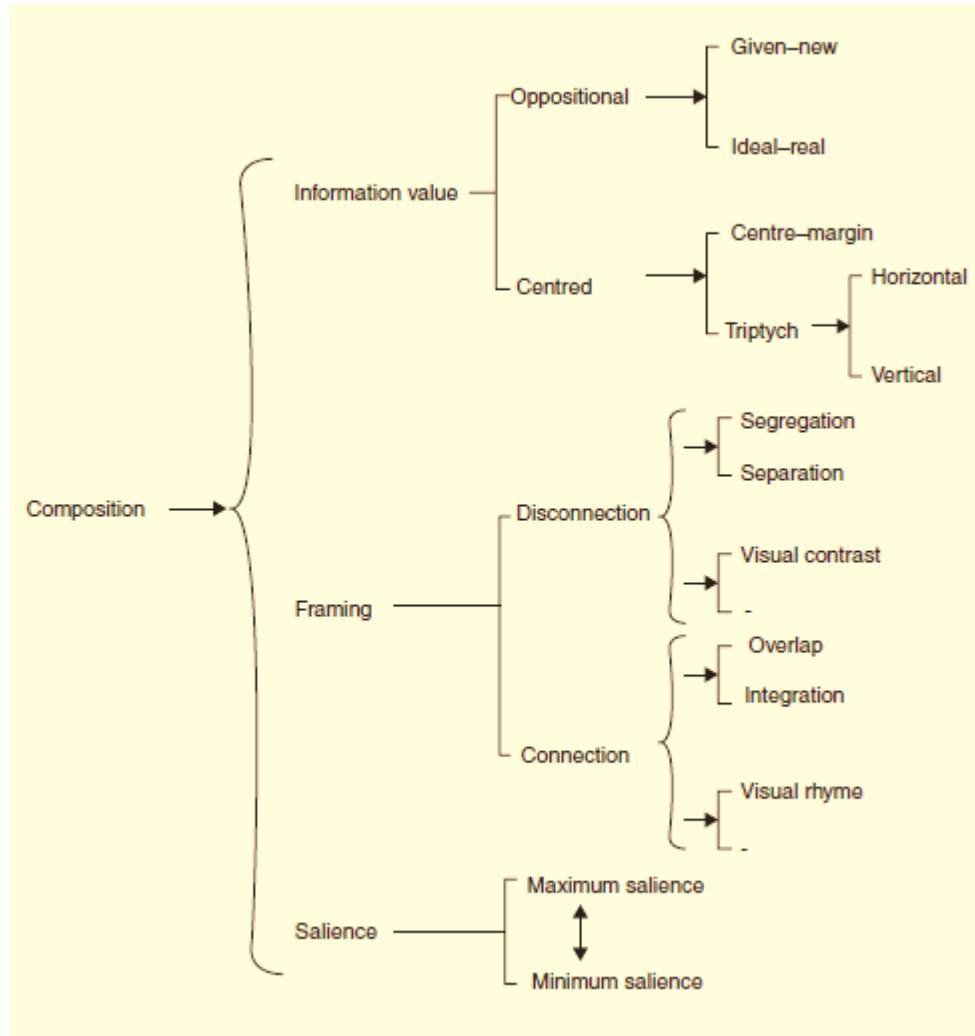
The interactive metafunction, similar to the interpersonal meaning from SFL, refers to the relations between producers and receivers, the represented participants and the audience. This metafunction is concerned with the contact (demand or offer), social distance (intimate, social or interpersonal) and attitude, which can be subjective (involvement, detachment, viewer power, equality or representation power) or objective (action oriented or knowledge oriented) (KRESS & VAN LEEUWEN, 1996).



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

Compositional meanings, which are related to the textual metafunction in SFL, refer to the compositional arrangement of information. This metafunction is concerned with the

information value (left and right, top and bottom, center and margin), salience (maximum or minimum) and framing (maximum disconnection or maximum connection) (KRESS & VAN LEEUWEN, 1996).



**Figure 5: Compositional meaning diagram**  
(KRESS & VAN LEEUWEN, 2021).

Kress and van Leeuwen (1996, p.14) “see image of whatever kind as entirely within the realm of the realizations and instantiations of ideology, as means for the articulation of ideological positions.” Therefore, the authors believe GVD may contribute to expand the analysis of discourse beyond verbal texts through the investigation of other modes to realize meaning.

## 2.4 MEDIA STUDIES AND GENDER STUDIES

After examining the lexicogrammatical and visual meanings, and linking them to CDA, as a means of investigating the representation of women in position of authority in a

popular TV series, a multimodal genre, I refer to media and gender studies. The investigation of media has been a growing theme in critical discourse analysis, concentrating primarily on revealing the ideological and hegemonic meanings in visual and verbal text.

According to Machin and van Leeuwen (2007, p. 39), “humans have always communicated by telling stories, not just for entertainment, but also, [...] to develop agreed upon or contested models of the world, and of our place in it.” Thus, media genres, such as movies and TV series, do not solely amuse and distract, but also portray different points of view regarding how the world works, the way people behave, and how it is possible to deal with the different problems we face in life. Furthermore, they promote specific identities and forms of social organization while undervaluing others (MACHIN & VAN LEEUWEN, 2007).

Studies of multimodal nature 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), especially by NUP Discurso, as previously mentioned. Multimodal studies related to media genres include the analysis of newspapers (FERREIRA, 2003), magazines (HEBERLE, 1997, 2004; LORENSET, 2010), comic books (VELOSO, 2002; ABREU, 2012), video games (SOUZA, 2010; SOUZA, 2016, 2020), TV series (BEZERRA, 2008; LORENSET; TERRES, 2019; TERRES, 2019), movies (MACEDO, 2014), and museums (RAVELLI & HEBERLE, 2016), among others.

As a former member of NUP Discurso, I analyze Daenerys Targaryen, a female character portrayed in the serial fictional narrative *GoT*. This particular genre<sup>8</sup> has been obtaining popularity and gaining space on TV channels’ guides and streaming services, conquering a large number of fans (SOUZA; CÂMARA, 2014; PANDA; PANDEY, 2017; TEFERTILLER; SHEEHAN, 2019; STEINER; XU, 2020). Television series are considered part of the creative industry<sup>9</sup>. According to Bielby (2014):

[c]reative industries supply goods and services that we associate with cultural, artistic, or entertainment value; their products consist of symbolic forms that connote, suggest, or imply expressive elements that may be appropriated for creation of social meanings. (BIELBY, 2014, p. 138).

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<sup>8</sup> According to Casey, Casey, Calvert, French and Lewis (2002, 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.

<sup>9</sup> Creative industry refers to commercial and industrial production sectors associated with the generation of new cultural contributions through creativity, skill, and talent, such as art, music, film, and games; architecture, design, and craftwork; books, publishing, and software; television and radio; advertising and public relations (OXFORD REFERENCE, 2021, p.1).

In this sense, serial fictional narratives are seen as compelling vehicles for dispersing various beliefs, points of view, and specific conducts. Thus, the fact that this type of media has been increasingly consumed by the current society may be seen as a means to influence people's views (SOUZA; CÂMARA, 2014).

Machin and van Leeuwen (2007) state that narratives that are sometimes depicted in faraway lands and in ancient times can captivate and attract audiences when they portray or recontextualize social practices that are still relevant in current society. As previously stated, media may reproduce ideals, beliefs, and identities, therefore, media is not neutral. The authors affirm that:

Global media genres such as news, soap opera, movies and adverts, and their linguistic and visual styles, communicate values and identities, not just through their content but through their structure, and through the way they address us. And while content is often localised, media forms and formats tend to be global, addressing people in much the same way the world over, whatever their nationality or cultural background. It is, therefore, all the more important to pay close attention, not just to the content, but also to the genres of global media, and to their visual and verbal styles (MACHIN & VAN LEEUWEN, 2007, p. 105).

Due to recent video technologies such as smart televisions and web streaming applications and services, people's relationship with media have been drastically altered (TEFERTILLER; SHEEHAN, 2019). Steiner and Xu (2020) argue that, for a long time, television viewers were considered passive receivers, a role that has recently changed to 'users' or 'participants', a status that fully changes the general perception of the concept of 'audience' because of the level of interactivity the spectators now have with media (GAUNTLETT, 2008, p.2). Furthermore, Gauntlett (2008) highlights that it is essential to be aware that we are exposed through media to conditions, situations, and relationships that are created under someone's viewpoint (which can be the screenwriters', producers', authors', or the director's). Fairclough (2001, p. 41) explains: that "since all discourse producers must produce with some interpreters in mind, what media producers do is address an ideal subject [...] and the actual viewers [...] have to negotiate a relationship with the ideal subject." Therefore, the choices of portrayed circumstances, relationships, and associations are not arbitrarily made.

Gauntlett stated that, in 2008, people used to spend quite a few hours a week watching television programs and advertisements, besides the time spent surfing on the internet and going to the cinema, characterizing a constant exposure to publicity and popular culture (GAUNTLETT, 2008). Currently, in terms of television, the patterns of media consumption have changed from the traditional broadcast channels to online video consumption, which offers more control and agency to the audience, since they can choose whatever, whenever, and

wherever they are going to watch, from multiple options through on-demand programming (PANDA; PANDEY, 2017, p. 425). Streaming platforms such as Netflix, Hulu, Amazon Prime, YouTube, HBO Go, Apple TV, Disney +, Globo Play, Star +, Telecine Play, and Crunchyroll, to name some, have introduced an innovative form to experience television content based on web streaming, or content distributed in real time via the Internet (TEFERTILLER; SHEEHAN, 2019; STAROSTA; IZYDORCZYK, 2020). This content can be accessed through smart televisions, computers, tablets, and smartphones, changing the way television is conceived and perceived by viewers (STEINER; XU, 2020).

Due to these trends, a new phenomenon of media consumption that has emerged and has been calling attention of researchers of the area is “binge watching”. Although its definition is still under debate, there is a consensus that the term refers to “the practice of watching several episodes of a TV show on one occasion, usually by means of DVDs or digital streaming” (OXFORD DICTIONARY, 2021, p.1). This behavioral phenomenon has been increasingly analyzed by different areas of research in order to understand viewers’ main motivational factors and even the positive and negative aspects of consuming media this way (PANDA; PANDEY, 2017, p. 425; TEFERTILLER; SHEEHAN, 2019; STAROSTA; IZYDORCZYK, 2020; STEINER; XU, 2020).

Although *GoT* was first released prior to the on-demand services of HBO Go and HBO Max (the streaming platforms in which the show is currently available) worldwide, it was one of the programs responsible for launching the platform and encouraging the audience to purchase the service when it became wide-reaching. Nowadays, all the seasons are available to viewers and longtime fans to “binge watch” them on tablets and smartphones anytime they want, which has helped to maintain the popularity of the series.

Discussions about the way viewers choose to watch a program aside, the important question that remains undiscussed is the reason why they chose specific series or shows. Gauntlett (2008, p. 3) states that the viewer chooses a particular program because s/he empathizes with and recognizes the emotional ‘journey’ of self-realization, even if s/he may not have the same personal ambitions. We empathize with the characters and the storylines because our brains cannot distinguish between real and fictional relationships, so we feel the emotions as if they were in fact part of our relational network, and we become emotionally invested in the story and its characters. This level of engagement may lead to different psychological consequences, such as the development of a parasocial relationship<sup>10</sup> and

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<sup>10</sup> According to Barnes (2018, p. 130), a parasocial relationship is defined as a one-sided relationship established with a fictional character or real-world personality through the consumption of media.

individual identification with some fictional characters (COHEN, 2004; BARNES, 2018). Considering that, to analyze how modern popular media material influences people's lives and beliefs is a truly relevant issue that should be tackled by contemporary culture researchers.

One of the most recurrent theories applied as a framework for the analysis of women representation in current media is the one concerning studies of gender. According to Carter, Steiner and McLaughlin (2014, p.1), the perceptions of society regarding gender roles have been changing around the world throughout the decades. Nevertheless, gender remains an important matter to be investigated, especially when associated with media representations, which are becoming more complex over the years and, therefore, require deeper understanding. Gender studies are a broad and interdisciplinary area, which encompass several aspects and disciplines. Figueiredo (1995), Heberle (2004), Bernardon (2005), Almeida (2006), Lazar (2010), Lorenset (2010), Bezerra (2012) and Ortis and Storch (2018) are examples of works based on gender studies and critical discourse analysis, which examine the representation of social actors, power, and social relations within discursive practices, with an emphasis on the depiction of men and/or women in the media.

The central concern of gender studies “comes from the need to think about the feminine and masculine beyond the binary notion of sex and sex differences” (FUNCK, 2008, p. 183)<sup>11</sup>. Following Heberle, Ostermann and Figueiredo (2006), this study relies on the notion that gender is not related to the biological opposition male/female, but it is a socially constructed category. Gender is related to different sociocultural variables such as race, class, ethnicity, sexuality, and so on (FUNCK, 2008). Therefore, according to Butler (1990), gender is performative, culturally and socially constructed, so it cannot be separated from cultural and political discourses.

Bearing this in mind, the investigation of gender representations may contribute to the analysis of ideological and hegemonic positions conveyed by different discourses, as a means to examine identitary and political issues associated with these representations and the power struggles that are embedded in them (FUNCK, 2008). More specifically, Lazar (2007, p. 145) asserts that the main focus of a gender-based critical analysis is the investigation of discourses which sustain a patriarchal social order – relations of power that systematically privilege men as a social group, and disadvantage, exclude, and disempower women as a social group.”

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<sup>11</sup> Original passage in Portuguese: “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)

Considering the representation of gender in movies and television series, the object of investigation of this study, Laura Mulvey (1989, p.35) says that in a sexual asymmetrical world, male and female are divided into active and passive regarding the pleasure of looking.

The “Male Gaze”, concept first coined by Mulvey in her essay *Visual Pleasure and Narrative Cinema* in 1975, refers to the representation of women under the male sexual point of view. The female figure is exhibited as a sexual object, a fragmented body, as a means to satisfy the fantasy of the male gaze, composed of a strong visual content to cause an erotic impact. The concept of “the gaze” (*le regard*) was first introduced by the philosopher Jean-Paul Sartre in 1943 in his work *Being and Nothingness*. He states that there is a relationship of power difference established in the act of looking at another individual, since the one who looks does not perceive the 'Other' as a person, but as an object (SARTRE, 1993). Thus, this "Other" is subjugated to a dominant look, as the one who looks has the power. Mulvey later developed the concept of “male gaze” to explain the influence of the asymmetric power structure on gender relations and social control in representations in classic Hollywood cinema.

Mulvey’s definition of the male gaze had already been discussed by John Berger in his work *Ways of Seeing*, published in 1972. For Berger (1972), men are actors while women are just images that are seen by them and other women. “This determines not only the majority of relationships between men and women, but also the relationship of women to themselves. [...]”. Berger adds that “[s]oon, she becomes an object and more precisely an object of vision: a view.” (BERGER, 1972, p.44). Still according to Berger (1972), women continue to be portrayed in different ways from men because the ideal viewer is always considered male, and the female image is designed to please him (BERGER, 1972).

In line with Berger, Mulvey claims that when male and female viewers are exposed to classic Hollywood films, they identify the perspective of the male character as that of the protagonist (the dominant) and female characters are seen as objects to be looked at, admired (MULVEY, 1989). According to Gauntlett (2008, p. 41):

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.

The concept of the “Male Gaze” has been extrapolated beyond the field of classic film studies, in areas such as psychoanalysis, history, media studies (consisting, for example, of studies on television, magazines, advertisements, commercials, and video games), art, and photography, among others. Thus, it has contributed to an understanding of how the dominant male gaze is constructed and conveyed in the imagery (STURKEN, CARTWRIGHT, 2018;



SMELIK, 2016; EATON, 2008; PRITCHARD, MORGAN, 2000). Nevertheless, some scholars have also discussed and criticized Mulvey's arguments, especially because she remains within a heterosexual matrix, not considering the existence of a “Feminine Gaze” in the cinematographic world and for not including the different types of audience in her analysis, such as the black gaze, both female and male (EATON, 2008; GAUNTLETT, 2008; ZEISLER, 2008; HOOKS, 1992). Whether considered in a relative way or not, the concept of “Male Gaze” remains an important starting point for many studies in the area of visual culture. It may assist either as a theoretical foundation for research or as a premise to be challenged and refuted, since, according to Zeisler (2008), in addition to affecting the way women are represented in society, it also affects the way they see themselves. Therefore, its definition is essential to understand why the deconstruction and resignification of social practices related to current representation of women are relevant within gender and media studies.

Thinking about contemporary representations of women in popular media, Gauntlett (GAUNTLETT, 2008, p. 97-98), Hohenstein and Thalmann (2019) state that they have become more multifaceted and less stereotyped if compared to the past. Women have been depicted with a greater level of complexity and, apparently, have been represented equally to men in television and movies, even though men still commonly play the leading role in them. Female characters today appear to be more self-sustaining and independent protagonists, while men are portrayed more emotional, problematic, and complicated. Inness (2004, p.6) believes that this rise of female protagonists may be seen as a sign that different roles are also available now to women in real life. Examples of series, aside from *GoT*, that can illustrate this change in gender representation are *Jessica Jones* (Netflix, 2015-2019), *Queen of the South* (USA Network, 2016-2021), *Orange is the New Black* (Netflix, 2013-2019), *How to Get Away with Murder* (ABC, 2014-2020), *Killing Eve* (BBC, 2018-), *Godless* (Netflix, 2017), *The Handmaid's Tale* (Hulu, 2017), and *The Queen's Gambit* (Netflix, 2020) (SILVA, 2021).

Important changes in social, economic, and political spheres have been provided by women, especially since the rise of the “second-wave feminism”. These changes have an important impact on how women are depicted in entertainment forms and prompted the inclusion of feminist views into media discourse. However, this so-called empowered and feminist representations must be investigated in order to understand how they are connected to our current social and political agendas. According to Gallagher (2014),

These twenty-first-century paradoxes and contradictions—in particular the incorporation of feminist ideas into media discourse—oblige feminists to confront the question of how, despite apparent changes, media images and representations intertwine with political and social ideologies to reaffirm relatively stable gender positions in society. For although media narratives regularly suggest that the struggles

launched by the women's movement of the 1970s are no longer relevant, no country in the world has achieved gender equality. (p.27)

Overall, media have been showing some awareness of gender representation and sexuality in contemporary television, showing female and male characters as, apparently, similarly valued. Nevertheless, these representations continue to be different and varied, especially the role of protagonists and female heroes (GAUNTLETT, 2008, p. 98). Hurley (2016, p. 40) states that we still expect the female heroes to behave as “the dutiful Wendy, while male heroes get to be Peter Pan.” Such fact bestows to popular media the ability to disseminate ideas and views that favor the importance of diversity and the respect of differences, which may lead to social change (GAUNTLETT, 2008). Inness (2004) and Hohenstein and Thalmann (2019) also mention that this evolution of women's action roles should be investigated as it may reveal changes of real women's role models in current society.

Bearing this in mind, the investigation of gender representations may contribute to the analysis of ideological and hegemonic positions conveyed by different discourses, as a means to examine identity and political issues associated to these representations and the power struggles that are embedded in them (FUNCK, 2008).

#### **2.4.1 Gender, Power and Authority**

The intricate relationship between women, power, and authority is not a novelty. It is a thread that can be dated from the early days of Western society, in the Greek narratives and myths (BEARD, 2018). At first glance, one can think that there are several strong and powerful women depicted in such stories. However, back then women did not hold formal political rights and had little economic and social independence. Examples like Medea, Clytemnestra, and Antigone, which could be seen as symbols of influential women, were portrayed as rather aggressors than powerful, because they attained power in an illegitimate way, resulting in chaos, the disruption of the state, death, and massive destruction (BEARD, 2018, p.48).

Although this misogynist view is no longer standing hegemonically, Cameron (2020) affirms that, when women express themselves from a position of authority or accept the responsibility to interfere in public discourse, they may still be considered intruders of the male arena. From the Middle Ages until the half of the twentieth century, the majority of codes of conduct to European and American women instructed them to be reserved in private places and silent in public. In modern times, these books continue to encourage women to nurture the

honorable values of devotion, modesty, and subservience, implying that their primary domain is the private domestic life, and that humbleness is one of the main traits of femininity that remain socially acceptable (CAMERON, 2020).

However, to understand the complexity of the relationship between women, power, and authority, it is also important to understand the concepts of power and authority. Cranny-Francis, Waring, Stavropoulos, and Kirkby (2003, p. 65-66) state that “in the major nineteenth and early to mid-twentieth-century social and cultural theory, power is usually described as a characteristic of some group in society – men, the middle classes, whites.” The authors state that this way of understanding power is still very widespread, and that some feminist scholars use this definition to support the claim that men are the only powerholders who maintain the *status quo* by systematic oppression of women. Considering this point of view, women would be seen as eternal victims, fundamentally unable to improve their social status save for the support and generosity of singular men. However, this claim is not able to clarify how women are able to exert power in their personal and professional lives (CRANNY-FRANCIS et al., 2003).

The authors assert that power should be understood as relational instead of hierarchical, permitting things to happen rather than being an oppressive force possessed by some people (CRANNY-FRANCIS et al., 2003). In that sense, Cranny-Francis et al (2003) refer to the definition of power coined by Foucault (1978, p.93): “[...] power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society.”

Foucault understands power through the analogy of the matrix, which is represented in two directions: the first one is constituted by numerous relations of force that operate in a specific domain and the second is formed by the different ways by which these forces operate (CRANNY-FRANCIS et al., 2003). Therefore, one cannot recognize power as universal and immutable, since it is strictly related to the strategies that establish the operation and maintenance of power. So, if these strategies are analyzed and questioned, through research, for example, they may provoke the disruption of these power relations.

The author also states that power is in all places, since it is emanated from everywhere, which means that everyone is involved in the operations and maintenance of power (FOUCAULT, 1978). Thus, since power is relative and omnipresent, it is not possible to support the claim that all women are eternal victims, and all men are oppressors. These gender relations are complex and one way to understand how they are connected, maintained, and propagated is through constant and multifaceted gender studies (CRANNY-FRANCIS et al., 2003).

Furthermore, the aforementioned authors mention that one important power to be considered is the power to name. When particular groups construct a stereotype of another and reproduce and spread its definition, this conventional image will help them to preserve their own access to power. Cranny-Francis et al. (2003, p.142) explain that “[s]tereotypes conceal the operation of power within society by characterizing inequalities as natural differences of ability or inclination”. These created stereotypes are sustained by conventions, laws, organizations, and language and, in turn, help them to continue to stand and operate. They can be positive or negative, since they reach all groups in society, so the dominant and powerful groups will receive favorable stereotypes, whereas the underprivileged groups will be granted unflattering ones (CRANNY-FRANCIS et al., 2003; LAKOFF, 2003).

From this standpoint, women have become naturally associated with nurturing, sensitivity, emotiveness, and submission, traits that are mainly linked to the fact that women have wombs. The presence of the womb suggests that women are naturally predisposed to motherhood and able to display maternal feelings and characteristics, such as patience, affection, and sense of protection and guardianship. Furthermore, the womb can also be associated with a predisposition of women to madness, as women are susceptible to intense emotional nature which can emerge as insanity and irrationality (CRANNY-FRANCIS et al., 2003). This overrepresentation and naturalization of women as sensitive, caring, mad, irrational, and, therefore, dangerous is fundamentally supported not only by medical and psychiatric discourses, but by economic and political structures, which aim to maintain the present state of affairs (CRANNY-FRANCIS et al., 2003, p.144; LAKOFF, 2003).

Now, moving on to the concept of authority, Bardazzi and Bazzoni (2020) affirm that its definition has diverse and ambivalent issues under debate. According to them, the word “authority” is derived from *auctoritas*, a Latin juridical and political term that refers to “the ability and right to make decisions by virtue of an acknowledged superior status, conferred by age, prestige, influence or ability” (BARDAZZI; BAZZONI, 2020, p.3). The word develops to the term “authority”, which is considered a combination of various attributes, such as reputation, high position, power, influence, leadership, command, and intelligence (BARDAZZI; BAZZONI, 2020, p.3-4).

The *Oxford Languages* (2021, p.1) has three definitions for the term:

- 1) the power or right to give orders, make decisions and enforce obedience.
- 2) a person or organization having power or control in a particular, typically political or administrative sphere.
- 3) the power to influence others, especially because of one's commanding manner or one's recognized knowledge about something”.

As stated, authority can be represented by a person or an institution that detains power, and it transits on every social domain, from small groups to larger social organizations, such as families, communities, schools, universities, churches, business corporations, and the modern nation (BARDAZZI; BAZZONI, 2020, p.4).

After presenting the definition of these concepts, which are essential to understand how the traditional narratives portray the beliefs and establish power dynamics that generate and replicate hierarchies, disparities, and subjugation (BARDAZZI; BAZZONI, 2020, p. 1-2), the relationship between women, power and authority will be addressed next.

Beard (2018) states that today, fortunately, women can be seen occupying more powerful positions than in the past, as politicians, counselors, managers, police commissioners, companies' presidents, judges, to name some. However, they are still outnumbered if compared to the number of men in these positions. The author believes that the mental and cultural pattern of a person in position of power remains utterly masculine (BEARD, 2018, p. 44).

Because women's objectives and aspirations have shifted, from the private to the public sphere, their "feminine" traits that once were appreciated and encouraged now have become an obstacle to their progress. Being modest, humble, delicate, and obedient were considered inappropriate characteristics for powerful leaders, keeping women away from these positions and from exercising the authority required to be in command (CAMERON, 2020). Therefore, the implicit assumption is that men already possessed the essential abilities to thrive in the public and professional terrain, since the social, cultural, and communicative roles of the work environment are male (CAMERON, 2020, p.22).

Due to this fact, Beard (2018, p. 46) highlights that there is not a model of appearance and behavior of a powerful woman in society, unless she resembles the likeness of a man. Many important leaders in politics, such as Angela Merkel and Hilary Clinton, have chosen to wear regular suits with long trousers and try to talk with a deeper voice to appear more masculine and, therefore, fit for a powerful role. There is even a speech attributed to Queen Elizabeth I in which she said: "I know I have the body of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too [...]" (ROYAL MUSEUM GREENWICH, 2021). However, Cameron (2020) affirms that assuming masculine traits will not always guarantee acceptance of women in powerful positions, since behaviors that are approved and commendable for men will not necessarily be tolerated and advisable for women.

Different from the stereotypes linked to women, male stereotypes are more intimately related to successful positions and powerful individuals as a whole, and, normally, people are inclined to punish gender deviants, namely, women and men who do not behave according to

the traditional gender roles and stereotypes (VIAL; NAPIER; BRESROLL, 2016). Vial, Napier, and Brescoll (2016) also explain that women are usually more penalized than men when they manifest dominant behaviors, because they are considered hostile and unreliable to have the same amount of power men may have. They are frequently labelled as manipulative, calculating, untrustworthy, and psychologically unstable, prone to reach irrational decisions (VIAL; NAPIER; BRESROLL, 2016). Lakoff (2003) even emphasizes that there are lexical terms that are used differently concerning women and men in powerful positions.

For example, we use different words to describe similar or identical behavior by men and by women. English (like other languages) has many words describing women who are interested in power, presupposing the inappropriateness of that attitude. Shrew and bitch are among the more polite. There are no equivalents for men. There are words presupposing negative connotations for men who do not dominate "their" women, henpecked and pussywhipped among them. There is no female equivalent (LAKOFF, 2003, p.162).

Additionally, some studies highlight that, when female rulers have their competence questioned and lack the respect and subordination from their subjects, they may react aggressively and with a dominant behavior, discrediting unsupported subordinates and establishing power differences in order to impose their own authority. However, when women assume this desperate violent behavior, expressing anger, using intimidation to achieve their objectives, and demanding discipline, they end up losing their influence and legitimacy with subjects (VIAL; NAPIER; BRESROLL, 2016; LAKOFF, 2003).

Thus, Vial, Napier and Brescoll (2016) state that this negative reaction against women leaders seems to preserve negative cultural and gender stereotypes and hierarchical structures, which reinforce the disparity of gender relations regarding power and authority. Furthermore, Beard (2018, p. 47) states that the common analogies such as “knocking on the door”, “invading the citadel”, “breaking barriers”, and “giving a little push” referring to how women have access to power only emphasize their exteriority from it, as they are crossing lines or getting hold of something it is not meant for them. Cameron (2020, p. 28) asserts that the real issue “is our culture’s intolerance of authority in women”. Cameron (2020, p. 29) explains that “[i]ndeed, to call it “intolerance” is to understate the degree of hostility and resentment female authority can provoke.” Furthermore, the author adds that what undermines female power and authority is not their own behavior as commanders, but the uneasy and avert responses they receive when entering the public domain (CAMERON, 2020).

Concluding, as Lakoff (2003) declares, to deny the ability of a woman to expressively exert power is a political act, which helps to maintain the mechanisms of the power structures that keep women as intruders and unworthy of leading positions. The current configuration of

social patterns still legitimizes men as the most qualified gender to hold power and to perpetuate traditional social values. Therefore, in order to grant access to women to this sphere it is crucial to deconstruct the structures that sustain the current social practices, otherwise the struggle and the feeling of exclusion will remain existing.

#### **2.4.2 Studies related to Highborn Medieval Women and Representation of Queens and Princesses**

Considering the theoretical approach of this study, which relies mainly on Critical Discourse Analysis, it is essential to contemplate some sociocultural aspects that interact with the social structure in which the object of this dissertation is deeply rooted. Similarly to my previous analysis during the Master degree studies, which focused on the representation of Daenerys Targaryen throughout the first season of the TV show, the awareness of the social roles of highborn medieval women in this context seems necessary, since *GoT* is known by its resemblance to Middle Age society in England. Therefore, in order to better understand the character of Daenerys, a princess who has a claim to the Iron Throne and intends to recover it, I present some of my previous findings regarding the representation of women during this period and recent studies that investigate the role of medieval queens and their access to power.

According to Bennett and Karras (2013, p.1), early studies endorsed equivocal assumptions of gender representation in the Middle Ages, referring to women as the marked gender and describing them as both venerated (ladies on pedestals) and demonized (witches at the stake). Nevertheless, studies developed after the 1970s, especially by gender historians, have focused on a more accurate and diverse portrayal of medieval women.

The fact that is undebatable is that in Medieval society women were considered to be inferior to men. Bennett and Karras (2013, p. 2) state that “at any given level of medieval society and in any medieval century, a girl—and the woman she became—had fewer choices and opportunities than did her brother.” During the medieval period, women were understood as highly prized assets to maintain the power and to strengthen political networks. Women from medieval aristocratic families were used as a form of symbolic capital to establish political and economic alliances mainly through marriage (MARES, 2017; NELSON; RIO, 2013). Due to their vulnerability and lack of judgment, their submission and constant tutelage by a male figure was a main characteristic. Because of the notion that women were uncontrollable emotionally, they should be under their fathers’ tutelage during infancy, and this guardianship would be

transferred to the husband when they reached marriageable age (SALA, 2009; BENNETT; KARRAS, 2013).

Having their souls compared to the soul of pigs by the clerics, medieval women had to accept men's guardianship, who were considered physically and mentally "superior, strong, rational, virtuous and should command and make all decisions" (SALA, 2009 p. 119). Nelson and Rio (2013, p. 1) affirm that there was a conflicted approach towards women at that time, since they were treated as valuable assets and as symbolic capital, but they were also considered a substantial economic liability, a burden, and, therefore, a fragile point in the preservation of the family honor.

According to Sala (2009), the main goals of the marriages among noble families were the preservation of their social status, the protection of power and the strengthening of the family fortunes. As it was a business transaction, there was no place for feelings like love, passion, and pleasure in these arrangements (SALA, 2009). Another important point is that, as a symbolic capital, women needed to maintain their exchange value (dowry) before and after the marriage, to prevent disastrous dissolutions or the annulment of the marital contracts (NELSON; RIO, 2013). One way for women to gain relevance in society after marriage during this time was to become mothers. Once they got married, the noble women had to be examined to confirm their ability to reproduce, mainly to bare male children (SALA, 2009).

If women committed a transgression during the medieval period, fathers, brothers, and husbands had the right to discipline them in the same way they did with children or their servants. Conjugal beating was quite common during the Middle Ages, being considered a legal right of the husbands. Depending on the kind of indiscretion, the husbands were free to choose how their wives would be disciplined (SALA, 2009; NELSON; RIO, 2013). Thus, as a means of ensuring the formation of virtuous noble women, who would preserve chastity and perform acts of charity, priests and clerics designed codes of conduct and moral for the noble ladies of the court (SALA, 2009). However, most of these religious men had never interacted with a woman, since they lived in isolation in monasteries and convents most of their lives. Therefore, the rules created by them had the influence of "the misogynist discourse they had been exposed to throughout their lives" (SALA, 2009 p. 111).

Considered virtuous model examples to be pursued by all medieval women, queens and princesses had the responsibility to follow the moral codes imposed to them due to their God-given superior position in society. They symbolized the perfect feminine figure of moral principles to be followed by ladies, giving their social status (SALA, 2009).



According to Earenfight (2007), most of the studies currently available describe the life and the great deeds of individual queens, but there are few of them that address the institution of queenship. Different from kings that were restricted to one specific realm, queens were seen as components of “an international family and a cross-cultural exchange of art, literature, language, and religion.” (EARENFIGHT, 2017, p.3) They could be sent to other realms, as part of a marriage arrangement, but usually kept a close connection to their homeland, which most often was the nub of the agreement. The term queen is very complex, since there are different types of queens. They could be either rulers on their own right or queen consorts and be responsible to produce royal heirs. However, as history can confirm, some queens did not have any children and they were able to hold their power and authority and could maintain the respect and devotion of their subjects. Some queens possessed representative power and agency while others did not. Some were from other regions and countries, whereas others were local (EARENFIGHT, 2017, p.3).

Mares (2017) states that queens usually had access to power because of their heritage, since they were mothers to successors to the throne. They could act as regents for their husbands or their young children, when required. The ways in which they could exert authority and power over their realms could vary. However, the idea that powerful queens were exceptions in history is a misconception. According to Earenfight (2017, p.3), “for most of the Middle Ages, there was no rule, simply an ancient preference for rule by a man.”

Although power does not have a gender in essence, as claimed by Earenfight (2017), the forms in which it is maintained and employed are influenced by beliefs and expectations of gender. The author gives examples such as carrying out a death sentence of a conspirator is associated with males, because it is considered hard power, while forgiving a conspirator through intervention is considered sensitive power, linked to females. Nevertheless, recent studies about the representation of queens in the Middle Ages have been questioning these patriarchal stereotypes, demonstrating that queens could be pacifists, but they may also instigate acts of violence, participate as agents of extreme force in attacks, or remain home to protect and defend their lands. Several queens had power and authority given temporarily by their fathers, husbands, or sons, while widowed queens had vested interest in the kingdom, being responsible for passing the power from one king to the other. Regent queens could rule for or along with their spouses (kings), young male offspring, or grandsons (EARENFIGHT, 2017, p.3)

Summing up, the active participation of queens in state affairs, such as going to battle, gathering soldiers, and transporting provisions cannot be considered exceptions to a rule. They were capable of exerting significant political authority and acting fearless when needed, having

a strong impact on the mechanisms of monarchy and political structure (EARENIGHT, 2007; 2017).

At this point, a historical character that is worth citing is Empress Matilda (1102-1167). There are some speculations that link her to the character of Daenerys Targaryen, the object of analysis of this doctoral dissertation, assuming that her story might have been an inspiration for the creation of the character. Empress Matilda was the daughter of King Henry I of England and granddaughter of William the Conqueror. When she was still a little girl, she moved to Germany to marry the future Emperor Henry V. She spent a great part of her life in a foreign land with a different language and customs. After the death of Henry V, in 1125, her father asked her to return to her homeland and arranged her marriage to Geoffrey of Anjou in an attempt to establish an alliance to protect his southern frontiers. After the death of her younger brother, Matilda was named her father's successor, although this decision was not unanimous in court. When her father died, in 1135, her cousin and rival Stephen of Blois, despite his inferior claim to Henry's throne and his prior oath of loyalty to Matilda, stole her legacy and was crowned King of England with the support of the English Church. However, Matilda was determined to reclaim her birthright and decided to go to war supported by her allies. After years of struggle, she was obliged to abdicate her claim in favor her son Henry II, later crowned King Henry II of England, due to strong objections of her right to the throne alleging she behaved differently from what was expected of a woman (FÖBEL, 2013; FRANKEL, 2014). According to Mares (2017), the characters of Daenerys Targaryen and Cersei Lannister, who had similar storylines to Empress Matilda, would be frequently criticized and may have been deposed for their way of ruling and their aspirations in medieval Europe.

