

Bachelor Thesis

"All men must die, but we are not men": An analysis of the extent of empowerment of the women in the television series 'Game of Thrones'.

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Stenden

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Foreword

For I am a woman topics, such as female rights or the empowerment of women, interest me. The numbers of men and women working in the in the media and entertainment industry are not equitable and the depiction of most women on screen do not match up with the actual women of the First World (Lotz, 2014). Conducting research of the present situation in regard to women in media is therefore a highly important and ongoing process. Detections of an increase of empowered women is a necessary triumph leading away from perceiving man as cultural standard and my contribution to the research towards gender equality in media.

Game of Thrones is a very successful television series with a female audience accounting 42 per cent and at the same time it is criticized for its brutality against women (Watercutter, 2013). The show fascinated me long before I chose to write about it. What I found interesting was the statement by the author George R. R. Martin calling himself a feminist, whilst especially feminists criticized him for his work.

Missandei: *"Valar morghulis."*

Daenerys: *"Yes. All men must die, but we are not men."*

– Game of Thrones, Season 3, Episode 3

The common saying in the show *"Valar morghulis."* (*All men must die*) is usually replied with *"Valar dohaeris"* (*All men must serve*), but not in the conversation about the consequences of war by the two women, Daenerys and Missandei. The quote is not the only hint author George R. R. Martin and the producers David Benioff and D. B. Weiss give, which demonstrates that they created a medieval fantasy world without equal rights for men and women, but with female characters, who are willing to fight and even strive to exceed the power of men.

I hope with this research I can contribute to the current scientific knowledge of the representation of women in media.

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You have helped me in every way possible and I am forever grateful.

Summary

In the Western society of the twenty-first century men and women do have the same rights, yet in regard to the media industry, not the same possibilities. With a focus on television and film men are not just presented way more successful, powerful, satisfied and smart, they even appear more often, have more lines and main character roles than women (Rudy, Popova, & Linz, 2010).

At the Edinburgh International Television Festival in 2013, Kevin Spacey talks about the 'Third Golden Age' of television, a movement towards Internet television and high quality content. He points out the importance of creative heads who come up with remarkable content, which makes shows like *House of Cards* on Netflix possible. This content must stand out with uniqueness and correspond to the zeitgeist (Plunkett & Deans, 2013).

According to IMDb¹ (n.d.), the most popular television series is firstly *Game of Thrones* and secondly *Orange is the New Black*, two shows with diverse and/or powerful female main characters. Do the shows yet depict its female protagonists as diverse and empowered as the actual women in the Western society? With a focus on female power this thesis is aiming to investigate the extent of empowerment of female characters, taking one of the most popular television shows, *Game of Thrones*, as an example.

Previous research regarding empowerment of women in television and film resulted in depictions of independent, successful women, who yet in the end tend to turn to a life in a traditional role, such as the women in *Sex and the City* (Ottosson, & Cheng, 2012). Research about women in *Game of Thrones* mostly addressed the first season of the show. Female empowerment was detected to an extent that power could only be wield through women's powerful husbands, who enabled them with certain authorities (Sandqvist, 2011). With the release of the sixth season the course of events progressed and room for a follow up examination was given. With use of Content analysis, a coding system was created, facilitating the analysis of the three-chosen female main characters, Daenerys Targaryen, Sansa Stark and Cersei Lannister. When analyzing the character's outward appearance and inner characteristics in each season, indicators displaying rather traditional- or empowered femininity could be detected. The results were clarified in a model indicating the current state of empowerment in each season, which ultimately facilitated measuring the extent of empowerment.

¹IMDb is a steadily changing website and the most popular and authoritative source for movie, TV and celebrity content. The information was taken in June 2016.

Daenerys Targaryen, Sansa Stark and Cersei Lannister, all received a traditional medieval education and were expected to fulfill conservative traditional roles, which is appropriate to a story with a medieval setting. Still *Game of Thrones* is mainly a fantasy show, which is a game changer and does not only imply supernatural powers; it can basically change the social construct and for example transform the outsider into the hero of the story (Scott, 2002). Considering that the three women experienced staving events, which made them develop and abandon a life in a traditional role, striving for empowerment. Over the course of six seasons the women in the show exceeded the empowerment by their husbands or supporters to an extent of developing to complex individuals with own agendas and desires.

When focusing on the extent of female empowerment the aspect of female diversity cannot be analyzed properly, which would need a more quantitative approach. Furthermore, the literature available regarding the analysis of television series, especially with use of content analysis, is rather small. The increase in popularity of the medium television series and the inclusion of more female empowered content leaves room for further research regarding the influence on the audience of the show.

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²All rights for the screenshots (Figure x – Season x, Episode x) are reserved for the creators of *Game of Thrones*

1. Introduction

"We need to surprise, break boundaries, and take viewers to new places." – Kevin Spacey, Edinburgh Television Festival, 2013

In his speech at the Edinburgh Television Festival, Kevin Spacey talks about the 'Third Golden Age' of Television, which started when internet TV and high quality drama was integrated and adopted to the audiences viewing behavior (Plunkett & Deans, 2013). The urge for Spacey to talk about this topic derived from his personal experience throughout the years in the film and television sector. The actor went from Broadway stage actor, to an Oscar winning movie star and is now main protagonist of the political drama web television series *House of Cards* (Imdb.com, n.d.). Spacey speaks out in favor of the TV networks, Netflix and HBO, who are responsible for broadcasting qualitative television and the cult series of the 21st century, such as *House of Cards* (Netflix) or *Game of Thrones* (HBO). He criticizes TV networks, who keep sticking to their old and save path, piloting shows, aiming to convince a huge audience within the first 45 to 60 minutes, instead of taking risks by releasing a whole season and giving authors time to develop characters creatively (Spacey, 2013). Therefore, the quote points out the importance to encourage creative heads, who come up with new television content that can reflect on the present situation of the society in a more creative and free way (University of Pennsylvania, 2010). Considering television studies 'timing' is a very important factor for releasing certain creative content, which preferably adds up with political and historical milestones (Blay, 2015). A crucial example for this thesis constitutes the women's liberation movement, which took place in the 1960s. It was the first sweeping call for equality by women in the developed countries, which progresses could yet only be viewed as media content in the TV and film sector, years later. After stories of the female heroic Vampire slayer (*Buffy the Vampire Slayer* 1997 – 2003) and the four independent, middle aged women living in New York (*Sex and the City* 1998 – 2004) the basis for female-focused shows was built in order to go on to stories depicting even more diverse women, women who are empowered and women as the antihero. The role of women and her depiction in television was always a topic of discussion since her on screen presentation mostly did not add up with her actual complexity in real life (Dutt, 2014).

1.1 Context

The reason for analyzing women in television series emerged due to the long existent lack of women in central roles and missing diversity of their portrayals (Lotz, 2014). Through the 20th century and into the 21st century, television series started receiving more attention. The average main protagonist in most of the shows appeared in form of the white, male anti-hero. Society took on shows that did not idealized masculinity such as 'The Sopranos' (1999 – 2007) or 'Breaking Bad' (2008 – 2013). Likewise, female-focused television portrayed the role of the anti-hero, such as *Sex and The City's* Carry Bradshaw, yet the character was stripped-down to her physical attractiveness and goal to be falling in love with a man. With the inauguration of the 'Third Golden Age' it is interesting to find out about the current extent of complex, independent and empowered women being depicted in television (Ford, 2015).

1.2 Problem Analysis

Research about the representation of women in television series is a crucial and ongoing assignment for the understanding of gender in the media. What has already been researched about the topic needs to be adapted steadily, due to the fast-changing environment and shift of standpoints and priorities by society (Branston & Stafford, 2003). Contributing to gender studies or more precisely female empowerment in television, the extent of female empowerment in the series *Game of Thrones* is analyzed in this paper.