Most codes of conduct for highborn women were designed by religious men in the Middle Ages, as previously stated. The first woman to challenge the sexist beliefs about women in Medieval Europe was the humanist Christine de Pisan (1365-1430?), an Italian writer who in 1405 started to question misogynist ideas that were deeply rooted in literature and theology (BENNETT, 1989; BENNETT; KARRAS, 2013, p.7). In her book entitled *The Treasure of the City of Ladies* (written in 1405, also known as *The Book of the Three Virtues*), the author explains how women from distinct classes and social positions should behave to be considered honored and virtuous, marking the beginning of feminist thinking in Europe (PISAN, 1985).

According to Lawson (1985, p. 21), "*The Treasure of the City of Ladies* is strictly a guide to practicalities. Considered both an etiquette book, as well as a survival manual, it was written for women who had to live from day to day in the world as it was." In her book, Pisan addresses women from different social ranks, from queens, princesses, great ladies, and

maidens to peasants, including widows, spinsters, nuns, and prostitutes. Nevertheless, her focus was mainly on women who held power and influence. Her first lesson refers to the importance of women to love and fear God, “for this is the cardinal principle of wisdom, from which all the others virtues spring” (PISAN, 1985 p.35). Pisan explains that queens, princesses, and highborn ladies ought to behave in a discrete manner, remaining humble and generous, following God’s footsteps to avoid the temptations of pride (PISAN, 1985).

According to Pisan (1985, p. 47), good princesses should nurture all virtues, and for that they needed to have good counselors around them to guide them and help them distinguish right from wrong. They should be respectable and speak gently, sustain a kind conduct, and must hold a “gentle and pleasant expression, greeting everyone with lowered eyes” (PISAN, 1985 p. 47). Regardless of what could happen to them (including being mistreated by someone), women had to remain patient, merciful and they should not seek or wish some kind of retribution. Additionally, ladies should grant endowments, be empathetic, full of compassion and kindness, and act as an advocate and mediator between her people and her husband (PISAN, 1985, p. 49).

Additionally, Pisan (1985) mentions the importance of self-discipline and prudence. According to the author, prudence would help them to understand the importance of essential honor and a good reputation. Besides, the noble ladies ought to consider honor more important than their own lives, because an honorable reputation is a great gift possessed by good ladies that should be treasured.

One of the most important pieces of advice by Pisan (1985) is the seven principal teachings of Prudence a queen, princess or lady should follow in order to live wisely and avoid dishonor. The first rule mentions that every married lady must love her husband and live peacefully with him, behaving in a humble way and being obedient without complaint. The honorable woman would demonstrate love and affection towards her husband and would be invested in his well-being, physically and emotionally. Pisan (1985, p. 64) adds that even if the husband treated his wife aggressively or was unfaithful and rude toward her, “she must put up with all this and dissimulate wisely, pretending that she does not notice it and that she truly does not know anything about it”.

The second teaching advises every sensible lady to love and respect her husband’s relatives and friends and welcome them gracefully when they come to visit. Moreover, it is important to put in a good word for them and praise them to anyone (PISAN, 1985, p. 65-66). The third and fourth teachings of Prudence instruct noble women about the responsibility of taking care and investing on their children’s welfare, and the importance of maintaining a

discreet behavior towards those who dislike her or were resentful of her. The fifth rule encourages good and wise princesses to spare no effort to favor with and appreciate all her subjects, regardless of their class, protecting and helping them. The last two teachings recommend that honorable queens and princesses should maintain their ladies in good conditions, making sure that they are prudent, modest, and educated and may serve as models of kindness to other women, and that they ought to be careful to her revenues and funds regarding her state's affairs (PISAN, 1985). Similar to what has been stated in my master's study, it would be reasonable to expect that the character of Daenerys, a highborn princess, should abide by these teachings in order to become an honorable lady and queen.

As a final point, the author addresses widowed princesses without children, situation in which Daenerys finds herself at the end of the first season of *GoT*. Pisan (1985, p. 83) affirms that it would be advisable for the noble woman to return to her homelands, so she could live more comfortably and peacefully as soon as she receives her dowry. Her trustworthy men, bailiffs and officers should be summoned to help her deal with her affairs based on her current income and to make a detailed inquiry of her lands, and her heritage. As she remained a widow, it would be best for a noble woman to live under supervision of her parents, abided by their rules, and wishes, not acting without their expertise and consent. She should dress modestly and conduct herself discreetly in conformity with the region where she resides and, if she decides to remarry, she ought to do so under the guidance of her friends, who would be better at identifying a good match for her (PISAN, 1985, p. 84-85).

Before concluding this section, it is also important to mention some examples of queens and princesses who are represented in literature and in the media. There are several queens and princesses on literature. Aside from *The Song of Ice and Fire*, the series of books in which *GoT* is based on, other examples are briefly elicited as follows. *The Lord of the Rings* is an Epic fantasy novel written by the English author J. R. R. Tolkien. First published between 1954 and 1955, the three volumes narrate the story of Frodo Baggins and his fellows, and their journey through the Middle-earth to destroy the Ring of Power. Galadriel and Arwen are examples of monarchs in this fictional universe. Galadriel is an Elf-Queen and is described as powerful and fair, while Arwen, granddaughter of Galadriel, is a half-elf that marries Aragorn, the future King of Arnor and Gondor. *The Accursed Kings* is a French series of seven novels written by French author Maurice Druon and published between 1955 and 1977. The series is set in the fourteenth century and narrates political scandals, intrigues, and plots around the French monarchy, which ends up leading to the Hundred Year's War between England and France. Some of the significant women monarchs who are depicted in this narrative are

Marguerite, Queen of Navarre, Isabella, Queen of England, and Marie of Hungary, Queen of Naples (WIKIPEDIA, 2021).

*The Plantagenet and Tudor Novels* is another example of a series of fifteen novels written by Philippa Gregory. The series was previously divided into two sets of novels: *Tudor Court* and *Cousins' War* series. The books are set mainly during the Tudor dynasty and the sixteenth century and are loosely based on historical events (GREGORY, 2021). Some of the most well-known novels are *The Other Boleyn Girl* (2001), *The White Queen* (2009), *The Red Queen* (2010), *The Lady of the Rivers* (2011), *The White Princess* (2013), and *The Last Tudor* (2017). Because of the large number of queens and noble women in Gregory's books, only a limited number will be mentioned here, such as Anne Boleyn, Elizabeth Woodville, Margaret Beaufort, Jacquetta of Luxembourg, Elizabeth of York, and Lady Jane Grey. These women were prominent figures and had active political participation in the storyline. *The Mists of Avalon* is the last example of work of literature which brings representation of influential queens. It is a series of four novels written by the American writer Marion Zimmer Bradley and published in 1983. The series is based on the Arthurian legends; however, the story is told from the female characters' perspective. The narrative is developed around very powerful women, such as Morgaine, Queen of Cornwall and high priestess of Avalon, Igraine, and Gwenhwyfar, who live in a country where the Celtic religion is being endangered by the growth of Christianity around the land (WIKIPEDIA, 2021).

Considering medieval princesses and queens on historical and fictional TV shows, there is a myriad of representations, from authoritative and powerful protagonists to malevolent and despised villains, and even powerless and naïve monarchs. With no intentions of exhausting the exemplars, some TV shows that depict royal and noble monarchs are briefly described. *The Plantagenet and Tudor novels* written by Philippa Gregory were used as inspiration for three TV series: *The White Queen* (BBC One, 2013), *The White Princess* (Starz, 2017), and *The Spanish Princess* (Starz, 2019-2020), which narrates the lives of Elizabeth Woodville, Elizabeth of York, and Catherine of Aragon, respectively. As the main characters of each show, they are portrayed as strong and determined women who are involved in the dispute for the throne of England. *Reign* (The CW, 2013-2017) is another historical TV show set in the late-sixteenth century that presents the life of Mary, Queen of Scots, and her rise to power in France. The reign of King Henry VIII of England, the political conflicts faced by the ruler and his numerous marriages as a means to produce a male heir is portrayed in the historical fiction series *The Tudors* (Showtime, 2007-2010). The show brings the characters of all Henry VIII's queens, Catherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Catherine Howard,

and Catherine Parr, as well as his daughters, princess Mary and princess Elizabeth (WIKIPEDIA, 2021).

Other TV shows that present queens and princesses from different historical periods include *Merlin* (BBC One, 2008-2012), *Camelot* (Starz, 2011), and *The Mists of Avalon* (Warner Home Video, 2001). These TV series based on Arthurian legends, and present strong, powerful and influential women as monarchs, such as Queen Guinevere of Camelot and Morgan Pendragon. The fantasy world, where the fairy tales happen and magic is real is the set of the American fantasy TV show *Once Upon a Time* (ABC, 2011-2018). The series depicts a number of fairy-tale characters, such as Rapunzel, Prince Charming, Cinderella, and the Evil Queen, Regina Mills, as the antagonist of Snow White. *Victoria* (ITV, 2016-2019) is a British historical drama which narrates the life of Queen Victoria, her accession to the British throne, her marriage to Prince Albert of Saxe-Coburg and Gotha, and the birth of her children. Finally, the life and reign of the current monarch of England, Queen Elizabeth II, and the royal family are depicted in the historical drama television series *The Crown* (Netflix, 2016-) (RANKER, 2021; WIKIPEDIA, 2021).

Taking these facts into account, the analysis of the representation of the character of Daenerys Targaryen drawn on the depiction of medieval highborn women seems relevant to the area of gender studies and may contribute to the understanding of how the mechanisms concerning relations of power and gender operated then and now. Therefore, the study of how queens are portrayed in the TV show *GoT* and their inspirations in historical characters might reveal how women were perceived during that period and in our current society (FINN, 2017).

Therefore, relying on the key theories aforementioned, I developed this study making use of Systemic Functional Linguistics and the Grammar of Visual Design frameworks as a means to investigate the verbal and visual representation of Daenerys Targaryen throughout the eight seasons of the TV series *GoT*. Additionally, aligned with the studies on highborn medieval women and the representation of queens and princesses, I used Critical Discourse Analysis to unveil the ways in which social power, authority, gender representation and inequality operate within the text regarding its social and political context.

### 3 ANALYSIS OF DATA – PART I

This chapter comprises the first part of the analysis and discussion of the findings of this study. The data, as previously mentioned, consists of selected scenes retrieved from four seasons among the eight seasons of *GoT* that match specific criteria. Each scene (dialogues and screenshots) was investigated under the light of the frameworks aforementioned in order to achieve the main objectives of this study. Initially, Halliday's Context of Situation is presented in order to provide the contextualization of the object of analysis, which is composed by three variables, namely, Field, Tenor and Mode. As a means to present a structured contextualization of this television genre, defined as a multimodal text, I relied on the adaptation of the Context of Situation elaborated by Fulton (2005), which is oriented to the analysis of films. Being the object of this investigation a TV series, such approach may be considered valid due to the similarity of the genres and the multimodal characteristics both present. According to the author:

The field of subject matter is created diegetically through action, *mise en sc`ene* and sound, as well as through the structuring of the 'story', the basic sequence of narrative events. The tenor, the range of social relations and attitudes constructed by the narrative, is expressed diegetically through dialogue between characters, and visually, or mimetically, by means of camera techniques and focalisation. The mode, the textual means by which a message is organised into a coherent whole, is achieved by the construction of 'plot' in scenes and sequences, editing and various technical applications of camera and sound (FULTON, 2005, p. 99).

Therefore, in this study, field refers to the story of the TV series, which is constituted by the chronological summary of events. Tenor consists of the characters presented in the show, the social relations, and the types of interactions they establish among them. And mode refers to the plot, the way the elements of the story are arranged into a comprehensible chain of events (FULTON, 2005, p. 100)

Regarding the methodological procedures, in order to explore the multimodal relations of power conveyed in the data, the verbal and visual meanings of each scene were scrutinized jointly. The analysis of the scenes (dialogues and screenshots) was divided in Seasons, from Season 1 to Season 8, in which the discursively constructed meanings and the relations of power in visual images were analyzed through the use of Systemic Functional Linguistics (HALLIDAY, 1985), Critical Discourse Analysis (FAIRCLOUGH, 1992) and the Grammar of Visual Design (KRESS AND VAN LEEUWEN, 2006). First, the lexicogrammatical choices were examined under the light of Halliday's transitivity system, which reveal the ideational

meanings realized in the text and describe Daenerys as a participant and in which processes she is involved in. Then, the dialogues were examined concerning the use of verbal operators and the Mood structures which indicate the relationships between participants, as part of the interpersonal meanings. Afterwards, the screenshots of the corresponding scenes (one from the beginning and one from the end of the scene) were examined through the representational and interactive meanings. This procedure was carried out to disclose their potential meanings concerning the nature of events, the represented participants, their relations and the circumstances in which they are involved in the world, and the relations between them and the audience. Finally, the data concerning Daenerys's multimodal representation was analyzed under the light of media studies, gender studies, the relations between gender, power, and authority, and the representation of highborn women in Medieval society in order to examine the sociocultural practices presented by this particular medium. In this chapter I present the context of situation and the analysis of Seasons 1 and 3.

### 3.1 CONTEXT OF SITUATION:

Before defining the three components that provide the contextualization of the object of this study, it seems relevant to mention the epic fantasy books that originated this television adaptation. Therefore, a brief introduction of the novels and their major influences are presented as follows. The TV show *GoT* is based on the series of novels entitled *A Song of Ice and Fire*, written by George R. R. Martin, considered a high fantasy genre, in which the narrative is entirely set in an alternate world, "full of adventure and supernatural elements" (SCHUBART, 2016, p. 5). There are also other genres and styles embedded in Martin's epic namely fairy tales, Arthurian legends, medieval romance, myth, and melodrama (SCHUBART, 2016). According to Larrington (2016), George R. R. Martin creates his fantasy similarly to Tolkien's Middle Earth, building its structure on medieval scholars and shaping his narrative out of the historical and imaginary medieval past. The first novel, entitled *A Game of Thrones*, was published in 1996 and it was creatively written in a short story format, where each chapter is narrated by a different character. The most recent volume published was the fifth book *A Dance with Dragons*, which was released in 2011. Currently the sixth volume *The Winds of Winter* is under making and the seventh novel *A Dream of Spring* is still intended.

As reported by Martin, his historical inspiration for the series was majorly the War of the Roses (England, 1455-1485), but he also relied on other historical events, such as the



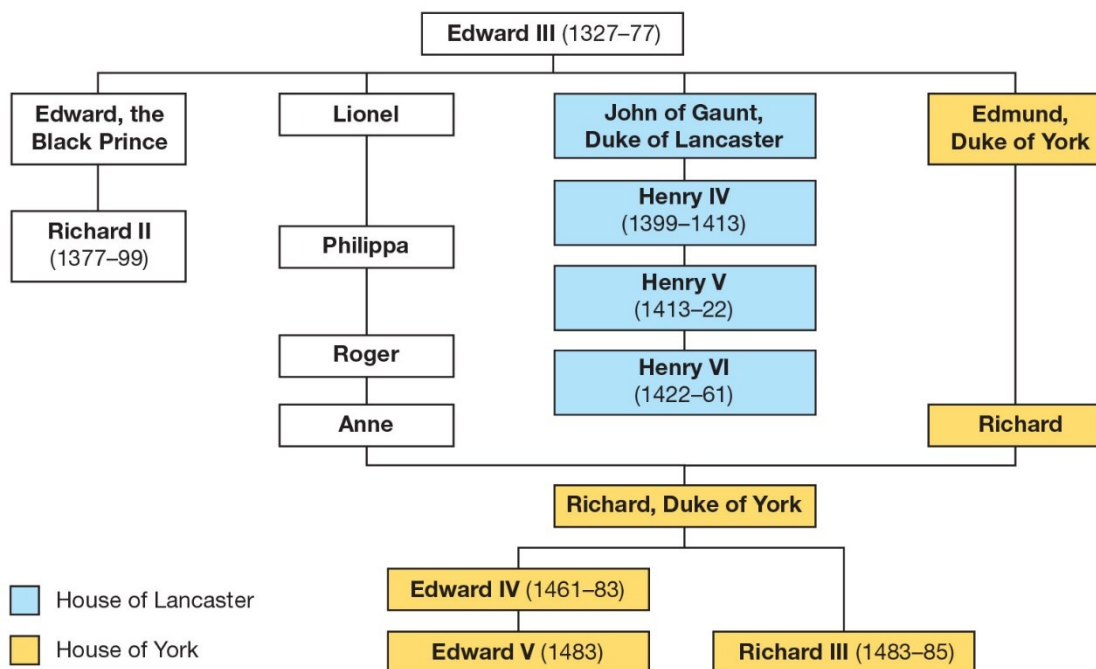
Hundred Years War, the Crusades, the Norman Conquest, and the ancient civilizations and cultures of Vikings, Celts, Mongols, Egyptians, Greeks, and Romans (LARRINGTON, 2016; WEST, 2019). According to the author:

History is the underlying inspiration, but Game of Thrones is also influenced by the genre of medieval heroism that originated with the tales of King Arthur and Chrétien de Troyes, epic stories from the birth of medieval Europe that informed how people thought of the world. But unconstrained by a need for accuracy, fantasy allows the author and reader far greater freedom, so what we have is an epic retelling of the War of the Roses without the burden of history. Any historical comparison can only go so far, and no character exactly matches a real historical figure, and yet most of what takes place in Westeros can be found in a specific period of European history that historians refer to as the Crisis of the Late Middle Ages, when England and France were ruined by war, famine, plague, and social and religious upheaval. (WEST, 2019, p.13)

In order to understand the close influence of the series by particular historical moments and establish some parallels between facts and fiction, a short summary of the Wars of the Roses' events is presented next.

The War of the Roses (1455-1485) was a series of dynastic English civil wars fought over the power of the English throne between the two branches of the royal House of Plantagenet, the House of Lancaster and the House of York. As stated in Encyclopedia Britannica (2020), the sequence of conflicts was later known as the wars of the roses after the assumed symbols of the opposing parties: the white rose of House York and the red rose of House Lancaster.

#### The Houses of Lancaster and York\*



\*Dates indicate years of reign

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**Figure 6: The Houses of Lancaster and York. Retrieved from Encyclopedia Britannica.**

**Available at: <https://www.britannica.com/event/Wars-of-the-Roses#/media/1/509963/242001>. Accessed on 19 October 2021.**

The two Houses declared their claim to the English throne based on their descent from Edward III. After the death of Henry V, the throne was occupied by his son, Henry VI, who was considered weak and mentally unfitted to rule the country. There were also claims that the king was overshadowed and influenced by his ambitious wife, queen Margaret of Anjou, which had a major impact on the political situation of England and the dissatisfaction of powerful members of the court. When Henry's mental state deteriorated in 1453, Richard, Duke of York, was appointed by the powerful baronial league as the protector of the realm. In 1455, Henry VI recovered and tried to reestablish his authority, the event which was followed by the beginning of a gory conflict between the parties that resulted in the victory of the Yorks, and an unsettling period of truce that lasted for four years (BRITANNICA, 2020).

The following years of conflict between the two Houses resulted in the ravaging from three to four generations of many families in bloody battlefields and the destruction of the Plantagenet line. West (2019, p.11) states that, "during this period, 25 percent of male aristocrats in the kingdom died violently, and some houses were entirely wiped out in a cycle of vengeance that came to break all the laws of warfare."

King Richard was killed in 1460, leaving the throne to his son, Edward IV, who was crowned in 1461, but still faced opposition of Henry VI, Margaret of Anjou and their son, Edward of Westminster. The former king and his family fled to Scotland after the defeat at the horrific Battle of Towton. The following disputes evolved among the Yorkist ranks. The victory of House York was mainly orchestrated by Richard Neville, the earl of Warwick, a very powerful man who had a great number of supporters amongst the gentry over 20 counties. He was responsible for the execution of the remaining Lancastrian party that supported the claim of Henry VI for the throne and practically ruled the country during this period. King Edward IV, then, secretly married Elizabeth Woodville in 1464, which was not part of Warwick's plan for England, and led to huge disagreements between the king and the earl. Finally in 1469, Warwick decided to support the Lancastrian claim and the conflict resumed. Edward IV regained the command of England only in 1471 and remained the ruler until his death, in 1483. After his passing, his twelve-year-old son, Edward V, succeeded in the throne, but was deposed by his paternal uncle Richard III, the Duke of Gloucester, shortly afterwards. Edward V and his younger brother Richard were placed in the Tower of London days before Edward's coronation; however, the destiny of the boys remains unclear. It is assumed that the children were murdered

by their uncle as an effort to secure his claim to the throne (THORNTON, 2020; BRITANNICA, 2020).

The conflict finally reached an end in 1485, when King Richard III of York was defeated by Henry Tudor, the Earl of Richmond and descendant of the Lancastrian branch, at Bosworth Field. Henry Tudor seized the throne as Henry VII and married Elizabeth of York, daughter of Edward IV in 1486, finally bringing the two houses together – symbolized by a red and white rose. The Tudor dynasty ruled the country until the death of Queen Elizabeth I, granddaughter of Henry VII and last monarch of the Tudor family, in 1603.

Martin considers his novels and their TV adaptation to be a part of the cultural *zeitgeist*<sup>12</sup> of the contemporary society, which belongs to and acknowledges other shows such as *The Simpsons*, *The Big Bang Theory*, *Castle* and *Chuck* (MARTIN, 2012). As reported by Gjelsvik and Schubart (2016), what makes the books and the series even more attractive to readers and viewers is the interlocution that is established between the narrative and our present 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 (GJELSVIK; SCHUBART, 2016, p. 6).

Addressing the TV adaptation, the focus of this research, with regard to the component Field, *GoT* (2011-2019) is a fantasy drama series created and produced by David Benioff and Daniel Brett Weiss, and broadcasted by the American paid television network Home Box Office (HBO). The show reached worldwide recognition and kept the first place on the list of most downloaded TV programs between 2012 and 2014 (SOUZA; CÂMARA, 2014). It also received 382 awards and 626 nominations over its eight seasons, which were not only granted by film critics but also by the popular choice (IMDB, 2021). The books as well as the TV show have become a transglobal media and a cultural phenomenon, which continues to serve as inspiration for a franchise of graphic novels, board games, video and computer games, beer, jewelry, makeup, clothing, candles, drinkware, cooking books, Funko POP of the characters, toys and, other accessories (SOUZA; CÂMARA, 2014; HBO SHOP, 2021).

Each season generally contains ten episodes of approximately fifty minutes each, except for Seasons 7 and 8, which comprised 7 episodes and 6 episodes, respectively. The seasons correspond to the volumes of the series that have been published since 1996. Currently,

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<sup>12</sup> According to Oxford Languages, *zeitgeist* is a German term which refers to the spirit of a given period of history as demonstrated by the ideas and common beliefs of the time.

there are 5 books released, nevertheless the author intends to release books six and seven in the near future. Due this fact, Seasons 6, 7 and 8 of the TV show were based on the outline of the non-published books and had contributions from George R. R. Martin as a consultant and a co-executive producer of the series.

Different from Tolkien's work of fiction, in which women were mainly excluded from the storyline, the main feature of Martin's narrative is the role of women in politics and the social structure of the series. There are six women in the show that are considered major point-of-view characters: Cersei Lannister, Catelyn Stark, Sansa Stark, Arya Stark, Brienne of Tarth, and Daenerys Targaryen. They occupy leading role positions throughout the narrative, building their own path in a world which in many aspects bears a resemblance to reality, solidity routed in a patriarchal society, which overpowers women and places them in conventional and ancient roles socially accepted by the European culture (PENKALA; PEREIRA; EBERSOL, 2014; PAVLAC, 2017).

The world of the series is comprised of four continents: Westeros, the place where the best part of the storyline takes place, Essos, Sothoryos and Ulthos. The Narrow Sea separates Westeros from Essos, the continent where most of the population inhabits city-states named the Free Cities, while tribes of nomadic people like the Dothraki concentrate to the south and the east of the continent, where they sometimes trade with the small cities and other times they do pillages and enslave other communities. Westeros has nine hundred miles of extension and can be geographically compared to Great Britain (MATTIC, 2015). The continent presents a wide variety of climates and vegetation, such as the hot and dusty kingdom of Dorne in the south, and the isolated north surrounded by the Great Wall that divides the Realm from the wildlings, descendants of the original people from Westeros, and supernatural creatures: the White Walkers (PENKALA; PEREIRA; EBERSOL, 2014; MATTIC, 2015; WEST, 2019).

Westeros is under control of the Realm of the Seven Kingdoms, constituted by nine provinces governed by the Iron Throne: the North, the Iron Islands, the Riverlands, the Vale, the Westerlands, the Crownlands, the Reach, the Stormlands, and Dorne. Each one of these district regions is ruled by important Houses, consisted of noble families who support the King, namely the Houses Stark, Lannister, Baratheon, Targaryen, Greyjoy, Arryn, Martell, Tyrell, and Tully (COGMAN, 2012).

The background of the narrative explains that, for three hundred years, the Targaryens dynasty ruled the Seven Kingdoms, being responsible for uniting the provinces under the control of one sovereign. The family was able to establish their military superiority due to their control of dragons, which were eradicated over time. The Targaryen domination ended when

King Aerys II was overthrown by Lord Robert Baratheon, who took revenge on the Targaryens after the allegedly abduction, rape, and murder of Lyanna Stark, his betrothed, by Rhaegar Targaryen, King Aerys's oldest son. This event was the pinnacle that ignited an armed conflict against the Targaryens, called Robert's rebellion, which resulted in the proclamation of Robert as king of the Seven Kingdoms, the killing of Aerys and his eldest son, and the escape of the pregnant Queen with her only surviving son, Viserys. When the narrative begins, 15 years have passed since Robert claimed the throne for himself and the Targaryen family was almost extinguished.

There are three main storylines in the show. The first plot line concerns the conflict between opposing noble families to conquer the Iron Throne of the Seven Kingdoms, while other houses try to reclaim their independence from the throne. Among these families fighting over the control of the realm, it is important to mention the Lannisters, one of the wealthiest houses in the continent, the Starks, a noble and influential house of the north, and the Baratheons, represented by Robert's brothers that believe they have the righteous claim to the throne.

The second story arc is set in the north of Westeros, where a sworn brotherhood called the Night's Watch safeguards the Realm from the wildlings' incursions, descendants of the original peoples of the continent who live beyond the Great Wall. The Wall also functions as protection from supernatural creatures that also live in the north, known as the Others or the White Walkers.

The third storyline takes place in Essos, where princess Daenerys Targaryen, daughter of king Aerys II Targaryen, lives in exile with her brother Viserys. Daenerys's mother, the Queen, dies during child labor just as she escaped from Westeros with Viserys, so brother and sister had to flee to Essos with the help of supporters of their father. Daenerys is offered in marriage by her brother to a powerful tribe leader in exchange of an army to help him reclaim his father's throne. The princess gradually grows into a fierce and powerful ruler with the help of her three dragons, creatures that were long extinct. The narrative follows the princess' journey through the Free Cities of Essos, where she dismantles slavery and mobilizes allies and supporters to assist her to reclaim the Iron Throne for herself.

In relation to tenor, a more thorough characterization of Daenerys Targaryen will be presented, followed by a concise depiction of the roles and statuses of the other characters who establish social relations and interactions in the scenes analyzed for the study. The description of the characters is necessary as a means to understand who is taking part on the interactions,

the nature of the social relations among them, and to establish the dimensions of status and solidarity of tenor. According to Martin and Rose (2008, p. 12):

Status is equal or unequal and if unequal, is concerned with who dominates and who defers (the vertical dimension of tenor). Solidarity is concerned with social distance – close or distant depending on the amount and kinds of contact people have with one another, and with the emotional charge of these relations (the horizontal dimension of tenor). Status and solidarity are complementarities, and both obtain in all of our interactions with one another.

Daenerys Targaryen is the youngest daughter of the deposed King Aerys II Targaryen and Queen Rhaella, and sister of Rhaegar and Viserys. She lived her entire life in Essos with her brother, moving from place to place and relying on the compassion of the remaining supporters of her dead father. In Season 1, she is introduced as an obedient and innocent child who has her fate utterly transformed when she is given in marriage to Khal Drogo, the leader of the Dothraki tribe. Throughout the first season, she endures a series of insults and abuses from Viserys and Drogo, nevertheless, after the death of her brother and her husband and the birth of her three dragons, Daenerys develops into a strong and fierce ruler and intends to reclaim her family's legacy and take back the control of the Seven Kingdoms (COGMAN, 2012).

Daenerys's lineage, the Targaryens, are descendent from Old Valyria, also known as the "Valyrian Freehold", a kingdom that dominated the continent of Essos for five thousand years. The first Valyrians were a community of shepherds from the Valyrian Peninsula, who became influent and notorious after they discovered enormous creatures in the volcanic territory called Fourteen Fires: the dragons. Later, after learning how to tame these creatures, the Valyrians also discovered their strong link to magic and metallurgy, which they used to forge weapons of great superiority, known as Valyrian steel. In possession of these remarkable weapons and their dragons, they started to conquer other territories over the continent (COGMAN, 2012). They were physically different from other people, having silver hair and purple eyes, features that would reinforce the popular belief that their blood was different from the other men (WEST, 2019).

Also known as the "Blood of the Dragon", the Valyrians founded "The Freehold of Valyria", a prosperous and rich civilization that had its own language, gods, and traditions. West (2019, p. 89) states that "at its peak, Valyria was the greatest city in the world, surrounded by shining walls within which a number of rival houses competed for dominance, rising and falling in bloody internal conflicts." Normally, the Valyrians arranged marriages among their

own families, marrying brothers and sister, cousins, uncles and nieces, or aunts and nephews, in order to maintain the bloodline pure (GAME OF THRONES WIKI, 2021).

The empire continued to prosper until “the Doom” took place, a disastrous event that destroyed the entire civilization. According to Martin (2014, p. 66), the cause of the Doom is unknown, being the most credible story the one of “a natural cataclysm—a catastrophic explosion caused by the eruption of all Fourteen Flames together.”

The Targaryens were one of the remaining families that were able to survive destruction. Twelve years before the Doom, Lord Aenar Targaryen, his family, and his dragons moved to the island of Dragonstone, a volcanic island located in the Narrow Sea near the east coast of Westeros, after his daughter Daenerys the Dreamer had predicted the total destruction of Valyria by fire (MARTIN, 2014).

After a century living in Dragonstone, the Targaryens decided to go west to conquer Westeros. Aegon and his two sisters-wives, Visenya and Rhaenys, rode their three dragons, Balerion, Vhagar and Meraxes, and occupied all kingdoms in Westeros, except for Dorne, which surrendered later on and recognized the Targaryen family as the true rulers of the Seven Kingdoms. Their line of succession on the Iron Throne was disrupted when Aerys II was deposed by Robert Baratheon, who takes the Iron Throne for himself. The surviving members of the family, Viserys and his mother Rhaella, pregnant with Daenerys at the time, were able to escape to Dragonstone, where Daenerys was born and Rhaella died. Brother and sister, then, had to flee to Essos with the assistance of their father’s allies and lived in exile ever since (COGMAN, 2012).<sup>13</sup>

Now, the roles and statuses of the characters who interact and engage in a range of social relations in the selected scenes analyzed for this study are presented:

*Viserys Targaryen:* Daenerys’s brother. Viserys is the second son of the deposed King Aerys II Targaryen who lives as a refugee in Essos with his sister. He is also known as “the Beggar King,” for spending most of his life pleading for money and shelter while attempting to find a manner to reclaim his father’s throne. Viserys is vicious, short-tempered, and inclined to have outbursts of rage. He sets up Daenerys’s marriage to the leader of the Dothraki hoping to reclaim the Iron Throne with his horde of soldiers (COGMAN, 2012).

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

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<sup>13</sup> This detailed characterization of Daenerys Targaryen and the story of her family is not only important to characterize the context of situation in terms of tenor, but also it is part of the component field since it is related to the chronological summary of events of the TV series.

*Ser Jorah Mormont:* A banished knight from Westeros who lives in Essos. He becomes Daenerys's ally, counselor, and bodyguard and holds a deep knowledge about several traditions and cultures of Essos. Serving as a spy for Varys, feeding him with information about Viserys Targaryen's attempts to reclaim the throne, eventually he begins to admire and to cultivate deep feelings for Daenerys (COGMAN, 2012).

*Khal Drogo:* the strong and fierce leader of the Dothraki, a tribe of nomadic riders who raid and pillage across the continent of Essos. Drogo has never been defeated in battle and is respected and feared by his khalasar. He accepts Viserys's offer to marry Daenerys in exchange of his horde of riders. Their uneasy relationship in time evolves into a more passionate and caring one (COGMAN, 2012).

*Rakharo:* a trustworthy Dothraki rider who declares loyalty to Daenerys Targaryen.

*Mirri Maz Duur:* a Lhazareen woman who is captured 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:* A rider of Drogo's khalasar who tries to stop Mirri Maz Duur from treating Drogo's injury.

*Doreah:* a bed slave who was bought by Viserys Targaryen as a wedding gift for Daenerys. She serves Daenerys as a handmaid and remains with her after the death of Khal Drogo (GAME OF THRONES WIKI, 2021).

*Xaro Xhoan Daxos:* an influential trader and businessman of Qarth. He was born on the Summer Islands and is part of the Thirteen, an organization that controls Qarth (GAME OF THRONES WIKI, 2021).

*Spice King:* a citizen of Qarth and a member of the Thirteen, a group of influential men who ruled the city.

*Kovarro:* a Dothraki blood rider in service of Daenerys Targaryen.

*Ser Barristan Selmy:* former Lord Commander of the Kings guard. He honorably served several kings, including Daenerys' grandfather and father. Although he is advanced in years, he is still considered a great knight (GAME OF THRONES WIKI, 2021).

*Kraznys mo Nakloz:* a slave-trader of Astapor, and member of the Good Masters, the governing aristocracy of the city. He is one of the man responsible for training and trading the Unsullied soldiers (GAME OF THRONES WIKI, 2021).

*Greizhen mo Ullhor:* a slave-trader of Astapor.

*The Unsullied:* (Dovoghedhi in Valyrian) are the well-known slave eunuch-soldiers raised and trained in Astapor.



*Missandei*: a polyglottic slave from Naath who worked as a translator to Kraznys mo Nakloz in Astapor. She was freed by Daenerys and became her maid and a loyal subordinate (GAME OF THRONES WIKI, 2021).

*Daario Naharis*: a second in command of the Second Sons, a company mercenary soldiers of Essos. After murdering his superiors, he takes control of the company and makes an alliance with Daenerys, becoming her advisor, protector, and in time her lover (GAME OF THRONES WIKI, 2021).

*Grey Worm*: named Torgo Nudho in Valyrian, he is the elected commanding officer of the Unsullied, the slave soldiers of Astapor, whose reputation for battle is unmatched (GAME OF THRONES WIKI, 2021).

*Fennesz*: a working civilian of Meereen.

*Mossador*: a former slave from Meereen.

*Hizdahr Zo Loraq*: a former slave merchant from Meereen and a descendant of the House of Loraq, a very traditional family of slave lords (GAME OF THRONES WIKI, 2021).

*Tyrion Lannister*: also called “The Imp”, he is the youngest son of Tywin Lannister. Because he was born a dwarf, he has been ridiculed and underestimated his entire life. Gifted with a great intelligence and an acid sense of humor, Tyrion becomes a remarkable strategist and a helpful player in the game of thrones, gifts that help himself and others to go to many adversities along the narrative (COGMAN, 2012).

*Khal Moro*: a Dothraki khal.

*Varys*: the king’s spymaster, also known as the “The Master of Whispers”. He is an intelligent and mysterious eunuch who has a very a shadowy past. He is part of the royal council, however, is not considered a very trustworthy person for not disclosing his personal agenda, being specialized at discovering everyone’s secrets through his numerous spies, called as his “little birds” (COGMAN, 2012).