HBO's fantasy series *Game of Thrones* premiered in 2011 and is according to the Internet Movie Database one of the most popular and most watched television series (Imdb.com, n.d.). Continuing research analyzing gender representation of this particular show makes sense due to its high number of spectators, which counted a record of 10.7 million initial gross viewers at the premier of season 6 in April 2016, and also due to the drastic development of the shows female characters over the course of six seasons (O'Connell, 2016). The show is a supreme example of a work meeting the requirements of a television series within the 'Third Golden Age' of television. The television adaption of American author George R. R. Martins book series is playing in a medieval fantasy world where its characters are entangled in the game of thrones, a game one either wins or dies (Martin, 1996). The plot entails several storylines following a multitude of characters with different agendas, some aiming for the iron throne, some for respect and love, and some just want to survive. The story's material existed already in 1996 when the first book 'A

song of Ice and Fire – A Game of Thrones was released (Classen & Parra-Membrives, 2016). Even though the books were revealing huge successes back then, Martin rejected all Hollywood offers planning to turn the book into a movie, since he wanted a producer who saw the potential of the whole story and not just in having the focus on one character's journey. It took over a decade until Martin decided to settle with HBO producers David Benioff and Dan Weiss, in 2007, who turned the story into a television series, a medium that took over in popularity of audiences viewing behavior (Seale, 2015). According to previous research comparing the books with the television series, it can be stated that woman in the television series are portrayed as more sympathetic, empowered, and realistic. This is due to contemporary standards which had to be adjusted to the show in order to make it more appealing to the audience (Jones, 2012). The series is yet not shying away from depicting cruelty such as killing or rape. Nudity and sex is used as weapon as well as punishment. The core of the series in general is yet about politics and power. It is argued a lot whether the show can be seen as a feminist program or right the opposite of that (Sandqvist, 2011). Critics used to grip on the shows reoccurring violence and sexual abuse against women. Feminist site 'The Mary Sue' even banned *Game of Thrones* from their subject area, due to reappearing rape scenes (Blay, 2015). Author Martin considers himself a feminist but sees the necessity to implement violence against women when writing about war. According to Martin, especially the highly discussed rape scenes are part of the world, not just in medieval war times and pretending like it does not exist would be dishonest (Salter, 2013). From season to season the female main protagonists experienced huge character developments and are evolving from victims to leaders, mitigating many critics doubts about the quality of the show (Phillips, 2016).

1.3 Research Objective

Research regarding the female gender in television is relevant to media and entertainment management studies and contributes to the constantly changing media and entertainment environment. The female gender in this specific work field is still suppressed and not treated equally compared to the male gender (Davis, 2016). The research objective helps to determine the extent of female empowerment within the television series *Game of Thrones*. All six seasons will be encompassed in the process and the focus will be on female characters that defy the social conventions that restrain them. This research is most of all relevant for the premium cable and satellite television network, HBO, further distributors airing or offering HBOs programs, such as Netflix, and

competitors of qualitative television, such as Showtime and Starz (forbes.com, 2015). HBO has been criticized in the past for its lack of attaching importance to females in front and behind the cameras (Ryan, 2014). The research will therefore analyze HBO's respond on users' demands and its interaction with current issues within the media industry. Positive or negative outcomes ultimately reflect and have an influence on the current society's perception of the woman and the television network.

1.4 Research Structure

The thesis proceeds with a literature review focusing on specific aspects of female empowerment. The term empowerment in general will be explained and defined in regards to women's empowerment. Furthermore, existing information will be reviewed, so that knowledge of femininity in history and in popular culture will be clarified and a suitable research method for the present research can be formed.

The just mentioned existing information will consist of research articles and books about the Hollywood television and film industry in regard to empowerment of the women or related topics such as gender studies in general or feminism. Additionally, studies focusing on the first three seasons of the series *Game of Thrones* will be taken into consideration. These studies will mainly address topics such as power hierarchies or gender. Articles analyzing information from the book, whose content slightly deviates from the show, will be considered alike.

The research method in form of content analysis will be discussed next, stating all processes and procedures. The focus of the analysis will be on specific female protagonists and their development in terms of power from season one until season six. Season seven will not be included into the research, since it was not released yet when this research was started. Results of each character's analysis will be attached and provide a clarified overview of the extent of the character's empowerment in each season. Finally, the conclusion will answer the problem statement and discuss further problems and research objectives.

2. Literature Review

The following provides the scientific research base by presenting theories about female empowerment in television and/or film. Doing so the reader will obtain information about what is already known about the topic. Additionally, it helps the author of the research to get into the right research direction and justify the investigation (Saunders, Lewis & Thornhill, 2009).

2.1 Current Situation

According to Gauntlett (2008), there are two ways for doing research in regard to gender and media, which are by either researching on media effects in general or by looking for the development of the gender identity. Studies on media effects have been quite popular in the past, yet it appears to be rather useless when focusing on only one medium in particular.

Due to integration of Internet streaming and constant change of societal standards, the Third Golden Age of Television was initiated and room for further interpretation in regard to the development of gender identity is offered (Plunkett & Deans, 2013). The aspects of women and power on screen are getting more attention, as can be seen in the 'She Rules' Netflix ad from 2016, featuring only the female leads of the original Netflix shows (see Appendix I). Netflix's vice president of original content, Cindy Holland, revealed the streaming service's focus on diversity and an increasingly global audience (Ryan, 2016). Also HBO offers fellowships to diverse writers and directors in order to approach its diversity problem (hbo.com, 2017). Information about how and if this may influence the content of HBO's current best selling shows is not available.

2.2 Empowerment

In order to figure out how to read empowerment of female key characters in a television show it is first of all from great importance to understand the term empowerment and what it entails. According to Page (1999), the term empowerment in general can be classified as the development of confidence and strength of being an autonomous unique individual. It can describe the process of becoming powerful but it can also be the status quo of an empowered human being. Furthermore, not only an initiator can empower a person, the person itself can initiate his or her own empowerment. Power is the significant factor in the process of empowerment and without the power being able to change and to expand no empowerment can take place. It neither can happen in isolation,

so relationships do play an important role and the development or damage of relationships will ultimately entail a change in the power construct.

According to the World Health Organization (WHO), women's empowerment means an increased political, social and economic status, facilitating women the authority and skills to make strategic decisions about their own lives (WHO, 2008). Feminist theory has determined that women's bodies and personalities are influencing factors for the construction of identity and can hence generate female empowerment. According to Roussell (2007), the following states, regarding women's bodies and personalities, compose determining characteristics in order to detect evidence of empowerment: mental state, emotional state, physical state, sexual state, cultural state, occupational state, familial state.

2.3 History of Female Empowerment in Television/Film

Before analyzing the current situation of the female gender in media, a look into the past is obligating. Regarding the history of female empowerment in television/film it is necessary to have a look at the situation in Hollywood, the home of the U.S. film and television industry (Gauntlett, 2008).

In the 1960s and 70s, when the second wave feminism took place and protests against the patriarchic oppression of women kicked off, the female gender was mostly constructed and portrayed on screen as the wife and housekeeper, aiming to be a good wife and mother. Women diverging from that norm, such as women with life goals outside marriage, were perceived in a negative way and ultimately their stories in television and film did not conclude with a happy ending. When women received more freedom so did their characters in media, yet only to afford more in terms of fashion and style and still with pursuing the main goal of finding a husband. Hollywood kept sticking to stories supporting the representation of men and women in traditional roles. Therefore, the only way of achieving happiness was for the woman to choose a husband over a career, which otherwise would result in a lonely and unhappy life (Ottosson, & Cheng, 2012). A positive outcome of the movement yet was the inclusion of more female roles in the cast of Hollywood productions. Women's roles were given the chance to have an even more developed character, take the lead and pursue an own agenda, at least until "prince charming" could be found or family duties had to be fulfilled.

In the 1980s the term 'postfeminism' emerged as a result of a lack of interest of women to be striving for more equality but satisfice with efforts to be looking good and being a wife

or mother; features of the traditional lifestyle (Gamble 2001). According to Kathryn Hausbeck, postfeminism does not implicate the end of feminism but it also does not attempt to continue the wave (Hausbeck, 1979). It is very dependent on media, which will be absorbed and mirrored by society. An example for that is the television series *Ally McBeal* (1997-2002), portraying a young, good looking, self-interested, white female suffering of her singleness. The character is an independent career woman, which declared her empowerment but still this situation is not utterly perceived as positive. A similar case occurs with *Sex and the City* (1998 - 2004) a television series based on the book with the same name, which is about four middle aged women living in New York, whose life could not be more different from each other; still they share a deep bond of friendship and talk about topics such as sex, men and shoes. What is meant to be a story about friendship and diversity can after all be traced back to good looking, white females, wearing designer clothes, searching for a man in the city that never sleeps. Both shows have female empowered tendencies yet in the end all characters chose or strive for a life in the traditional role.

As a counter to postfeminism a 'Third Wave Feminism' was mentioned the first time in 1992 by Walker, which serves as an extension of the second wave feminism, redefining the fight for equal rights to equal opportunities and an increased focus on the diversity of women. The movement is against gender role expectations and for women being proud to be different, independent, confident and strong (Johnson, 2007). Returning to the females in *Sex and the City*, now in the film series (2008 & 2010), this strength of character is viewable. The character Samantha for example realizes that she is not satisfied with her life in a traditional role. She tries to be a good partner but in the end puts herself and her career first. She does not pursue the goal of engaging with a male for traditional reasons and brims with confidence, strength and satisfaction. Also, the characters Carry and Miranda struggle with the traditional roles but in the end, keep sticking to them. The demonstration of both feminist forms in one movie signalizes a change but is still a rather negative outcome for the third wave movement and hence less supportive of female empowerment (Hill, 2012).