*Jon Snow*: known as the illegitimate son of Ned Stark, he was raised in Winterfell with his half-brothers and half-sisters, but never felt as he belonged to that place. He decides to join the Night’s Watch, where he has turned out to be an instinctive leader and efficient soldier when in confront with numerous threats beyond the Wall (COGMAN, 2012).

*Davos Seaworth*: also known as “the Onion Knight”, he was a notorious smuggler who became a knight under the service of Stannis Baratheon after Robert’s rebellion. After Stannis’s death, he declares his support to House Stark and Jon Snow after Jon regains Winterfell from House Bolton (COGMAN, 2012; GAME OF THRONES WIKI, 2021).

*Randyll Tarly*: Lord of Horn Hill and Samwell Tarly's father. He was an influential bannerman of House Tyrell until he became an ally of House Lannister.

*Dickon Tarly*: Samwell Tarly's younger brother and favorite son of Lord Randyll Tarly. He turns out to be Lord Randyll's heir after Samwell was disowned and forced to join the Night's Watch (GAME OF THRONES WIKI, 2021).

*Jaime Lannister*: also known as "The Kingslayer", Jaime is the twin sibling of Cersei Lannister, her secret lover, and the real father of her three children. He murdered the deposed King Aerys Targaryen, Daenerys's father, an act of high treason, since he was a member of the king's guard. He receives the royal pardon from King Robert and retakes his place as part of the royal guard (COGMAN, 2012).

*Sansa Stark*: the oldest daughter of Ned Stark and sister of Robb, Arya, Bran, and Rickon. She behaves as a proper young lady: charming, lovely, and modest. In Season 1, she is a true believer of fairy tale romance, chivalry, and tradition, but the death of her father and the continuous abuse she endures from her betrothed, Joffrey Baratheon, makes her realize that real life is much harder and cruel (COGMAN, 2012).

*Brandon Stark*: the fourth child of Ned Stark. As a child, Bran is very curious and adventurous, climbing up and down the towers of Winterfell, the place where he was born and raised. After being pushed from a tower by Jaime Lannister, he became paralyzed and began to have prophetic dreams from the past and the future (COGMAN, 2012).

*Brienne of Tarth*: The only daughter of Lord Selwyn of Tarth and a knight of House Tarth. She refused to live as a lady from the court and becomes a very fierce and impressive warrior. She is constantly ridiculed by men and other knights, who call her "Brienne the Beauty." She sides with Renly Baratheon and his claim to be king of Westeros but, after his death, she swears to serve Catelyn Stark and her children (COGMAN, 2012).

Considering the component mode, from the context of situation, which is related to the sequential plot and the organization of the narrative, according to Fulton, each season in *GoT* presents the personal experiences of the character of Daenerys Targaryen and sets the mood of how the narrative will develop over the following seasons. The plot was recovered from the official Game of Thrones Wiki page of the TV show involving Daenerys's storyline in the Seasons 1, 3, 6 and 8 of *GoT*<sup>14</sup>, however, due to words' restrictions, the plot in its entirety will be available in the appendix (*appendix a*):

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<sup>14</sup> The official plot was retrieved from: [https://gameofthrones.fandom.com/wiki/Daenerys\\_Targaryen](https://gameofthrones.fandom.com/wiki/Daenerys_Targaryen). Accessed on 14 January 2021.

Regarding Fairclough's CDA dimension known as discourse practice, I will now briefly address the processes of production, distribution, and consumption of the TV show.

According to David Benioff, one of the producers of the TV show, the first encounter with Game of Thrones' novels was in 2006, as he was introduced to the first book by a literary agent (COGMAN, 2012). As he read the book, he realized it was a unique story worth to be adapted to television and called his long-term friend D. B. Weiss to present his idea. They both fell in love with the story and decided to adapt the material to the screen (COGMAN, 2012). After meeting with George R. R. Martin in a restaurant to expose their idea, they won the rights over the series after answering George's question "Who is Jon Snow's mother?" (BIRNBAUM, 2015).

The series started to be produced in 2007, as HBO acquired the television rights of the novels (FLEMING, 2007), with Weiss and Benioff as executive producers and Martin as a co-executive producer of the show. The filming set locations covered over 10 countries, such as Northern Ireland, Croatia, Spain, and Morocco. From the nine screenwriters of the series, three of them were women, and they participated in the writing process of only 10 of the 73 episodes of the show (IMDB, 2023). The limited number of women also appear in the direction rule, as only one woman directed four episodes (2013-2014) among the other 18 directors over the entire series's run (IMDB, 2023).

In terms of distribution, the TV series was broadcast in 207 countries and territories, being the most licensed program in HBO's entire history with over 100 licenses globally (WARNERMEDIA ENTERTAINMENT, 2019). Besides that, several episodes of the show were broadcast in pubs, bars, and cinemas, increasing viewership considerably. Furthermore, the Guinness World Records appointed *GoT* as the most-pirated television program in 2015 (LYNCH, 2015).

Considering consumption, the series has an overall rating of 88 percent and 85 percent of average audience score according of Rotten Tomatoes website (ROTEEN TOMATOES, 2023). The only season which scored less than 90 percent was Season 8, with rating of 55 percent and 30 percent of average audience score (ROTEEN TOMATOES, 2023). Most of the critics and reviews addressed pace and plot inconsistencies, the shallow ending of the season and the portrayal of women as extremely ambitious and emotionally unfit to rule. In 2023, The Guardian listed *GoT* as a TV show with one of the worst TV endings of all time (RAMASWAMY et al, 2023).

Now, the analysis of the linguistic and visual meanings of the data are presented in the next section.

### 3.2 SEASON 1:

In this section, I present textual and visual evidence to describe Daenerys as a participant. To examine the verbal texts, I rely on the transitivity system proposed by Halliday as a means to explore the ideational metafunction of the text and any coherent linguistic device considered relevant to create power relations. Furthermore, I also rely on Halliday's system of Mood and Modality in order to analyze the relationship between participants, which are part of the interpersonal meanings. In terms of verbal meanings, I analyze in which processes she is involved in, the power relations among the characters through the lexicogrammatical choices as well as the use of verbal operators and the Mood structures retrieved from the text.

In order to investigate the screenshots selected, Kress and Van Leeuwen's representational and interactive meanings were used as a means to reveal their potential meanings concerning the nature of events, the represented participants, their relations and the circumstances in which they are engaged in, and the relations between them and the spectators.

As previously mentioned, I conducted a visual and verbal analysis of the representation of Daenerys Targaryen throughout Season 1 of *GoT* in my MA research (TERRES, 2019). This first season is also part of the data analyzed in my current investigation. Consequently, in this section, I intend to analyze and extend the results of my prior inquiry in order to assure the reliability and validation of my findings and clarify any issues raised in my MA study. Thus, some of the dialogues and screenshots regarding the representation of the character in the first season will be revisited (TERRES, 2019; TERRES, SOUZA, HEBERLE, 2021). It is important to remark once again, however, that due to words' constraint, I present solely the verbal and visual analysis of each scene of Seasons 1, 3, 6 and 8 as follows.

#### **3.2.1 Analysis of the first scene form Season 1 – Episode 1:**

In the first scene selected from the first episode of Season 1, with regard to the context of situation, Daenerys lives with her older brother Viserys at the property of Magister Illyrio Mopatis, in the Free City of Pentos. Viserys and Illyrio have settled a marriage proposition between Daenerys and Khal Drogo, the leader of the Dothraki tribe, in exchange for 40,000

warriors to help Viserys with his plans of invading Westeros and reclaim his birthright as the King of the Seven Kingdoms. As Daenerys is being prepared for her encounter of her groom-to-be, her brother disrobes her and touches her breast, declaring that she has grown into a beautiful woman and warns her she should not disappoint him at this pivotal moment that he names as the beginning of his reign. Daenerys remains silent and seems to be undisturbed while her brother fondles her. After her brother leaves, Daenerys slowly goes into a scalding bath, a move that is cautioned by one of her maids, but she does not seem to care and is apparently unaffected by it (TERRES, 2019). See Table 4 above:

<b>Table 3: Dialogue 1 - Daenerys and Viserys<sup>15</sup></b>	
<i>Daenerys is on a balcony in Pentos, across the Narrow Sea.</i>	
V: Daenerys!	
<i>He enters a large chamber.</i>	
V: Daenerys! <b>There's</b> our bride to be! <b>Look</b> – a gift from Illyrio. <b>Touch</b> it. Come on. <b>Feel</b> the fabric.	
Mmmm. <b>Isn't</b> he a gracious host?	
D: We've <b>been</b> his guests for over a year, and he's <b>never asked</b> us for anything.	
V: Illyrio <b>is</b> no fool. He <b>knows</b> I <b>won't forget</b> my friends when I <b>come</b> into my throne. You still <b>slouch</b> . <b>Let me see</b> . ( <i>He pulls off her gown.</i> ) You <b>have</b> a woman's body now. ( <i>She endures it as he strokes her breast.</i> ) I <b>need</b> you <b>to be</b> perfect today. <b>Can you do</b> that for me? You don't <b>want to wake</b> the dragon, do you?	
D: No.	
<i>Viserys nods and starts to leave the chamber. He turns.</i>	
V: When they <b>write</b> the history of my reign, sweet sister, they <b>will say</b> it <b>began</b> today.	
<i>Daenerys turns and steps into a steaming hot bath with a despairing look on her face.</i>	
MAID: It's too hot, my lady.	
<i>But Daenerys keeps stepping deeper.</i>	

This first dialogue shows how the unbalanced gender power relations between Viserys and Daenerys work. As Viserys presents his sister with a dress that she is required to wear for the meeting with Drogo, he disapproves her posture while he disrobes and fondles her. As noticed in my previous analysis, Daenerys does not make any effort to prevent this from happening, verbally or physically, making clear her undermined role in the scene (TERRES, 2019).

<b>Table 4: Transitivity Processes in Dialogue 1</b>		
Processes	Participants	
	Viserys	Daenerys
Material	7 ( <i>touch, let, come, slouch, 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	3 ( <i>feel, look, wake</i> )	

<sup>15</sup> In the dialogues, I present the processes produced by the participants in green and the modal operators in blue.

Existential	1 ( <i>be</i> )	
Total	21	2

Regarding the ideational meanings, as presented in the table above, the dialogue shows a drastic difference of number of processes used by Viserys and Daenerys. Despite having only one turn more than his sister, Viserys uses 21 processes while Daenerys uses only two, which indicates a considerable control over the conversation. The most frequent process in Viserys's utterances is the material processes (*touch, let, come, slouch, do, write, begin*), followed by the mental (*know, forget, need, see, want*) and relational processes (*be(3), have*). The material processes found in his speech are mainly related to orders and statements, which implies that Viserys's utterances are mostly connected to an experience of action<sup>16</sup> (*Touch it. Come on. / He knows I won't forget my friends when I come into my throne. / You still slouch. Let me see. / I need you to be perfect today. Can you do that for me? / When they write the history of my reign, sweet sister, they will say it began today.*). Mental processes are also prevalent in Viserys's speech and are used to express his ideas and desires concerning Daenerys (*He knows I won't forget my friends when I come into my throne. / You still slouch. Let me see. / I need you to be perfect today. / You don't want to wake the dragon, do you?*). The third most recurring process is the relational one, which is used in the moments when he describes Daenerys's personal traits and attributes value to her (*Isn't he a gracious host? / Illyrio is no fool. / You have a woman's body now. / I need you to be perfect today.*). Daenerys, on the other hand, presents only one occurrence of relational processes (*We've been his guests for over a year*) and one of verbal processes (*and he's never asked us for anything.*) in her utterances. The relational process is used to characterize their current situation while the verbal process to describe another participant's request (or the lack of it, in this case). Interestingly, Daenerys appears as the agent of the sentence only in one of the processes she produces; nevertheless, she does not refer to herself alone, and includes her brother as also an agent (*We've been his guests for over a year and he's never asked us for anything.*) (TERRES, 2019).

Concerning the interpersonal meanings in the dialogue, Viserys asserts his power over his sister using verbal statements that indicate the declarative mood mostly. Nearly all of Viserys's utterances are statements that have the main function of giving information, telling Daenerys that she has received a gift, that their host is aware that he will be rewarded once Viserys reclaims the throne. He also delivers criticism about Daenerys appearance and affirms that his reign is about to begin. Other utterances demand information from Daenerys or question

<sup>16</sup> In the examples elicited, the processes analyzed are underlined.

her through the interrogative mood (*I need you to be perfect today, Can you do that for me?, You don't want to wake the dragon, do you?*). Fairclough (2001) affirms that the use of directive speech acts (such as orders or questions) creates a subordinate relation between participants, in which one participant has the right to ask questions and give orders whereas the other has the obligation to conform and answer. Regarding modality, Daenerys only produces one mood adjunct (*never*), indicating the usuality that Illyrio has not asked them anything in return for sheltering them. Viserys, on the other hand, makes use of one modal operator (*can*), referring to a low degree of certainty that Daenerys is able to perform the way he desires, and two temporal operators (*won't, will*), making reference to the time in which his speech is connected to: the future. Furthermore, Viserys makes use of the vocative '*sweet sister*' as a means to weaken Daenerys's status as a woman and his sister, through the degree of kinship, associating her image to weakness, frailty, and tenderness. Therefore, in this first dialogue, Viserys's position of authority and domination seems to be established and maintained by his control of the conversation, asking and demanding information, and by Daenerys's awareness of his influence over her (TERRES, 2019).

The two screenshots of this first scene analyzed are presented next.



**Figure 7: Screenshot 1: 33m25s**  
**[Daenerys on a balcony in Pentos, across the Narrow Sea]**

Verbal text in the image: “- Daenerys”

Considering the representational meaning from the grammar of visual design, the screenshot is classified as a non-transactional reaction, in which Daenerys, as the central figure, stares at something on her right that the viewer is not able to see. This may indicate that she is a woman who has her own aspirations and dreams that people are not aware or do not fully understand, which is related to the scene from which this screenshot was extracted (this is the first time that her character is presented to the viewer). It is possible to observe that she is wearing a delicate pink dress, a color which is prone to be considered a girly color (GAGE, 1999), and expresses an emotional state of moderation, serenity and even sadness, establishing an appearance of fragile femininity (TERRES, 2019; TERRES, SOUZA, HEBERLE, 2021).

Taking into consideration the interactive meaning, Daenerys is looking at something on her right, therefore her gaze is not directed to the spectators, which indicates an Offer. This type of contact is very common in films and television series (KRESS & VAN LEEUWEN, 2006, p.120), in which the image is offered to the viewer for his or her contemplation. The audience is in a close distance from Daenerys (close shot), who is posed in a frontal plane parallel to the viewer, from her shoulders up. This is an indication of a close and personal relationship established with the audience, which suggests that the viewers will eventually be involved with Daenerys, who will turn into one of the main characters of the TV show. In terms of facial expression, her lip corners are turned down while her eyelids are narrowly open, which may indicate she is absent-minded; however, it also reveals some melancholy while she looks away on the balcony in Pentos. The verbal text presented in the scene emphasizes Daenerys' tone of misery, as Viserys is calling her to deliver the dress she will wear for her first encounter with Khal Drogo, her future husband (TERRES, 2019; TERRES, SOUZA, HEBERLE, 2021).

The second screenshot was taken closer to the end of the scene than the one it was presented in my Master thesis (TERRES, 2019). It consists of the final shot of the character before the end of the scene.





**Figure 8: Screenshot 2: 35m36s**  
**[Daenerys enters the hot bath]**

Regarding the representation metafunction, this screenshot is a transactional reaction, in which Daenerys is positioned as the central participant while she looks directly at the spectators. Her background is blurry, but it is possible to notice that her maid is looking at her, configuring a transactional reaction as well. Daenerys is fully naked; however, the viewer can only see her from her shoulders up, letting her pale and white skin visible, suggesting someone pure and innocent (KRESS & VAN LEEUWEN, 2002).

In terms of interactive meanings, Daenerys is looking directly at the audience, which configures a demand. In such type of contact, the spectators inevitably engage interpersonally with the represented participant, who demands their attention and invites them to act, to do something. In this scene, Daenerys is inviting the audience to share her misery and sadness, as it can be observed by her facial expression. The viewers are in a close distance from Daenerys (close shot), while she is positioned in a frontal plane parallel to the audience, similar to the previous image, which implies an intimate relationship with the viewers and, therefore, some level of involvement with the character is established. Concerning her facial expression, her eyebrows are drawn up in the inner corners, and although she is staring at the viewer her eyes seem to be lost, while her lip corners continue to be turned down, which can convey the feeling of sadness and discomfort with the situation, being consistent to what is happening in the scene.

### **3.2.2 Analysis of the second scene from Season 1 - Episode 4:**

In the second scene selected, which is from episode 4 of Season 1, Daenerys is already living with the khalasar as the wife of Khal Drogo, adapting to their customs and learning their language. Even though having a difficult start as a Khaleesi, she is able to establish a good relationship with Drogo after she has asked her slaves to teach her how to use her sexuality to please her husband and gain influence inside the khalasar. After arriving in Vaes Dothrak, Daenerys invites Viserys to supper and offers him new Dothraki clothes as a gift. Viserys is outraged with Daenerys's invitation and advances furiously against her; however, for the first time in her life, Daenerys retaliates and hits her brother with a golden cummerbund. Viserys is utterly bewildered with her response while she warns him that she is a Khaleesi now, married to the leader of the Dothraki and that she is carrying his child, therefore being a figure of power and higher position in the khalasar. She ultimately threatens him that in case he raises his hands to her once again, it will be the last time he will do it because he will lose them, showing at last power over him.

**Table 5: Dialogue 2 - Daenerys and Viserys**

<p><i>After their bath, Viserys drags Doreah by her hair through the camp and into Daenerys' tent.</i>  V: You <b>send</b> this whore <b>to give</b> me commands? I <b>should have sent</b> you back her head!  Doreah: Forgive me, Khaleesi. I did as you asked.  D: Hush now. It's all right. Irri, <b>take</b> her and <b>leave</b> us.  Irri: Yes, Khaleesi.  D: Why <b>did</b> you <b>hit</b> her?!  V: How many times do I have <b>to tell</b> you? You do not <b>command</b> me.  D: I wasn't <b>commanding</b> you. I just <b>wanted to invite</b> you to supper.  V: What's this?  D: It's a gift. I <b>had</b> it <b>made</b> for you.  V: Dothraki rags? Are you going to <b>dress</b> me now?  D: Please.  V: This <b>stinks</b> of manure. All of it.  D: <b>Stop</b> - <b>stop</b> it.  V: You <b>would turn</b> me into one of them, <b>wouldn't</b> you? Next you'll <b>want to braid</b> my hair.  D: You've no right to a braid. You've <b>won</b> no victories <b>yet</b>.  V: You do not <b>talk back</b> to me!  <i>Viserys hit Daenerys, as he mounts her to keep hitting her, she fends him off with a chain.</i>  V: You <b>are</b> a horselord's slut. And now you've <b>woken</b> the dragon...  D: I <b>am</b> a Khaleesi of the Dothraki! I <b>am</b> the wife of the great Khal and I <b>carry</b> his son inside me. The next time you <b>raise</b> a hand to me <b>will be</b> the last time you <b>have</b> hands.</p>
--

In this dialogue, Viserys storms into Daenerys's tent infuriated because his sister has 'ordered' him to supper and has used a slave to speak on her behalf. He confronts Daenerys, who tries to make clear that she only wanted to invite him to dinner and present him with a gift. Viserys belittles her intentions, undervalues her present, and tosses it at her (*This stinks of manure. All of it*). Daenerys then tries to stop him, but Viserys cuts her off stating: (*You would turn me into one of them, wouldn't you? Next you'll want to braid my hair.*). He repeatedly

interrupts her in the dialogue, blocking Daenerys from stating her own ideas or explaining herself, which is seen as a form of controlling the contributions of other participant and, therefore, showing power over him/her (FAIRCLOUGH, 2001). Daenerys finally replies stating that Viserys does not have the right to have a braid, as it is a sign of victory in battle in Dothraki's tradition. Viserys explodes in fury and assaults Daenerys, beating her and physically restraining her on the ground, to which Daenerys responds hitting him back with a chain and succeeds to get rid of him and stands up to face her brother, fearless, for the first time. She gives Viserys a final warning, stating: *(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.)*. In this last statement, Daenerys presents herself as someone in a superior position and regains the power and control over the conversation (TERRES, 2019).

<b>Table 6: Transitivity Processes in Dialogue 2</b>		
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

In relation to the ideational meaning, comparing to the previous dialogue analyzed, Daenerys produces more verbal processes in her utterances than Viserys, even though they present an equal number of turns in the conversation. The most frequent process in Daenerys's speech is the material process (*take, leave, hit, command, invite, make, stop(2), win, carry, raise*), followed by relational (*be(5), have(2)*) and mental (*want*) processes. The material processes are associated with concrete events and actions, which, in this case, may be connected mainly to the use of action verbs to describe her invitation for supper and the present she has made for her brother. The material processes are also more recurrent in Viserys's speech. Nevertheless, they are mainly associated with Daenerys's actions (*to send, to give, to dress, to command, to braid*), while he is the participant who suffers the action in most of his own utterances. On the other hand, Daenerys is the actor (active participant) in 4 of her material processes (*to command, to invite, to make, to carry*). The relational processes presented in Daenerys's speech reveal that she is forming her own identity as a Khaleesi of the Dothraki

horde, bestowing attributes to her own person and making relations among things (*It's a gift. I had it made for you./ You've no right to a braid./ I am a Khaleesi of the Dothraki! I am the wife of the great Khal and I carry his son inside me.*). Viserys also presents relational processes in his speech (*be(2), stink, turn*), which are used to give attributes to Daenerys and to the Dothraki attire that is given to him as a present (*This stinks of manure. All of it./ You would turn me into one of them, wouldn't you?/ You are a horselord's slut.*). Furthermore, Viserys makes use of verbal (*tell, talk*) and mental processes (*want*) in an effort to undermine Daenerys; however these processes imply absence of power when compared to the ones Daenerys uses (TERRES, 2019).

Regarding the interpersonal metafunction, while Viserys makes use of clauses that indicate declarative and interrogative mood, Daenerys presents utterances that express declarative, interrogative, and also imperative mood (Viserys: *You send this whore to give me commands? I should have sent you back her head! / How many times do I have to tell you? You do not command me. / Dothraki rags? Are you going to dress me now? / You do not talk back to me! / Daenerys: Irri, take her and leave us. / Why did you hit her?! / I wasn't commanding you. I just wanted to invite you to supper. / Stop - stop it. / The next time you raise a hand to me will be the last time you have hands.*). Most of Viserys's statements are associated with giving information, in which he tries to reestablish his position of authority over his sister and to undermine her, stating that she has no right to give him orders and reprimanding her gesture of presenting him with Dothraki clothes, for example (*You do not command me. / This stinks of manure. All of it.*). Furthermore, the clauses identified with the interrogative mood in Viserys's speech are rhetorical questions, which are mainly used to establish a dramatic effect or to be clear about something rather than to require a particular response (OXFORD LANGUAGES, 2022, sp). According to Halliday and Matthiessen (2004, p. 111), rhetorical exchanges are responsible for "carr[ying] the argument forward", in the case of this specific dialogue, they are used by Viserys to question Daenerys's actions and authority (*Dothraki rags? Are you going to dress me now? / You would turn me into one of them, wouldn't you?*).

In addition, Viserys makes use of three modal and one temporal operators (*should, wouldn't, would* and *will*), which indicate a medium degree of probability of the proposition in the near future. The first modal operator used (*should*) indicates how likely or unlikely is for the proposition to be arguable, in this specific case, the probability of Viserys cutting the servant's head and sending back to Daenerys. The remaining modal operators and the temporal operator (*wouldn't, would* and *will*) show that Viserys believes, to some level of certainty, that Daenerys intends to transform him into a Dothraki rider and to have his hair braided (*You would*

*turn me into one of them, wouldn't you? Next you'll want to braid my hair.*). Different from her brother, Daenerys begins the conversation with a command, which is not directed to her brother, followed by an interrogative proposition, in which she questions Viserys's actions directed to her servant (*Why did you hit her?!).* Most of Daenerys's utterances are declarative, which are mainly used to give information (*I just wanted to invite you to supper. / It's a gift. I had it made for you.*). She uses them to explain her actions to Viserys and, at the end of the dialogue, to identify herself as a person who holds an important position within the Dothraki tribe and to give him a final warning not to raise a hand against her if he wishes to remain with his hands. Additionally, Daenerys uses one past and one future temporal operator (*did, will*) when she asks the reason for Viserys to hit Doreah and when she threatens him, indicating the time in which the action of removing his hands will take place: the future (*Why did you hit her?! / The next time you raise a hand to me will be the last time you have hands.*). Therefore, in this second dialogue, Daenerys, for the first time, is able to establish a position of power as she demonstrates a certain level of agency and security gained by her current position inside the Dothraki, which gives her the confidence to defy Viserys and resist his abuse.

The screenshots selected from this scene are presented as follows.



**Figure 9: Screenshot 3: 37m21s**  
**[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.*”

From the representation perspective, the shot in Figure 9 presents a transactional action process between Viserys (the Actor) and Daenerys's maid Doreah (the Goal). Viserys is also involved in two other processes: a verbal process, in which he talks to Daenerys, and a transactional reaction, symbolized by the vector of his gaze directed to Daenerys (Phenomenon). Regarding clothing, Viserys's attire is dark and conventional, as it preserves the style of noblemen from Westeros, while Daenerys's maids are dressed in Dothraki outfits, made of natural fabrics, such as leather, which reveal the connection of the Dothraki with the land, as a nomad tribe. Daenerys's garments have changed from the first screenshot analyzed, as now she is also wearing clothes in a Dothraki fashion, which suggests that she is more closely attached to her new way of life as a Khaleesi. After living with the Dothraki for a while and beginning to establish a good relationship with Khal Drogo, her confidence and sense of independence has grown every day, as she is literally developing a thicker skin (PORTEOUS, 2015). This change in her way of dressing is a sign of her adjustment to a new way of life (TERRES, 2019; TERRES, SOUZA, HEBERLE, 2021).

Considering the interactional meanings, the represented participants' gaze is not directed to the audience, indicating an Offer. Daenerys is positioned at a medium social distance from Viserys, which suggest some personal distance growing between them, as now she is a Khaleesi and is married to the leader of the Khalasar, therefore being in an important position in current circumstances and no longer under Viserys's control. Similarly, Doreah and Irri are placed at a far personal distance from Daenerys, implying a certain level of intimacy with her, as they are her maids. Finally, the spectators look at the represented participants from a medium long shot and in an oblique angle, indicating detachment, as they are only witnesses of what is happening (TERRES, 2019; TERRES, SOUZA, HEBERLE, 2021).





**Figure 10: Screenshot 4: 38m31s**  
**[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.*”

Considering the representation metafunction, the second screenshot of this scene (seen in Figure 10) presents a verbal process and a transactional reaction, in which Daenerys is threatening Viserys and looking directly at him. The audience cannot see Viserys’s face, only Daenerys’s. From the interactive point of view, the represented participants are not looking at the audience, which indicates that this image contains an Offer. Furthermore, Daenerys is placed in a close personal distance from her brother, and Viserys’s point of view is shared with the spectators, who observe the scene from a close shot. One way to interpret this is that the audience should concentrate on Daenerys’s assertiveness in the scene, as this is the first time the viewers see Daenerys in a position of superiority in relation to Viserys. In terms of facial expression, Daenerys’s eyes and nostrils are dilated, her lower lip is tense, and her jaw is jugged out, which indicate feelings such as irritation and anger, consistent with what is happening in the scene, as Daenerys is giving Viserys her final warning in case he tries to beat her again (TERRES, SOUZA, HEBERLE, 2021).

### **3.2.3 Analysis of the third scene from Season 1 - Episode 10:**

In the third scene of Season 1 selected from episode 10, after the passing of Khal Drogo, Daenerys commands the remaining riders to make a funeral pyre for his body and she

places her dragon eggs on it. She also orders Ser Jorah to tie the healer Mirri Maz Duur to the pyre, so she will pay with her life for the death of her husband and her unborn child. Ser Jorah assumes that Daenerys intends to kill herself by stepping into the pyre and tries to persuade her not to. She gives a speech to the remaining people of the khalasar, stating that they can go if they want, but if they choose to stay, they will live as equals, and she will lead them to a great future. Finally, she enters the blazing pyre. The following morning, when the khalasar wakes up, they discover that Daenerys has survived the fire and there are three newly born dragons clinging to her, which are the first ones to appear in the world for over a century. Ser Jorah and the khalasar fall to their knees and declare Daenerys their queen.

**Table 7: Dialogue 3 - Daenerys and Ser Jorah**

<p><i>Across the Narrow Sea, Daenerys is leading a ceremony for Drogo after his death.</i></p> <p>R: (picking up the dragon eggs from their chest, speaking in Dothraki) <b>Is</b> this your command, Khaleesi? (<i>Daenerys nods, Rakharo places the eggs next to Drogo's funeral pyre</i>)</p> <p>J: Drogo <b>will have</b> no <b>use</b> for dragon eggs in the Night Lands. <b>Sell</b> them. You <b>can return</b> to the Free Cities and <b>live</b> as a wealthy woman for all your days.</p> <p>D: They <b>were</b> not <b>given</b> to me to <b>sell</b>.</p> <p>J: Khaleesi, my Queen, I <b>vow to serve</b> you, <b>obey</b> you, <b>to die</b> for you if <b>need be</b>, but <b>let him go</b>, Khaleesi. I <b>know</b> what you <b>intend</b>. Do not.</p> <p>D: I <b>must</b>. You don't <b>understand</b>.</p> <p>J: Don't <b>ask</b> me <b>to stand</b> aside as you <b>climb</b> on that pyre. I <b>won't watch</b> you burn.</p> <p>D: <b>Is</b> that what you <b>fear</b>? (<i>Kisses Jorah on the cheek, then speaks to the rest of the Dothraki and Lhazareen who stayed with her</i>) You <b>will be</b> my khalasar. I <b>see</b> the faces of slaves. I <b>free</b> you. <b>Take off</b> your collars. <b>Go</b> if you <b>wish</b>, no one <b>will stop</b> you. But if you <b>stay</b> it <b>will be</b> as brothers and sisters, as husbands and wives.</p> <p><i>Mirri Maz Duur is shown tied and bound by rope.</i></p> <p>D: Ser Jorah, <b>bind</b> this woman to the pyre. You <b>swore to obey</b> me. (<i>to the crowd</i>) I <b>am</b> Daenerys Stormborn of House Targaryen of the blood of old Valyria. I <b>am</b> the Dragon's daughter. And I <b>swear</b> to you that those who <b>would harm</b> you <b>will die</b> screaming.</p> <p>MMD: You <b>will</b> not <b>hear</b> me <b>scream</b>.</p> <p>D: I <b>will</b>. But it <b>is</b> not your screams I <b>want</b>. Only your life.</p> <p><i>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.</i></p> <p><i>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.</i></p> <p>J: (bowing) Blood of my blood.</p> <p><i>Everyone else bows to her as her dragons start screeching. We cut to black over a final screech from one her dragons.</i></p>
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Dialogue 3 begins with Rakharo placing the three dragon eggs into the funeral pyre near Khal Drogo's body under the command of Daenerys. Although Ser Jorah tries to convince Daenerys that the best option for her is to sell the eggs and go back to the Free Cities to live a wealthy life, she dismisses his argument stating they were not given to her to be sold (*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. /They were not given to me to sell.*).



Believing that Daenerys intends to kill herself by walking towards the blazing pyre, Jorah tries to make her give up of the idea; however, Daenerys replies affirming that this is something that she *must* do. She ultimately speaks to the Dothraki horde, assuring them they are free to leave if that is what they want, but if they decide to remain with her, they will be considered free men and women. She commands Ser Jorah to attach Mirri Maz Duur to the pyre and go on with her speech to the gathering: “*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 uttering her final vow to the Dothraki tribe, she moves towards the pyre and vanishes inside the blaze (TERRES, 2019).

**Table 8: Transitivity Processes in Dialogue 3**

Processes	Participants			
	Jorah	Daenerys	Mirri Maz Duur	Rakharo
Material	12 ( <i>sell, return, serve, obey, stand, die, let, go, live, climb, watch, burn</i> )	12 ( <i>use, give, sell, free, take off, go, stop, stay, harm, die, bind, obey</i> )		
Relational	2 ( <i>have, live</i> )	6 ( <i>be(6)</i> )		1 ( <i>be</i> )
Verbal	2 ( <i>vow, ask</i> )	1 ( <i>swear</i> )		
Mental	3 ( <i>need, know, intend</i> )	4 ( <i>want, understand, fear, wish</i> )		
Behavioral		1 ( <i>see</i> )	2 ( <i>hear, scream</i> )	
Existential				
Total	18	24	2	1

Considering the transitivity choices in the dialogue, Daenerys remains the participant who presents the largest number of processes, as she addresses Ser Jorah and the entire Khalasar. The most frequent process in her speech continues to be the material one, followed by relational, mental, and behavioral processes. The majority of material processes appear when she is addressing the Dothraki people and describing concrete actions (*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. / And I swear to you that those who would harm you will die screaming.*). The relational processes are used by Daenerys to identify herself as a Targaryen and to establish her rightful claim as a ruler (*I am Daenerys Stormborn of House Targaryen of the blood of old Valyria. I am the Dragon’s daughter.*). In her mental processes, she expresses her personal bond to the khalasar and her desire to gain their trust (TERRES, 2019) (*You don’t understand. / Go if you wish, no one will stop you*). Ser Jorah also presents the material processes as the most frequent ones in his speech, succeeded by mental, verbal, and relational ones. Analysis show that the material processes identified in his utterances are mostly related

to real actions and statements (*sell, return, serve, obey, stand, live, die, let, go, climb, watch, burn*). Meanwhile the mental processes presented in Jorah's speech are associated with his idea concerning Daenerys's next move in the moment. The relational processes are used to make connections between the current and possible future events (*have*), while the verbal processes are used to declare his allegiance and obedience to Daenerys.

In relation to the interpersonal metafunction, most of Daenerys's and Jorah's utterances are declarative. Daenerys's propositions are statements in which she gives information to Ser Jorah and the Khalasar about her intentions for the future. She also presents 2 proposals that are associated with commands (*Ser Jorah, bind this woman to the pyre. / You swore to obey me.*), indicating that her position of power and authority allows her to demand services. Ser Jorah's declarative propositions are mainly related to his argument to convince Daenerys to sell her dragon eggs and to abandon the idea of entering the funeral pyre. He also presents 2 imperative clauses (*Sell them. / Do not.*), in which he demands services from Daenerys, in this case, her reply to his counsel. Furthermore, regarding the use of verbal operators, Ser Jorah uses one temporal operator (*Drogo will have no use for dragon eggs in the Night Lands.*) and 2 modal operators (*You can return to the Free Cities and live as a wealthy woman for all your days. / I won't watch you burn.*), whereas Daenerys makes use of six temporal operators (*You will be my khalasar. / [...] no one will stop you. But if you stay it will be as brothers and sisters [...] / [...] those who would harm you will die screaming. / I will.) and one modal operator (*I must. You don't understand.*). The temporal operator in Jorah's speech indicates the time in which the action will take place, as Drogo has recently passed away and, according to the Dothraki tradition, the great warriors go to the Night Lands after their death (*Drogo will have no use for dragon eggs in the Night Lands*). Daenerys's temporal operators are mainly connected to the promises she makes to the Dothraki, which consist of her future intentions that are decided at the time of her speech. In relation to the modal operators identified in the dialogue, Jorah's utterances are associated with the existing possibility of a different life for Daenerys and with the probability of his reaction to stop her in case she decides to step inside the pyre (*You can return to the Free Cities and live as a wealthy woman for all your days. / I won't watch you burn.*). The modal operator used by Daenerys indicates high value of obligation in her speech (*I must.*). This can be explained by the context in which she is inserted in: in order to convince the khalasar of her claim to be their leader she 'must' prove she is the rightful heir of the Targaryen dynasty, that she has the blood of the dragon and consequently cannot be hurt by fire (TERRES, 2019). Therefore, concerning gender power relations presented in this dialogue, Daenerys is the participant who is able to hold a position*

of power and authority as she is the one who gives commands to the riders and delivers a speech to a large crowd. Thus, in this scene, the viewers are presented with an alternative model for women besides the traditional submissive and dependent heroine.



**Figure 11: Screenshot 5: 45m44s**  
**[Daenerys talks to Ser Jorah.]**

Verbal text in the image: “- *Drogo will have no use for dragon eggs in the Night Lands.*”

The first shot selected of this scene contains a non-transactional reaction, presented by Daenerys’s and Ser Jorah’s gaze directed to something or someone the audience cannot see. The background of the scene is entirely dark and at a long distance, where the spectators can distinguish some Dothrakis standing in the back out of focus. Daenerys is wearing the same dress she wore when she married Drogo, made of thin and soft fabric, possibly as a mark of respect for her husband’s death, the loss of their child and also as a sign of the end of her previous life and the start of a new future (PORTEOUS, 2015; TERRES, 2019; TERRES, SOUZA, HEBERLE, 2021). Her hair is tied into long braids, which indicates her close connection with the Dothraki traditions and a way of asserting her higher status between them.

From the interactional perspective, both characters’ gaze is not directed to the audience, indicating Offer. Daenerys is positioned in a close personal distance from Ser Jorah, whereas the spectators are closer to Daenerys, looking at her from a medium close shot. This level of proximity implies the audience should continue to be involved with Daenerys throughout the scene (TERRES, 2019; TERRES, SOUZA, HEBERLE, 2021).



**Figure 12: Screenshot 6: 48m42s**  
 [Daenerys stares at the funeral pyre after addressing the Dothraki.]

Considering the representational meaning, in Figure 12, the screenshot is classified as a transactive reaction, in which Daenerys, the central figure, Ser Jorah and the Dothraki horde are looking at Khal Drogo's funeral pyre. This choice in terms of narrative representation may imply that the represented participants are glancing at the end of an era, the end of the lives they used to have and know and are hoping for a new future under Daenerys's leadership. It is possible to notice that she is wearing a delicate dress, made of a soft and almost transparent fabric, indicating vulnerability and delicacy. The Dothraki tribe are dressed in traditional attire, made mostly of leather, while Ser Jorah is wearing a knight armor.

From the interactive perspective, Daenerys and the remaining participants are not facing the audience, an aspect that classifies the image as an Offer. Jorah is in a far personal distance from Daenerys, while the remaining represented participants are positioned in a far social distance, which indicates that Daenerys and Jorah present some level of intimacy, as he is her bodyguard and most trusted advisor. The audience is in a public distance from Daenerys and Ser Jorah (long shot), who are not facing the viewers (back view). The Dothraki horde, although positioned in a closer distance than Daenerys and Jorah, are less centered and less identifiable, being darker figures in the scene. This may suggest a distant and impersonal relationship with the viewers (the audience is unaware of what the represented participants, especially Daenerys, will do after this moment). The frontal angle of the image suggests some

level of involvement between the audience and the represented participants, since it is the end of the first Season and the characters are well-known by the spectators, and the eye-level view implies a sense of equality between the participants and the viewers.

### 3.3 SEASON 3:

#### 3.3.1 Analysis of the first scene of Season 3 – Episode 1:

The first scene of the third season was retrieved from Episode 1. In this scene, concerning the context of situation, Daenerys's ship, Balerion, departs from Qarth and arrives in Astapor, in Slaver's Bay. By this time, her three dragons have the size of small dogs and are able to hunt for themselves, however, they are still not big enough to be feared as lethal weapons of war to conquer the Seven kingdoms. Consequently, Daenerys requires an army to invade Westeros and the Unsullied, and the distinguished warrior-eunuchs produced in Astapor are the best option for her to achieve her main goal. Despite being sceptic about having an army of slaves, knowing too well that this fact would be problematic in Westeros, a continent where slavery is forbidden, Daenerys is convinced by Ser Jorah to purchase them since it is her only option of acquiring an army. She is also thinking about enlarging her small Khalasar and Jorah makes clear to her that the Dothraki will only join her cause if she shows her strength, as they only follow strong leaders.

**Table 9: Dialogue 4 - Daenerys and Ser Jorah**

*The dragons screech as they fly next to a boat at sea. On the deck are DAENERYS TARGARYEN and SER JORAH MORMONT watch them. DROGON dives and catches a fish. He cooks it with his fire breath and swallows it. He lands next to DAENERYS for affection.*

JORAH: They're **growing** fast.

DAENERYS: Not fast enough. I can't **wait** that long. I **need** an army

*DROGON screeches again and takes flight.*

JORAH: We'll **be** in Astapor by nightfall. Some **say** the Unsullied **are** the greatest soldiers in the world.

DAENERYS: The greatest slave-soldiers in the world. The distinction **means** a good deal to some people.

JORAH: Do those people **have** any better ideas about how to **put** you on the Iron Throne?

DAENERYS: It's too beautiful a day to **argue**.

*A Dothraki man vomits on the deck below.*

JORAH: You're right. Another lovely day on the high seas.

DAENERYS: Don't **mock** them. They're the first Dothraki who **have ever been** on a ship. They **followed** me across the poison water. If they'll **do** it, others **will**. And with a true khalasar ...

JORAH: The Dothraki **follow** strength above all, khaleesi. You'll **have** a true khalasar when you **prove** yourself strong. And not before.

In this dialogue (Table 9), Daenerys discusses with Jorah about her dragons, the army of the Unsullied and her Khalasar. While Daenerys presents four turns and uses ten processes in the conversation, Ser Jorah has five turns and uses ten processes, which is congruent with his position, as he acts as a counsellor to her. Daenerys values Jorah's opinion and treats him as someone with knowledge and experience that can help her overcome her insecurities and inexperience, especially in the battlefield, which may be seen by the way she interacts with him and allows him to interrupt her at the end. Although she remains the most powerful character due to her status as a princess and a Khaleesi, the conversation is held in a balanced tone in terms of power, since it is a conversation between a monarch and his most trusted advisor.

Processes	Participants	
	Daenerys	Jorah
Material	2 ( <i>follow, do</i> )	3 ( <i>grow, put, follow</i> )
Relational	4 ( <i>mean, be(3)</i> )	6 ( <i>be(3), have(2), prove</i> )
Verbal	2 ( <i>argue, mock</i> )	1 ( <i>say</i> )
Mental	2 ( <i>wait, need</i> )	
Behavioral		
Existential		
Total	10	10

In relation to the transitivity system, as seen in the table above, both characters present the same number of processes; however, different from the previous dialogue, the relational process is the most recurrent process in Daenerys's and Jorah's utterances. The relational processes occur mainly in Daenerys's speech when she gives attribution to and/or identifies some entity (*The greatest slave-soldiers in the world. The distinction means a good deal to some people. / It's too beautiful a day to argue. / They're the first Dothraki who have ever been on a ship.*). Her least frequent processes are material, verbal and mental, which are used to describe an experience of action (*they followed me across the Narrow Sea/ If they'll do it, others will*), to refer to the act of speaking (*It's too beautiful a day to argue. / Don't mock them.*), and to express her personal issues and opinions (*I can't wait that long. / I need an army.*). The relational processes in Ser Jorah's utterances appear when he characterizes their current status, ascribes an attribution to the Unsullied, credits other people regarding their knowledge, and identities and refers to Daenerys's in terms of her needs to have a greater Khalasar (*We'll be in Astapor by nightfall. / Some say the Unsullied are the greatest soldiers in the world. / Do those people have any better ideas about how to put you on the Iron Throne? / You're right / You'll have a true khalasar when you prove yourself strong.*). His second and third most recurrent

processes are material and verbal, considering that he is expressing concrete events and actions (*They are growing fast. /... how to put you on the Iron Throne? / The Dothraki follow strength above all, Khaleesi.*) and concerning the act of communicating (*Some say the Unsullied are the greatest soldiers in the world.*), respectively.

Regarding interpersonal meanings, Daenerys's utterances are mostly declarative, which is consistent with the role of providing and exchanging information with Ser Jorah about her current state of affairs. She also makes use of the imperative mood when she commands Jorah to stop ridiculing the Dothraki who are seasick. In his utterances, Ser Jorah makes use of mainly declarative statements and one interrogative proposition, in which he predominantly delivers information to Daenerys concerning their next whereabouts, states that strength is what matters the most to the Dothraki tribe and asks her a question related to the people of Westeros. Concerning the modality system, both characters use the future temporal operator *will* in their speech, associated with future events connected to the time of speaking, and also may indicate a median degree of probability that these events might happen. Therefore, it is possible to notice a slight balance in terms of power relations in this conversation, as both characters are mostly exchanging information and Daenerys is primarily being advised by Jorah about what her next steps will be.



**Figure 13: Screenshot 7: 36m01s**  
**[Daenerys pets Drogon while talks to Jorah]**

Regarding the representation metafunction, this first shot (Figure 13) presents a transaction action, in which a participant (Goal) is engaged in a process performed by another



participant (Actor). In this particular scene, Daenerys (Actor) is petting her dragon Drogon (Goal). There is also a transactive reaction in the shot, represented by Jorah's gaze (Reactor) directed to Daenerys (Phenomenon). In terms of clothing, it is possible to observe that Daenerys is wearing a blue wrap dress, a color which is prone to symbolize power (MCLAUGHLIN, 2017), and a golden necklace that imitates dragons' teeth, which is a reminder of the symbol of her House. Ser Jorah, on the other hand, is wearing a light-yellow shirt, dark pants, and a belt holding his leather scabbard, a traditional way of a medieval swordsman to dress.

Considering the interactive meaning, Daenerys's and Jorah's gaze are not directed to the audience, which represents an Offer. The audience is in a medium distance from Daenerys and Jorah, who are posed in a diagonal and frontal plane parallel to the viewer and at the same level, respectively, from their thighs up. Daenerys, however, is closer to the audience than Jorah, which may indicate more involvement by the audience with her character. Daenerys and Jorah are in a far personal distance from each other, which is the distance that personal interests are discussed as there is a certain level of involvement between the participants, which is consistent to their level of intimacy.



**Figure 14: Screenshot 8: 37m07s**  
**[Daenerys talks to Jorah]**

Verbal text in the image: “-You'll have a true khalasar when you prove yourself strong. And not before.”



Considering the representational meanings, this second screenshot consists of a non-transactive reaction, in which Daenerys and Jorah stare at something the viewer is not able to see, and a verbal process, in which Jorah talks to Daenerys. In this screenshot, it is possible to observe the details of her necklace and her blue dress, made from a fabric that mimics dragon scales, possibly a reference to the symbol of her House, the dragons, and may indicate her personal development into a more confident and empowered woman, with a thicker skin like a dragon (PORTEOUS, 2015). Jorah is wearing his yellow shirt and we can see a kind of leather armor underneath the shirt, probably for protection as he is Daenerys's bodyguard.

Taking into consideration the interactive meanings, the image is identified as an Offer, since Daenerys's and Jorah's gaze is not directed to the spectators. The audience is in a close distance from the represented participants (close shot), who are positioned in a diagonal plane parallel to the spectators, from their shoulders up. This may be an indication that the audience do not recognize Daenerys and Jorah's world as their own; they are detached from this universe. However, the close distance between them and the audience implies that this is a scene in which the spectator should be closely involved with due to its importance in the narrative. Jorah is in a close personal distance from Daenerys, suggesting their close relationship. Daenerys's face carries a heavy and concerned semblance, which is consistent with the moment she is facing: she needs to acquire an army to fulfill her main goal. Nevertheless, she does not have anything to bargain it with.

### **3.3.2 Analysis of the second scene from Season 3 - Episode 4:**

In the second scene, retrieved from episode 4, Daenerys is about to settle a deal with Kraznys, one of the slave masters of Astapor. She agrees to give one of her dragons, Drogon, in exchange for 8,000 Unsullied soldiers and a polyglottic slave, Missandei. On the day of the exchange, she meets Kraznys and the other slave masters, together with the 8,000 Unsullied soldiers, in a large courtyard. Daenerys delivers Drogon in chains to Kraznys, who hands over a golden whip, the symbol of possession of the Unsullied. After the exchange is done, she puts to the test her new position as the new owner of the Unsullied by ordering them, in Valyrian, to march forward and then halt. Her audience is completely stunned, including Jorah and Barristan, who were not aware that she could speak Valyrian. At this moment, Kraznys protests saying that Drogon is not obeying his command and Daenerys replies saying that dragons are not slaves, a response that surprises the slave master who did not know she spoke Valyrian and, therefore, was able to understand his insults and offenses directed to her the whole time.

Daenerys then commands the Unsullied to kill the slave masters and set free the slaves of Astapor, but not to harm innocent people. The panic and fear are spread when Kraznys desperately tries to command the warriors to kill her, to which Daenerys replies ordering Drogon to burn Kraznys alive.

**Table 11: Dialogue 5 - Daenerys, Kraznys and Missandei**

<p><i>A pair of great doors open. DAENERYS TARGARYEN, MISSANDEI, SER JORAH MORMONT, and SER BARRISTAN SELMY enter the large and bustling courtyard, populated by guards and townfolk. Two guards move through the square, carrying a litter containing one of DAENERYS's dragons.</i></p> <p>KRAZNYS: (speaks Valyrian)</p> <p>MISSANDEI: The master <b>says</b> they <b>are</b> untested. He <b>says</b> you would <b>be</b> wise to <b>blood</b> them early. <b>There are</b> many small cities between here and there, cities ripe for <b>sacking</b>. Should you <b>take</b> captives, the masters will <b>buy</b> the healthy ones and for a good price.</p> <p>KRAZNYS: (speaks Valyrian)</p> <p><i>They come to the massive field where the thousands of Unsullied stand at attention. KRASZYS and GREIZHEN stand before them.</i></p> <p>MISSANDEI: And who <b>knows</b>? In ten years, some of the boys you <b>send</b> them <b>may be</b> Unsullied in their turn. Thus all <b>shall prosper</b>.</p> <p><i>DAENERYS walks back to the woven crate containing her dragon. She opens the front and DROGON comes out, screeching. DAENERYS holds onto the chain attached to the dragon's foot as it takes flight and hovers above her. She hands the chain to KRAZNYS, who struggles against the strength of the small dragon. He smiles greedily, and hands her the whip that represents command of the Unsullied.</i></p> <p>DAENERYS: <b>Is</b> it done, then? They <b>belong</b> to me?</p> <p>MISSANDEI: (speaks Valyrian)</p> <p>KRAZNYS: (speaks Valyrian) It <b>is</b> done.</p> <p>MISSANDEI: It <b>is</b> done.</p> <p>KRAZNYS: (speaks Valyrian) She <b>holds</b> the whip.</p> <p>MISSANDEI: You <b>hold</b> the whip.</p> <p>KRAZNYS: (speaks Valyrian) The bitch <b>has</b> her army.</p> <p><i>DAENERYS turns slowly and walks to the unsullied. DROGON's unhappy screeching increases.</i></p> <p>DAENERYS: (speaks Valyrian) Unsullied!</p> <p><i>The Unsullied come to attention. MISSANDEI is surprised that DAENERYS speaks Valyrian.</i></p> <p><i>KRAZNYS struggles against the dragon.</i></p> <p>DAENERYS: (speaks Valyrian) Forward <b>march!</b></p> <p><i>The Unsullied march.</i></p> <p>DAENERYS: (speaks Valyrian) <b>Halt!</b></p> <p><i>The Unsullied halt. KRAZNYS tries to control the dragon.</i></p> <p>KRAZNYS: (speaks Valyrian) <b>Tell</b> the bitch her beast won't <b>come</b>.</p> <p>DAENERYS: (speaks Valyrian) A dragon <b>is</b> not a slave.</p> <p>KRAZNYS: (speaks Valyrian) You <b>speak</b> Valyrian?</p> <p>DAENERYS: (speaks Valyrian) I <b>am</b> Daenerys Stormborn of the House Targaryen, of the blood of Old Valyria. Valyrian <b>is</b> my mother tongue.</p> <p><i>DAENERYS turns to the Unsullied.</i></p> <p>DAENERYS: (speaks Valyrian) Unsullied! <b>Slay</b> the masters, <b>slay</b> the soldiers, <b>slay</b> every man who <b>holds</b> a whip, but <b>harm</b> no child. <b>Strike</b> the chains off every slave you <b>see!</b></p> <p><i>An Unsullied pierces a slave master through the heart with his spear. KRAZNYS looks on in panic.</i></p> <p>KRAZNYS: (speaks Valyrian) I <b>am</b> your master.</p> <p><i>BARRISTAN draws his sword as the Unsullied follow DAENERYS's command.</i></p> <p>KRAZNYS: (screaming Valyrian) <b>Kill</b> her! <b>Kill</b> her! <b>Kill</b> her!</p> <p>DAENERYS: <b>Dracarys.</b></p> <p><i>DROGON unleashes his fire breath, consuming KRAZNYS, who screams in agony as he burns. The Unsullied attack and quickly overwhelm the guards. DROGON flies free, spouting fire above the courtyard.</i></p>
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The dialogue begins with Missandei translating Kraznys words directed to Daenerys, informing her about technicalities of her soon to be army. No one is aware that Daenerys can understand and speak High Valyrian, a language from the Old Valyria Freehold, where Daenerys's ancestors come from. For this reason, Kraznys uses the word “*bitch*” to identify Daenerys, as a means of belittling her as a woman who is holding a position of authority, negotiating with them, in a men's world. The power relations in the conversation shifts very quickly as soon as Daenerys completes the bargain and addresses the Unsullied, commanding them to obey her directions and, later, to kill the slave masters. She was able to mislead the masters of Astapor and her trustworthy advisers into believing she was ready to give one of her three dragons into slavery and that she was not conscious about the slave masters' constantly insults and offences directed to her. At the end, Daenerys has her revenge ordering the death of the rulers of Astapor by sword and by fire, placing and establishing herself as the higher authority in the conversation.

Processes	Participants		
	Daenerys	Missandei	Kraznys
Material	9 ( <i>march, halt, slay(3), hold, strike, harm, dracarys</i> )	6 ( <i>blood, take, buy, send, prosper, hold</i> )	5 ( <i>hold, come, kill(3)</i> )
Relational	5 ( <i>be(4), belong</i> )	4 ( <i>be(4)</i> )	3 ( <i>be(2), have</i> )
Verbal		2 ( <i>say(2)</i> )	2 ( <i>tell, speak</i> )
Mental		1 ( <i>know</i> )	
Behavioral	1 ( <i>see</i> )		
Existential		1 ( <i>there be</i> )	
Total	15	14	10

In relation to the ideational meaning, this will be the only dialogue in which the utterance of a woman is analyzed besides Daenerys's. The reason for this choice is that Missandei acts as a translator, therefore her speech is based on the talk of a man (Kraznys), and she is not involved as an active agent in her sentences. Regarding the number of processes, Daenerys is the participant who produces more verbal processes than the other characters. The most frequent process in Daenerys's speech is the material processes (*march, halt, slay(3), hold, strike, harm, dracarys*), followed by relational (*be(4), belong*) and behavioral (*see*) processes. The material processes in her sentences are associated with orders and commands she gives to the Unsullied and to Drogon (*Forward march! Halt! Slay the masters, slay the soldiers*), which as stated by Fairclough (1989) denotes a clear mark of the power relationship between the characters. Here it places Daenerys as the most powerful participants by giving orders and making demands in the conversation. The word *Dracarys* means “Dragonfire” in High Valyrian and it is used by

Daenerys when she orders her dragons to fire upon her rivals. It's also relevant to mention that the material processes used by the character are traditionally associated with masculine actions or orders. The second most frequent process in Daenerys's utterances is relational, used by her to identify herself in terms of possession and personal traits, and also to define her dragon (*A dragon is not a slave*). Finally, her least recurrent process is behavioral, which is related to a physiological phenomenon (*Strike the chains off every slave you see!*). Missandei's most frequent processes are the material ones, followed by relational, verbal, mental and existential. While her material processes refer to concrete actions and events, she makes use of relational processes to characterize the current situation, to give attributes and identify the Unsullied and Daenerys, and to talk about a circumstantial future. She also produces verbal processes to report Kraznys's locution, mental processes to refer to his personal perception concerning the soldiers, and the existential process to indicate the existence of something. Finally, the material processes are also more frequent in Kraznys's speech, succeeded by relational and verbal processes. The material processes are mostly associated with the experience of concrete actions (*She holds the whip. / [...] beast won't come. / Kill her! Kill her! Kill her!*), whereas the relational processes in his speech refer to the act of stating information and claiming statements, providing attribution to others, and to self-identification (*It is done. / The bitch has her army. / I am your master.*). Lastly, Kraznys's verbal processes are connected to the act of speaking and translating (*Tell the bitch her beast won't come. / You speak Valyrian?*).

Regarding the interpersonal metafunction, Daenerys makes use of clauses that indicate declarative, imperative, and interrogative mood. The majority of Daenerys's utterances are imperative, which are used to give commands to the Unsullied soldiers and to Drogon, as already pointed out. Her second most frequent propositions are declarative, which are associated with providing and delivering information. She uses them to define herself as a Targaryen and to describe her dragon as a living being unfit to be tamed (*A dragon is not a slave. / I am Daenerys Stormborn of the House Targaryen, of the blood of Old Valyria. Valyrian is my mother tongue.*). Her interrogative propositions appear when she questions whether the business transaction is done and if the soldiers are under her command (*Is it done, then? They belong to me?*). Concerning Missandei's mood choices, it is mainly constituted by declarative statements, and only one interrogative proposition. While her declarative propositions are related to giving information to Daenerys concerning her new army, her question is rhetorical (*And who knows?*), which expresses the notion that anything is feasible and could happen. At last, Kraznys's utterances are mostly declarative, followed by imperative and interrogative sentences. His declarative statements provide information to Daenerys and to the Unsullied,

while the imperative commands appear when he vainly tries to order the soldiers to kill Daenerys (*Kill her! Kill her! Kill her!*). He also produces an interrogative sentence when he questions whether Daenerys can speak High Valyrian. In terms of modality, Missandei is the only participant who produces one temporal operator (*shall*) and one modal operator (*may*), indicating the time in which a given situation is going to be achieved (*Thus all shall prosper.*). She also manifests low possibility for the proposition to occur (*In ten years, some of the boys you send them may be Unsullied in their turn.*). Therefore, regarding power relations in this dialogue, Daenerys may be considered the most powerful character in this scene as she is the one who gives commands to a large number of soldiers and presents unforeseen elements, such as the ability to understand a language and her participation on a business transaction that is not intended to be fulfilled.



**Figure 15: Screenshot 9: 47m18s**  
**[Daenerys walks into a courtyard in Astapor]**

In terms of visual meanings related to representation, the first screenshot of this scene presents non-transactive actions, represented by Daenerys, Missandei, Ser Jorah, Ser Barristan, and other Dothraki riders walking towards a place the audience is not able to see. There are also non-transactive reactions in the shot, in which Daenerys, Jorah and Barristan are looking at something to their right the viewer cannot grasp. The remaining represented participants are distant in the background and out of focus. Concerning clothing, Daenerys is wearing a blue dress and cloak, and riding Dothraki trousers underneath, showing she is still adding elements to her outfit, but some features connected to her past are maintained. The color blue in this

Season can be interpreted in different ways. According to McLaughlin (2017), blue is a sacred color for the Dothraki, which symbolizes a new phase of her life, and also represents power, which is consistent with the moment Daenerys is going through. Her dragons are growing strong and becoming more powerful and so is she, gaining experience while traveling around the cities of Essos. Missandei is wearing a white and blue dress and cloak, which is the type of clothing worn by educated slaves, while Ser Barristan and Ser Jorah are wearing similar knight garments.

Concerning the interactive meaning, the shot is characterized as an Offer, as the represented participants' gaze is not directed to the audience. The viewer can see Daenerys and the other participants from a medium long shot, in which the full figure of the characters is displayed. Daenerys is positioned closer to the audience whereas the other characters are more distant in the scene, which may imply the viewers should be closely involved with her and pay attention to her development. While Jorah and Barristan are in a close social distance from Daenerys, acting as her bodyguards, Missandei appears in a close personal distance, since she is acting as an interpreter to Daenerys, translating what Kraznys is saying during the business transaction. Daenerys holds a very serious and determined face, as she is about to close a very important deal, which will grant her a substantial army.



**Figure 16: Screenshot 10: 50m30s**  
**[Daenerys commands Drogon to burn Kraznys]**

Verbal text: “*Dracarys*”.



Taking into consideration the representational perspective, the screenshot in Figure 16 contains a narrative meaning, in which Daenerys is looking at something or someone the viewer cannot see, in a non-transactive reaction. This is the moment in which she orders Drogon to burn Kraznys. Regarding clothing, Daenerys is wearing a blue dress and a dark blue cloak over her shoulders, as mentioned in the previous image. Blue in this scene may represent knowledge, power, and integrity (MCLAUGHLIN, 2017), which is in accordance with what is being portrayed: Daenerys has just crossed the Slave Masters of Astapor, who were not aware she could understand and speak Old Valyrian, has taken all the Unsullied soldiers for herself and ordered them to kill the slave owners.

Considering the interactive metafunction, the shot shows Daenerys looking sideways, which represents an Offer. The viewer is positioned close to Daenerys, at a medium close shot, in which her head, shoulders, and chest can be seen, while the other participants are more distant from the audience and out of focus. Her body is slightly angled to the left, away from the plan of the viewer; nevertheless, her face is angled to the right, towards the audience, which might indicate some involvement from the spectators. She is seen from a slightly low angle view, implying she has power over the viewer. Finally, considering her facial expression and hair style, her glance is more direct, her mouth is open while she is talking, demonstrating fierceness and confidence, whereas her hair is tied up in long braids, which are symbols of power in the Dothraki tradition.

### 3.3.3 Analysis of the third scene from Season 3 - Episode 10:

The last scene of the third season, which was retrieved from episode 10, narrates the events of the following morning after Yunkai was taken by Daenerys's soldiers. Daenerys is standing on the rocks with Missandei, Ser Jorah, Ser Barristan and Daario waiting for the city's slaves to appear on the front gate of Yunkai. After they show up in front of them, Daenerys addresses the crowd stating that they are the owners of their own freedom, so it is their choice to reach it. Consequently, the freed slaves venerate her calling her their "*mhysa*", which means "mother" in Old Ghiscari language. She walks into the liberated slaves who gather around her forming a circle.

**Table 23: Dialogue 6 - Daenerys, Barristan, Jorah and Missandei**

*DAENERYS TARGARYEN, MISSANDEI, SER JORAH MORMONT, SER BARRISTAN SELMY, and DAARIO NAHARIS stand on the rocks, surrounded by the Unsullied and the Dothraki. The dragons chitter as they wait outside Yunkai.*

BARRISTAN: They *will come*, Your Grace. When they're ready.

DAENERYS: Perhaps they didn't want to be conquered.  
 JORAH: You didn't conquer them. You liberated them.  
 DAENERYS: People learn to love their chains.  
*The door opens and a crowd pours out. Each wears a collar around their neck. As they get close to DAENERYS, the Unsullied, as one, take a defensive position, spears pointed at the crowd. A dragon screeches.*  
 MISSANDEI: (speaking Valyrian) This is Daenerys Targaryen, the Stormborn, the Unburnt, the Queen of the Seven Kingdoms of Westeros, Mother of Dragons. It is to her you owe your freedom.  
 DAENERYS: No.  
*DAENERYS surveys the crowd.*  
 DAENERYS: (speaking Valyrian) You do not owe me your freedom. I cannot give it to you. Your freedom is not mine to give. It belongs to you and you alone. If you want it back, you must take it for yourselves. Each and every one of you.  
*The crowd is silent until one man, holding his daughter, calls out.*  
 MAN: Mhysa!  
 DAUGHTER: Mhysa!  
*The whole crowd joins in the shouting.*  
 CROWD: Mhysa! Mhysa! Mhysa! Mhysa! Mhysa!  
 DAENERYS: What does it mean?  
 MISSANDEI: It is old Ghiscari, khaleesi. It means 'mother'.  
*The crowd steps closer and they continue to call to DAENERYS. The Unsullied take a more threatening stance to hold them back. Panic and fear begin to ripple through the confused crowd. They regain their voice and renew their cries.*  
 CROWD: Mhysa! Mhysa! Mhysa.  
 DAENERYS: It's all right. These people won't hurt me.  
*DAENERYS steps forward kneels next to her three dragons.*  
 DAENERYS: (in Valyrian) Fly.  
*The dragons screech and launch to the sky. DAENERYS steps down among the Unsullied.*  
 CROWD: Mhysa! Mhysa! Mhysa.  
 DAENERYS: (in Valyrian) Let me pass.  
*DAENERYS walks into the crowd. She touches her gently as she passes through them. They are elated, and they continue to chant to her.*  
 CROWD: Mhysa! Mhysa! Mhysa. Mhysa!  
*DAENERYS walks deep into the crowd. They lift her up above them, and she sits on their shoulders as the crowd reaches towards her. They spin slowly and the crowd forms rings around her. She smiles and the crowd tightens into a spiral of adulation. The Unsullied remain in formation. The dragons soar overhead.*

This dialogue begins with Daenerys, her adviser and soldiers waiting for the freed slaves of Yunkai to appear in front of the gates of the liberated city. She is uncertain they will accept her or embrace her cause due to the fact that sometimes people get accustomed with the lives they have (*Perhaps they didn't want to be conquered. / People learn to love their chains.*). She appears to be very skeptic in the beginning of the dialogue, so Barristan and Jorah to try to reassure her that she has made the right choice and the former slaves will appear to welcome her. As soon as the crowd gathers in front of the gates, she regains her confidence and addresses the crowd correcting Missandei's statement and affirming that they are the real owners of their liberty and, therefore, it's up to them to take it. They welcome Daenerys and salute her using the word "Mhysa", showing that they appreciate her arrival and consider her their mother. She then walks towards the gathering to welcome their admiration and adulation, warning her soldiers that the crowd will not harm her.



Processes	Participants			
	Daenerys	Barristan	Jorah	Missandei
Material	7 ( <i>conquer, give(2), take, hurt, fly, pass</i> )	1 ( <i>come</i> )	2 ( <i>conquer, liberate</i> )	
Relational	5 ( <i>owe, be(2), belong, mean</i> )	1 ( <i>be</i> )		5 ( <i>be(3), owe, mean</i> )
Verbal				
Mental	4 ( <i>want(2), learn, love</i> )			
Behavioral				
Existential				
Total	16	2	2	5

In relation to the transitivity system, as seen in Table 15, Daenerys presents more processes than the other participants and the material processes occur mainly in Daenerys's speech when she addresses the former slaves of Yunkai stating that they are free, when she describes concrete events and actions, and when she gives commands (*Perhaps they didn't want to be conquered. / I cannot give it to you. Your freedom is not mine to give. / If you want it back, you must take it for yourselves. / These people won't hurt me. / Fly / Let me pass.*). Yet, she is the Actor in only two occurrences of material processes (*I cannot give it to you. / Your freedom is not mine to give.*). The second most frequent process is relational, which is used by the character to connect ideas, defining personal traits, and describing entities current affairs (*You do not owe me your freedom. / Your freedom is not mine to give. It belongs to you and you alone. / What does it mean? / It's all right.*). The least recurrent process in Daenerys' speech is mental, which is associated with the expression of her opinions and conscious thought (*Perhaps they didn't want to be conquered. / If you want it back, you must take it for yourselves. / People learn to love their chains.*). Ser Barristan produces one material and one relational process that are connected to the account of a concrete action and to the description of an attribute for the people of Yunkai (*They will come, Your Grace. When they're ready.*). Finally, Ser Jorah presents two material processes, which are connected to the experience of action in which he is not the agent (*conquer, liberate*), while Missandei produces only relational processes (5) when she introduces and describes Daenerys to the crowd (*This is Daenerys Targaryen, the Stormborn, the Unburnt, the Queen of the Seven Kingdoms of Westeros, Mother of Dragons. It is to her you owe your freedom.*).

Regarding the interpersonal meanings in the dialogue, Ser Barristan, Ser Jorah and Missandei use only declarative statements in the conversation, mostly to give information and reassure Daenerys and the crowd concerning current events. Daenerys's utterances, on the other

hand, indicate declarative, imperative, and interrogative mood. Most of Daenerys's propositions are statements, in which she exchanges information with Ser Barristan and Jorah and informs the former slaves of Yunkai that they are the owners of their freedom (*Perhaps they didn't want to be conquered. / People learn to love their chains. / You do not owe me your freedom. I cannot give it to you. Your freedom is not mine to give. It belongs to you and you alone. If you want it back, you must take it for yourselves.*). The second most frequent mood in her propositions is the imperative mood, used by her to command her dragon to fly and to demand her soldiers to give her space so she may join the gathering. At last, Daenerys also makes use of the interrogative mood when she questions Missandei about the meaning of the word "*Mhysa*". Concerning modality, Daenerys uses 3 modal operators (*must, won't, cannot*) in her utterances, while only Barristan presents 1 temporal operator (*will*). The modal operators used by Daenerys present different degrees of possibility or obligation, with the most frequent being *must* (*If you want it back, you must take it for yourselves.*), *won't* the median concerning possibility (*These people won't hurt me.*), and *cannot* the lowest regarding likeness of an action to take place (*You do not owe me your freedom. I cannot give it to you.*). The temporal operator in Barristan's speech is used to make the proposition arguable in terms of time in connection to the moment of the speaking event. In this specific case, he is referring to a probable action in the near future (*They will come, Your Grace.*). To conclude, in the last dialogue of Season 3, Daenerys remains in a position of power and authority in relation to the other participants: she is the one who gives orders, delivers a speech to a large crowd, and is cheered by the other participants, which indicates a higher status in terms of the power relations established in the scene.



**Figure 17: Screenshot 11: 58m42s**  
**[Daenerys stands on the rocks, surrounded by the Unsullied and the Dothraki.]**

Considering the representational meanings, the screenshot in Figure 17 is classified as a non-transactive reaction, in which the represented participants are staring at something to their right that the audience is not able to see. In terms of clothing, Daenerys is wearing a blue wrap dress, similar to the one she wore in the previous scene, and Dothraki riding trousers underneath it. She continues to wear blue and to wear her hair tied in braids, which has an important meaning in terms of personal growth and empowerment (MCLAUGHLIN, 2017). Missandei remains with the same outfit which is associated with high educated servants, while Jorah, Barristan and Daario are wearing traditional knight attires, in which leather is the most abundant element. The Unsullied soldiers are dresses as army soldiers, with iron helmets and shields for protection.

Regarding the interactive metafunction, the represented participants' gaze is not directed to the audience, classifying the shot as an Offer. The audience is able to see most of the participants from a medium long shot, in which the full body is portrayed. The Unsullied soldiers are closer to the audience (medium close shot); however, they are not central and clear figures in the image as the other represented participants. Daenerys and Missandei remain in a close distance (close personal distance), as they have established an intimate relationship and Missandei is acting as Daenerys's interpreter to the former slaves. Jorah, Barristan and Daario are in a close social distance from Daenerys, as a way of respecting her authority before them and serving as bodyguards in case of an attack, while the Unsullied remain at a far social distance, acting as an extra protection if needed. In this shot, Daenerys's face expression reveals

preoccupation and concern, aligned with the current moment, as she is waiting for some time for the former slaves to appear in front of the gates of the city. The audience sees Daenerys from a lower level, from the Unsullied point of view, which indicates Daenerys has power over the viewers.



**Figure 18: Screenshot 12: 1h02m56s**  
**[Daenerys walks into the crowd who forms rings around her.]**

In terms of the representational metafunction, this second screenshot (in Figure 18) can be seen as a transactive action, represented by the crowd (Actors) trying to touch Daenerys (Goal), as well as a transactive reaction, in which Daenerys (Reactor), positioned in the center of the image, looks directly at the audience (Phenomenon).