The situation within recent years is interesting and way more complicated, since Third Wave Feminism's focus on diversity encourages different opinions and priorities by the people (Redfern & Aune, 2010). When looking at the most popular television shows according to IMDB during the year 2016 the prison comedy drama *Orange is The New*

Black reflects on the aspect of female diversity. The show certainly counts as a postcolonial feminist show depicting characters of different race, body shape, background, opinions or age. Postcolonial feminism is part of the third wave feminism, which is concerned with women's cultural identity, language, representation, and critical interrogations of Western feminism. The show revolutionizes television, depicting women brutally honest, complex, unlikable but relatable (Rorke, 2014). Another of the most popular television shows in 2016 is *Game of Thrones*. With a ranking this high, a vast number of diverse characters and a creator classifying himself as feminist and fiction writer, an analysis of the extent of female empowerment in the show is of great importance.

Further influencing factors concerning women in empowered roles in television are, amongst others, the portion of male and female roles available for the different productions. According to Gerbner and Signorielli (1979), there were 2.5 male to 1 female characters appearing during primetime television in the timeframe of 1969 to 1978 in the U.S.. This situation can be traced back to the 1950 working allocation. While the numbers have drastically changed towards a more equal amount of males and females in the working-world of the 21st century this situation cannot be applied to the media industry, which is still highly male dominated (Rudy, Popova, & Linz, 2010). The show *Game of Thrones* also reveals an obvious superior number of male characters. Further investigations of the effect of this circumstance are necessary but would go beyond the scope of this research paper.

2.4 Femininity in Popular Culture

What it means to be an empowered woman stands in a conflicted relation to the term femininity. Williams (2012) distinguishes between two competing ideologies of femininity; traditional femininity and resistant femininity. Whereas traditional femininity can be traced back to the 1950s women, stereotyped as middle-class submissive and nurturing housewife, resistant femininity is addressing the independent and tough women that evolved in the 1960s and 1970s.

In a study, analyzing magazine advertisements for teenage girls from 2008 and 2009, Velding (2014) intended to find out which of the two ideologies the media conveyed as the socially acceptable female. The results were unclear as advertisements encouraged traditional as well as resistant images of femininity.

According to Williams (2012), many of the present western women want to be powerful and equal to men but at the same time not refrain on their womanliness. Often women are perceived as weak when they use their traditional feminine traits, or they are perceived as aggressive when demonstrating their independence and strength. Yet not all traditional feminine traits imply that a woman cannot be empowered as well.

In order to get an overview of what traditional femininity and resistant femininity entails, a list of keywords will be presented in figure 1, collected from Williams (2012) who gleaned descriptions of the two ideologies of other researchers.

Traditional Femininity	Less aggressive, less dominant, less active/passive, submissive, dependent (on men), emotional, difficulty in making decisions, married/wife, children (mother), sensuousness, weak, yielding, ineffective, attractive as object of male gaze, thin body, childlike, gossiping, caretaker, kind, sociable, nurturing, equitable beautiful, others orientation, humbleness, uncertain, vulnerability, warm, tactful, sensitive
Resistant Femininity	Educated, egalitarian, professional, confident, independent, active, capable, unattractive/anti-beauty/manly or attractive for self acceptance and to show power and femininity, extremely thin body or muscular (fit), toned, willpower, dedication, expresses sexual desires, assertive, determined, unmarried, working woman, toughness, authority, rationality, strength, smart, clarity of mind, competitive, logical, worldly, adventurous, ambitious

Figure 1 – Collection of Femininity Traits

Williams highlights that many western women have been taught both femininity forms and often do not fit to only one stereotype. A combination of them would challenge one or both of the systems, yet also emphasize the woman's complexity and diversity and therefore still reflect the contemporary women's ideology.

2.5 Previous research on Women in Game of Thrones

When researching for information regarding *Game of Thrones* the library most of all offers material in form of the original book series or studies about the medieval fantasy genre. Masses of results are found when searching with the use of internet, though. It is discussed intensely on all kinds of social media platforms, in all kinds of forms. Fan arts and articles are posted reviewing each episode after being released. Predictions about what will happen next show up throughout the whole year since the series premier in 2011 and

even before that, when only the books existed. Therefore, it is highly important to distinguish between appropriate literature and fan fictions or theories. The lines between art and science get blurry when it comes for example to the recap and review videos created by 'Ozzy Man Reviews'. In his videos an Australian male voiceover is summarizing *Game of Thrones* episodes, comments on the storyline and analyzes the core of the episode, regarding what already happened and what it means for the future of the show. His reviews and critics are highly entertaining and funny, using vulgar language and interpreting the medieval happenings into a modern context, but at the same time his statements are well argued and on point. An example of one of his works can be found in Appendix II in form of a link to the *Game of Thrones* episode nine of season six, where he analyzes a strong tendency towards female empowerment in the show. Despite of that, it exists a broad range of scientific material regarding the books, the television series or a combination of both. Most of the information addresses the first book *A Song of Ice and Fire – A Game of Thrones* or the first season of the television series *Game of Thrones*.

In a gender study regarding the empowerment of women, Jones (2012) compares the first novel and the first season of the television series with each other. Detections show that women in the television series adjusted to contemporary standards of 2011. Female main characters ranked crucial for the study are Cersei Lannister, Catelyn Stark, Arya Stark, Sansa Stark, and Daenerys Targaryen. They all enjoy the status of being high born which automatically accredits each of them with advantages. Not only the political status encourages empowerment, also the personal challenges of each character, strengthen and form them to powerful individuals. In order to avoid specific opinions about certain characters some details appearing in the novel were left out while other information were added to the show. Jones analyses the character of queen Cersei for example, as cold hearted and striving for power, through the use of her husband and children. The television show yet deepens the character by adding attributes of a nurturing mother, trapped in a loveless marriage. Her character still appears as evil, but also human, which does not justify her actions, yet it lets the audience sympathise with her. The story plays in a mystic medieval setting, which classifies the genre as fantasy. Due to that female characters are given opportunities to obtain power and become part of the game of thrones (Jones, 2012).

Sandqvist (2011) takes a closer look on women in terms of politics in the first book of the series *A Song of Ice and Fire*. Women in the power hierarchy can be detected as existent but not autonomous. For a proper analysis of women, Sandqvist realizes the necessity to include an analysis of the men surrounding the women too. Therefore, the power hierarchy needs to be explained considering both genders. It can be seen that the whole power of kings, wardens and even the common folk gets devolved from father to first-born son. Daughters can only achieve a more powerful position through marriage. The extent of power is then dependent on the status of their husbands as well as on how much power husbands allow their wife's to have. Often women use their sexuality and fertility to obtain access to more power (Sandqvist, 2011).

The study by Frankel (2014) regarding gender debate in popular culture is analyzing feminism and the empowerment of the female characters in the television series, from season one to three, looking at the characters fulfillment of archetypes and how certain characters set themselves apart as individuals.

The traditional archetypes display strong characters as masculine and the weak ones as female. Characters like Arya Stark, a little girl disguised as a boy on her journey home, or Brienne von Tarth, a female warrior in armor, reject their highborn functions and womanhood in order to be able to demonstrate their strength. Besides the abandonment of ones femininity, women's sexuality is an important factor for receiving power. Highborn married women are expected to be sexually active in order to bear children and please their husbands. It gains them respect by society and love and trust of their husbands, which ultimately gives them opportunities to have a say or allows them to influence their husband's decisions. Still women are overall considered to be weak and have a reputation of acting too much from emotions. Characters such as Cersei Lannister, wife of the King of the Seven Kingdoms, and Catelyn Stark, wife of the warden of the north, are losing over and over in politics, when acting on their own behalf. Frankel concludes that women in politics in *Game of Thrones* are not taken seriously without approval and support of their husbands. Additionally, rape is a much discussed issue of critics of the show, since it is not punished in the series as noticeably as it is in the books, which mitigates the crime. One of the more controversial examples is the rape of Daenerys Targaryen by her husband, with whom she later falls in love with in the series. Frankel

detects the powerlessness of women in regard to their husbands, who can only endure them, fulfill their task in society and try to make the best of it.

Frankel furthermore discusses nudity as a reoccurring topic, which mostly involves female characters stripping, and is most likely shot out of the male characters point of view. He also mentions a powerful non-erotic nude scene in season three between Brienne von Tarth and Jamie Lannister during a conversation while having a bath. Jamie challenges Briennes, who then stands up completely naked and in rage. This empowering moment leads to a conversation of truth and honesty, of two naked people without any intentions of seduction towards the other one. Frankel argues about the necessity of the inclusion of too many eroticized female nude scenes that do not add to the storyline.

According to George R. R. Martin, all humans are to be treated the same yet culture created the differences (Salter, 2013). Martin displays male homosexuality in the show, yet until season three no obvious women loving the same sex as hers. Prostitutes training with other prostitutes therefore do not count, nor Deanery's handmaid teaching her the techniques of love. In medieval Europe homosexual relationships were not acted out publicly, yet known man-on-man relations were tend to be ignored by society, whilst lesbians were declared as possessed. Frankel (2014) explains the exclusion of lesbians in the show and book with the lack of story time for female characters.

With the course of the show and the development of the character's results and conclusions of most research articles are disproved. There is a distinct perception towards female empowerment leaving most significant positions in sole charge of female characters or in attempt to be conquered by them. A new research revising the obsolete information is relevant.

2.6 Summary

Reflecting on several information regarding the topics empowerment, the history of female empowerment, femininity and women in *Game of Thrones*, it is to point out that the focus of this research is yet solely on the extent of empowerment of women in *Game of Thrones*. Doing so, the aspects of diverse females and diversity in the media in general cannot be included in this research intensely. There is no intention to decrease the importance of these topics yet in order to properly research the development of a gender identity its focus should be kept clear. Through the analysis it can be found out about how HBO now addresses women and power and how it did in the past. Roussells (2007) states of characteristics to analyze empowerment seems to be a useful tool for that. It will be interesting to find out about the circumstances that are making the characters to be analyzed become more powerful. Important to include into the research is also the point 'Femininity in Popular Culture' with the two competing forms of traditional and resistant femininity. When analyzing a show with a setting in the medieval times it is obvious that women were expected to behave in a traditional manner. These women yet also question or challenge their fates, which can be analyzed and translated to popular society.

3. Methodology

3.1 Problem Statement and Research Question

Media surrounds us and takes much of our time every day, consciously or subconsciously. According to Stokes (2003), studying media texts can give a better understanding of cultural life. Current popular television shows like *Orange is the New Black*, *How to Get Away with Murder* or *Game of Thrones* are starring strong female leads with more than complicated lives, which makes them important topics of discussion in regard to women in media. Special about the series *Game of Thrones* is its multitude of male and female main characters and the shift from minor to main character, and the other way around, from season to season. This thesis is determined to cover six seasons of the series, focusing on three specific female main characters. It is intended to grasp evidence for female empowerment and find out about the extent of female empowerment over the course of time. The following main question was formed in this regard:

To what extent do female characters in 'Game of Thrones' become empowered over the course of six seasons?

3.1.1 Sub-Research Questions

In consideration of the information the theoretical framework offered, suitable sub-questions are formed. These sub-questions support the process of answering the main question in a more constructive and structured manner.

1. *How is the characters identity related to her status of empowerment, in consideration of the following characteristics in each season: mental state, emotional state, physical state, sexual state, cultural state, occupational state, familial state.*
2. *What feminine traits do the characters display and how does this take influence on her empowerment.*

In order to properly demonstrate the extent of empowerment, as well as changes of the character it will be looked at several different states composing a character, such as the outward appearance and the inner state of mind, feelings and attitudes. The correlation of the characters desires and the possibilities are crucial factors.

3. *What are key events and their effects on the characters?*

These key events are emphasized through the implementation of pictures and quotes within the analysis.

Specific female characters were chosen in regard to a striking character development and their positions in the power hierarchy at the end of season six. Several characters met the mentioned criteria's. Therefore, the investigation of characters was limited to a sample of three. Covering all female characters or even only the ones with evidence of empowered features would go beyond constraints of this thesis. The chosen characters are all of different ages, they all grew up in different houses, with different traditions and beliefs, they all achieve a more powerful position by the end of the sixth season and have experienced considerable moments. These characters are:

* *Daenerys Targaryen*

* *Sansa Stark*

* *Cersei Lannister*

3.2 Research Approach & Strategy

In order to scientifically answer the research question, a suitable research method had to be applied. For analyzing the extent of female empowerment of a media text a qualitative approach was useful, due to its focus on the interpretation of words or images (Denzin, & Lincoln, 2000). Interpreting texts is always biased with personal influences and therefore a proper preparation with background knowledge was necessary to implement constructive interpretations, relying on previously collected facts, information and theory. Textual analysis is limited in terms that it does not go further to how the audience processes the text and its meanings. The success of the show yet speaks for itself and with regard to the research goal, a focus on solely the content seemed useful. Content analysis was a strong provider of reliable data to facilitate an interpretation of the text. When it comes to the analysis of the characters identity in regard to the status of empowerment, as asked for in sub-research question 1, it seems to be the most appropriate tool to collect data. When weighting the characters feminine traits, as asked for in sub-research question 2, it facilitates a comparison of the available forms. Additionally, sub-research question 3 is asking for supporting key events, in form of pictures and/or quotes. These pictures and quotes are meant to support the analysis of the three female characters, therefore the inclusion of these aspects do not demand an inclusion of an additional research method, but it will support the results found via content analysis.

Primary data of the research was solely the television series *Game of Thrones*. Access to primary data was given through the writer's subscription at the television network 'Sky Deutschland GmbH' a German media company regularly broadcasting the *Game of Thrones* series on the channel 'Sky Atlantic HD' or online with the Internet-Stream 'Sky Go' (Holzschuher, 2016). Season six was not available online, but could be recorded and saved in the receivers archive. Due to that all episodes of six seasons were at the authors disposal, totaling 60 episodes.

Secondary data were all other sources found via Internet or libraries. It consisted mainly of literature in form of articles, books, videos and recorded speeches/presentations, which were all used for the preparation part before the actual analysis could be implemented.

3.3 Research Design

In the following the research method, content analysis, will be explained and afterwards applied in the analysis part.

3.3.1 Content Analysis

In regard to research approaches about gender studies in media, quantitative content analysis has been a much-used method exposing how often specific aspects or situations occur or do not occur. According to Stokes (2003), content analysis is used to compare media content at different points in time to obtain evidence of historical change, with its data collected. In order to get to this point, several steps have to be taken into consideration. First of all, a hypothesis needs to be formed in order to determine the subject to be analyzed. The hypothesis of this research is that women in the television series *Game of Thrones* received more power through the course of the series, which is hence evidence for greater acceptance of female empowerment by society. Through a research of the existing literature on the subject a specific object of analysis can be defined, which was done in the previous two chapters and leads the research into a more specified direction. Next, categories will be elected, which emphasizes on the research direction of what to look for in the media text and helps to create a coding sheet. Before applying the system, it needs to be tested and adjusted. The findings of the analysis need to be summarized and interpreted in consideration of the research goal.

The method is quite time consuming, since it takes a lot of effort to collect all the data before it can be coded and interpreted, yet it is also way more objective since it relies on

data that is already available and cannot be changed, compared to opinions for example in interviews, these possibly change over time.

There are certain ways to obtain the data needed. In terms of analyzing the empowerment of the women in *Game of Thrones* the relevant media text occurs in form of a television series. In the following a framework was created, in order to systematically approach the media text and help create the coding system attached.

Framework

In regard to the framework, categories reflecting characteristically states indicated in section 2.2 were chosen for the core analysis of the material/text. The categories chosen, help to systematically gather solely information useful to later on classify the extent of empowerment of the character.

Category	Traditional Femininity	Resistant Femininity
Mental State	Weak, difficulty in making decisions, sociable, kind, equitable, dependent (on men)	Educated, egalitarian, rationality, strength, smart, clarity of mind, logical, worldly, adventurous, ambitious
Physical State	Thin body ideal, childlike, beautiful, vulnerability	Attractive for self acceptance and to show power and femininity, extremely thin body or muscular (fit), toned, unattractive/anti-beauty/manly
Emotional State	Emotional, uncertain, warm, tactful, sensitive	Confident, willpower, dedication, assertive, toughness
Sexual State	Submissive, attractive as object of male gaze, sensuousness	Expresses sexual desires
Cultural State	Less aggressive, less dominant, less active/passive, ineffective, submissive, yielding, gossiping, nurturing, others orientation, humbleness	Independent, active, capable, determined, authority, competitive
Occupational State	Married/wife, children	Professional, working woman
Familial State	Mother, caretaker	Unmarried

Figure 2 – Framework of Traditional and Resistant Femininity

The table in figure 2 was modified from Roussell (2007), which actual Framework can be found in Appendix III. In her work she compared the two ideologies of traditional femininity and postfeminist femininity, which was revised here with Williams (2012) ideologies of traditional femininity and resistant femininity, which can be found in section

2.4. The categories definitions of the concept of resistant femininity is only slightly different to postfeminist femininity, but it seems more useful and up to date for this research. Analyzing the prechosen characters on these categories, in consideration of the two ideologies, at different points in time, will help to collect evidence of change.

Coding System

The following coding system is created to offer structure and guidance for an equivalent analysis of three different characters.

Character:	Name
Characters Biography:	Description of the character
Analysis:	Analysis of the character through the course of six seasons focusing on the following states: + Emotional State + Mental State + Physical State + Sexual State + Cultural State + Occupational State + Familial State
Key Scene(s):	Quotes or pictures of the scene(s) supporting the findings within the analysis
Results:	Classification of the extent of empowerment in Framework below

Figure 3 - Coding System

The text encompassed six seasons of one television show. Through the information collected within the Framework in figure 3 the actual state of each character in each season could be selected. According to the findings in the literature review, women were either displayed in traditional roles (T) or as resistant feminine individuals (R). Additionally, there is a quality structure were women do not completely break out of the traditional role but challenge the patriarchal privilege (C). Therefore the current state of the character was marked with an X in the TCR Model in figure 4 for each season so that changes could be observed and the extent of empowerment determined. Since the character was analyzed on seven different states (emotional, mental, physical, sexual, cultural, occupational and familial), she was counted as empowered when achieving four or more of these states to be marked in the column of resistant feminine individual (R).