Regarding the interactive meanings, this image is classified as a demand since Daenerys's gaze is directed to the spectators, which can be interpreted as she is asking the viewers' attention for them to enter into a type of imaginary relation with her. In this scene, she is being praised by a large group of former slaves who are calling her "mother", so she may be looking at the viewers expecting that they exalt her the same way the crowd does. The viewers are in a public distance from Daenerys (very long shot), in which they can see her from above, as she stares at them. This angle may indicate the viewers have power over the represented participants, who seem to be diminished and insignificant. However, another way to understand this scene is that from this angle the viewers can realize the magnitude of Daenerys in terms of the number of people who idolize her and are moved by her, thus giving her great power. The liberated slaves are in a close personal distance from Daenerys, showing great involvement as

they consider her their mother. The arranging of the slaves around Daenerys forms a kind of mandala, which for many Hindus and Buddhists is a symbol of the universe, the cosmos, and the transformation of a world of pain into one of joy and balance.

In the next chapter, I bring a brief analysis of the verbal and visual meanings of Daenerys Targaryen in the dialogues and scenes selected from Seasons 6 and 8. Furthermore, I discuss Daenerys's multimodal representation under the light of media studies, gender studies, the relations between gender, power, and authority, and the representation of highborn women in Medieval society in order to investigate the sociocultural practices presented by this medium.

## 4 ANALYSIS OF DATA – PART II

This chapter consists of the second part of the analysis and discussion of the findings of this investigation. Initially, the scenes of Seasons 6 and 8 are examined under the light of the frameworks aforementioned in order to achieve the main purposes of this dissertation. Finally, the sociocultural practices of this study are presented, in which Daenerys's multimodal representation over the seasons is explored based on media studies, gender studies, the relations between gender, power, and authority, as well as studies of representation of highborn women in Medieval society.

### 4.1 SEASON 6:

#### 4.1.1 Analysis of the first scene of Season 6 – Episode 1:

In the first scene of Season 6, which was retrieved from Episode 1, Daenerys has been taken prisoner of the khalasar and is delivered to their leader, Khal Moro, while she undergoes a series of unfavorable comments about her appearance from Dothraki riders. Moro's wives tell him to kill Daenerys, but he ignores their suggestion. Daenerys tells them who she is, but Moro disdains her titles laughing at her, stating she is merely his bed slave. She then reveals herself as the widow of Khal Drogo and, according to the Dothraki laws, it is not allowed for a Khal to sleep with a widowed Khaleesi. After learning this, Moro apologizes for his behavior, releases her, and guarantees no one will touch her. She expresses her gratitude and swears to reward (or compensate) him as soon as she returns to Meereen; however Moro announces that she will be taken to the Temple of the Dosh Khaleen, in Vaes Dothrak, where the widowed khaleesis should remain after the death of their Khals.

**Table 45: Dialogue 7 - Daenerys, Khal Moro, Bloodriders and Wives**

*The Dothraki folk are tending to their affairs. BLOODRIDER #1 and BLOODRIDER #2 escort DAENERYS to KHAL MORO's tent. KHAL MORO is sitting with his wives and other bloodriders.*  
 BLOODRIDER #2: For you, my Khal. The white-haired girl we **found** in the hills.  
 BLOODRIDER #1 pushes DAENERYS towards KHAL MORO. KHAL MORO considers her. The attendants speak in Dothraki.  
 BLOODRIDER #3: **Look** at those lips, blood of my blood.

WIFE #1: Blue-eyed women **are** witches.  
 WIFE #2: It **is** known.  
 WIFE#1: **Cut off** her head, before she **casts** a spell on you.  
*KHAL MORO stands and walks around DAENERYS.*  
 KHAL MORO: Even if I **was** blind, I'd **hear** my wives **say**, "**Cut off** her head" and I'd **know** this woman **was** beautiful. I'm glad I'm not blind. **Seeing** a beautiful woman naked for the first time, what **is** better than that?  
 BLOODRIDER #3: **Killing** another Khal?  
 KHAL MORO: Yes, **killing** another Khal.  
 BLOODRIDER #4: **Conquering** a city and **taking** her people as slaves, and **taking** her idols back to Vaes Dothrak.  
 BLOODRIDER #3: **Breaking** a wild horse, **forcing** it to **submit** to your will.  
 KHAL MORO (annoyed): **Seeing** a beautiful woman naked for the first time **is** among the five best things in life.  
*KHAL MORO grabs DAENERYS by the chest.*  
 DAENERYS (speaking Dothraki): Do not **touch** me.  
*The bloodriders and wives look at each other. KHAL MORO released DAENERYS.*  
 DAENERYS: I **am** Daenerys Stormborn of the House Targaryen, the First of Her Name, the Unburnt, Queen of Meereen, Queen of the Andals and the Rhoynar of the First Men, Khaleesi of the Great Grass Sea, Breaker of Chains and Mother of Dragons.  
*KHAL MORO and his bloodriders laugh. He places his hand on the back of DAENERYS' head*  
 KHAL MORO: You **are** nobody, the millionth of your name, Queen of Nothing, slave of Khal Moro. Tonight I will **lie** with you, and if the Great Stallion **is** kind, you will **give** me a son. Do you **understand**?  
 DAENERYS: I will not **lie** with you. And I will **bear** no children, for you, or anyone else. Not until the sun **rises** in the west, and **sets** in the east.  
 WIFE #1: I **told** you she **was** a witch. **Cut off** her head.  
 KHAL MORO: I **like** her. She **has** spirit.  
 DAENERYS: I **was** wife of Khal Drogo, son of Khal Bharbo.  
*KHAL MORO takes his hand away from DAENERYS and steps backwards.*  
 KHAL MORO: Khal Drogo **is** dead.  
 DAENERYS: I **know**. I **burnt** his body.  
 KHAL MORO: **Forgive** me. I did not **know**. It **is** forbidden to **lie** with a Khal's widow. No one will **touch** you. You **have** my word.  
*KHAL MORO draws his blade and cuts DAENERYS' bindings.*  
 DAENERYS: If you will **escort** me back to Meereen, I will **see** that your khalasar **is given** a thousand horses, as a sign of my gratitude.  
 KHAL MORO: When a Khal **dies**, **there is** only one place for his Khaleesi.  
*KHAL MORO sits down.*  
 WIFE #1: Vaes Dothrak. The Temple of the Dosh Khaleen.  
 WIFE #2: To **live out** her days with the widows of dead Khals. It **is known**.

In this scene, Daenerys faces a strange Khalasar for the first time after the death of Khal Drogo. The bloodriders, Khal Moro and his wives, subjugate her and consider her a slave, who was normally captured and given to the Khal as a gift during the Dothraki pillages. The Khal's intention is to use her as a bed slave and impregnate her with his child, a common practice among the soldiers of the tribe. Daenerys, then, attempts to warn them who she really is, a Targaryen descendant and the Mother of Dragons, titles that they do not seem to give any importance. She also states that she has no intention to lie with Moro or to bear his or anyone else's child, reaffirming the curse Mirri Maz Dur had invoked to her in Season 1. However, when she discloses she is Khal Drogo's widow, Moro apologizes at once, unbinding her and



giving his word she will not be harmed. Thus, in this dialogue, Daenerys is only recognized as an important person by the Dothraki due to her former marriage to Drogo, even though this fact obliges her to take shelter in Dosh Khaleen, the place where the widows must remain after the death of their Khals. This scene shows that women were not entitled of occupying higher positions in the Dothraki society, only if she was married to a male leader, and in case she did become a widow, she was supposed to abide to the Dothraki rules, retrieving herself to a sacred temple where all widows would remain until their deaths.

**Table 5: Transitivity Processes in Dialogue 7**

Processes	Participants						
	Daenerys	Khal Moro	Bloodrider 2	Bloodrider 3	Bloodrider 4	Wife 1	Wife 2
Material	9 ( <i>touch, lie, bear, rise, set, burn, escort, see, give</i> )	7 ( <i>cut off, kill, lie(2), give, touch, die</i> )	1 ( <i>find</i> )	4 ( <i>kill, break, force, submit</i> )	3 ( <i>conquer, take(2)</i> )	3 ( <i>cut off(2), cast</i> )	
Relational	2 ( <i>be(2)</i> )	12 ( <i>be(10), have(2)</i> )				2 ( <i>be(2)</i> )	
Verbal		1 ( <i>say</i> )				1 ( <i>tell</i> )	
Mental	1 ( <i>know</i> )	5 ( <i>know(2), understand, like, forgive</i> )					2 ( <i>know</i> )
Behavioral		3 ( <i>hear, see(2)</i> )		1 ( <i>look</i> )			1 ( <i>live out</i> )
Existential		1 ( <i>there be</i> )					
Total	12	29	1	5	3	6	3

Considering the ideational meanings, Moro produces more processes and has more turns in the conversation than Daenerys, which seems reasonable since Daenerys's participation in the dialogue was not even expected by the other participants. The most frequent processes in Moro's speech are relational ones, which appear mostly as he talks about personal traits, ascribes attributes, and identifies Daenerys as an irrelevant woman (*Even if I was blind, I'd hear my wives say, "Cut off her head" and I'd know this woman was beautiful. I'm glad I'm not blind. / Seeing a beautiful woman naked for the first time is among the five best things in life. / You are nobody, the millionth of your name, Queen of Nothing, slave of Khal Moro. / I like her. She has spirit.*). Material processes are the second most recurrent processes, used to describe sequences of concrete actions directed to Daenerys (*I'd hear my wives say, "Cut off her head" / Tonight I will lie with you / you will give me a son. / No one will touch you.*), while the mental processes mainly express his personal thoughts (*I'd know this woman was beautiful. / Do you understand? / I like her. / Forgive me. I did not know.*). Conversely, Daenerys mainly



produces material processes, indicating her attempt to present herself mainly as an agent, someone who executes actions (*I will not lie with you. And I will bear no children, for you, or anyone else. Not until the sun rises in the west, and sets in the east. / I burnt his body. / If you will escort me back to Meereen, I will see that your khalasar is given a thousand horses*). Relational processes are also relevant in her utterances, used by Daenerys to identify herself as a Targaryen and a Khaleesi (*I am Daenerys Stormborn of the House Targaryen, / I was wife of Khal Drogo, son of Khal Bharbo*).

Considering the interpersonal metafunction, Moro and Daenerys produce mostly declarative statements, with the purpose of giving information regarding traditional customs and self-identification, respectively. Moreover, Moro utters 2 interrogative propositions, when he asks questions to his riders and to Daenerys (*Seeing a beautiful woman naked for the first time, what is better than that? / [...] and if the Great Stallion is kind, you will give me a son. Do you understand?*), whereas Daenerys makes use of one imperative proposition when she prevents Moro to lay his hand on her (*Do not touch me*). Concerning modality, Daenerys presents 4 future temporal operators (*will(4)*) in her speech, referring to future events (*I will not lie with you./ And I will bear no children, for you, or anyone else./ If you will escort me back to Meereen, I will see that your khalasar is given a thousand horses, as a sign of my gratitude*). Meanwhile, Moro uses 4 temporal operators (*will(3), did*) and 2 modal operators (*would(2)*). The temporal operators in Moro's utterances mark instances in the past (*I did not know*.) and in the future (*Tonight I will lie with you, and if the Great Stallion is kind, you will give me a son./ No one will touch you*). The modal operators, on the other hand, suggest a median level of probability in a hypothetical situation (*Even if I was blind, I'd hear my wives say... and I'd know...*). Thus, the first dialogue of Season 6 shows Daenerys in a subjugated position, being repeatedly undermined by the Dothraki leader through derogatory comments on her appearance and level of importance, and by her reduced number of utterances and verb processes produced in comparison to Khal Moro.



**Figure 19: Screenshot 13: 37m45s**  
**[Daenerys is taken to Khal Moro.]**

Regarding the representational metafunction, the first screenshot of this scene brings a non-transactive reaction, represented by Daenerys's gaze directed at something the audience cannot see, as well as transactive reaction processes, in which the Dothraki riders (Reactors) are staring at Khal Moro (Phenomenon), while Moro (Reactor) is looking at Daenerys (Phenomenon). Daenerys has her hands tightened and she is looking down, which may indicate submissiveness and fragility, features normally expected and attributed to women. Concerning clothing, the Dothraki are dressed as nomad riders, wearing heavy fabrics such as leather, and a simple armor, whereas Daenerys is wearing a tattered and dirty white dress, her hair is disheveled and her hands are tightened with large ropes, denoting her vulnerability and weakness before the men, which is consistent with what is taking place in the scene. She has just been captured and is now given to Moro as a gift.

Taking into consideration the interactive metafunction, this shot is classified as an Offer, since the represented participants are not looking at the audience. The viewers can see Daenerys from a medium shot, in which she is posed in a slight diagonal plane parallel to the spectators, from her knees up. This may suggest a certain detachment and distance from the character, as the audience does not recognize the universe of the characters as their own. The Dothraki riders are in a far personal distance from Daenerys, which normally implies a certain level of intimacy; however, as they are unknown by her, besides being her captors, this proximity may indicate aggression, as they are invading her personal space.



**Figure 20: Screenshot 14: 41m13s**  
**[Daenerys talks to Khal Moro.]**

In terms of representational meaning, the shot in Figure 20 is classified as a non-transactive reaction, represented by Daenerys as the central figure staring at something the audience is not able to see. The other represented participants in the scene are in the background and out of focus. Regarding clothing, from this angle it is possible to see Daenerys's dirty and sweaty white dress and her silver necklace in the shape of a dragon, a symbol of her House. Her hair is disheveled and loose on her back, and her face, chest and arms are covered in dust, indicating she has been mistreated during the journey as a captive.

Considering the interactive metafunction, the screenshot represents an Offer, since Daenerys's gaze is not directed to the audience. The spectators can see Daenerys from a medium close shot, in which the represented participant is shown by her chest up, and she is placed in a slightly oblique plane parallel from the viewer. This may be an indication of a certain level of involvement; however, the audience remains aware that Daenerys's world is not the one they are involved with. In terms of facial expression, Daenerys appears to be frustrated and disappointed, as her eyebrows are pulled down, her lip corners are drawn down, while her eyes seem to be lost, not focusing specifically on something or someone, which is consistent with the context of the scene.

#### 4.1.2 Analysis of the second scene of Season 6 – Episode 4:

In the second scene, retrieved from episode 4, after the high priestess of Dosh Khaleen grants Daenerys consent to go outside with another Khaleesi to keep her company, they come across Jorah and Daario, who have followed Daenerys to Vaes Dothrak to save her. Daenerys warns them to put on hold their rescue mission since she has come with another plan to get out of this situation. In this scene, Daenerys is summoned to the Temple of Dosh Khaleen, and she tells the group of khals that her late husband, in that same spot, swore to her that he would lead the Dothraki across the Narrow Sea to reclaim the Iron Throne for his Khaleesi and their child, while all the rest of them have never achieved any meaningful conquests. Therefore, she states that none of them are fit to lead the Dothraki, but she is and so she will. The khals look at each other and burst into laughter. Insulted and annoyed by her audacity, Khal Moro says she will be raped by all khals, by their bloodriders, and then, if she is still alive, by their horses. He concludes asking her if she really thought they would ever serve her. Daenerys looks at them as if they were never intended to serve her, because they are going to die.

**Table 67: Dialogue 8 - Daenerys and Khals**

<p><i>All the khals are gathered in council. They speak in Dothraki.</i></p> <p>KHAL MORO: It is forbidden to spill blood in the sacred city. It is forbidden to carry weapons in the sacred city.</p> <p>KHAL #1: So we don't spill blood.</p> <p>KHAL MORO: Well... there's always a little blood.</p> <p>KHAL #1: Someone crushed his head with a rock.</p> <p>KHAL MORO: Aggo belonged to my khalasar. He served me well. He got his head smashed in by a rock. Fuck Aggo.</p> <p><i>KHAL #1 sits down.</i></p> <p>KHAL MORO: Bring in Drogo's widow.</p> <p><i>DAENERYS enters, ushered by the Lhazareen woman and the leader of the Dosh Khaleen. The khals bow their heads.</i></p> <p>KHAL #2: Who cares about her? She's a midget.</p> <p>KHAL #1: I like her.</p> <p>KHAL #2: She's paler than milk.</p> <p>KHAL #3: I'd like to know what a khaleesi tastes like.</p> <p>KHAL #1: Good. You can suck my dick.</p> <p><i>The Khals laugh.</i></p> <p>KHAL MORO: She belongs with the Dosh Khaleen.</p> <p>KHAL #4: The Wise Masters of Yunkai want her. They're offering ten thousand horses in exchange. What's worth more, one pink little girl or ten thousand horses?</p> <p>KHAL MORO: Fuck the Wise Masters in their perfumed asses. I'll take their horses for myself.</p> <p>DAENERYS: Don't you want to know what I think?</p> <p><i>All the khals raise their heads and stare at DAENERYS</i></p> <p>KHAL MORO: You'd rather be sold to slavery? Or maybe you'd like to show Rhalko here what you taste like?</p> <p>DAENERYS: No. I don't want either of those things.</p> <p>KHAL MORO: We don't care what you want. This is the Temple of the Dosh Khaleen. You have no voice here, unless you are Dosh Khaleen. Which you are not, until we decide you are.</p> <p>DAENERYS: I know where I am. I have been here before. This is where the Dosh Khaleen pronounced my child the Stallion Who Mounts the World.</p>
--

KHAL MORO: And what **happened**? You **trusted** a sorceress, like a fool. Your baby **is** dead because of you. And so **is** Khal Drogo.

DAENERYS: This **is** where Drogo **promised** to **take** his khalasar west to where the world **ends**. To **ride** wooden horses across the Black Salt Sea as no khal **has done** before. He **promised** to **kill** the men in their iron suits and **tear down** their stone houses. He **swore** to me before the Mother of Mountains.

KHAL MORO: And you **were** dumb enough to **believe** him?

DAENERYS: And here, now, what great matters do the Great Khals **discuss**? Which little villages you'll **raid**, how many girls you'll **get** to **fuck**, how many horses you'll **demand** in tribute. You **are** small men. None of you **are** fit to **lead** the Dothraki. But I **am**. So I will.

*The khals laugh.*

KHAL MORO: All right. No Dosh Khaleen for you. Instead we'll **take** turns **fucking** you. And then we'll **let** our bloodriders **fuck** you.

*KHAL MORO stands.*

KHAL MORO: And If **there's** anything left of you, we'll **give** our horses a turn. You crazy cunt. Did you really **think** we would **serve** you?

*DAENERYS lays her hand on a fire pit.*

DAENERYS: You're not **going to serve**. You're **going to die**.

*DAENERYS knocks down all the fire pits one by one. The khals cower away from the flame. The flame begins to cover the entire temple. The khals run to the door and try to escape, but the door has been barred. JORAH and DAARIO watch the temple burning from the outside. The Dothraki people gather around the burning temple. DAENERYS grabs the final fire pit and knocks it in KHAL MORO's direction. The fire engulfs the entire temple and kills all the khals. DAENERYS walks out of the fire, unharmed and naked. All the Dothraki bow to DAENERYS. JORAH and DAARIO walk up to the steps burning temple. JORAH bows to DAENERYS. DAARIO stares at her and then bows.*

This dialogue begins with Daenerys being brought before the group of Khals who will decide her fate. Since she was not living according to the Dothraki tradition, it is up to them to choose if she will be accepted at Dosh Khaleen or if her destiny lies elsewhere. Moro is one of the leaders who advocates for her to join the Dosh Khaleen, whereas others recommend giving her to the Wise Masters of Yunkai, who are offering 10,000 horses in exchange for her. The great Khal, however, changes his mind and determines she will be raped by all the Khals and their riders as Daenerys declares that none of them are fit to be leader of the Dothraki, calling them small men. During the entire dialogue, Daenerys receives derogatory remarks on her appearance, gender, and intellect (*midget, pale like milk, what a Khaleesi tastes like, fool, crazy cunt*). However, she remains resolute, being unaffected by these offences and aiming at her major goal: to kill all the Khals inside the temple and show the entire Khalasar she is fit to be their leader.

Processes	Participants					
	Daenerys	Khal Moro	Khal 1	Khal 2	Khal 3	Khal 4
Material	13 ( <i>mount, take, end, ride, do, kill, tear down, raid, get, fuck, lead, serve, die</i> )	15 ( <i>spill, carry, serve(2), smash, bring, fuck(3), take(2)</i> )	3 ( <i>spill, crush, suck</i> )			1 ( <i>offer</i> )

		<i>sell, show, happen, give</i>				
Relational	7 ( <i>be(7)</i> )	12 ( <i>be(9), belong(2), have</i> )		2 ( <i>be(2)</i> )		1 ( <i>be</i> )
Verbal	6 ( <i>pronounce, promise(2), swear, discuss, demand</i> )					
Mental	5 ( <i>want(2), know(2), think</i> )	7 ( <i>like, care, want, decide, trust, believe, think</i> )	1 ( <i>like</i> )	1 ( <i>care</i> )	2 ( <i>like, know</i> )	1 ( <i>want</i> )
Behavioral		1 ( <i>taste</i> )			1 ( <i>taste</i> )	
Existential		2 ( <i>there be(2)</i> )				
Total	31	37	4	3	3	3

Concerning the ideational meaning, only the processes produced by Khal Moro and Daenerys will be analyzed. Moro presents 6 more processes than Daenerys in his utterances, with material being the most recurrent. His material processes are used when he describes sequences of actions and concrete events related to Daenerys's fate that is being decided (*It is forbidden to spill blood in the sacred city. It is forbidden to carry weapons in the sacred city. / He served me well. He got his head smashed in by a rock. Fuck Aggo. / Bring in Drogo's widow. / Fuck the Wise Masters in their perfumed asses. I'll take their horses for myself. / You'd rather be sold to slavery? / Instead we'll take turns fucking you. And then we'll let our bloodriders fuck you. / [...] we'll give our horses a turn.*). The relational processes are the second most recurrent ones, which appear while he is identifying Daenerys and talking about her level of importance to them (*She belongs with the Dosh Khaleen. / This is the Temple of the Dosh Khaleen. You have no voice here, unless you are Dosh Khaleen. Which you are not, until we decide you are. / Your baby is dead because of you. And so is Khal Drogo. / And you were dumb enough to believe him?*). The third most frequent is the mental processes, which express his inner thoughts considering the decision he has to make (*We don't care what you want. / Did you really think we would serve you?*).

Conversely, Daenerys produces more material processes, followed by relational, verbal, and mental. The material processes in her speech are related to concrete actions linked to the Dothraki's way of living (*This is where Drogo promised to take his khalasar west to where the world ends. / To ride wooden horses across the Black Salt Sea as no khal has done*



before. / He promised to kill the men in their iron suits and tear down their stone houses. / Which little villages you'll raid, how many girls you'll get to fuck, [...] / [...] None of you are fit to lead the Dothraki. / You're not going to serve. You're going to die.), while the relational ones appear the moment she is attributing characteristics and identifying herself and others in the dialogue (*I know where I am. I have been here before. / You are small men. None of you are fit to lead the Dothraki. But I am. So I will...*). Finally, the verbal processes are used to report past narrative events and conversations connected to Drogo (*This is where the Dosh Khaleen pronounced my child the Stallion Who Mounts the World. / This is where Drogo promised to take his khalasar west to where the world ends. / He promised to kill the men in their iron suits [...] / He swore to me before the Mother of Mountains. / And here, now, what great matters do the Great Khals discuss? / [...] how many horses you'll demand in tribute.*). In addition, and the mental processes express her perceptions and thoughts about what she desires (*Don't you want to know what I think? / No. I don't want either of those things. / I know where I am.*).

Regarding the interpersonal metafunction, both characters utter declarative statements mostly, which is consistent with the large exchange of information in the scene (*Example: Moro: You trusted a sorceress, like a fool. Your baby is dead because of you. / Daenerys: This is where the Dosh Khaleen pronounced my child the Stallion Who Mounts the World*). Moro also presents 5 interrogative propositions and 1 sentence with the imperative mood, used mainly to ask questions to Daenerys and command his riders (*You'd rather be sold to slavery? Or maybe you'd like to show Rhalko here what you taste like?; Bring in Drogo's widow*). Daenerys, on the other hand, produces 2 interrogative sentences, used when she addresses the Khals (*Don't you want to know what I think? And here, now, what great matters do the Great Khals discuss?*). Although this configuration suggests that Moro is in a more powerful position in this dialogue, it is Daenerys who manages to maintain a higher status in the conversation, by the manner she poses herself in front of them and the daring way she addresses them.

Finally, considering the modality system, both make use of one future temporal operator (*will*), when they are making assurances about future events that are about to happen (*Moro: I'll take their horses for myself. / Instead, we'll take turns fucking you. And then we'll let our bloodriders fuck you./ ... we'll give our horses a turn. And Daenerys: Which little villages you'll raid, how many girls you'll get to fuck, how many horses you'll demand in tribute. / So I will.*). Furthermore, Moro also makes use of three modal operators (*would* (3)), indicating a median level of possibility and certainty (*You'd rather be sold to slavery? Or*

*maybe you'd like to show Rhalko here what you taste like? / Did you really think we would serve you?).*



**Figure 21: Screenshot 15: 51m32s**  
**[Daenerys talks to the Khals.]**

Concerning the representation metafunction of Figure 21, this screenshot presents transactional reactions, in which Daenerys (Reactor) is looking at Khal Moro (Phenomenon), whereas the other Khals (Reactors) are staring at her (Phenomenon). In terms of clothing, while the Khals are dressed as nomad riders, with leather armors and heavy woven fabrics, Daenerys is wearing a leather plain dress, the traditional outfit of Dosh Khaleen women.

Taking into consideration the interactive point of view, similar to the previous shots, Screenshot 15 is classified as an Offer, which is very usual in serial narratives and movies. The represented participants are seen from a medium shot by the audience, apart from Khal Moro, who the viewers can only see part of his arm and face on the left side of the image. Daenerys appears almost in her full body, and she is positioned in an oblique angle from the audience, which configures detachment. Although the viewers are not part of the world represented, they still seem to have an important connection with the narrative. Her character is also depicted from a low angle, indicating that the represented participant has power over the audience. Daenerys appears very calm and serene in this image, her face is rested, and her gaze is staring intensely at Moro, which implies determination. Comparing with the previous image, Daenerys looks more confident and empowered in this shot, as she already has a plan to defeat the Dothraki Khals.





**Figure 22: Screenshot 16: 56m17s**  
**[Daenerys faces the Khalasar.]**

Regarding the representation point of view, Screenshot 16 (the last screenshot of this scene) – Figure 22 – presents transactive reactions, in which Daenerys (Reactor) is looking at the Dothraki tribe (Phenomenon), whereas they (Reactors) are looking at her (Phenomenon). From this camera angle, it is only possible to see the back side of the crowd, all dressed in Dothraki attires, as they stare at Daenerys, who is standing at the entrance of the Dosh Khaleen Temple, naked, while the flames consume the entire building and the Khals who are locked inside. The element of fire is very important in this scene; it is part of the Targaryen House motto: *Fire and Blood*, and Daenerys, as a member of the Targaryen family, cannot be harmed by fire. Therefore, this shot symbolizes the power of the Targaryens and their only living descendant: Daenerys Targaryen.

In terms of the interactive metafunction, the image continues to be an Offer as the previous ones. The viewer can see Daenerys from a public distance, in a very long shot, in which it is possible to have a wider view of the scene. The audience is positioned as if they were also part of the Dothraki horde, observing Daenerys from their point of view. Daenerys is posed in a frontal plane parallel from the viewer and in a higher position, being depicted as having power over the audience and the Dothraki tribe.

#### **4.1.3 Analysis of the third scene of Season 6 – Episode 10:**

Finally, the third scene of Season 6 was retrieved from Episode 10. This scene occurs after Daenerys tells Daario he will not come with her to Westeros, that he must remain in Meereen with the Second Sons in order to maintain the order they have brought to the city. Afterwards, she meets Tyrion in the throne room inside the great pyramid, where he tries to console her for not having Daario on her side from now on. Although she appreciates his gesture, she confesses that rather than being hurt by bringing Daario to Westeros, she is scared of how easily she dismissed him, a person who loves her completely. Tyrion assures her that Daario was not the first and would not be the last person to fall in love with her. When they talk about Daenerys's accomplishments, Tyrion tells her that, for a long time, he has given up on believing in other people or himself, but that now he believes in her and her cause. Moved by his words, Daenerys delivers him a pin, which she has made for him: the badge of the Hand of the Queen. Tyrion, touched with her attitude, approaches, and kneels in front of her.

**Table 19: Dialogue 9 - Daenerys and Tyrion**

<p><i>TYRION is sitting off to the side of the room on a bench. DAENERYS enters, walking down the steps from the throne.</i></p> <p>TYRION: How did he take it?</p> <p>DAENERYS: No tears.</p> <p>TYRION: I know it was hard for you. You turned away a man who truly loves you because he would have been a liability in the Seven Kingdoms. That's the kind of self-sacrifice that makes for a good ruler, if it's any consolation.</p> <p><i>DAENERYS reaches the bottom of the steps and approaches TYRION.</i></p> <p>DAENERYS: It's not.</p> <p>TYRION: No, I suppose not. I'm terrible at consoling.</p> <p><i>DAENERYS sits down on the bench next to TYRION.</i></p> <p>DAENERYS: Yes, you really are.</p> <p>TYRION: All right, how about the fact that this is actually happening? You have your armies, you have your ships, you have your dragons. Everything you've ever wanted since you were old enough to want anything. It's all yours for the taking. Are you afraid?</p> <p><i>DAENERYS nods.</i></p> <p>TYRION: Good. You're in the great game now. And the great game's terrifying. The only people who aren't afraid of failure are madmen like your father.</p> <p>DAENERYS: Do you know what frightens me? I said farewell to a man who loves me. A man I thought I cared for. And I felt nothing. Just impatient to get on with it.</p> <p>TYRION: He wasn't the first to love you and he won't be the last.</p> <p>DAENERYS: Well, you have completely failed to console me.</p> <p><i>DAENERYS stands and turns to face TYRION.</i></p> <p>TYRION: For what it's worth, I've been a cynic for as long as I can remember. Everyone's always asking me to believe in things-- family, gods, kings, myself. It was often tempting until I saw where belief got people. So I said no, thank you to belief. And yet here I am.</p> <p><i>TYRION stands on the bench.</i></p> <p>TYRION: I believe in you. It's embarrassing, really. I'd swear you my sword, but I don't actually own a sword.</p> <p>DAENERYS: It's your counsel I need.</p> <p>TYRION: It's yours. Now and always.</p> <p>DAENERYS: Good. I, um... I had something made for you. I'm not sure if it's right.</p> <p><i>DAENERYS pins a Hand of the King's brooch on TYRION's chest.</i></p> <p>DAENERYS: Tyrion Lannister, I name you Hand of the Queen.</p> <p><i>TYRION holds back tears, then kneels.</i></p>
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In this scene, there are important issues to consider. First, Daenerys confesses to Tyrion that she is concerned about her lack of sentimentality, especially when she says farewell to Daario, a person she thought she cared for significantly. Sentimentality and sweetness are feelings straightly connected to femininity and were normally expected in women at that period (PISAN, 1985). However, in order to hold a position of power and authority before others, women normally had to conceal these types of emotions and adopt masculine traits to be respected and worth of the position (BEARD, 2018). This may be the reason for Daenerys to shut down her feelings. Another aspect worth commenting is Daenerys's choice to name Tyrion her Hand of the Queen. This title consists of the most powerful designated position before the sovereign in terms of authority and responsibility. The Hand of the Queen /King is the closest counselor of the monarch, being capable of acting and making decisions on her/his name (MARTIN, 2023). Naming Tyrion her Hand of the Queen may be seen as a strategic choice, as Tyrion has great knowledge of the culture of Westeros and has already successfully controlled Kings Landing for some period. Furthermore, he is considered a very eloquent communicator, and, with the help of his remarkable intelligence, he was able to get away from very hard and unfavorable moments. Also, he is a member of House Lannister, a very important and respected family in Westeros, a fact that could contribute to the credibility of her claim to the throne. Therefore, this scene portrays a very important moment in Daenerys's development as a sovereign and a rightful claimant of the Iron Throne.

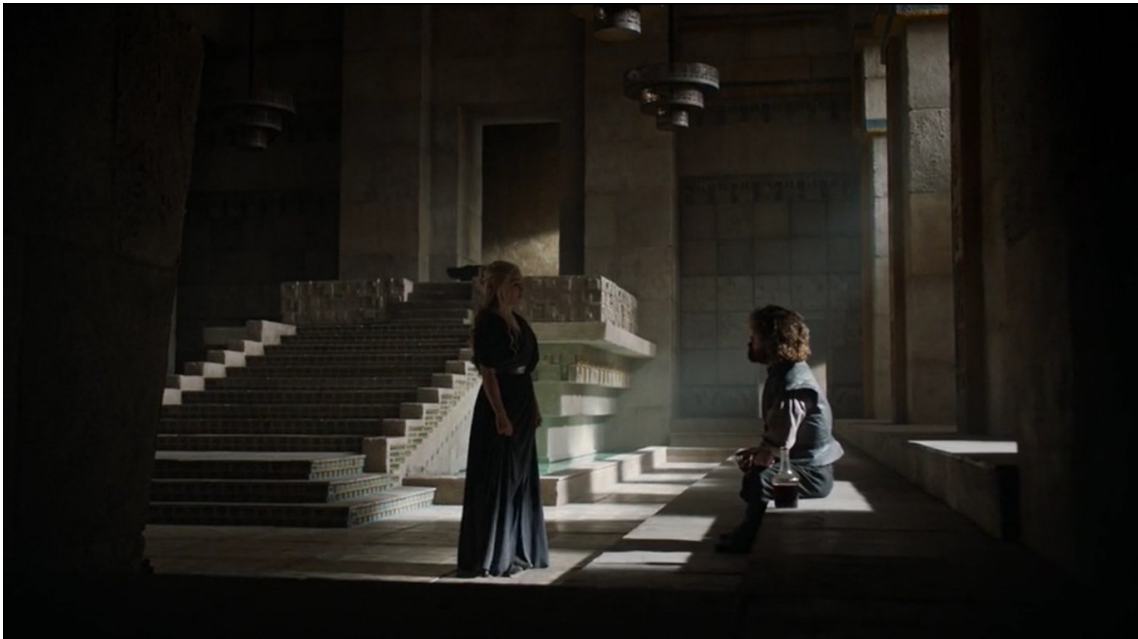
Processes	Participants	
	Daenerys	Tyrion
Material	4 ( <i>get on with, fail, console, make</i> )	6 ( <i>take(2), turn away, make for, happen, get</i> )
Relational	5 ( <i>be(5)</i> )	24 ( <i>be(20), have(4)</i> )
Verbal	2 ( <i>say, name</i> )	4 ( <i>ask, say, thank, swear</i> )
Mental	7 ( <i>know, frighten, love, think, care, feel, need</i> )	9 ( <i>know, love(2), suppose, want(2), remember, believe(2)</i> )
Behavioral		1 ( <i>see</i> )
Existential		
Total	18	44

Regarding the transitivity system, Tyrion produces more processes and has more turns in the dialogue than Daenerys. One way to make sense of this fact is that Tyrion is sharing most of his knowledge and background experience with Daenerys, serving as her real advisor while she reflects about what she has been through and what has to be done in order to achieve her

main goal. Different from the previous scenes, the most recurrent processes in Tyrion's speech are relational, followed by Mental, Material and Verbal ones. He uses relational processes mostly to talk about himself, to identify Daenerys and to attribute value to her (*That's the kind of self-sacrifice that makes for a good ruler, if it's any consolation. / You have your armies, you have your ships, you have your dragons. / You're in the great game now. And the great game's terrifying. The only people who aren't afraid of failure are madmen like your father.*). The mental processes mainly express his personal feelings and beliefs (*I know it was hard for you. You turned away a man who truly loves you / No, I suppose not. / Everything you've ever wanted since you were old enough to want anything. / I've been a cynic for as long as I can remember. / Everyone's always asking me to believe in things [...] / I believe in you.*). The material processes appear when he describes sequences of events and concrete action related to their political strategy to conquer the Seven kingdoms (*How did he take it? / You turned away a man who truly loves you / That's the kind of self-sacrifice that makes for a good ruler, [...]*), whereas the verbal processes express situations in which verbal exchanges occur (*Everyone's always asking me to believe in things / So I said no, thank you to belief. / I'd swear you my sword*). Conversely, Daenerys produces mainly mental processes, succeeded by relational, material, and verbal ones. The mental processes in her speech are produced when she expresses her intimate sentiments and inner thoughts regarding her attitudes and needs (*Do you know what frightens me? / I said farewell to a man who loves me. A man I thought I cared for. And I felt nothing. / It's your counsel I need.*), while the relational ones are used as a tool to connect statements and ascribing attributions to Tyrion (*It's not. / Yes, you really are. / It's your counsel I need. / I'm not sure if it's right.*). Finally, her material processes mainly appear when she describes actions in which Tyrion is the active agent (*Just impatient to get on with it. / Well, you have completely failed to console me. / I had something made for you.*), whereas her verbal processes indicate the report of locution events (*I said farewell to a man who loves me. / I name you Hand of the Queen.*).