Character	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
State	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X																		

Figure 4 - TCR Model

3.4 Research Process & Limitations

A content analysis needs to be carefully categorized in order to obtain meaningful results. It is criticized for being too descriptive and lacking in reliability, since it is up to the researcher to choose the categories to be researched. Considering time and costs the only possible option to evaluate the appropriateness of the research methods categories were to obtain feedback by the thesis supervisor. Additionally, the research sample needed to be chosen wisely in terms of content in regard to the topic as well as the quantity of the material. According to Stokes (2003), three half hour episodes of a television show would be an appropriate amount to analyze. Due to the fact that this research was looking for the change over time of a specific group of characters, not a whole episode was analyzed but several suitable key scenes chosen from all episodes available.

Lastly it is to mention that HBO confirmed the end of the show with a total of eight seasons (Hurley, 2016). Due to the fact that the research only addresses the show up until season six, the actual intentions of the author towards the ending of the story is not known. Ultimately there would be two more seasons left to analyze, which could affect the current state of the female characters. The research would yet not be redundant, since the current state of empowerment of female characters are of interest for this research.

4. Results and Analysis

This section consists of the analysis of the three female characters of the show. In consideration of the complexity of the show, a detailed description of the whole *Game of Thrones* plot in general can be found in Appendix IV. In order to give a basis for the analysis, each character is introduced with a biography throughout the course of six seasons. It is followed by the analysis presented in the TCR-Table. Additional text going into detail about the selection of the TCR-Table can be found in appendix V for each character. The results are presented in the last part, summarizing the table and information from appendix V.

4.1 Daenerys Targaryen

Characters Biography:

Daenerys, one of the last heirs of house Targaryen, a former great house with a long history of dragon riders, grows up with her older brother Viserys in Essos (see Appendix VI). Both had to flee Westeros from King Robert Baratheon, who overthrow their father. They never get to know what home is and travel around, looking luckless for supporters, in order to raise an army and claim back the Throne. Illyrio Mopatis, a supporter of their house, harbors the submissive and sensitive girl (figure 5) and her violent brother.



Figure 5 – Season 1, Episode 1



Figure 6 – Season 1, Episode 7

In **season one**, Viserys sells her to Khal Drogo, a wild warlord, who promises him an army in return. At her wedding, she receives three petrified dragon eggs and is introduced to Ser Jorah Mormont (see Appendix VII), a knight from Westeros, who accompanies them henceforth. Daenerys starts adapting to and enjoying her new family (figure 6), which seems to give her confidence to prevail against her brother.

"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." – Daenerys Targaryen, Season 1 Episode 4

When Daenerys gets pregnant Viserys threatens her unborn baby, as an attempt to be forcing Drogo to pay his debts, yet he kills him. Eventually, also Drogo dies from an infected wound, contracted during a fight with a member of his khalasar, who insulted his wife. Shortly before his death Daenerys conceives her son stillborn. At their funeral, she places the three dragon eggs on the pyre, steps into the flames and rises from the ashes with hatched dragons (figure 7).



Figure 7 – Season 1, Episode 10



Figure 8 – Season 3, Episode 4

In **season two**, she starts a journey with the remnant of her khalasar, the dragons Drogon, Viserion, and Rhaegal and Ser Jorah. They arrive exhausted and parched at a city called Quarth, which rescuing access through the city gates she first has to discuss about with their ruling council. After being welcomed, she receives a marriage proposal by a member of the ruling council. He wants to take advantage of her miserable position, yet she refuses him. Half of her khalasar is murdered and her dragons are stolen. She manages to locate them and kill her enemies with the dragons, who are still small but trained on her command. In **season three**, her journey continues and her dragons grow when she arrives in Astapor, one of the three great cities in Slaver's Bay, where she is aiming to obtain an army. She negotiates to exchange her biggest dragon for the entire army of unsullied, skilled and disciplined slave-soldiers, owned by Kraznys mo Nakloz. She lets Drogon kill him and frees all soldiers, who afterwards accompany her by choice (figure 8). Additionally, Ser Barristan Selmy (see Appendix VIII), previous member of her father's Kingsguard, arrives in Essos and joins her cause. Daenerys and her councilors (figure 9) use her troop to free the slaves of Yunkai, joined by the Second Sons (see Appendix IX).



Figure 9 – Season 3, Episode 10



Figure 10 – Season 4, Episode 6



Figure 11 – Season 4, Episode 7



Figure 12 – Season 4, Episode 7

In **season four**, Meereen is conquered by Daenerys, where she decides to stay put and rule (figure 10). She starts an affair with Daario (figures 11 & 12), commander of the Second Sons, exiles Sir Jorah, when it is revealed that he was spying on her for King Robert, and locks up her dragons, who are getting dangerously out of control. Drogon yet escapes. Additionally, Riots start, since not all Meereen citizens are able to adapt to the new rules, which for example ban slavery from the town.

In **season five**, Sir Barristan is killed in a riot, leaving Daenerys without her trustworthy advisors. In hope to calm down the riots, she chooses to give in to the demands of the folk, for a reopening of the fighting pits. She attends the first trial fight (figure 13), where she surprisingly detects Ser Jorah amongst the fighters. He attempts to win back her trust and in addition, he is presenting Tyrion Lannister (see Appendix X) to her, who's family seems to be Daenerys biggest enemy.

Daenerys: *"(...) Why should I spend my time listening to you?"*

Tyrion: *"Because you cannot build a better world on your own. You have no one at your side who understands that land you want to rule. The strength and the weaknesses of the houses that will either support or oppose you."*

Daenerys: *"I have a very large army and very large dragons."*

Tyrion: *"Killing and politics are not always the same thing. When I served as Hand of the King I did quite well with the latter considering the king in question preferred torturing animals to leading his people. I could do an even better job advising a ruler worth the name."*

Daenerys: *"So you want to advise me. Very well."* – Season 5, Episode 8

Considering the disregard to his sister Cersei (see in part 4.3), and his political expertise, he proves himself worthy of being her new advisor. During the opening event of the fighting pit a huge riot starts and Daenerys is about to be killed, when suddenly Drogon appears, allowing her to climb on his back, and fly's off with her. Unable to control the

direction, Daenerys lands in the Dothraki Sea, where the Dothraki imprison her, whilst Drogon is still recovering from the attack in the fighting pit. In **season six**, Daenerys is brought to Khal Moro. After realizing that she is the widow of Khal Drogo, he decides to give her a trial whose outcome would either result in her execution or in allowing her to live with the other widowed khaleesi in the Temple of the Dosch Khaleen. Daario and Jorah, team up and set out to find her, what they do. At her trial Daenerys sets the building on fire, which was prior locked by Daario and Jorah. When the door bursts in the flames, fireproof Daenerys steps out, making the whole tribe bow in front of her and accept her as leader of all Dothraki. When they return to Meereen, Daenerys finds the city at war with the Slave Masters, who do not accept her decision to banish slavery. She works out a plan with Tyrion, calls for her Dragons and slaughters their ships. Afterwards she names Tyrion Hand of the King and they finally set sail to claim the Iron Throne in Westeros (figure 14).



Figure 13 – Season 5, Episode 7



Figure 14 – Season 6, Episode 10

Analysis:

	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
State	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
<i>Emotional</i>	x	x			x			x	x		x	x			x			x
<i>Mental</i>	x	x			x	x		x	x		x	x			x			x
<i>Physical</i>	x			x					x			x			x			x
<i>Sexual</i>	x				x			x			x				x			x
<i>Cultural</i>	x				x			x			x			x	x			x
<i>Occupational</i>	x		x			x			x			x			x			x
<i>Familial</i>	x					x			x			x			x			x
<i>Total</i>	7	2	1	1	4	3	0	4	5	0	4	5	0	1	7	0	0	7

Figure 15 – TCR-Table Daenerys

The full-length analysis texts, describing supporting pictures and offering further reinforcing quotes can be found in appendix IV: Analysis Daenerys Targaryen.

Results:

The character of Daenerys grows powerful quite early. Her marriage to a powerful man with a king-like status, gives her access to power. The love, respect and worship she experiences through her new family encourages her to develop self-confidence, speak out her opinion and exercise power accordingly. The culture and traditions of the Dothraki are yet in conflict with her moral values, which make her realize the limit of her power as wife of a khal. Due to her brother's death she moves up to the position of heir to the throne. A position she believes herself to be chosen for, considering Viserys's lack of common sense and empathy, her special ability of being fireproof, and later her possession of three dragons. After Drogo's death she is able to keep and increase her status over the course of the seasons, without being forced to remarry. Once being one of them, Daenerys has empathy for the voiceless, who in return support, believe and follow her, and make her power grow. In consideration of Daenerys states her character achieves the status of being empowered in season three. After practicing to be queen, winning back the control over the dragons and starting a collaboration with Tyrion Lannister, she evolves to one of the most powerful characters in the show.

4.2 Sansa Stark

Characters Biography:

Sansa (figure 16) is the oldest daughter of Ned Stark, Warden of the North, in Winterfell. In **season one**, King of the Seven Kingdoms, Robert Baratheon, travels with the royal family to Winterfell, visiting his old friend Ned, in order to name him Hand of the King. When her father is leaving to take the new position in Kings Landing, she accompanies him. At the king's wish, Sansa is promised to prince Joffrey, which would later make her queen. She convinces her parents to agree to this arrangement, dreaming about living at the royal court and baring a heir apparent for the king.

"Please make Father say yes! Please, please! It's the only thing I ever wanted."

– Sansa Stark, Season 1, Episode 1

In Kings Landing Sansa is adapting to the life at royal court, while her father finds out about the incest of queen Cersei with her twin brother Jamie Lannister, which brought forth her three children. Before Ned can reveal the truth, King Robert dies, due to a hunting accident, and Ned is imprisoned by Cersei for treason. Sansa is forced to declare her loyalty to King Joffrey Baratheon, begs for mercy for her father and ensures he would withdraw his accusation. At Ned's public trial, he does what Sansa predicted, but new king, Joffrey, beheads him anyhow.



Figure 16 – Season 1, Episode 1



Figure 17 – Season 2, Episode 1

In **season two**, Sansa is kept by the Lannister's (figure 17) staying betrothed to Joffrey, who physically and mentally tortures her. Since her sister Arya managed to escape and the rest of the Stark entourage was killed, she has no allies and trusts no one, fearing each sign of hope could be a trap.

Tyrion: *"I apologize for my nephew's behavior. Tell me the truth. Do you want an end to this engagement?"*

Sansa: *"I am loyal to King Joffrey, my one true love."*

Tyrion: “*Lady Sansa, you may survive us yet.*” – Season 2, Episode 4

Stannis Baratheon, the late king’s brother, attacks the castle as he considers himself the rightful heir. Sansa hopes to be rescued by him, yet Stannis is defeated through the union of house Lannister and House Tyrell (see Appendix XI). The engagement between Sansa and Joffrey is terminated and she gets replaced with Lady Margaery Tyrell, to reestablish the bond with the Tyrells. After hearing the news, she walks out of the room downhearted (figure 18), yet as soon as no one can see her she starts smiling (figure 19). She developed the tactic to appear broken in front of her punishers, even in the short moments when she is not, to protect herself.



Figure 18 – Season 2, Episode 10



Figure 19 – Season 2, Episode 10

In **season three**, Sansa is befriending Lady Margaery, who intends to marry Joffrey despite of the knowledge of his evil nature. The women plan a wedding between her and Margaery’s brother Loras, which would enable Sansa to leave Kings Landing. New Hand of the King Tywin Lannister yet discomfit them, arranging a wedding between her and his son, the dwarf, Tyrion Lannister. Soon after, she learns about the death of her mother and brother, Robb, and the Stark’s loss of Winterfell, causing a depression in her.

At the king’s wedding in **season four**, Joffrey is poisoned and dies at the festivities. Tyrion and Sansa are falsely accused and before she can get arrested, she escapes with help of Petyr Baelish (see Appendix XII). He confesses her being involved in the murder on Joffrey, together with house Tyrell, without clearly stating the reason for his involvement. She carefully starts learning from and about the skilled manipulator. They travel to her aunt Lysa, Lady Regent of the Vale, whom he marries. During a conversation with Petyr alone in the gardens, he confesses his love to her deceased mother but kisses her. Sansa reacts shocked and is too insecure to reject him. Lysa sees the and get’s jealous on younger and more beautiful Sansa. She threatens her and is killed by Lord Baelish. At the hearing about her cause of death, Sansa starts crying, lies to protect him and they get away. She developed the skills of manipulation and changes her look to proceed travelling in

disguise (figure 20). In **season five**, they arrive in the North, where Sansa agrees to Lord Baelish plan, marrying Ramsay Bolton, new Lord of Winterfell, in order to avenge her family. Baelish leaves her with the foresight of Stannis, attacking the North and declaring her Wardeness, yet he is defeated again. Additionally, she underestimates sadistic Ramsay and gets taken as his imprisoned wife. After failed escape attempts, the likewise imprisoned and tortured Theon Greyjoy (see Appendix XIII) helps her flee.



Figure 20 – Season 4, Episode 8



Figure 21 – Season 6, Episode 4

She reaches Castle Black in **season six**, where her half brother Jon is located. After years of separation they are reunited (figure 21) and Sansa can convince Jon to help her taking back Winterfell.

“Winterfell is our home. It’s ours and Arya’s and Bran’s and Rickon’s. Wherever they are, it belongs to our family. We have to fight for it.” – Sansa Stark, Season 6, Episode 4

Together they travel through the North, trying to reconnect with other northern houses to raise an army against the Boltons. Their numbers are alarmingly small, so that Sansa calls upon Lord Baelish and his knights of the Vale, despite of her personal grudge towards him, for selling her off to the Boltons. Sansa is not fighting, but present at all events from preparation until the actual fight (figure 22). Her supporting soldiers arrive just in time and they can claim back the North in an epic fight. Sansa is getting her revenge on Ramsay and feeds him ruthless to his hounds (figure 23). Even though Jon is known to be a bastard and Sansa a true Stark, the northern people chose him to be the new King in the North.



Figure 22 – Season 6, Episode 9



Figure 23 – Season 6, Episode 10

Analysis:

	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
State	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
<i>Emotional</i>	x			x			x			x	x		x					x
<i>Mental</i>	x			x			x			x			x	x				x
<i>Physical</i>	x			x			x				x	x		x				x
<i>Sexual</i>	x			x			x	x		x			x				x	
<i>Cultural</i>	x			x				x			x				x			x
<i>Occupational</i>	x			x				x			x			x	x			x
<i>Familial</i>	x			x				x			x			x	x			x
<i>Total</i>	7	0	0	7	0	0	4	4	0	3	5	1	3	4	3	0	1	6

Figure 24 – TCR-Table Sansa

The full-length analysis texts, describing supporting pictures and offering further reinforcing quotes can be found in appendix IV: Analysis Sansa Stark.

Results:

Sansa grows up during the six seasons. In season one she is a young naive girl, educated to become a classic traditional female. At the end of season one she is confronted with the cruelty of the reality, which confuses her whole worldview. In season two Sansa keeps a low profile, saying what people want to hear and doing and wearing what they expect from her. She first follows this lifestyle to protect herself and later also to make people believe her to be a person she is not anymore. In season three she starts challenging the patriarchal privilege, by not fulfilling her wifely duties. In season four she enters the game of manipulation, during the trial about her aunt Lysa's death. It is an empowering moment when she protects Lord Baelish, by lying and using her traditional feminine traits. She is very careful when it comes to Petyr Baelish, getting to know more and more about his agenda of self-benefit. He enables and encourages her empowerment, while using it for his own good. She learns a lot of him, when it comes to manipulation and plotting in the background. Due to Baelish's betrayal and the marriage to monstrous Ramsay she experiences a huge setback in season five. Surviving this challenge, she flourishes more ambitious than ever. The submissive, uncertain girl is gone when she wants to take back the North in season six. She inherits the honorable characteristics of her parents, developed to a mature, confident and strong woman. Sansa slowly adapts the characteristics of empowered femininity yet she still reaches a high level of female empowerment especially on an intellectual level.

4.3 Cersei Lannister

Characters Biography:

Cersei grows up in Casterly Rock, in the West of Westeros. She is daughter of Tywin Lannister, the richest man in The Seven Kingdoms, has a twin brother, Jaime, and a younger brother, Tyrion, who is a dwarf. As a child Cersei is prophesied to become Queen in a loveless marriage and see all her three children die. Cersei indeed becomes Queen of Robert Baratheon and gives birth to three children, Joffrey, Myrcella and Tommen.

In **season one** the royal family travels from Kings Landing to Winterfell, where King Robert visits house Stark, naming his old friend Ned Stark, Hand of the King, due to the death of the previous hand. He also arranges the engagement between Joffrey and Sansa, daughter of the Starks. Cersei has an incest relationship with her twin brother and is caught, having sex in a derelict tower, by the ten-year-old Bran, son of the Starks. Jaime pushes him out the window to protect their secret. The boy survives, but cannot remember what happened.