Considering the interpersonal metafunction, Tyrion is the character who presents more variety in terms of mood and modality systems. While Daenerys mainly produces short declarative statements, generally replying to Tyrion's declarations and inquiries and providing new information concerning his new attribution, Tyrion makes use of declarative and interrogative sentences in his utterances. His declarative statements appear when he attempts to console Daenerys, talks about her accomplishments and what is yet to come, and how he feels about her, whereas his interrogative statements appear when he questions her about past events, her own feeling, and produces a rhetorical question (*How did he take it? / Are you afraid? / All*

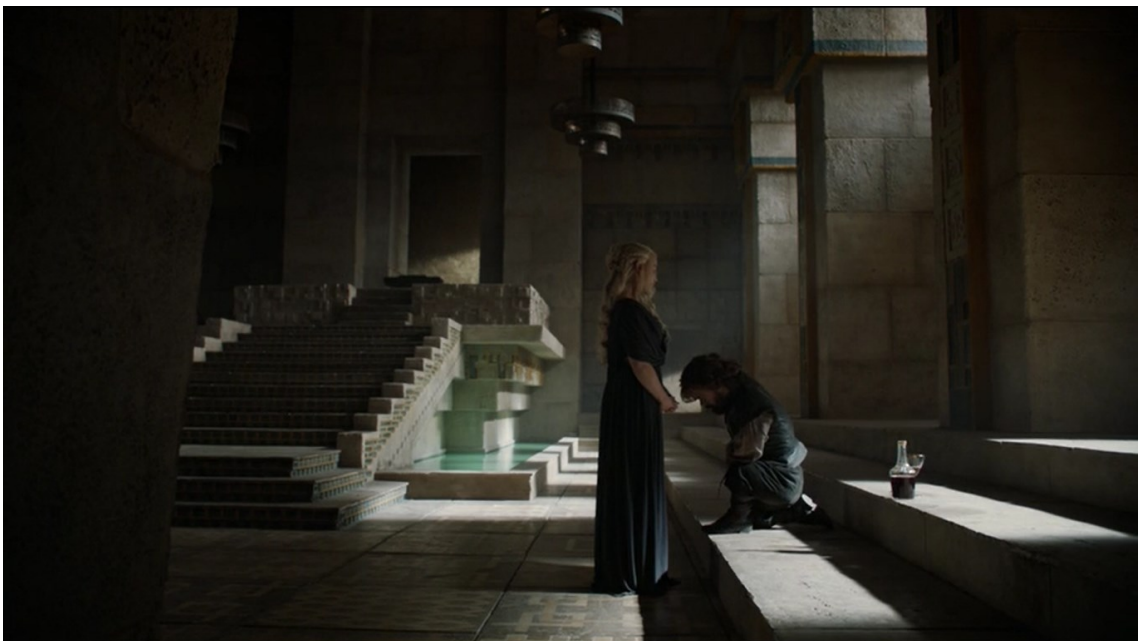
*right, how about the fact that this is actually happening?*). Considering modality, Tyrion is the only character who makes use of a temporal operator (*did*), modal operators (*can*, *would*(2), *won't*) and mood adjuncts (*always*(2), *ever*, *often*, *yet*), which are predominantly connected to his pledge to serve Daenerys and to what the future possibly holds for her. While the temporal operator refers to a past event concerning Daario, (*How did he take it?*), the modal operators indicate a low and a median level of certainty and probability for some events to be true (*For what it's worth, I've been a cynic for as long as I can remember. / You turned away a man who truly loves you because he would have been a liability in the Seven Kingdoms. / I'd swear you my sword, but I don't actually own a sword. / He wasn't the first to love you and he won't be the last.*). Concerning the mood adjuncts, while most of them are related to usuality of the of the propositions (*Everything you've ever wanted since you were old enough to want anything. / Everyone's always asking me to believe in things... / It was often tempting... / It's yours. Now and always.*), the mood adjunct “yet” refers to time in the sentence (*And yet here I am.*).



**Figure 23: Screenshot 17: 44m28s**  
[Daenerys talks to Tyrion.]

Considering the representation meaning, the screenshot in Figure 23 is classified as a transactive reaction, in which Daenerys and Tyrion are staring at each other. Daenerys is wearing a dark blue dress with a waist belt and her hair is tied in large braids, a Dothraki tradition that she makes a point of keeping. Tyrion is dressed as a lord, apparently wearing high quality dark fabrics and embroidered patterning, long-sleeved shirt, and leather boots.

Regarding the interactive metafunction, this shot represents an Offer, as the represented participants do not look directly at the viewer. The audience is able to see the characters from a long shot, in which the full figures occupy half of the frame. From this angle, the viewers may have a wider view of what is taking place in the shot. Daenerys and Tyrion are in a far personal distance from each other, a space in which “personal interests and involvements are discussed” (KRESS & VAN LEEUWEN, 2006, p. 124). This is in accordance with what is happening in this scene: Tyrion is consoling Daenerys and pledging his loyalty to her claim to the throne.



**Figure 24: Screenshot 18: 47m24s**  
**[Daenerys talks to Tyrion.]**

Taking into consideration the representation metafunction in Figure 24, this last screenshot of the scene brings a transactive reaction, represented by Daenerys’s gaze directed to Tyrion. Furthermore, there is also a non-transactional action, in which Tyrion is kneeling down before Daenerys. This action can be interpreted as a gesture of allegiance and commitment, acknowledging Daenerys as his sovereign and monarch.

In terms of interactive meanings, the viewer is in a far distance from Daenerys and Tyrion (long shot), who are posed in a sagittal plane parallel to the viewer and occupy half of the image. This is an indication of a distant involvement with the characters, as the audience’s role is solely to contemplate from a distance what is happening in the scene. Daenerys and



Tyrion are in a close personal distance from each other, implying an affectionate relationship established, which is in accordance with what is taking place since Daenerys has just named him her Hand of the Queen. However, despite the close distance between the characters, they are not presented equally in terms of power relations, since Tyrion is on his knees in front of Daenerys, which makes her the most powerful character in the image.

## 4.2 SEASON 8:

### 4.2.1 Analysis of the first scene from Season 8 – Episode 2:

The first scene of the last season was retrieved from episode 2. In this scene, Jaime, Tyrion's brother, arrives at Winterfell, where the soldiers of the north and Daenerys's legions are gathered to face their common enemy: the army of the dead. Daenerys is sitting at the high table with Jon Snow and Sansa Stark in the Great Hall when he approaches them. The two women bitterly reprimand Jaime, known as the Kingslayer, for his prior deeds and doubt his loyalty truly lies with them other than his own family. Brienne then speaks in his favor, saying that she would not be alive if it weren't for him and that she would fight this war with him by her side. After Sansa accepts Brienne's word and allows Jaime to remain in Winterfell, Daenerys finally allows him to have his sword returned to his possession.

**Table 91: Dialogue 10 - Daenerys, Jaime, Tyrion, Sansa, Bran, Brienne and Jon**

*JAIME LANNISTER stands in the Great Hall of Winterfell.*

DAENERYS TARGARYEN: When I **was** a child, my brother **would tell** me a bedtime story about the man who **murdered** our father.

*The camera cuts to a wide view of the hall and we see a multitude of guards placed around the room and the many who ally with House Stark. Sitting at the head of the room is DAENERYS in the centre of a long table; JON SNOW sits on her left and SANSA STARK on her right and JAIME is standing in the middle of the room facing DAENERYS. On the left of the room there is a shorter table where TYRION LANNISTER, LORD VARYS, MISSANDEI and JORAH MORMONT sit. On the right there is another table where DAVOS SEAWORTH, LYANNA MORMONT, LORD YOHAN ROYCE, ALYS KARSTARK and BRIENNE OF TARTH sit*

DAENERYS: Who **stabbed** him in the back and **cut** his throat. Who **sat down** on the Iron Throne and **watched** as his blood **poured** onto the floor.

*JAIME's eyes lowered.*

DAENERYS: He **told** me other stories as well. About all the things we **would do** to that man once we **took back** the Seven Kingdoms and **had** him in our grasp.

*She pauses.*

DAENERYS: Your sister **pledged** to **send** her army north.

JAIME: She **did**.

DAENERYS: I don't **see** an army. I **see** one man, with one hand. It **appears** your sister **lied** to me.

*TYRION looks up at his brother and JAIME looks back.*

JAIME: She **lied** to me as well. She **never had** any intention of **sending** her army north.

*DAENERYS turned her glare towards TYRION.*

JAIME: She **has** Euron Greyjoy's fleet and 20,000 fresh troops. The Golden Company from Essos, **bought** and **paid** for. Even if we **defeat** the dead, she'll **have** more than enough to **destroy** the survivors.

DAENERYS: "We"?

JAIME: I **promised** to **fight** for the living. I **intend** to **keep** that promise.

*TYRION steps forwards towards DAENERYS.*

TYRION: Your Grace, I **know** my brother-

DAENERYS: Like you **knew** your sister?

TYRION: He **came** here alone, **knowing** full well how he'd **be received**. Why **would** he **do** that if he **weren't telling** the truth?

DAENERYS: Perhaps he **trusts** his little brother to **defend** him, right up to the moment he **slits** my throat.

*TYRION looks to JON and SANSA.*

SANSA: You're right. We **can't trust** him. He **attacked** my father in the streets. He **tried** to **destroy** my house and my family, the same as he **did** yours.

JAIME: Do you **want** me to **apologize**? I **won't**. We **were** at war. Everything I **did**, I **did** for my house and my family. I'd **do** it all again.

BRAN: The things we **do** for love.

*DAENERYS, SANSA and JON all turn slowly to look at BRAN who sits to the side of SANSA. JAIME looks at him and BRAN maintains eye-contact.*

DAENERYS: So why **have** you **abandoned** your house and family now?

JAIME: Because this **goes** beyond loyalty.

*He looks around to see BRIENNE, then turns back.*

JAIME: This **is** about survival.

*TYRION turns to look at DAENERYS. BRIENNE then stands up.*

BRIENNE: You don't **know** me well, Your Grace.

*She walks from behind her table to stand in the middle of the Hall beside JAIME.*

BRIENNE: But I **know** Ser Jaime. He **is** a man of honor. I **was** his captor once. But when we **were** both **taken** prisoner and the men **holding** us **tried** to **force** themselves on me, Ser Jaime **defended** me. And **lost** his hand because of it.

*She then addresses SANSA.*

BRIENNE: Without him, my lady, you **would** not **be** alive. He **armed** me, **armored** me, and **sent** me to **find** you and **bring** you home because he'd **sworn** an oath to your mother.

*SANSA looks down and then back up at BRIENNE.*

SANSA: You **vouch** for him?

BRIENNE: I **do**.

SANSA: You **would** **fight** beside him?

BRIENNE: I **would**.

SANSA: I **trust** you with my life. If you **trust** him with yours, we **should let** him **stay**.

DAENERYS: What does the Warden of the North **say** about it?

*She turns to JON who sighs.*

JON: We **need** every man we **can get**.

*The room falls silent as DAENERYS thinks to herself.*

DAENERYS: Very well.

*TYRION exhales sharply in relief. GREY WORM picks up JAIME's sword, walks over to him, handing it over aggressively.*

JAIME: **Thank** you, Your Grace.

*DAENERYS stands up and the rest of the room does as she does. SANSA exits. DAENERYS turns to JON who exits after his sister. DAENERYS then exits followed by TYRION, VARYS, JORAH and MISSANDEI. JAIME then catches BRIENNE's eye as she leaves and then he ends up looking at BRAN again who mimics his stare.*

In this dialogue, Daenerys confronts Jaime Lannister, Tyrion's brother and also known as the man responsible for her father's death, for the first time. Fearing for a similar execution that happened to the Tarly family, Tyrion comes to his brother's rescue; however, he does not cause too much impact in Daenerys. Although not being very keen to Daenerys since the moment they met, Sansa agrees with Daenerys's view and does not believe Jaime can be trusted.



However, after listening to Brienne presenting Jamie’s defense, she changes her mind and votes for him to be spared and to remain in Winterfell. Daenerys is visibly troubled by Sansa’s declaration without having consulting her to reach the final decision and turns to Jon, questioning him about his opinion, to which he only replies saying “*We need every man we can get.*”. Thus, she grants Jaime permission to stay, realizing that despite being the final person to announce the official verdict, she is not effectively the most influential person in the place.

Processes	Participants						
	Daenerys	Jaime	Tyrion	Sansa	Bran	Brienne	Jon
Material	11 (murder, stab, sit down, cut, pour, do, take back, send, defend, slit, abandon)	11 (send, buy, pay, defeat, destroy, fight, keep, do(3), go)	3 (come, receive, do)	6 (attack, try, destroy, do, fight, stay)	1 (do)	11 (take, hold, try, force, defend, lose, arm, armor, send, find, bring)	1 (get)
Relational	3 (be, have, appear)	5 (have(3), be(2))		1 (be)		3 (be(3))	
Verbal	5 (tell(2), pledge, lie, say)	4 (lie, promise, apologize, thank)	1 (tell)	1 (vouch)		1 (swear)	
Mental	2 (know, trust)	2 (intend, want)	2 (know(2))	3 (trust(3))		2 (know(2))	1 (need)
Behavioral	3 (watch, see(2))						
Existential							
Total	24	22	6	11	1	17	2

This dialogue involves a lot of influential participants. Thus, the processes of Brienne and Sansa (Jon’s younger sister) will also be analyzed since their participation in the dialogue seems of utmost importance. Regarding the ideational meaning, Daenerys is the character who produces more processes in this dialogue, followed by Jaime, Brienne, Sansa and Tyrion. Most of Daenerys’s processes are material, which are mainly related to concrete actions and events related to the past – as she is telling a story which her brother used to tell her – and hypothetical events in the future (*[...] the man who murdered our father. / Who stabbed him in the back and cut his throat. Who sat down on the Iron Throne and watched as his blood poured onto the floor. / About all the things we would do to that man once we took back the Seven Kingdoms [...] / Your sister pledged to send her army north. / Perhaps he trusts his little brother to defend him, right up to the moment he slits my throat. / So why have you abandoned your*

house and family now?). Verbal processes in her speech appear when she reports narrative events from the past and describe communicative exchanges ([...] *my brother would tell me a bedtime story [...]* / *He told me other stories as well.* / *Your sister pledged to send her army north.* / [...] *your sister lied to me.* / *What does the Warden of the North say about it?*). Her relational processes, in turn, are used to connect statements and express personal judgement (*When I was a child* / *It appears your sister lied to me.*). Her behavioral and mental processes are used to describe physiological behaviors (*Who sat down on the Iron Throne and watched as his blood poured onto the floor.* / *I don't see an army. I see one man, with one hand.*) and personal opinion related to the present events (*Like you knew your sister?* / *Perhaps he trusts his little brother [...]*).

Correspondingly, Jaime also has more material processes in his speech, followed by relational, verbal, and mental ones. His material processes are mostly related to past events associated with Cersei's actions to help to defeat the army of the dead (*She never had any intention of sending her army north.* / *The Golden Company from Essos, bought and paid for.* / *Even if we defeat the dead, she'll have more than enough to destroy the survivors.* / *I promised to fight for the living. I intend to keep that promise* / *Everything I did, I did for my house and my family. I'd do it all again.* / *Because this goes beyond loyalty.*). Jaime's relational processes mostly describe personal judgement, attribution of personal features, and Cersei's possessions (*She never had any intention of sending her army north.* / *She has Euron Greyjoy's fleet [...]* / [...] *she'll have more than enough to destroy the survivors.* / *We were at war.* / *This is about survival.*). The verbal processes describe communicative exchanges that affirm Cersei's real intentions and his own personal intentions regarding the war (*She lied to me as well.* / *I promised to fight for the living.* / *Do you want me to apologize?*), whereas his mental processes express personal plans and opinions (*I intend to keep that promise* / *Do you want me to apologize?*).

Concerning Brienne, she makes use of material, relational, mental, and verbal processes in her speech. Her material verbs mainly appear when she describes past moments in which Jaime Lannister saved her life (*But when we were both taken prisoner and the men holding us tried to force themselves on me, Ser Jaime defended me. And lost his hand because of it.* / *He armed me, armored me, and sent me to find you and bring you home [...]*). The relational processes, on the other hand, refer to personal identification and attribution of features (*He is a man of honor. I was his captor once.* / *Without him, my lady, you would not be alive.*). Mental and verbal processes in her speech express her inner knowledge and opinion about the present events (*You don't know me well, Your Grace.* / *But I know Ser Jaime.*) and the reiteration of her past promise ([...] *he'd sworn an oath to your mother.*). Sansa, in turn, also produces

more material verbs that are connected to concrete actions that were performed in the past and also predicting future events (*He attacked my father in the streets. He tried to destroy my house and my family, the same as he did yours. / You would fight beside him? / [...] we should let him stay.*). The mental processes in her sentences express personal feelings related to trust (*We can't trust him. / I trust you with my life. If you trust him with yours [...]*), while the relational processes appear when she offers personal judgement (*You're right.*). The verbal process is related to the moment in which she refers to her vote of trust (*You vouch for him?*). Finally, Tyrion uses material, mental, and verbal processes, connected to concrete actions associated to Jaime (*He came here alone, knowing full well how he'd be received. Why would he do that [...]*), the expression of his personal opinion (*Your Grace, I know my brother / He came here alone, knowing full well how he'd be received.*), and the report of a locution (*[...] if he weren't telling the truth?*), respectively.

Considering the interpersonal meaning, all the characters produce primarily declarative statements, exchanging knowledge and information, and also justifying previous actions, especially Jaime Lannister. Daenerys also presents mostly declarative sentences, but she also makes use of four interrogative propositions, which appear when she demands information from the other participants. Another character that uses interrogative sentences is Sansa, who produces two interrogative sentences when she questions Brienne whether she trusts Jaime enough to fight by his side. It is possible to observe a slight dispute for power in this dialogue between Daenerys and Sansa, since both characters put themselves in the position of inquiring and demanding information from the remaining participants. In terms of modality, while Daenerys produces two modal operators (*would(2)*), Jaime utters one modal operator (*would*), two temporal operators (*will, won't*) and one mood adjunct (*never*), Brienne makes use of two modal operators (*would not, would*), and Sansa uses three modal operators (*can't, should, would*). Besides, all participants use the modal operator *would* to refer to a median level of obligation, possibility or tendency of their sentences to occur. The modal operators used in Daenerys's sentences indicate a median level of usuality and inclination for certain events to happen (*When I was a child, my brother would tell me a bedtime story about the man who murdered our father. / About all the things we would do to that man once we took back the Seven Kingdoms and had him in our grasp.*). Jaime's modal operator, on the other hand, indicates a high level of probability (*I'd do it all again.*), similar to the ones that appear in Brienne's and Sansa's sentences (*Without him, my lady, you would not be alive. / I would [fight beside Jaime]. / You would fight beside him?*). Sansa also makes use of two modal operators that refer to a high level of certainty and a median level of inclination, respectively (*We can't*

*trust him. / If you trust him with yours, we should let him stay.*). Concerning the temporal operators in Jaime's sentences, both refer to the future actions which are associated with the time of speaking (*Even if we defeat the dead, she'll have more than enough to destroy the survivors. / Do you want me to apologize? I won't.*). Finally, Jaime also makes use of a mood adjunct, which refers to the usuality of the proposition to be true, in this case, Cersei's real intentions of helping the North (*She never had any intention of sending her army north.*).



**Figure 25: Screenshot 19: 02m06s**  
**[Daenerys talks to Jaime.]**

Verbal text in the image: “- *When I was a child, my brother would tell me a bedtime story about the man who murdered our father.*”

In terms of representation, the first shot of this scene (Figure 25) is a narrative which contains transactive reactions, in which all the represented participants, apart from Jaime, are staring at Jaime Lannister, who is in the middle of the screen, while he is looking at Daenerys. Regarding clothing, Jaime is wearing a long dark leather jacket, dark breeches, and riding boots, a proper outfit for someone who has been travelling for a long time on horseback in the cold weather. The unsullied soldiers, who are around the gathering, are dressed in their usual soldier attire, with leather armors and helmets, while the noble men and women sitting on the side tables are dressed in quality dark fabrics, thick fur coats and heavy capes, suited for lord and ladies of the North. Before Jaime, viewers can see, from left to right, Jon Snow, Daenerys, and Sansa Stark sitting in front a long table. Although it is not possible to observe their outfits, we can see

Daenerys's and Sansa's hair properly tied in braids, while it appears Jon's hair is tied in a man bun. Interestingly, viewers can observe the evolution of Daenerys's signature, the Dothraki braids, which are getting thicker and more twisted and complexed, indicating her development as an experienced leader over the seasons and as a woman in a position of authority.

Regarding the interactional meaning, the represented participants appear in a far social distance from Jaime Lannister, as he is being interrogated and his fate is being decided by Daenerys. While the audience is able to see Jaime, the Unsullied and the noble men and women from a long shot, which allows them to have a wider view of the Great Hall of Winterfell, Daenerys, Sansa and Jon are closer to the viewers, even though the spectators can only see the back side of their heads. From this angle, Daenerys is positioned in the center of the table, indicating she is the most important person in the room and the one who makes the final decisions. The verbal text presented in the scene emphasizes Daenerys' authoritarian tone, as she narrates the story Viserys had told her when she was young.



**Figure 26: Screenshot 20: 05m57s**  
[Daenerys talks to Jaime.]

Verbal text in the image: “- *Very well.*”

Regarding representation, the screenshot in Figure 26 presents a non-transactive reaction, in which Daenerys stares at something in her left that the audience is not able to see. There is also a verbal process, represented by Daenerys talking to Jaime Lannister. Regarding clothing, it is possible to observe Daenerys's dress in detail from this angle: she is wearing a

long and heavy grey dress with some details in red, which simulate dragon scales. After arriving in Westeros, the colors of House Targaryen (red and black) are more frequently seen in her outfits, as a way of remembering herself and others of her true origins and as a form of holding her family name like a badge of honor.

Considering the interactive metafunction, the image is classified as an Offer, similar to the previous ones. The audience is in a medium close distance from Daenerys (a medium close shot), in which her figure can be seen from the waist up, while she is posed in a frontal plane parallel to the viewer, even though her face is turned to her left. This may indicate that, although the audience is close enough to establish a close personal relationship with Daenerys, she is the one who distances herself by turning her face away. Considering what is taking place in the scene, as Daenerys realizes she is not the person who ultimately makes the final decisions in Winterfell, she deflects and looks away by only saying “*Very well*”.

#### **4.2.2 Analysis of the second scene from Season 8 – Episode 4:**

The second scene of Season 8 was retrieved from episode 4. Once the Army of the Dead was defeated, the survivors mourn the death of good and faithful soldiers, Ser Jorah being one of them, lighting funeral pyres outside Winterfell. After the funerary rites, their victory is celebrated in the Great Hall of the castle. In this scene, Daenerys meets Jon Snow in his chambers later that night and they lament the death of Ser Jorah. Then, they start kissing and taking their clothes off, but Jon interrupts their intimate moment due to his latest discovery concerning their level of kinship. Daenerys regrets the fact that he told her about his identity, otherwise, she'd be happy, and she expresses her concern about how others will react after knowing he is a Targaryen. Jon Snow reassures her stating that he does not want to be king, and he will not call out his claim to the throne. Daenerys affirms that regardless of his true intentions or the number of times he declares allegiance to her – it wasn't his intention to be King in the North either and yet his supporters encouraged him to claim the title. Jon then kneels in front of her and swears he will decline the throne as he already has a queen. She implores him not to disclose their real degree of kinship, not even to his sisters, fearing that this information will destroy them. Jon claims that he owes the truth to Sansa and Arya, guaranteeing that they will keep his secret, and everything will be alright. Nevertheless, Daenerys is certain that the only way they can live together in peace is if Jon's identity remains a secret.

<b>Table 113: Dialogue 11 - Daenerys and Jon</b>
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*JON sits on the edge of his bed, his head propped up on one fist, tired and drunk. DAENERYS opens the door and enters.*

DAENERYS: Are you drunk?

*JON looks at her for a beat.*

JON: No.

*JON stands and stumbles a bit. He laughs at himself.*

JON: Only a little.

*DAENERYS shuts the door and moves closer.*

JON: I didn't know Ser Jorah well but I know this. If he could have chosen a way to die, it would have been protecting you.

DAENERYS: He loved me. And I couldn't love him back. Not the way he wanted. Not the way I love you.

*They embrace.*

DAENERYS: Is that all right?

*JON and DAENERYS kiss, gently at first. Their passion builds and they start to undress one another while still kissing. JON pulls back, a conflicted look on his face. DAENERYS responds with dejection. JON moves away.*

DAENERYS: I wish you'd never told me. If I didn't know, I'd be happy right now.

*She sits.*

DAENERYS: I try to forget. Tonight I did for a while, and then I saw them gathered around you. I saw the way they looked at you. I know that look. So many people have looked at me that way, but never here. Never on this side of the sea.

JON: I told you I don't want it.

DAENERYS: (angrily) It doesn't matter what you want. You didn't want to be King in the North. What happens when they demand you press your claim, and take what is mine?

*JON kneels before her.*

JON: I'll refuse. You are my queen. I don't know what else I can say.

*DAENERYS quickly takes JON's face in her hands and looks him straight in the eye.*

DAENERYS: (desperately) You can say nothing. To anyone, ever. Never tell them who you really are. Swear your brother and Samwell Tarly to secrecy, and tell no one else. Or it will take on a life of its own and you won't be able to control it or what it does to people. No matter how many times you bend the knee, no matter what you swear.

*JON stands. DAENERYS takes his hand in hers.*

DAENERYS: I want it to be the way it was between us.

*JON returns her touch.*

JON: I have to tell Sansa and Arya.

DAENERYS: Sansa will want to see me gone and you on the Iron Throne.

JON: She won't.

DAENERYS: She's not the girl you grew up with. Not after what she's seen, not after what they've done to her.

JON: I owe them the truth.

DAENERYS: Even if the truth destroys us?

JON: It won't.

DAENERYS: It will. I've never begged for anything but I'm begging you. Don't do this. Please.

*JON cups her face in his hands.*

JON: You are my queen. Nothing will change that. And they are my family. We can live together.

*DAENERYS's face turns stony.*

DAENERYS: We can. I've just told you how.

*JON lets his hands fall. DAENERYS walks away.*

In this scene, Daenerys and Jon talk about the recent discovery of their degree of relatedness: Jon has learned that he is son of Lyanna Stark and Daenerys's oldest brother Rhaegar Targaryen, a fact that makes him her nephew and gives him a better claim to the Iron Throne. The disclosure of this information not only ruins their romantic relationship but brings a huge concern to Daenerys's plan. She has always believed she was the only Targaryen alive

and, therefore the Iron Throne was her birthright. However, with Jon being first in the line of succession, her only play is to convince him not to reveal this information to anyone in order to secure her position, a request that he makes clear he does not intend to conform to. Despite his telling her that he would never claim the throne for himself, Daenerys believes that if people learn about Jon's lineage, they will choose him over her, as he has been raised in Westeros and it is not considered an outsider like her. Furthermore, he is a man, a fact that makes him a stronger candidate in terms of succession during that period. For these reasons, Daenerys ultimately begs for his silence "*I've never begged for anything but I'm begging you. Don't do this. Please.*", which indicates a considerable loss of power and authority in this dialogue.

**Table 124: Transitivity Processes in Dialogue 11**

Processes	Participants	
	Daenerys	Jon
Material	15 ( <i>try, do(4), gather, happen, press, take(2), control, bend, go, grow up with, destroy</i> )	4 ( <i>die, protect, change, live</i> )
Relational	10 ( <i>be(10)</i> )	4 ( <i>be(3), owe</i> )
Verbal	10 ( <i>tell(4), demand, say, swear(2), beg(2)</i> )	3 ( <i>tell(2), say</i> )
Mental	13 ( <i>love(3), want(5), wish, know(2), forget, matter</i> )	6 ( <i>know(3), choose, want, refuse</i> )
Behavioral	6 ( <i>see(4), look(2)</i> )	
Existential		
Total	54	17

Considering the ideational metafunction, Daenerys produces more processes than Jon in this dialogue, being material the most frequent. Material processes are mainly associated with concrete actions related to past events and to what Jon's next steps should be in order for her to become Queen of the Seven Kingdoms (*I try to forget. Tonight I did for a while, and then I saw them gathered around you. / What happens when they demand you press your claim, and take what is mine? / Or it will take on a life of its own and you won't be able to control it or what it does to people. No matter how many times you bend the knee, no matter what you swear. / Sansa will want to see me gone [...] / She's not the girl you grew up with. Not after what she's seen, not after what they've done to her. / Even if the truth destroys us? / Don't do this. Please). Her mental processes express her inner thoughts and feelings about how she is seen by Jon's companions and the sudden change on their relationship dynamics (*He loved me. And I couldn't love him back. Not the way he wanted. Not the way I love you. / I wish you'd never told me. If I didn't know, I'd be happy right now. / I try to forget. / I know that look. / It doesn't matter what you want. You didn't want to be King in the North. / I want it to be the way it was between us. / Sansa will want to see me gone [...]). Her verbal processes, conversely,**



refer to communicative exchanges and narrative events necessary to maintain the secrecy of Jon's identity (*I wish you'd never told me. / You can say nothing. / Never tell them who you really are. Swear your brother and Samwell Tarly to secrecy, and tell no one else. / [...] no matter what you swear. / I've just told you how.*). There is the repetition of the verb "beg" in Daenerys speech, which may indicate loss of power and influence in the conversation. Finally, relational and behavioral processes appear when she is attributing characteristics to Jon and to their own present situation (*Are you drunk? / Is that all right? / [...] I'd be happy right now. / [...] and take what is mine? / Never tell them who you really are. / Or it will take on a life of its own and you won't be able to control it [...] / I want it to be the way it was between us. / She's not the girl you grew up with. / I've never begged for anything but I'm begging you.*). This can also be seen when she describes the physiological behavior of observing an event taking place (*[...] and then I saw them gathered around you. I saw the way they looked at you / So many people have looked at me that way, but never here. / Sansa will want to see me gone.*).

Conversely, Jon produces more mental processes, positioning himself as a less active participant in the conversation and mainly expressing personal intentions, ideas, and thoughts about what will happen to him and to Daenerys (*I didn't know Ser Jorah well but I know this. If he could have chosen a way to die, [...] / I told you I don't want it. / I'll refuse. You are my queen. I don't know what else I can say.*). The material processes in his speech are strictly related to past events (the death of Jorah) and hypothetical future situations (the rise of Daenerys to the throne) (*If he could have chosen a way to die, it would have been protecting you. / Nothing will change that. / We can live together.*). Relational processes in Jon's speech appear when he attributes value to Daenerys and his family (*You are my queen. / I owe them the truth. / You are my queen. / And they are my family.*), whereas his verbal processes indicate what he intends to communicate to his sisters (*I have to tell Sansa and Arya. / I told you I don't want it. / I don't know what else I can say.*).

Regarding the interpersonal meaning, while Jon uses only declarative statements, providing information and replying to Daenerys inquiries, Daenerys produces declarative, interrogative, and imperative statements. In her speech, Daenerys questions Jon about the possibility of his claiming the throne for himself if he suffers pressure from his comrades and his family. She also commands him not to tell anyone about his secret and make the people who already know vow secrecy, requests that Jon makes clear he will not obey. Therefore, even if Daenerys tries to remain in a position of authority, demanding actions and making requests, it is clear that she does not have power over Jon in this conversation, even if she "begs" for it. With respect to the modality system, while Daenerys makes use of four modal operator

(*couldn't, can(2), would*), six temporal operators (*didn't(2), will(3), won't*), and six mood adjuncts (*never(5), ever*), Jon produces five modal operators (*could, can(2), have to, would*) and five temporal operators (*didn't, will(2), won't(2)*). Another aspect that stands out is the repeated use of the mood adjunct “*never*” by Daenerys, referring to the usuality of the appeals she is making in this dialogue, which indicates her incontestable level of desperation when facing the possibility of losing her claim to the Iron Throne (*I wish you'd never told me. / So many people have looked at me that way, but never here. Never on this side of the sea. / Never tell them who you really are. / I've never begged for anything but I'm begging you.*). Daenerys' modal operators refer to low (*couldn't, can*) and median (*would*) levels of possibility and probability, respectively (*And I couldn't love him back. / You can say nothing. / We can [live together]. / If I didn't know, I'd be happy right now.*), whereas the modal operators in Jon's utterances indicate low (*could, can*) and median (*would*) levels of possibility, and high (*have*) level of obligation (*If he could have chosen a way to die, it would have been protecting you. / I don't know what else I can say. / I have to tell Sansa and Arya. / We can live together.*). Considering the use of temporal operators, both characters use past and future operators, associating the moment of the speech event with past moments and possible future ones (Daenerys: *If I didn't know, I'd be happy right now. / You didn't want to be King in the North. / Or it will take on a life of its own and you won't be able to control it [...] / Sansa will want to see me gone [...] / It will.* / Jon: *I didn't know Ser Jorah well / I'll refuse. / She won't. / It won't. / Nothing will change that.*).



**Figure 27: Screenshot 21: 26m48s**  
[Daenerys talks to Jon.]

Regarding representation, the image in Figure 27 shows two transactive reactions, represented by Daenerys and Jon Snow staring at each other. Daenerys is wearing a regal dark red dress, which is the color of her House, and her hair is tied in her traditional heavy braids, in order to celebrate the victory of the North, whereas Jon is dressed in a long black leather jacket, a waist belt, riding trousers and black leather boots, a conventional outfit for a Northmen lord.

Considering the interactive metafunction, the audience can see the represented participants from a medium shot, in which their figures are displayed in the scene from the knees up. Both characters are posed in sagittal plane parallel with the audience and in a close social distance, which indicates certain coldness and distance between the characters, who used to be lovers. This detachment is probably caused by their latest discovery regarding their degree of kinship.



**Figure 28: Screenshot 22: 30m37s**  
[Daenerys talks to Jon.]

In terms of representation, this second screenshot (Figure 28) also contains two transactive reactions, in which Daenerys and Jon are staring at each other. From this angle, it is possible to see Daenerys's dark red gown and her entangled Dothraki braids in detail. Jon, dressed as a Northmen lord, has his hair tied in a man bun.

Different from the previous shot, concerning the interactive metafunction, Daenerys and Jon are in a close personal distance from each other, implying the existence of an intimate relation between them. The audience can see the represented participants from a medium close

shot, in which their figures are shown from the waist up. This is an indication that the viewer should be more involved with what is taking place at this moment in the scene. Despite being at a very close distance, Daenerys and Jon face each other with a serious face, as if they were staring at a strange person. This strange look is due to their disagreement regarding the revelation of Jon's true identity to his 'sisters', a piece of information that may put Daenerys's wishes in jeopardy.

#### 4.2.3 Analysis of the third scene of Season 8 – Episode 6:

The last scene analyzed of Season 8 narrates the final moments of Daenerys. It was retrieved from episode 6. In this scene, Daenerys gives a speech to her Dothraki and Unsullied soldiers after defeating the Lannisters and burning King's Landing and many innocent citizens to the ashes. She tells them they have given her the Seven Kingdoms and have freed the citizens of King's Landing; however, she announces that their war is not over yet, and they must continue to free other places around the world in order to break the wheel once and for all. Only then she believes the world will be free from tyrants. Tyrion then comes closer to Daenerys and is reprimanded for helping his brother to escape imprisonment, to which he replies stating that she has slaughtered a city and throws away his Hand of the Queen pin. Infuriated, Daenerys has him under arrest.