Figure 25 – Season 1, Episode 5



Figure 26 – Season 2, Episode 9

They return to Kings Landing, where Cersei and Robert clash with each other more often, giving an insight to their broken marriage of seventeen years and the excessive use of alcohol they developed (figure 25)

Cersei: *"(...) Was it ever possible for us? Was there ever a time, ever a moment?"*

Robert: *"No. Does that make you feel better or worse?"*

Cersei: *"It doesn't make me feel anything."* – Season 1, Episode 5

Cersei is involved in the mortally hunting accident of King Robert, instructing his squire to get him too drunk to properly hunt. Meanwhile, Ned finds out about Cersei's relationship with Jamie, who also fathered her children. He confronts her and she does not deny it. Robert yet dies quickly after and she puts her son, Joffrey, on the Throne, her

father, Tywin, in position of Hand of the King and herself as Queen Regent. Furthermore, she arrests Ned for treason and gets away with it. She advises Joffrey to show mercy to Ned, in order to secure the loyalty of the North, but he denounces her womanly heart and has him executed. This act makes The Seven Kingdoms divide and war starts. Jamie gets captured by the remaining Starks, while Sansa kept in Kings Landing. In **season two**, Tywin still fights in war and assigns Cersei's brother, Tyrion, for the position of temporary Hand, due to her failing to keep control over her son. Against Cersei's liking, Tyrion arranges a marriage for her daughter, Myrcella, into house Martell in the south, in order to save her when the war reaches Kings Landing. During the attack of throne claimant, Stannis Baratheon, Cersei maintains in the castle with the women of the court and gets heavily drunk while the rest of the women are praying (figure 26). The battle is won when Tywin returns with house Tyrell, who declares their loyalty to Joffrey. Furthermore, Joffrey accepts the proposition to marry Lady Margaery Tyrell instead of Sansa.

In **season three**, Tywin arranges another marriage for Cersei with Ser Loras Tyrell, Margaery's brother. Cersei realizes Lady Margaery's plan to win over Joffrey, yet all attempts to convince her father of getting rid of the Tyrell's and convey more responsibilities to her fail.

"I don't distrust you because you are a woman. I distrust you because you think you are smarter than you are." – Tywin Lannister, Season 3, Episode 4

After months Jamie returns from his captivity, but Cersei rejects him for leaving her alone for too long.

At Joffrey's wedding day in **season four**, he gets poisoned and dies in Cersei's arms. Her sadness and grief (figure 27) is closely followed by anger, hatred and the long for revenge (figure 28).



Figure 27 – Season 4, Episode 2



Figure 28 – Season 4, Episode 2

She falsely accuses her own brother Tyrion, due to his bad relationship with Joffrey, and he is arrested. Tyrion's trial takes place, during which the still grieving Cersei (figure 29) tries hard to prove him guilty. He demands a trial by combat as a last resort. Cersei hires Ser Gregor Clegane, the strongest man in Westeros, to fight. He gets badly injured, by his opponent, but manages to win. Before Tyrion can be executed, he is freed by Jamie, kills his father and flees to Essos.

In **season five**, Cersei partly makes Jamie responsible for Tywin's death and sends him to Dorne, in order to return Myrcella and reunite the family. New king, Tommen, is marrying his deceased brother's wife Margaery, and Cersei and she start plotting against each other. Cersei is introduced to the High Sparrow, leader of a religious military order to defend the Faith of the Seven. She promotes him to High Septon, which empowers the group to arrest Loras, detecting his homosexuality, and Margaery, for covering her brother. Cersei's plan strikes back, when she gets arrested herself, for the incest and unfaithfulness with her cousin Lancel, who revealed the truth when he became a member of the Sparrows. After being tortured, starved and humiliated she confesses, gets her hair cut off and has to do a naked walk of atonement through the whole city, back to the castle.

In **season six**, Jaime returns from his failed mission, with the corpse of their daughter Myrcella. Cersei remains at the Red Keep, where most people avoid her, including her own son. She is supposed to attend a trial about her sins together with Lady Margaery and Ser Loras. Instead of doing so she blows up the Great Sept, where the trial takes place, which kills all her enemies, as well as many innocent common and noble people. Subsequently, Tommen commits suicide and ultimately Cersei names herself Queen (figure 30).



Figure 29 – Season 4, Episode 5

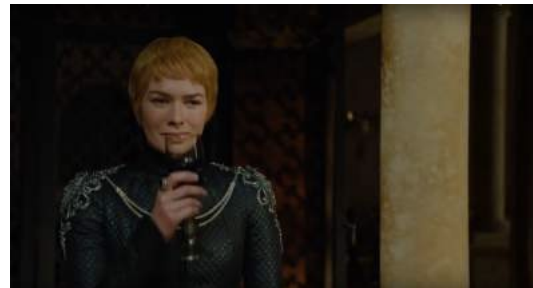


Figure 30 – Season 6, Episode 10

Analysis:

	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
State	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
<i>Emotional</i>		x			x			x			x			x			x	x
<i>Mental</i>			x		x			x			x			x			x	x
<i>Physical</i>	x					x			x		x			x				x
<i>Sexual</i>			x			x			x			x			x			x
<i>Cultural</i>		x			x			x			x			x			x	x
<i>Occupational</i>		x	x		x			x			x			x				x
<i>Familial</i>		x				x	x			x	x			x				x
<i>Total</i>	1	4	3	0	4	3	1	4	2	1	6	1	0	6	1	0	3	7

Figure 31 – TCR-Table: Cersei

The full-length analysis texts, describing supporting pictures and offering further reinforcing quotes can be found in appendix IV: Analysis Cersei Lannister.

Results:

Cersei starts off as the most powerful female in the show. She is queen and only restricted through her husband and the conservative world she lives in. Even though, she was only expected to learn about female virtues, she understands politics and power. She aims to free herself from her husband and rule the kingdom through her children. Cersei manages to put Joffrey on the throne but soon loses the control over him. The attempt to increase her power has the opposite effect on the long term, additionally she loses the status as queen to become queen mother. The only person Cersei grants authority is her father Tywin, who's approval she is eager to obtain. She hopes for more political responsibilities, yet he warns her about the limitation of her own knowledge and demands her to fulfill her duty as a woman, to marry and breed, in order to contribute to the Lannister legacy. She highly complains about the patriarchal system, but obeys her father's wishes, which causes her characteristic states to fluctuate in power. The death of her father and role model is a bitter pill for her, yet it enables her to scheme her intrigues and regain power. Cersei again underestimates the consequences of her acts when inviting the radical religious group, the Sparrows, in the game. Her aggressive and cruel act of killing the Sparrows, as well as most of the powerful figures in King's Landing, fully empowers her character in season six and puts her in the position of the most powerful person in the show.

5. Conclusions

In the television series *Game of Thrones* one of the main characters, Daenerys Targaryen, gives a statement about the foresights of war “All men must die, but we are not men” in season three. The terminal point of season six of the show proves this perspective to be accurate. “The War of the Five Kings” ends fatally for them all and leaves the highest position in the hands of women. Even more interesting is yet the development of these female individuals over the course of the seasons, which is an important factor for the subject of this research, to find out about the extent of empowerment of the women in the show. The three most striking female characters to come into question for this analysis are the following: Daenerys Targaryen, Sansa Stark and Cersei Lannister. In order to get in depth information about the complexity of these characters, content analysis was conducted, in which each character was introduced individually and analyzed according to Roussell’s (2007) characteristic and outward states to detect evidence of empowerment, in terms of their feminine traits, which could be either traditional, challenging the patriarchal privilege or resistant, as Williams (2012) specified. It can be concluded that the chosen woman in the series *Game of Thrones* experienced all a major in depth character development that provided them access to empower themselves or to be empowered. Author and producers therefore challenge the social construction of the Western society and reshape the political power structure in the show.

Considering Williams (2012) ideologies of traditional femininity and resistant femininity, Daenerys, Sansa and Cersei display differentiated archetypical traits and grow up in families with different cultural values. What they do have in common is a noble name and high status, as well as their education to become a lady, wife and mother of another great house. Ultimately, they were all taught classical traditional feminine traits, which they partly or completely abandoned at some point in the show or even prior, choosing to fight for more than they were told the world has to offer to them. They obtained a higher position by choosing to fight for it, which was only possible, due to character development and the use of their empowered feminine traits. Referring to Roussell’s (2007) states, determining characteristics in relation to women’s bodies and personalities, all three characters had to overcome obstacles related to violence and rape but also the loss of their beloved ones, which made them suffer. Sansa for example dreamed of a traditional life as

wife of king Joffrey, who turns out to be a psychopath, taking pleasure in abusing her. Her worldview changes, due to the experiences she makes, including her attitude towards the traditional lifestyle and the duties of the woman. Each character handles her mental and physical pain differently, but they all process their negative experiences and eventuate as leaders or in Sansa's case the leader of her own destiny. Regarding physical appearance, the characters were taught to meet certain beauty standards to appeal to men, they yet all started individualizing their fashion and look to appear strong and confident. Cersei for example is tortured by religious fanatics for the incest with her cousin. They cut off her hair to embarrass her in public. She kills all of them in a huge explosion and adapts a dark, armored but still female look, which is saying: this woman is to be feared.