**Table 135: Dialogue 12 - Daenerys speaks to the Dothraki and the Unsullied**

<p>DAENERYS: (in Dothraki) Blood of my blood.  <i>The Dothraki horde quiets and looks up to their khaleesi.</i></p> <p>DAENERYS: You <b>kept</b> all your promises to me. You <b>killed</b> my enemies in their iron suits.  <i>The Dothraki cheer.</i></p> <p>DAENERYS: You <b>tore down</b> their stone houses. You <b>gave</b> me the Seven Kingdoms.  <i>DROGON lands on a ruined building to her left, and lets out a screeching roar. The Dothraki return the cheer, and resume their wild cries of celebration, waiving their weapons once again. From DAENERYS's left, JON looks on with concern. DAENERYS surveys her forces with pride and satisfaction. She turns to speak to GREY WORM.</i></p> <p>DAENERYS: Torgo Nudho.  <i>GREY WORM steps forward from her right.</i></p> <p>DAENERYS: (in Valyrian) You <b>have walked</b> beside me since the Plaza of Pride. You <b>are</b> the bravest of men, the most loyal of soldiers. I <b>name</b> you commander of all my forces, the Queen's Master of War.  <i>The Unsullied thump their spears in a unison of slow triplets. GREY WORM steps back. From behind the terrace, TYRION approaches, his face a mask of malice.</i></p> <p>DAENERYS: (in Valyrian) Unsullied. All of you <b>were torn</b> from your mother's arms and <b>raised</b> as slaves. Now you <b>are</b> liberators. You <b>have freed</b> the people of King's Landing from the grip of a tyrant!  <i>The Unsullied thump their spears.</i></p> <p>DAENERYS: (in Valyrian) But the war <b>is</b> not over. We <b>will</b> not <b>lay down</b> our spears until we <b>have liberated</b> all the people of the world!  <i>The Unsullied thump their spears as DAENERYS continues her speech. JON and TYRION watch her, stone faced and roiling.</i></p>
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DAENERYS: (in Valyrian) From Winterfell to Dorne, from Lannisport to Qarth, from the Summer Isles to the Jade Sea! Women, men and children **have suffered** too long beneath the wheel.  
*DROGON roars and the Unsullied thump in threes.*  
 DAENERYS: (in Valyrian) **Will** you **break** the wheel with me?  
*DROGON answers with a roar. The Unsullied answer by thumping their spears rhythmically. Behind them, ARYA looks on with disgust.*  
*DAENERYS savors the moment. The Unsullied thump. DROGON roars. The Dothraki go wild, horses rearing.*  
*TYRION takes a deep breath, passes JON, and approaches DAENERYS cautiously from behind. He stands to her right to take in the scene. DAENERYS looks at him, satisfied. DROGON roars. The celebrations continue, spears thumping in rhythm and Dothraki screaming amok.*  
 DAENERYS: You **freed** your brother. You **committed** treason.  
 TYRION: I **freed** my brother. And you **slaughtered** a city.  
*They face one another. TYRION devastated and resigned, DAENERYS haughty. They lock eyes. TYRION removes his Queen's Hand brooch. He tosses it away in disgust. The brooch bounces half way down the steps, landing at the feet of an Unsullied warrior. The celebrations come to a quiet.*  
*DAENERYS and TYRION continue to take measure of one another. DAENERYS makes her decision.*  
 DAENERYS: (In Valyrian) **Take** him.  
*Two Unsullied step forward and flank TYRION. The dwarf accepts his fate, turns his back to the courtyard, and walks slowly away. The Unsullied pivot and walks beside him. TYRION gives JON a look that demands that JON come to his own reckoning of DAENERYS's slaughter of King's Landing. JON's sorrowful visage is weighed by the gravity of the situation. He watches GREY WORM lead TYRION away. JON turns back to look at DAENERYS. She is both transcendent and horrible. She sees JON's inner conflict, and chooses to let him think. She walks away from the courtyard, her Unsullied falling in line behind her. JON watches her go.*

This is one of the most appalling scenes of this last Season, in which Daenerys is the most powerful character, since she addresses a large number of soldiers and gives orders to her riders. In her speech, she thanks her soldiers for giving her what they have promised: the Seven kingdoms. She says that they have “liberated” Kings Landing from a tyrant and that her plan now is to extend this “liberation” to all the great cities of the world, in order to break the wheel once and for all. What seems controversial in this scene is that Daenerys has just butchered the entire city, killing civilians and innocent children, an attitude that she has never taken before. Furthermore, her ultimate goal since Season 1 has always been to become Queen of the Seven kingdoms. However now she intends to continue her saga over the world, ‘freeing’ other places from their current rulers, indicating a massive change of behavior. While it is possible to see a great part of the city in ashes and other parts still burning, Daenerys appears cheerful and satisfied with the result of their attack, which is not consistent with how she has behaved until now as she had witnessed innocent people suffering or dying. It is possible to observe in this scene several authoritarian attitudes and even traces of dictatorship in her speech and actions. Tyrion and Jon are watching her and appear utterly horrified about what has happened and how delusional Daenerys seems to be. Finally, Tyrion approaches her, and she accuses him of committing treason, to what he replies “*I freed my brother. And you slaughter a city.*”. As his final act, he tosses away his Hand of the Queen’s pin and she orders him to be imprisoned.

Processes	Participants	
	Daenerys	Tyrion
Material	15 ( <i>keep, kill, tear down, give, walk, torn, raise, free(2), lay down, liberate, suffer, break, commit, take</i> )	2 ( <i>free, slaughter</i> )
Relational	3 ( <i>be(3)</i> )	
Verbal	1 ( <i>name</i> )	
Mental		
Behavioral		
Existential		
Total	19	2

Considering the ideational meaning, in this final dialogue, Daenerys produces most of the processes, since she is delivering a speech to a large group of soldiers and allies. Most of her processes are material, which are connected to the deeds executed by her soldiers and the description of concrete events that took place in the past or are predicted to occur in the future (*You kept all your promises to me. You killed my enemies in their iron suits. / You tore down their stone houses. You gave me the Seven Kingdoms. / You have walked beside me since the Plaza of Pride. / We will not lay down our spears until we have liberated all the people of the world! / Will you break the wheel with me? / You freed your brother. You committed treason. / Take him.*). Her relational processes appear when she states personal judgements, claims statements, and attributes value to Grey Worm and to the Unsullied army (*You are the bravest of men, the most loyal of soldiers. / Now you are liberators. / But the war is not over.*). Conversely, Tyrion only produces two material processes, which refer to concrete actions made by Daenerys and himself (*I freed my brother. And you slaughtered a city.*).

Regarding the interpersonal metafunction, Tyrion produces only two declarative statements when he replies to Daenerys, providing information to her, whereas Daenerys uses mostly declarative statements, but also produces interrogative and imperative sentences. While her declarative statements appear when she addresses her soldiers, stating that she is pleased with the outcome of the war and that she intends to continue her endeavor, she uses one interrogative proposition to invite them to keep fighting for her cause and one imperative proposal to command her soldiers to arrest Tyrion (*You have walked beside me since the Plaza of Pride. You are the bravest of men, the most loyal of soldiers. / Will you break the wheel with me? / Take him*). In terms of modality, Daenerys is the only participant who makes use of two temporal operators (*will(2)*), referring to her future plans to continue her journey to “free” other places (*We will not lay down our spears until we have liberated all the people of the world! / Will you break the wheel with me?*).





**Figure 29: Screenshot 23: 13m19s**  
**[Daenerys appears in front of her soldiers.]**

Considering the representational metafunction, the screenshot in Figure 29 shows a transactive reaction, in which Daenerys is looking at her armies and the burned city of Kings Landing. She is the central figure of the image, and the viewers can only see her back from this angle (back side), but as if they could also see what she sees, while the other represented participants appear in a far distance, out of focus. In terms of clothing, Daenerys is wearing a black leather dress, with a red cape on her right shoulder, which symbolizes the main colors of her House (black and red). Her hair is tied in numerous braids representing her triumph and success in the war.

Concerning the interactive metafunction, the image is classified as an Offer, as Daenerys's gaze is not directed to the spectators. The audience sees Daenerys's back from a medium close shot, as her figure is displayed from the waist up. Although she appears at the same level of the spectators, her character is positioned in a higher position than the other represented participants, her Unsullied and Dothraki soldiers that are gathered in the square, indicating power over them. Her riders are in a public distance from her character, demonstrating the difference between them in terms of status and power. Therefore, in this shot, Daenerys is represented as the most powerful character in the scene.



**Figure 30: Screenshot 24: 18m47s**  
**[Daenerys faces Jon.]**

In terms of representation, this final screenshot presents two transactive reactions, represented by Daenerys's and Jon's gaze directed to each other. From this angle, it is possible to observe that Daenerys is wearing a long black leather dress and the cuffs of her sleeves are large and have a winged effect. There is also a silver chain trespassing in her bodice that holds her red mantle to her shoulder with a dragon head pin. Daenerys' outfit has evolved throughout the seasons according to her level of power and authority. The more power she has, the less of her body she exposes. Her fully clothed outfits work in multiple levels, from presenting her as less objectified and sexualized, showing her confidence and experience gained over the seasons, working as her own armor for protection as she becomes a leader, representing her House with the Targaryen colors, and, ultimately, portraying her as a truly dragon. Jon is dressed in a traditional soldier armor, consisted of a black leather vest, gray undergarments, his Valyrian steel sword Longclaw, and his hair tied in a man bun.

Regarding the interactive meaning, the audience may see Daenerys from a medium shot, while Jon is closer to the viewers (a medium close shot). Daenerys and Jon are posed in an oblique angle from the audience, which indicates that the viewers are detached from their world, as they do not recognize the image as part of the real world. Daenerys and Jon are in a far social distance from each other, suggesting that the relation that once bonded them is now extinguished. Her facial expression also corroborates to portray the sense of strangeness between them, as she stares at him with a serious and emotionless face.



Overall, from Season 1 to Season 8, the verbal investigation of the dialogues allowed the observation of the development of Daenerys from a passive and demeaned young girl to an empowered and self-confident leader. In the beginning of the first Season, Daenerys produces a reduced number of turns in her conversation and presents a prevalence of mental and relational processes in her declarative utterances and modal choices. As she faces a number of challenges and predicaments along the seasons, the character starts to engage in longer and more consistent exchanges, in which she produces more material and relational processes and more interrogative and imperative sentences than any other characters. Therefore, she becomes a more active and empowered participant as she gains more self-confidence and experience throughout the seasons. Furthermore, despite having balanced exchanges in terms of power relations with Sir Jorah and Tyrion, Daenerys maintains her powerful status in the dialogues, since the characters function as her more experienced and reliable advisors and, therefore, hold a position in which they can speak more freely and openly with her. In these dialogues, Daenerys is seeking guidance, however she does not show self-doubt or insecurity, as her main goal is to have a better understanding of her new challenges ahead.

In terms of visual analysis, the examination of the selected screenshots supports the personal growth of the character throughout the seasons. Daenerys's visual representation changes not only in terms of clothing, hairstyle, body, and facial expression, but also in terms social distance, as she is portrayed in a closer distance to the viewers in most of scenes and the camera angles along the seasons. The character is represented as a vulnerable and submissive girl in the first season, dressed in thin and delicate fabrics, with soft colors and a great extent of her body is exposed. As she gains more experience and starts to be seen as a powerful leader, a decrease of her body exposure can be observed, and the colors of her garments change from candy colors, to blue, and finally to black and red, the colors of House Targaryen. Furthermore, Daenerys appears more confident, with a strong facial expression and body position that indicate assertiveness and authority in the late seasons and also her Dothraki braids evolve over time, becoming thicker, more entwined, and elaborated, features that are strictly linked to her personal development as a capable leader and a woman who occupies a position of authority.

#### 4.3 SOCIOCULTURAL PRACTICES: GENDER, AUTHORITY, AND STUDIES OF REPRESENTATION OF Highborn Medieval Women:

In reference to Fairclough's (2010) definition of sociocultural practices, in this section I examine issues of gender, authority and representation of highborn medieval women in my

data. Similarly to my previous investigation in the Masters, the awareness of gender ideologies and medieval representation of highborn women seem vital, as Daenerys is a princess who lives inside a world which is resemblant to Middle Age in British society. Consequently, I revisit and expand some of the findings of the sociocultural practice section in order to investigate the potential meanings of Daenerys's representation.

As aforementioned, *Game of Thrones* is a TV adaptation designed and produced by David Benioff and D. B. Weiss and broadcasted by the American channel HBO TV. The multi-million production is inspired by George Martin's series of fantasy novels named *A Song of Ice and Fire*. In the show, and in the novels, the social structure portrayed mirrors medieval society (FRANKEL, 2014), which is mostly forged within the patriarchal system. Cranny-Francis *et al.* (2003, p. 15) states that the patriarchal system consists of a "social system in which maleness and masculinity confer a privileged position of power and authority." This social and political system bestows the highest position of authority and power, which can be political, economic, and cultural, to the eldest men over the young males and the women (CRANNY-FRANCIS *et al.*, 2003), similar to what is portrayed in the TV series. In a patriarchal society, masculinity is favored over femininity, a configuration that is still often propagated until current days. Daenerys is portrayed as a highborn young woman under the tutelage of her older brother, Viserys, therefore, her representation is in accordance with this social context.

In relation to the role of women during the Middle Age, Sala (2009) states that they were dominated and stigmatized due the Original Sin (Eve and the forbidden apple), and therefore had to be maintained under surveillance by men, who had total power over them and were able to decide their fates based on family interests. Women, on the other hand, had to conform to and obey their male guardians, which indicates total lack of their autonomy. Beard (2018) affirms that women in this period did not have formal political rights and held little economic and social independence. Thus, most of them were dependent on a male authority, who could be the father, brother, or the husband. Daenerys's conformism may be observed in the first scene analyzed, in which her brother represents the male authority, being able to decide with whom she will marry, and she does not object to his decisions, revealing her absence of autonomy.

This dependence on a male authority was justified by women's physical fragility and delicacy, which would make them incapable of defending themselves from the dangers in the world. Furthermore, they were seen as very susceptible to the influence of others, as they were judged as if they did not have a good sense of judgment. Thus, they had always to be

safeguarded and controlled by men, who would have their custody (SALA, 2009), as exemplified in *GoT* in the beginning of Season 1.

In case women defied any commands of rules stipulated by the male authority, it would be the father/brother/husband's legal right to punish and discipline them (SALA, 2009). Talbot (2007) declares that the use of physical violence or intimidation were ordinary practices in patriarchal societies, as they were a way of establishing and maintaining power. Sadly, violence against women still seems to be present in our current days, as it is constantly announced by daily news reports. As reported by the World Health Organization (WHO), about 1 in 3 of women in the world have experienced physical and/or sexual violence inflicted by a partner or non-partner throughout their lifetime (WHO, 2021). Through the multimodal investigation of Daenerys, it was possible to observe that her character's representation is in accordance with these social practices, since she is depicted being physically smaller and feebler than her brother in the first scene and she is frequently threatened by her brother if she challenges him: (*I don't want to wake the dragon, do you?*), implying that physical violence could be used by Viserys to exercise power and discipline her. Nevertheless, Daenerys deconstructs these social roles the moment she retaliates Viserys for the first time, displaying some behavioral distance from the Medieval images of women.

According to Cameron (2020), from the Middle Ages to half of the twentieth century, most codes of conduct for European and American women commanded them to be reticent in private places and silent in public. Regarding highborn women more specifically, Casagrande (1990, p. 109) affirms that "queens, princesses and ladies have [...] the possibility of becoming concrete examples and living models 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." Daenerys's representation conforms with the moral code of conduct of Westeros and, as a noble princess, she complies with these norms in the beginning of the first Season since she would be seen as an example to be followed (TERRES, 2019).

In the first scene analyzed (Season 1 – Episode 1), Viserys holds a powerful position in the conversation and establishes his higher status using demanding and questioning utterances, and also threatening Daenerys to hit her. Daenerys, in turn, only replies to Viserys' enquiries and she does not present herself as the active agent of her sentences, an attitude which is aligned with what was expected from a woman at the period. Visually, her character is portrayed wearing a light pink dress, which in agreement with Gage (1999) is associated to the female gender and is also linked to features such as frailty and vulnerability (TERRES, 2019).

Additionally, the display of Daenerys's naked pale body may suggest helplessness, innocence, purity, absence of protection and high objectification as something that is being negotiated or sold when compared to her fully dressed brother as an influent nobleman, indicating her fragility and lack of autonomy as a woman next to him. Daenerys does not present any opposition to her brother while he is disrobing her, remaining silent and composed, which consists of strong evidence of her submission before Viserys. Her character is presented as a property to be used as trade currency to favor political goals, a role which deprives Daenerys of having the right to decide and give an opinion, values that often continue to be perpetuated in our current days, unfortunately (TERRES, 2019). According to the WHO (2021), social models that privilege or ascribe higher status to men and lower status to women and low level of gender equality are some of the risk factors for violence against women in contemporary society, demonstrating that gender disparity is still largely reproduced and perpetuated.

Regarding women's rights in the medieval period, as reported by Bennett and Karras (2013, p. 2), during this period "a girl—and the woman she became—had fewer choices and opportunities than did her brother." In the course of the Middle Age, women were assumed to be highly prized assets to sustain and provide power and to reinforce political associations. Noble women were used as a type of symbolic capital to forge political and economic ties predominantly through marriage (MARES, 2017; NELSON; RIO, 2013). Daenerys's marriage was a perfect case of medieval marriages, in which she was traded by Viserys in exchange for the Dothraki armed forces to attack Westeros and reclaim the Seven Kingdom and the Iron Throne (PENKALA, PEREIRA, EBERSOL, 2014).

The subsequent scene analyzed portrays the moment in which Daenerys reciprocates and hits Viserys for the first time, demonstrating she will not tolerate her brother's harassment towards her, stepping out of her expected position of submission and conformity. In this scene (Season 1 – Episode 4), Daenerys produces more processes than her brother and produces imperatives, declaratives, and interrogatives utterances, indicating her change of behavior towards Viserys and the development of her own identity. In terms of clothing, it is possible to notice a shift in Daenerys's dress code, from delicate feminine dresses to heavier textiles, riding trousers and leather fabrics, indicating she has adapted her outfit to the Dothraki style of life, since now she occupies a position of influence inside the tribe. She is starting to develop a sense of belonging within the tribe through her personal growth, assertiveness, and empowerment as a Khaleesi (TERRES, 2019). Thus, her representation in this scene conflicts with what was expected from a woman at her position during the medieval period, in which they should be

soft, discrete, patient and, by no means, could they challenge the male authority figure (PISAN, 1985; SALA, 2009).

In the final scene of Season 1 (Episode 10), it is possible to observe Daenerys displayed as a powerful woman and as an active agent in her utterances. She addresses the Dothraki tribe using mostly material and relational processes in declarative and imperative sentences, indicating more agency and the development of her own identity as the only living member of the Targaryen House and the Khaleesi of her Khalasar. Therefore, she is depicted as the most powerful character in the scene with regard to textual and visual meanings, a role which is not in conformity with what would be expected from Medieval ladies. According to Pisan's (1985) moral guide for highborn women, Daenerys was supposed to be constantly discrete, speak softly, and hold a gentle expression. Additionally, after becoming a widow, she was expected to return to the guidance of a parenting authority and request for assistance to operate her own provisions (PISAN, 1985). As the only living member of her family, to the best of her knowledge, the most reasonable way out for Daenerys was to return to Illyrio's guardianship and be cared until another marriage proposal was settled. Nevertheless, she confronts the social principles of the period and decides to become the leader of the Dothraki people, indicating her drastic change of behavior over the first season (TERRES, 2019).

In the first scene of Season 3 (Episode 1), Daenerys is advised by Ser Jorah regarding how she could arouse her people's trust and confidence on her, a conversation that was held in a balanced tone in terms of power, as Ser Jorah is Daenerys's most trusted counselor, and his opinion has a great value for her. According to Pisan (1985, p. 47), it was wise for a princess to have good advisors and mentors who could guide them and help them to nurture all good virtues and to distinguish right from wrong. Therefore, that fact of having Ser Jorah as her advisor, to help her make decisions based on his experience and expertise corroborates with what was expected from a princess during this period.

In the next scene (Season 3 – Episode 4), Daenerys deceives Kraznys and the slave masters of Astapor, who think she will exchange one of her dragons for 8,000 Unsullied soldiers. She hands Drogon in chains to Kraznys and he gives her the golden whip, which is a symbol of possession of the Unsullied. However, when he complains the dragon does not obey his commands, Daenerys replies in Old Valyrian, language that no one was aware she understood, saying that a dragon is not a slave. She orders the soldiers to kill all the slave masters of Astapor, but to spare the innocent. She finally orders Drogon to burn Kraznys alive. Although some authors have stated that queens and highborn women should be pacifists and present a merciful behavior, Earenfight (2017) argues that recent studies in the area have defied

these patriarchal stereotypes, showing that queens were capable of prompting acts of violence and take part as agents of extreme force in attacks. Taking this into account, the sack of Astapor may be seen as an example of an event in which a queen has overthrown the Masters of Slaver's Bay through the use of force and violence. Daenerys has orchestrated the entire plan to deceive the slave masters and liberate the servants, as she was totally against slavery. Therefore, Daenerys's actions in this episode is aligned with what Earenfight (2017) states.

In the last scene of Season 3 (Episode 10), Daenerys addresses a large gathering of former slaves of Yunkai, stating that their freedom must be conquered by themselves, which results in a general ovation, in which the liberated slaves call Daenerys their "Mhysa", a word in Old Ghiscari that means "mother". She enters the gathering and is admired and praised by the people. In this scene, Daenerys joins the gathering and is surrounded by them, saying to her soldiers to step back and lower their weapons since the people would not harm her. She cares about her subjects and defends them against the injustices they suffer, a trait that is suited for a princess. Pisan (1985) affirms that a monarch must favor and be grateful for all her subjects, in spite of their class or social status, defending and helping them. Daenerys's behavior towards the former slaves who are now her subjects is expected from a sovereign during the medieval period and, therefore, consistent with her representation.

In the first scene of Season 6 (Episode 1), Daenerys is taken by Moro's khalasar and is now his prisoner. She has to endure derogatory remarks about her appearance by the Dothraki soldiers and reveals her identity in an attempt to be recognized as a powerful person. However, Moro ridicules her titles and affirms she is just a bed slave. Only when she reveals she is Khal Drogo's widow Moro asks for her apology, cuts her free, and gives his word no one will touch her. Nevertheless, as a Khal's widow, she has to be escorted to the Temple of the Dosh Khaleen, where the widowed Khaleesis must remain after the death of their spouses. According to Acker (1973), gender is a persistent characteristic which has an impact on the evaluation of people and their positions, it is the foundation of the persisting sexual division of work and of gender discriminations. Daenerys is seen as a bed slave because of her gender, which had little value under the Dothraki traditions. Only when she reveals she is a widow of an important Khal, some importance is attributed to her, thus her social status is linked to the man to whom she is or was attached. This practice, unfortunately still seen in our current days, has a patriarchal foundation, in which men are perceived as superior and more valuable while women have to get married to an influential person or be associated to an important man in order to gain more prestige and acceptance in society.

In the subsequent scene (Season 6 – Episode 4), Daenerys is summoned to join the Khals inside the Temple, where they are deciding her fate. There, she continues to endure belittling remarks about her appearance from the other Khals and also about her destiny. Then she interrupts them stating that they are weak men and none of them are fit to lead the Dothraki, but she is and so she will. The Khals burst into laughter and Moro, annoyed by her insolence, affirms she will not be treated as a Khal's widow, but instead she will be raped by the Khals, their riders, and their horses. As his last question, Moro asks her if she really believes they would serve her, to what she finally replies affirming that they will not serve her because they will die and knocks over the braziers around the temple, setting it on fire. The khalasar gathers outside to see what is happening when Daenerys emerges from the flames, naked and unharmed, the only survivor from inside the temple. The crowd is astonished and begins to bow before Daenerys, as a sign of submission. Similar to the previous scene, Daenerys also has to listen to derogatory remarks on her appearance, gender and intellect made by the Khals and some of their riders, which characterize hostile sexism. Grubbs (2017) states that hostile sexism is likely to consider women as manipulative figures, who intend to control men using their bodies and sexuality. According to the author, this type of sexism often sees “gender equality as an attack on masculinity or traditional values”, and believes women are inferior in all instances when compared to men (GRUBBS, 2017, p. 61). This is exactly how the Dothraki society operate: while men are respected and influent, women's only role is to give pleasure and procreate. However, Daenerys faces the Khals fiercely and puts herself in a superior position from them, stating that they are weak men and are not fit to lead the Khalasar, but she is. According to Fairclough (1989, p. 39), power in discourse can be seen when participants in a powerful position control or constrain the contributions of other participants, such as through the subject positions they occupy. Daenerys establishes her higher status verbally when she says she is the one who is fit to rule in their place and when she undermines them. At the end, she does not intend to submit them to her control, but to kill them all, and so she does, ensuring then her position of power as a queen and a Khaleesi.

In the third scene (Season 6 – Episode 10), Tyrion tries to console Daenerys after she says goodbye to Daario Naharis and she discloses that rather than being sad she was scared of how easily she rejected him, a person who she thought she cared deeply about. Tyrion then declares that, for a long time, he has given up on believing in him or in anyone, but now he believes in her and her cause. Moved by his speech, Daenerys gives Tyrion a pin she had made for him and names him her Hand of the Queen. Daenerys's lack of sentimentalism in this scene is consistent with Beard's (2018) notion that women tend to rely on masculine traits in order to

be considered fit for a powerful position. Portraying Daenerys as a queen who does not show her emotions, which is traditionally connected to femininity, and makes her decisions based on rational benefits seems to distance herself from what was expected from highborn women during the Middle Ages. Assuming male traits, however, is not a guarantee of acceptance and acknowledgement of a woman as an authority, since some of these characteristics are not tolerated for them (CAMERON, 2020). Nevertheless, this is a practice that is still perpetuated in our society and is used by many women in position of authority as an attempt to establish their importance, influence and to gain the respect among others.

In the first scene of Season 8 (Episode 2), Daenerys faces Jaime Lannister, her father's murderer, in Winterfell. She believes he cannot be trusted and is initially supported by Sansa, who changes her mind only after Brienne speaks on his favor. Seeing that she is not the only one who holds the power for a decision, Daenerys ends up accepting his help and allows him to join the army. From the moment of her arrival in Winterfell, Daenerys has felt she is unwelcome as a claimant to the Iron throne because she is an outsider, a person that was not raised under the Westerosi customs and traditions. She is seen as unfit for this role because she does not belong to that place (LOOFBOUROW, 2019). Not only that, but her bad relationship with Sansa is also not only based on distrust since the moment they met. It is comprehensible that Sansa is skeptic about believing in someone she does not know, especially after everything she has been through over the previous seasons; however, their dispute of power seems to be based on jealousy, as she realizes Jon Snow is in love with Daenerys. The depiction of a dispute between women here appear to lose an essential point in the game of thrones: strategy. Sansa is not able to see that Daenerys and her dragons are her only hope to save the north from the white walkers and the war that is approaching. Instead, she prefers to be insolent and assures Daenerys she is not going to join her side easily. Depicting two powerful women against each other rather than uniting their forces can be seen as a discourse rooted in patriarchal beliefs (KOSIN, 2019).

Furthermore, it is possible to observe verbal and visual evidence that Daenerys does not have the respect as an authority and subordination of her subjects, Sansa and the north men included. Vial, Napier and Brescoll (2016) affirm that when female rulers have their authority challenged and do not have the respect and subservience from their subjects, they may take aggressive actions as a means to impose their authority. However, when they have this type of reaction, showing a dominant behavior, demeaning unsupported subjects and establishing power differences, they might lose their influence and legitimacy with their subjects altogether (LAKOFF, 2003). Daenerys's representation is consistent with this type of practice, which



seems to be leading her character to a plot trap, in which she will be induced to use violent behavior, express anger, use intimidation to achieve her goals and demand discipline in a desperate attempt to regain her authority.

In the following scene (Season 8 – Episode 4), Daenerys goes to Jon's chambers and, after he interrupts her advances, she affirms she wishes Jon never told her about their relation, as now he is the better claimant to the throne. He affirms he does not want to be King, and he will not press his claim, but she is certain that others will push him to do it as soon as they find out. Jon swears allegiance to Daenerys, and she begs him not to disclose this secret to anyone, to which he refuses, stating that he owes the truth to Arya and Sansa. Daenerys says the truth will destroy them, but Jon affirms his sisters will not tell anyone and they will be able to live together. Nevertheless, Daenerys is certain that keeping his identity a secret is the only way for them to live together. In this scene, Daenerys's position is compromised by Jon since he is also a Targaryen. Therefore, it is possible to observe the loss of power of her character and her desperate attempt to persuade him to keep his identity a secret, a characteristic that was not presented by Daenerys before. According to Mares (2017), queens normally have access to power due to their heritage, which is Daenerys's case. However, even if there was not a law that dictates that only men can be monarchs in the medieval period, their preference over women would always be desirable. Thus, it is clear that Jon represents a threat to her main goal because of his gender, leaving Daenerys insecure and distressed.

In the last scene of Season 8 (Episode 6), after destroying King's Landing and killing thousands of soldiers and civilians, Daenerys appears in front of the castle and addresses her Unsullied and Dothraki soldiers. She verbally expresses her gratitude for conquering King's Landing and 'freeing' the people from the grip of a tyrant, however she affirms the war is not over and their mission now is to free the rest of the world, in order to 'break the wheel' once and for all. Tyrion comes before her and she reprimands him for helping his brother to escape, to what he replies confirming his actions and stating that she has just slaughtered a city. He tosses his Hand of the Queen pin away and Daenerys orders him to be arrested. The depiction of the character in this last scene brings several inconsistencies regarding Daenerys's behavior and major aim. From Season 1 until this moment, Daenerys main goal had been to claim the Iron Throne for herself, as she was the last surviving child of the deposed King Aerys II and, therefore, his only heir. However, in this last scene, Daenerys has a change of heart and tells her soldiers that their new goal is to travel around the world freeing other nations and regions from their tyrant leaders, a purpose that was never considered by the character before this moment. Furthermore, the character has always fought against injustice and was a major

advocate of ending slavery, being portrayed continually taking the civilians' side against oppressors and slave masters. In this scene, however, Daenerys has just destroyed the entire city of King's Landing and killed hundreds of civilians, a fact that does not seem to bother her during her speech. The character's representation follows the same examples elicited by Beard (2018, p. 48), in which influential women such as Medea, Clytemnestra, and Antigone were depicted as rather aggressors than powerful, as they reached power in an illegitimate manner and caused chaos, the annihilation of the state, death, and colossal destruction. As result of that, the only way to save the entire civilization is to retake the control over their hands, an action that is taken to the extreme by Jon Snow when he kills Daenerys.

Regarding verbal meanings, the development of Daenerys from a submissive undermined young girl to a strong woman capable of leading an army is shown first through her reduce number of turns in the exchanging conversations and the prevalence of declarative statements and relational and mental processes in her speech. As the character gains confidence and experience, through the seasons, she begins to engage in more consistent dialogues, producing more imperative and interrogative utterances and expressing more material and relational processes, indicating a high level of agency and self-conscience.

In terms of clothing, Daenerys's costumes seem to be carefully made to reflect the characters' journeys and development over the series. Over time, Daenerys has changed her delicate, exposed and light color dresses from fully clothed garments in blue, indicating her personal and political growth as a powerful leader. Then, in the last Season, Daenerys begins to use the colors of her house (red and black) and other adornments that make reference to her own family. This may be interpreted as an attempt to be seen as part of an important House of Westeros and, therefore, someone who belongs in the Seven Kingdoms, or as an indication that the character has in fact inherited the inclination for insanity from the Targaryen family.

Vial, Napier and Brescoll (2016) state that the women who present dominant or authoritarian behaviors (as Daenerys) are more reprimanded than men, and are normally portrayed and identified as manipulative, unreliable, and psychologically unstable, willing to take irrational decisions. Additionally, the authors declare that female rulers are prone to react in an aggressive manner and with a dominant behavior in order to impose their authority when their competence and power is challenged by their subjects, consistent to what has happened to the character (VIAL; NAPIER; BRESCOLL, 2016, p.405-406; LAKOFF, 2003, p.163). The multimodal representation of Daenerys reproduces and naturalizes the negative discourse that women are not fit to be in a position of authority and that power corrupts women, who may become unstable and dangerous, as they are weaker and not made for being in commanding

positions. This discourse ends up by reinforcing the inequality of gender relations concerning power and authority and maintaining cultural and gender stereotypes until our current days (CRANNY-FRANCIS et al., 2003, p.144; LAKOFF, 2003).

As Lakoff (2003) affirms, to deny the ability of a woman to vividly exercise power is a political act which promotes the maintenance of mechanisms of the power structures that consider women outsiders and unfit for leading positions. Therefore, Daenerys's development throughout the series seems to be aligned with the present configuration of social patterns which still validate men as the most eligible gender to hold power and to maintain traditional social values.

Previous authors have stated that most of the feminism on Game of Thrones was associated to Daenerys, as she endures a thorough change over the first seasons, from an innocent and victimized young girl who was sold by her brother, to a Khaleesi of the Dothraki, to a widow after Khal Drogo's death, and finally to the mother of Dragons, a commander a great army and the future Queen of the Seven Kingdoms. (FRANKEL, 2014; SCHUBART, 2016). Furthermore, according to Penkala, Pereira and Ebersol (2014) Daenerys was able to challenge and deconstruct the feminine archetype when analyzing the first two Seasons of the series, a moment where it was possible to observe Daenerys becoming more independent and confident. The character, although initially performing a role traditionally linked to classic feminine archetypes, was able to dismantle these perpetuated images of passivity, incapability, and colonized/conquered women to a certain point in the show, which was a strong indication that her character would go against the archaic female archetypes deeply rooted in our culture, our social relations, literature, cinema, and television. Nevertheless, the development of Daenerys into a 'Mad Queen' brings back the universe of the male fantasy, which, according to Zizek (2019), conveys the patriarchal ideology concerning the fear of a strong political woman in a powerful position. Even supposing that Daenerys did not destroy King's Landing but only deposed Cersei and claimed the throne, the author still believes that power would corrupt her all the same (ZIZEK, 2019). The reason for this is that the image of powerful women being dangerous and not fit for leadership is part of the collective imaginary and is reproduced and perpetuated in the narratives, which also work as representations of gender stereotypes as a means of merging the deeply rooted notions embedded in our society into representative figures (PENKALA, PEREIRA, EBERSOL, 2014).

Therefore, although the multimodal representation of Daenerys Targaryen throughout the seasons seemed to deconstruct the stereotype of the medieval highborn women and the role of powerful women in a gender biased society, the season finale of the TV show has placed the

character inside the gender stereotypes once again, portraying her character as an evil queen, someone who does not care about others and ultimately acts towards achieving her own goals no matter the consequences. This fact dissociates the show from feminist goals, which initially appeared to be closely attached, especially looking at Daenerys's character. Thus, *GoT* and the representation of Daenerys produce and perpetuate the patriarchal views of women in society, allowing them to exercise some power, but ultimately placing them as unfit and incapable of being powerful leaders.

To conclude this study, in the next chapter I will revisit the research questions of my study and briefly address some of the limitations of the analysis, suggestions for further research and pedagogical implications.

## 5 CONCLUSION

The present dissertation intended to examine gender-based power relations, the role of power and authority of women, and the multimodal representation of the character Daenerys throughout the seasons of the HBO TV series *Game of Thrones*. To pursue that, an analysis of the multimodal representation of the character Daenerys Targaryen was carried out relying on Systemic Functional Linguistics and the Grammar of Visual Design, which allowed me to point out issues concerning gender-power relations between Daenerys and male characters in four different seasons of the show. Making use of SFL and GVD have helped me to investigate the development of the verbal and visual representation of Daenerys and allowed me to understand how the gender-based power relations between the characters are established and reproduces throughout the seasons. Furthermore, drawing on critical discourse analysis and gender studies, I was able to briefly explore aspects related to gender, power and authority, and medieval representation that were uncovered during the analysis. The next section will revisit the research questions of the present study as a means of conveying a clearer understanding of the outcomes.

### 5.1 RESEARCH QUESTIONS REVISITED

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

(1) What ideational and interpersonal choices in verbal language are used to construct the character's image in the selected scenes of each season?

In terms of the ideational and interpersonal choices in the verbal analysis, Daenerys is portrayed as a passive and overpowered participant in the beginning of Season 1, being subjugated and belittled by her own brother Viserys. Her character is construed as submissive and dependent to male authority in the beginning of the first Season through verbal aspects such as the limited number of turns, the predominance of mental and relational processes used, the prevalence of declarative statements and modal choices. Throughout the Seasons, nevertheless, Daenerys's role develops to a more active participant, engaging more in material and relational processes and producing more interrogative and imperative sentences than any other characters.

Therefore, the character's power was verbally construed throughout the seasons to convince the audience of the development of Daenerys's empowerment and authority as a strong leader.

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

Considering representational and interactional meanings, the visual representation of Daenerys consisted of a passive, submissive and vulnerable young woman in the first season. Wearing thin and delicate fabrics, with soft colors and a great amount of her body exposed in the beginning of the series, her representation uncovers the frailty, delicacy and powerlessness of her character, traits that are normally assigned to the female gender living in patriarchal societies. In terms of social distance, Daenerys is portrayed at a personal distance from Viserys in Season 1, indicating their level of intimacy and his ultimate authority over her. Her level of importance in the narrative to the audience is demonstrated through her closer distance to the viewers in the majority of scenes and the camera angles. Throughout the Seasons, the outfit of the character changes according to the development of her journey and her level of power and authority. The more power she acquires, the less of her body she exposes. The colors of her attire change from candy colors, to blue, and finally to black and red, the colors of her House. Furthermore, Daenerys adds elements that are connected to the Dothraki culture and to her Targaryen family to her clothing, indicating that she is still establishing her identity and authority, but she does not forget her origins and intends to remain connected to her ancestries. It is also possible to observe the development of her personality, power, and confidence as she remains represented in a more central position in the scenes, occupying a superior position in relation to the other participants. Moreover, Daenerys's signature, the Dothraki braids evolve over the Seasons, becoming thicker, more entangled, and complex, which are strictly related to her personal development as an experienced female leader and as a woman in position of authority.

(3) What do the ideational and interpersonal, as well as the representational and interactive choices reveal in terms of gender representation?

Considering issues related to gender representation produced by visual and verbal choices, the conventional gender roles of patriarchal societies, in which men are seen as superior

and more capable of occupying higher positions, while women are considered inferior and dependent on a male authority, seem to dictate the role of femininity in the beginning of Season 1. The verbal and visual discourse of the narrative initially support and reproduce traditional views concerning gender and femininity within the media context, in which an unbalanced gender power relation is established placing men as the dominant gender. Throughout the seasons, however, the female role appears to be deconstructed by Daenerys's representation, as she defies this traditional structure of society in which power relies on institutions that are created and controlled by men. The character claims power and agency to herself, challenging traditionally gendered female patterns and takes part of important moments of the storyline. Nevertheless, in the final Season, the visual and verbal meanings reinforce the inequality of gender relations concerning power and authority, as the negative discourse that women are not meant to be in commanding positions is reproduced and naturalized by the show. Thus, although initially committed to transgress gender patterns, the series continues to produce and perpetuate a patriarchal views of women in society.

(4) What are the social values, attitudes, relations of power, and authority expressed by these visual and verbal choices?

Taking into consideration the construction of Daenerys' image throughout the four Seasons analyzed, in the first Season it was possible to perceive the reproduction and maintenance of patriarchal values and beliefs and the subjugation of women along the narrative. The most desirable and expected values of a princess, which is the case of Daenerys, were beauty, gentleness, discretion, conformism, and submission. These values were deconstructed along the Seasons, as the character appeared to challenge female gender stereotypes and roles through verbal and visual representation. Daenerys claimed her agency and empowerment as an active participant in the dialogues and decisions in the narrative and became more independent and respected. Nevertheless, her gender had always an impact on how she was evaluated and perceived as a powerful woman, propagating and naturalizing discriminatory gender views. In the final Season, unfortunately, it is possible to observe the reproduction and reinforcement of gender stereotypes and the misogynist discourse that women are not fit to be in a position of authority and that power corrupts women, who are prone to become mentally unstable and dangerous, and, therefore, are not made for commanding positions.

## 5.2 LIMITATIONS OF THE STUDY SUGGESTIONS FOR FURTHER RESEARCH

Regarding some limitations of the present study, one aspect to be recognized is the limited number of seasons, dialogues and screenshots that were investigated. Despite the fact that all the scenes analyzed fit the study's criteria, the inclusion of all the seasons and further scenes would provide a broader awareness of the multimodal representation of Daenerys throughout the eight seasons of the TV show.

Furthermore, due to the limitation of this dissertation structure and the number of Seasons of the TV series, the investigation of the representational and interactional meanings of screenshots of the scenes (static images) were chosen over the analysis of dynamic images, even though this type of examination would have brought rich and valued data for this study. Additionally, sounds and transitions of shots could not fit within the data of this research, although they would have produced further insights considering the main objective of this analysis.

Taking these limitations into consideration, one of the conceivable propositions for further investigation is to conduct a multimodal study of the representation of Daenerys Targaryen over the eight Seasons through a semiotic analysis of all the Seasons, which would bring important and elucidative findings regarding the character's representation. Another possibility would be to conduct a multimodal study of the character through the analysis of dynamic images in association with verbal aspects. In conclusion, as the present study was able to shed a light over the representation of powerful women in serial narratives, one final possible proposition for further investigation is the examination of other powerful characters on the same show, such as Cersei Lannister, Olenna Tyrell, Brienne of Tarth, Arya Stark, and Melisandre. These women are powerful and complex figures that present their own characteristics and individualities that are also worth analyzing.

## 5.3 PEDAGOGICAL IMPLICATIONS

To conclude, taking into consideration the study presented, it is important to recognize of the relevance of multimodal discourses in our current lives and the need to understand these discourses through a social semiotic perspective. Not only as researchers of the area, but also as teachers. As researchers, we have to be aware of the constant development and complexity of the multimodal modes conveyed in our society and to be able to critically analyze how power



relations, authority, ideologies and values are discursively portrayed through these resources. As teachers, according to Heberle (2015), we need to be conscious of the multiplicity of semiotic resources and their association with the verbal language to produce meaning in educational contexts.

This research had the main goal of improving the understanding of the representation of powerful women in media; thus, numerous issues of this study may be brought into discussion in classrooms in order to investigate multiliteracies, such as the development of critical thinking and the awareness of gender and power representation in society.

Therefore, we have to be able to foster our students' abilities to produce and understand multimodal texts and to develop their multimodal communicative competence. As they improve their communicative competence, they may have the means to critically analyze how semiotic resources can be used to convey different meanings and to propagate sociocultural practices through a variety of semiotic modes to establish relationships and identities (MOTAROTH & NASCIMENTO, 2009), which, in the future, may result in social change.

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## APPENDIX A:

The appendix section presents the plot of the series *GoT* that could not fit the study due to words' limit. Furthermore, the dialogues selected from each Season are also presented in *appendix b*. Following, I present the sequential plot of the TV show which specifically involve Daenerys's storyline in the four seasons analyzed. The plot was recovered from the official Game of Thrones Wiki page of the TV show<sup>17</sup>.

### Season 1:

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, [...] [s]he 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.

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<sup>17</sup> The official plot was retrieved from: [https://gameofthrones.fandom.com/wiki/Daenerys\\_Targaryen](https://gameofthrones.fandom.com/wiki/Daenerys_Targaryen). Accessed on 14 January 2021.

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 gawks 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. [...] 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. [...] 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.

### **Season 3:**

Following their journey from Qarth, Daenerys's ship, Balerion, arrives at the city of Astapor in Slaver's Bay. By then, Daenerys's dragons had grown to the size of small dogs. While these dragons were now capable of hunting fish for themselves, they are still not large enough to be used as weapons of war to invade Westeros. Thus, Daenerys needs an army. [...]

Upon arriving in Astapor, Daenerys is given a tour of the Unsullied barracks by the Unsullied's owner, Kraznys mo Nakloz, with his slave girl Missandei translating his Low Valyrian into the Common Tongue of Westeros for Daenerys. Since Kraznys does not know that Daenerys understands Valyrian, he frequently insults her.

Throughout the tour, Kraznys explains that the Unsullied were trained for battle from the age of five and that only one in four recruits survived the training. He also demonstrates that the Unsullied do not fear pain or death by slicing off the nipple of one soldier, much to Daenerys's disgust. [...] Daenerys also learns that the Unsullied are trained not to show mercy or weakness by killing a newborn slave child in front of its mother at the end of their training. While Daenerys is outraged by this, she still asks Kraznys how many Unsullied are available. She is told that there are eight thousand soldiers for sale and that she has until the next day to make a decision.

[...] Jorah recommends that Daenerys purchase the Unsullied, arguing that under her command, these slave soldiers will have a far better quality of life serving her than they would under Kraznys and his ilk. Daenerys is distracted by a playing child who follows her and Jorah. However, neither of them noticed a hooded man, armed with a dagger, following them. The child offers Daenerys a gift, a wooden ball, gesturing for her to open it.

As she does, the hooded stranger knocks it out of her hand. In response, Jorah grabs the stranger, and in their struggle knock Daenerys to the ground. The ball then cracks in half, releasing a manticore. Before the creature can harm Daenerys with its lethal sting, the stranger, revealing himself to be Ser Barristan Selmy, kills it with his dagger. Meanwhile, the child hisses in a reptilian manner and uses magic to escape. Ser Barristan quickly identifies himself as one of her father's Kingsguard and begs her forgiveness for failing House Targaryen during Robert's Rebellion. In return for his wrongs, he offers to serve in her Queensguard, which she accepts.

The next day, Daenerys, accompanied by Jorah and Barristan, walks along a sea wall known as the "Walk of Punishment." Here, any slave who shows

insubordination is strapped to a cross and left to die out in public, as a warning to all other slaves. When Daenerys asks for water to give to a condemned man, Jorah reminds her that this man has been sentenced to death. Nonetheless, Daenerys offers condemned man water, but he refuses to drink, saying that he just wants to die. Jorah tells her that if she wants to win the Iron Throne, she must take it, "That will mean blood on your hands before the thing is done," but Daenerys responds, "The blood of my enemies. Not the blood of innocents."

Later, Daenerys continues her negotiations with Kraznys over her planned purchase of the Unsullied. During the meeting, Daenerys announces that she would take all 8,000 Unsullied soldiers, including those in training. Kraznys initially dismisses her offer and instead offers to sell her one hundred soldiers. [...]

In the end, Daenerys reaches an agreement with Kraznys to sell her biggest dragon, Drogon, for all of the Unsullied soldiers. Jorah and Selmy object to this deal on the grounds that her dragons are key to winning the Iron Throne. However, Daenerys appears to brush away their concerns and accepts the transaction, and also takes Missandei as a token of faith. Upon leaving the meeting, she scolds Jorah and Selmy for criticizing her decision in public. [...]

On the day of the exchange, the slave masters and Kraznys, along with the 8,000 Unsullied warriors, meet with Daenerys to complete the deal. Daenerys hands the chained Drogon to Kraznys, who is hostile towards his slave master. Kraznys then gives her the golden whip, the symbol of ownership over the Unsullied. After finalizing the transaction, Daenerys tests her new powers by ordering the Unsullied, in Valyrian, to march forward and then halt. This shocks everyone including Jorah and Barristan, who did not know that she spoke Valyrian.

Kraznys then complains that Drogon did not obey his command, to which Daenerys angrily retorts Drogon does not obey him because he is not a slave; Kraznys is both stunned to learn she speaks fluent Valyrian and horrified to realize Daenerys understood his derogatory comments and insults about her the whole time, merely feigning ignorance to lull the Astapori into a false sense of security. She then orders the Unsullied to kill all the slave masters and free all the slaves in Astapor, but to hurt no innocent people. When a panicking Kraznys desperately shouts for someone to kill her, Daenerys orders Drogon to burn Kraznys alive.

[...] Once it is done, she addresses all of her Unsullied warriors and tells them they are now free. She also gives them the option of leaving unharmed or fighting under her command as free men. At first, the Unsullied remain quiet, not knowing what to do with their newfound freedom. However, one Unsullied soldier begins to beat his spear against the ground, signifying his allegiance to her. The rest of the Unsullied follow suit shortly thereafter. Now in command of an army of free men, Daenerys marches forward with her new army while her dragons fly overhead and roar triumphantly.

During their journey to Yunkai, the next great city of Slaver's Bay, Daenerys orders the Unsullied to elect a commander from their own ranks. The officers ultimately choose Grey Worm who, like all Unsullied, was given the name of a type of vermin. When Daenerys instructs the Unsullied to go back to their own names or pick new ones they like, Grey Worm elects to keep his, as it was the name he had when Daenerys Stormborn set him free.

While Daenerys and Barristan are confident that they can conquer Yunkai since that city only bred sex slaves, Jorah expresses his concerns that the city's defenders will not fight them on the battlefield but will rather strengthen their position behind the walls and utilize guerrilla tactics against her army. He also

views the Yunkai campaign as a distraction from their main goal of taking Westeros. Daenerys is, however, adamant on freeing the slaves of Yunkai, who number in the hundreds of thousands.

She orders Grey Worm to send a messenger to the city, and inform Yunkai's slaver rulers that they must either surrender or suffer the same fate as Astapor. Daenerys holds an audience with the Yunkish herald, Razdal mo Eraz, who is one of the ruling "Wise Masters" of Yunkai. Razdal attempts to discourage Daenerys from attacking his city by claiming that numerous armies throughout history had tried and failed to conquer it. However, Daenerys is undaunted and comments that a hard-fought battle will give her Unsullied much-needed practice. Razdal then attempts to bribe her by providing her with the gold and ships needed to transport her army to Westeros. In exchange, Daenerys will have to leave Yunkai in peace.

In response, Daenerys makes a counteroffer: she will spare the lives of Razdal and the slave-masters of Yunkai if every slave (men, women, and children) in the city were set free, and given as much food, clothing, and property as they could carry in payment for their services. She threatens to show no mercy if Yunkai rejects her offer. Razdal is offended by Daenerys's demands and threatens to use Yunkai's "powerful friends" to destroy her.

[...] Following his departure, Daenerys orders her knights to find out more about Yunkai's "powerful friends" before she decided to attack the city.

They eventually discover that these "powerful friends" are the Second Sons, a professional mercenary company. While there are only 2,000 of them, the Second Sons are armored and mounted, enough to cause trouble for the Unsullied. Daenerys tells Barristan to organize a meeting with the Second Sons' captains, saying that men who fight for gold "can't afford to lose to a girl."

Daenerys meets with the Captains Mero, a Braavosi who is also known as the Titan's Bastard, and Prendahl na Ghezn, a Ghiscari, and Prendahl's underling Daario Naharis. During the proceedings, Mero insults Daenerys by likening her to a whore and touches Missandei inappropriately. Prendahl and Mero refuse Daenerys's offer of an alliance, pointing out they will not get their rewards until she reclaims the Iron Throne. In response, Daenerys replies that she had no army a fortnight ago and that she had no dragons a year ago. Daenerys gives them two days to make up their mind and sends them away with the barrel of wine which Mero had departed.

Later that night, Daenerys takes a bath and is surprised to learn that Missandei speaks nineteen languages. Suddenly, an Unsullied enters and holds a knife to Missandei's throat, advising the women not to scream. He removes his helmet, revealing himself as Daario. He confesses that his captains want to kill Daenerys, but he disagreed with them. Instead, he beheaded them and shows their severed heads to Daenerys. Shortly after, Daario swears fealty to Daenerys. Thus, Daenerys gains a new ally in her conquest.

For their assault on Yunkai, the new captain Daario suggested attacking the city through its lightly defended back gate. [...] While Ser Jorah was skeptical of the plan, Daenerys and Grey Worm were willing to trust Daario. [...] During that night, Jorah, Daario, and Grey Worm infiltrated the city and fought their way through the slave soldiers guarding the city. Within a few hours, Targaryen forces had captured Yunkai.

The following morning, Daenerys addressed the city's slaves with Missandei serving as her translator. During her speech, Daenerys told the slaves that it was their own choice to reach for their freedom. As a result, the liberated slaves revered Daenerys as their "mhyasa", which translated as "mother" from the Old Ghiscari language. Daenerys mingled with the former slaves who regarded her as a "glimmer of hope" in an increasingly dark world.



### **Season 6:**

Now a prisoner of the khalasar, Daenerys is brought before their leader, Khal Moro, enduring remarks about her appearance from her captors. Out of jealousy, Moro's wives suggest killing Daenerys, though he repeatedly ignores them. Daenerys reveals her identity, but Moro laughs off her titles, saying she is nothing more than his bed slave. Daenerys refuses, revealing herself as the widow of Khal Drogo. As it is forbidden for a khal to sleep with a widowed khaleesi, Moro has a change of heart, cuts her free and promises no one will touch her. A grateful Daenerys promises to reward him with more horses if she is returned to Meereen, but Moro informs her that she will be escorted to the Temple of the dosh khaleen in Vaes Dothrak, a home for other widowed khaleesi.

Daenerys eventually returns to Vaes Dothrak and arrives at the Temple of the dosh khaleen. Inside, the other widowed khaleesi strip her of her clothing and jewelry and give her traditional Dothraki clothing. She attempts to intimidate them with her name and titles, but their leader lectures her on how Daenerys believed Khal Drogo would conquer the world with her at his side, just as they all believed the same of their own husbands before they were slain. Daenerys is then informed that she had violated Dothraki law by not immediately joining the dosh khaleen after Drogo died, and her fate will be decided soon by the khals at the khalar vezhven.

[...] The high priestess gives Daenerys permission to relieve herself outside but sends Ornela [a Lhazareen girl taken from her village at the age of twelve] to escort her. The pair are accosted by Jorah and Daario, who have traveled to Vaes Dothrak to rescue her. She tells them to cancel their rescue plan and proposes a plan of her own.

At the khalar vezhven, Daenerys tells the gathered khals that none of them are fit to lead the Dothraki. Daenerys declares that she will lead them herself. After a pause, Moro and the khals burst into laughter. Daenerys reminds them that her husband, in the same temple in which they all now sit, declared that he would lead a Dothraki army across the Narrow Sea to retake the Iron Throne for his khaleesi and that all the khals have done since the raid and plunder of villages in lieu of any meaningful conquest. Disgusted with her insolence, Moro declares that she will be raped by each of the khals, then by all of their bloodriders, and then, if she is still alive, by their horses.

Daenerys's broad smile deepens at his threats and replies that they won't have to follow her because this is where they will die. She knocks over the braziers at the center of the temple, setting the entire building aflame. The khals desperately attempt to escape the rapidly spreading fire, only to find the temple's only door barred, the bodies of the two khaleen guarding it lying dead outside. Moro tries to confront Daenerys a final time, but she pushes the last brazier on him, completing the conflagration. As the flames climb higher, the dosh khaleen and khalasars gather in confusion. Eventually, the doors collapse and Daenerys emerges, naked and unburnt. Many of the assembled bows immediately, with the high priestess and the rest of the dosh khaleen following. Jorah and Daario move to the front of the crowd and bow last.

The next day, Daenerys formally thanks Jorah for saving her life, but still remarks that he has been banished twice and returned both times, so she is left with a dilemma on what to do with him. She is shocked to learn he has greyscale, feeling responsible for his condition. After Jorah confesses his love to her and prepares to leave, Daenerys tells him to find a cure; that she will need him by her side when she sits on the Iron Throne.

On the road back to Meereen, Daenerys stops to outline her plan to Daario for when she returns to the city, asking how many ships would be needed to sail the Dothraki and Unsullied. Daario's estimated figure of a thousand troubles

Daenerys, as no one owns a fleet that large. Though the sellsword believes she is a conqueror more than anything else, Daenerys states that she takes what is hers. The conversation ends when Daenerys senses something in the distance and rides ahead to investigate. A few moments later, she returns on the back of a fully-healed Drogon, declaring all of the khalasar as her bloodriders instead of selecting a select few. She then vows to lead them to conquer Westeros.

As Meereen is being besieged by a fleet of the Masters' ships, Daenerys finally returns to the city, arriving at the Great Pyramid's balcony on Drogon. [...]

The following day, Daenerys and Tyrion discuss a plan to deal with the slaver fleet currently besieging the city. Daenerys declares her plans to "return their cities to the dirt" but Tyrion pleads for diplomacy, begging her not to become like her father.

Daenerys and her entourage then meet with the slave masters Razdal mo Eraz, Belicho Paenymion, and Yezzan zo Qaggaz; representing Yunkai, Volantis, and Astapor respectively. The masters discuss their terms of surrender, announcing they will allow Daenerys and Tyrion to leave the city, while Missandei and the Unsullied will be sold back into slavery, and the dragons will be slaughtered. Daenerys rejects their terms, informing them they aren't meeting for her surrender, but for theirs.

The Masters are bewildered by Daenerys's unwavering confidence until Drogon lands beside her. She mounts her dragon and the two take flight, while Rhaegal and Viserion break free from the catacombs of the great pyramid - all three dragons finally reunited. Daenerys then orders her dragons to burn the slave masters' ships; tilting the negotiating table in her favor. Meanwhile, Grey Worm executes Razdal and Belicho but spares Yezzan to spread tidings of her power. Daario leads the Daenerys's khalasar to slaughter the Sons of the Harpy; ending the threat of the slave masters and their Harpy allies.

Later, Daenerys and Tyrion meet with the ironborn Yara and Theon Greyjoy. Yara offers to provide one hundred ships to Daenerys if, in return, she helps them defeat their uncle Euron Greyjoy and recognizes the independence of the Iron Islands. Daenerys accepts Yara's offer of an alliance and observes that both of their fathers left the world worse than they found it, but Daenerys and Yara are going to leave it better than they found it. She demands that Yara recognize her claim to queenship of the Seven Kingdoms and tells her, "No more reaving, roving, raiding, or raping." Yara protests this is the ironborn's way of life, but Daenerys is firm. Yara reluctantly agrees to her terms, and the two Queens make a pact.

Daario reports to Daenerys that the fleet is nearly ready. [...] Daenerys informs Daario he won't be joining them, which Daario interprets to mean that he will go on to seize Casterly Rock to cut off the Lannister retreat. Daenerys clarifies that Daario is to stay in Meereen with the Second Sons, to keep the peace until the city can safely choose its own ruler. Furthermore, she cannot bring her lover to Westeros, as marriage is still her most valuable bargaining chip when considering new alliances. Daario begs her to take him, pointing out that kings have mistresses, and queens should be no different, but Daenerys stands firm. Daario realizes that Tyrion convinced her to leave him, but admits that it is a good move politically. [...] Daenerys assures him that she'll leave specific instructions for him to follow in governing the newly-renamed Bay of Dragons.

After Daario leaves, Daenerys goes to see Tyrion, who tries his best to console her. Daenerys thanks him, but admits that she's not upset about Daario: rather, she was frightened that she was able to easily dismiss someone who loves her unconditionally. Tyrion says that Daario wasn't the first man to love Daenerys, and won't be the last. Daenerys then turns the topic to Tyrion's rule of Meereen

in her absence. He responds that he gave up on believing in himself or in anyone and anything else, but that he believes in her. Touched, Daenerys gives Tyrion a pin she had made for him: the brooch of the Hand of the Queen. Tyrion, struck with emotion, proceeds to kneel in front of her

Some time later, Daenerys leads her armada to Westeros. With the Liberation of Slaver's Bay complete, Daenerys sails the Summer Sea, her three dragons: Drogon, Rhaegal, and Viserion fly over her assembled armada, composed of the horde of Dothraki, ironborn, Dornishmen, Reachmen, and Unsullied fleet of House Targaryen. Daenerys, clad in Targaryen black, stands on the deck of the flagship with Tyrion, Missandei, and Varys, looking ahead to either the gift of a new ally, or another massive war within House Targaryen for the Iron Throne.

### **Season 8:**

Upon arrival in the North, Daenerys, Jon, and their combined forces march through Winter town on their way to Winterfell. The townspeople cast her many suspicious looks, and Jon reminds her that Northerners have a long-established distrust of outsiders. Immediately following this exchange, Drogon and Rhaegal fly overhead, startling the townspeople and causing Daenerys to smile proudly. In Winterfell's courtyard, Jon introduces her to Sansa, and the two women exchange a civil but tense greeting.

Later, Daenerys is seated at the high table in the castle's great hall along with Jon and Sansa. Tyrion attempts to calm the slightly hostile Northern lords by telling them that the largest army ever seen has been assembled, but Sansa asks how she is supposed to feed such a force along with two dragons. When she asks what dragons even eat, Daenerys replies, "Whatever they want."

While inspecting the preparations for the coming battle, Daenerys remarks to Jon upon Sansa's apparent dislike for her. While Jon assures her that Sansa wasn't overly fond of him when they were growing up, Daenerys rebuffs him by saying that they don't need to like each other, but she will be respected as queen. [...]

Daenerys and Jorah later encounter Samwell Tarly in Winterfell's library. After praising him for realizing the secret behind dragonglass and curing Jorah of his greyscale, she asks if there is anything she can do to repay him. Sam jokingly asks for a pardon for stealing books from the Citadel and for taking his family's ancestral sword without permission. Upon hearing his surname is "Tarly", Daenerys realizes that he is, in fact, Randyll Tarly's son, and proceeds to tell him the difficult truth that she executed his father and brother for rebelling against her. Sam is speechless for a few moments before asking to leave the library.

When Jaime arrives at Winterfell, Daenerys is once again seated at the high table with Jon and Sansa. The two women harshly berate the Kingslayer for his past actions and question whether his loyalty to their cause is genuine. Only when Brienne vouches for Jaime does Sansa trust him, and Daenerys allows his sword to be returned to him.

Later, Daenerys speaks privately with Sansa, addressing some of the thorny political issues involved in their alliance. Sansa is afraid Daenerys has ulterior motives and that because Jon loves her, he will do stupid things for love. Daenerys assures Sansa this is not the case and confesses her love for Jon, explaining she has had only one goal - retaking the Iron Throne - until she met Jon and now she's in the North helping him fight the Night King and the army of the dead. Although a greater understanding appears to develop between the two women, Sansa remains firm in her conviction that the Northerners will never truly accept an outsider as their ruler again, and bluntly asks Daenerys what her plans for the North are once the dead have been defeated. The

awkward moment is interrupted by Maester Wolkan announcing the arrival of Theon and his men.

When the survivors from Eastwatch bring the news that the army of the dead will be at Winterfell's gates within a day, preparations inside the castle begin to move forward at a feverish pace. Daenerys meets with all the prominent commanders and heads of houses to discuss battle strategy, and later finds herself in the crypts with Jon. While standing in front of Lyanna Stark's statue, Daenerys recounts how everybody told her Rhaegar was decent and kind but that he kidnapped and raped Lyanna. However, Jon reveals Rhaegar did not rape Lyanna and they were in love. He tells Daenerys the truth about his parentage and she is stunned. She immediately questions the validity of the story. When Jon assures her that it's true, she realizes that Jon actually has a better claim to the throne than she does. Before either can discuss the matter further, a horn sounds three times to signal the arrival of the army of the dead. Daenerys and Jon watch with Drogon and Rhaegal from a distance as the Dothraki charge the army of the dead, but when the Dothraki are slaughtered, Daenerys breaks away from Jon's plan to wait for the Night King and attacks the army of the dead with dragonfire. [...] High in the skies above Winterfell, Daenerys and Drogon are suddenly attacked by the Night King on Viserion, but she is able to evade him. Daenerys and Drogon later knock the Night King off Viserion, and Daenerys has Drogon burn the Night King, though to no avail.

[...] When Jon is surrounded by newly risen wights, Daenerys saves him with Drogon, burning through wights and creating a path for Jon to rush into Winterfell to help Bran and stop the Night King. She urges Jon to go and after he runs to stop the Night King, wights climb onto Drogon, and Daenerys falls off while Drogon flies away. Daenerys takes hold of a discarded sword and slays a few wights who come her way or Jorah's. However, she is also protected by Jorah, who dies defending her, leaving Daenerys sobbing while Drogon wraps around them after the Army of the Dead falls.

After the battle, which saw a living victory, Daenerys mourns the dead outside Winterfell, lighting a pyre. [...] Daenerys later celebrates at the feast inside Winterfell. Tormund makes a toast to Daenerys, "To the Dragon Queen!" and Daenerys stands up herself, toasting Arya Stark as the "Hero of Winterfell." However, despite her initially celebratory mood and the smiles she exchanges with Jon, Daenerys's mood grows downcast when Tormund begins to praise Jon and she finds herself lonely and envious over Jon's popularity with the wildlings, looking around at the groups of people around her.

Daenerys finds Jon in his chambers that night and they kiss, beginning to undress, before Jon stops himself due to learning of their relation. Daenerys laments that she wishes Jon never told her about his true identity because otherwise, she'd be happy. She is afraid others will press his claim and take the throne from her. Jon tries to assure her he doesn't want the throne.

Daenerys tells Jon it doesn't matter what he wants or how many times he swears fealty to her - he didn't want to be King in the North either. Jon gets on one knee before her and says that he'll refuse the crown because she is his queen. Daenerys begs Jon not to tell anyone else about his parentage, fearing that it will destroy them. Jon insists he must tell his sisters because he owes them the truth about who he is, certain his sisters will keep it secret, everything will work out, and they can all live together. However, Daenerys believes the only way they can live together is if Jon keeps his identity secret.

Daenerys leads a war council for her resumed campaign against Cersei Lannister for the Iron Throne. As her fleet is sailing back to Dragonstone, she rides Drogon next to Rhaegal, when suddenly Rhaegal is shot by three bolts before plummeting into Blackwater Bay. Euron's Iron Fleet reveals itself from

behind Dragonstone's rocks and tries to take down Daenerys and Drogon, but are unable to do as they pull back. Euron instead targets Daenerys's fleet, destroying it and capturing Missandei in the process. On Dragonstone, Daenerys becomes tempted to storm King's Landing. Daenerys, Tyrion, Varys, and Grey Worm parley with Cersei outside the gates of King's Landing, where Cersei executes Missandei in front of them.

Back at Dragonstone, a mourning Daenerys refuses to eat and becomes increasingly angered at the rule of House Lannister, as well as becoming increasingly paranoid that her claim to the throne is losing legitimacy. However, her fears are found to be true when she learns through Tyrion that Varys has plotted to betray her and crown Jon in her place, after learning the truth of his parentage from Sansa. Daenerys has Varys brought out onto the shores of Dragonstone, where she sentences him to die by having Drogon burn him, just as she promised him earlier if he were ever to betray her.

Later, when Daenerys and Jon talk, she reminds him of her warning to him about telling Sansa the truth of who he was. Daenerys says Sansa is as responsible for Varys's death as she is. Jon attempts to reassure Daenerys that he doesn't want the crown (having also told Varys he wouldn't take it). Daenerys laments that Jon has the love of the people while she does not - she only has fear. In an effort to compensate, Jon tells Daenerys he loves her and that she'll always be his queen. Daenerys kisses him and Jon gives into the kiss, but breaks it off due to their blood ties. Daenerys accepts this and resigns herself to being feared.

Tyrion consults with Daenerys, the latter of whom is now ordering Grey Worm and the Unsullied to sack King's Landing. Tyrion is strongly against it, saying that the citizens of the city are not Daenerys's enemy and are innocent. Daenerys counters that the slaves in Meereen turned against their masters and liberated themselves. Tyrion responds that the smallfolk are afraid of Cersei because Cersei will punish any rebellious acts. Daenerys says they are hostages in a tyrant's grip, and Tyrion begs her not to burn the city, or thousands of children will die. Daenerys counters that Cersei is using mercy as a weakness against them but Cersei is wrong, mercy is their strength - her mercy for the future generations of Westeros, not those in the present. In a last-ditch effort to get through to Daenerys, Tyrion bargains one last time: wait for the city to surrender and call off the attack when the people ring the city's bells, indicating the full, unconditional surrender of Cersei and her army. Reluctantly, Daenerys agrees. Before Tyrion leaves, she informs her Hand that Jaime was caught by her men trying to get past their lines. She warns him that the next time he fails her, it will be his very last.

Daenerys attacks Euron's Iron Fleet atop Drogon as the Battle of King's Landing begins, sinking the fleet and destroying the scorpions. Daenerys then attacks the scorpions stationed across the walls of King's Landing, destroying them all, preventing the Lannister soldiers from targeting Drogon.

Daenerys destroys the gate and its walls that the Golden Company guards, killing many of the sellswords from the debris that falls upon them. This allows the Dothraki, Unsullied, the Northern and the Vale armies to destroy the remaining sellsword contingent and charge into the city. Overwhelmed, the Lannister soldiers and civilians surrender, ringing the city's bells. However, Daenerys, consumed by grief and anger, instead goes on a rampage, using Drogon to burn King's Landing. [...] At the same time, her armies, taking their lead from Daenerys, proceed to run riot through the city, killing any Lannister soldiers and civilians they can get their hands on.

Thousands of the surrendered soldiers and innocent civilians are killed in the firestorm across the city, either from Drogon, Daenerys's soldiers, or

collapsing buildings and debris. After the battle, Daenerys orders the captured Lannister soldiers to be executed.

Daenerys later stands over the carnage and ashes of King's Landing, as she is cheered on by the Dothraki and guarded by the Unsullied. She delivers a speech to her victorious armies, proclaiming that they gave her the Seven Kingdoms and "liberated" the people of King's Landing but declares their war is not over. She will continue to "liberate" the rest of the world as they did for King's Landing, and will "break the wheel" to free it from those whom she perceives as tyrants. Tyrion approaches Daenerys, who confronts him about freeing his brother. She becomes angry after he retorts that she slaughtered a city, and tosses away his Hand of the Queen pin. In return, Daenerys has him arrested. Jon visits an imprisoned Tyrion, who tries to convince a conflicted Jon on what Daenerys has become. He understands Jon loves her, he loves her too, and knows he is asking Jon to do a terrible thing, but it is also the right thing. Tyrion then stresses that Daenerys is now the greatest threat to the people.

Walking through the charred remains of the throne room, seeing what she saw in her vision in the House of the Undying years ago, with the Iron Throne the only piece completely intact, Daenerys ascends in awe and reaches her hand out to touch one of the snow-covered blades. Before she can sit down, Jon enters and she recounts to him the conquest of her ancestor Aegon and how he had the Iron Throne built. Jon confronts her about the many atrocities she committed during the battle; however, she justifies her actions and, despite Jon's pleas for her to do so, she refuses to forgive Tyrion and the people of King's Landing. He begs Daenerys to make the people see that they made a mistake, and to make them understand.

Unswayed by Jon's reasoning, Daenerys asserts that they can't hide behind small mercies and the world they need cannot be built by those loyal to the old one. Jon desperately argues that their world must be one of mercy; Daenerys assures him that she is building a good world. Distressed, Jon asks her how she knows it's good and Daenerys confidently asserts that she knows what is good, trying to convince Jon that he does too. Upset, Jon is unconvinced and asks about everybody else who thinks they know what is good, to which Daenerys responds, "They don't get to choose." Daenerys embraces Jon and makes clear her desire for Jon to help her build the new world she envisages and urges him that this is how they break the wheel.

Jon tells Daenerys that she is his queen, "Now and always." As the two of them share a final kiss, Jon thrusts a dagger into her heart. He catches Daenerys as she falls, blood escaping her nose and mouth, a look of confused heartbreak draws upon her face. As an anguished Jon holds Daenerys, he grieves over her.

Drogon notices Jon laying Daenerys down on the ground and approaches them. Drawing closer, he snarls at Jon before trying to nudge his mother awake. Upon realizing that she is dead, Drogon, roars in rage and grief at Jon before unleashing a jet of fire that melts the Iron Throne. He then carries off Daenerys's body with his claws, flying far off into the distance, never to be seen again.

With House Targaryen legally extinct, the Great Council of 305 AC decide that the Seven Kingdoms will be an elective monarchy under Brandon I. Through this elective monarchy, Tyrion fulfills Daenerys's wish of "breaking the wheel", while Jon is exiled to the Night's Watch in order to avoid a war between the Unsullied and his supporters. (GAME OF THRONES WIKI, 2021, np)