A rather disturbed relation of the women towards the topic sex could be detected. This can be traced back to the sexual abuse by their husbands and in case of Cersei, her brother/lover. The characters did not ultimately make negative experiences with topics such as sex and relationships, yet by the end of season six each would rather choose power, which they can only maintain superior as individuals. While Williams (2012) describes the woman as object to of the male gaze as an aspect of traditional femininity, the scene of Daenerys watching her lover Daario undress, which the audience can view from her point of view, is therefore a sexual highly empowering moment.

The extent of empowerment reached a high level when they obtained power without the support of husbands, the ability to individually make decisions and the ability to become leaders. Adapting this on the media landscape it can be concluded that society takes on the media's depiction of stronger and more complex female characters.

The show is clever build up, following the lines of classic storytelling with yet several storylines whose characters grow and encounter, merge or separate with each other. Main characters get killed, secondary characters can develop to main characters and new characters can be introduced and develop alike. The three chosen characters are introduced rather powerless, compared to the male components that restrain them. While Daenerys detaches from the traditional virtues and counts as empowered already in from season three on, Sansa and Cersei are moreover only challenging the patriarchal system and truly empower themselves in season six. The audience slowly gets to know the

characters and the changes they are going through. This concept, of making time to properly introduce and develop characters, successfully corresponds to the third golden age of television. A show representing the legal and political situation of medieval times cannot be compared to today's society in terms of women rights, yet it is to distinguish between women's rights and women's ambitions. Author and producers let women overpower men in a world where women do not have the same rights as men. Referring to the quote by Daenerys, the analysis showed that women did not wait out the war and took the remaining position as it might seem. They developed, conquered, won and lost again, manipulated, fought physically and mentally, and took their positions. Transferring this to the media landscape it can be said that woman's minds are shaped through their education, which will be adapted through the experiences they make. The ambition to achieve goals is therefore crucial. Regarding possibilities in the media industry dragons, a secret army and a supply of inflammable matter, would certainly be of help.

While the research focused on detecting empowering female traits by analyzing characteristics and outward appearances of the individual to measure the extent of empowerment, no in depth analysis of the diversity of the women will be given. The research was time consuming, analyzing three characters within six seasons. It was conspicuous that all characters analyzed were white, thin and mostly conformed to the western beauty standards. In addition to that, the main characters cross ways with several female character that display more diverse features. Sansa for example is protected by Lady Brienne of Tarth, a masculine looking, fighting, lady. Daenerys strikes an alliance with Yara, the lesbian leader of the Iron Fleet. Cersei cannot prevail against the words of the wise, old and extremely sympathetic Lady Olenna Tyrell. These insights are yet not enough to draw further conclusions. In order to detect the degree of diversity of women in the show a more quantitative approach should have been added. This would yet have been beyond the scope of this research.

This research was looking for the extent of women in the series from 2011 to 2016, which could be adapted to the current media landscape. Furthermore, research could be conducted after completion of the show to analyze the final extent of empowerment of characters.

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7. Appendix

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Appendix I – Link: “She Rules” Netflix Ad

<https://www.youtube.com/watch?v=tw2-K8w8l7I>

Appendix II – Link: Ozzy Man Review

The following link will offer an insight to the work of Ozzy Man Review on Game of Thrones:

<https://www.youtube.com/watch?v=EAAnfoYmdkYU&index=10&list=PLk7RtPiJ05L6cnsVLo0sB4LMvNsxT2fxd>

Appendix III – Roussell’s Framework

Table 1: States of Traditional and Postfeminist Femininity

Theme	Traditional Femininity	Postfeminist Femininity
Mental State	Weak; ignorant; lacking or inferior; short sighted (<i>Jeanes, 2011</i>)	Educated; egalitarian (<i>Snyder, 2008</i>)
Physical State	Thin body ideal; overemphasis on attractiveness and sexuality through clothing or body; (<i>Levant et al, 2007</i>)	Self-emphasis on well-kept body and attractiveness rather than accepting of male gaze; more sexually revealing (<i>description inserted by author</i>)
Emotional State	Sentimental; overemotional; dependent on men (<i>Levant et al, 2007</i>)	Determined; strong sense of self; but often undergoing identity crisis (<i>Aapola, Gonick & Harris, 2000; Banet-Weiser, 2004</i>)
Sexual State	Chastity; agreeable to men’s sexual advances; obsessed with romance; desire to attract male gaze; failure to voice sexual desires; sexual gatekeeper (<i>Butler, 1990; Korobov & Thorne 2009; Tolman 2002</i>).	Empowered by Second-Wave feminism; sexually free or forceful; acceptable to enjoy multiple sexual partners; (<i>Snyder, 2008</i>)
Cultural State	Childlike; shy; passive or yielding; gullible; gentle; gossipers; naggers; invisible; secondary; (<i>Jeanes, 2011; Wolff & Watson, 1983</i>)	Rebellious; independent; individualistic; claim men as equals (<i>Aapola, Gonick & Harris, 2000; Banet-Weiser, 2004</i>)
Occupational State	Subservient; wives; rarely presented as professionals (<i>Lotz, 2006</i>)	Capitalistic; productive consumer; unmarried working women (<i>Durham, 1999</i>)
Familial State	Mother; caretaker; nurturer (<i>Levant et al, 2007</i>)	Struggle to love or mother fully; friendships more important than family (<i>Snyder, 2008</i>)

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Appendix IV - Game of Thrones: The Story

This section consists of two parts. The first will elucidate on the background story, outlining what happened before the actual plot started, and the plot of what actually happens in the series. The actual story in the television series is build on the background story, which is revealed more and more over the course of the seasons through tales and flashbacks. While the actual history goes 12,000 years back, the background important for this thesis is set 17 years before the start of the show, marked as 'Robert's Rebellion'. Aspects that need further information for a complete understanding are marked with * and will be explained below the text.

Background story

Hundreds of years back Aegon Targaryen united the Seven Kingdoms of Westeros, creating the Iron Throne out of the sword of his fallen men as a token for their services. Since the consolidation a Targaryen ruled in Westeros with four main wardens, led by house Stark in the North, house Lannister in the West, house Arryn in the East and house Tyrell in the South. Up until 17 years back, when Prince Rhaegar son of King Aerys II Targaryen seemingly kidnapped Lyanna Stark. A rebellion was started by Robert Baratheon, the Lord Paramount of the Stormlands, to whom she was promised, her brother Ned (Eddard) Stark and Jon Arryn. The revolt came to an end with the death of Rhaegar through Roberts's hand. King Aerys II, nicknamed "the mad king", was killed by Sir Jamie Lannister, a member of his own king's guard, after demanding him to burn the whole city to the ground. Almost all members of the Royale Family were executed except of Rhaegars younger siblings Viserys and Daenerys who fled oversees to Essos. Also, Lyanna died in the arms of her brother, who found her in a pool of blood, whose origin he promised to never reveal to anyone. Robert Baratheon declared himself the new ruler of the realm and married Cersei Lannister, twin sister of Sir Jamie Lannister, now called "the kings slayer".

Story

Years after the rebellion King Robert Baratheon travels to Winterfell to visit his friend, warden of the North, Ned Stark. He announces him the new Hand of the King, since previous Hand and friend, Jon Arryn, was mysteriously poisoned and died. Ned accompanies him to capital city, Kings Landing. He is taking his two daughters Sansa and Arya with him and leaves his wife Catelyn, their sons Robb (Robert), Bran (Brandon) and

Rickon, back at Winterfell. Additionally, Ned's bastard son Jon, is leaving to join the Night's Watch*.

Arrived in Kings Landing Ned realizes that intrigues and lies rule the city more than King Robert, who is mainly interested in drinking and other entertainment. Continuing Jon Arryn's last investigations, Ned's exposes the incest relationship of Queen Cersei with her brother Jamie, that begot the three children, Joffrey, Myrcella and Tommen. Due to a hunting accident, King Robert is mortally wounded and dies before measures can be adopted. Cersei autonomously places her son Joffrey on the throne and arrests Ned for treason. He is executed by Joffrey, which initiates the 'War of The Five Kings'. Opponents are Roberts two brothers, Stannis and Renly Baratheon, who proclaim themselves kings and oppugn the legitimacy of Joffrey's birthright. Additionally, the North reestablishes its independency, announcing Robb Stark King in the North, seeking justice and revenge for Ned. Lastly, Balon Greyjoy joins in, seeking the opportunity to regain independence of the Iron Islands. The war lasts about three years, forms new bonds of houses and causes the deaths of Renly, Robb, Joffrey, Stannis and many more. The new and essential young King Tommen is to be married to Margaery Tyrell. A dispute over the influence on the king is triggered between Margaery and Cersei. It is getting out of control and Cersei blows up the Great Sept of Baelor*, while several royal advisors and nearly whole House Tyrell is still in it. Tommen, unable to cope with the situation, throws himself of a tower, which is leading to the coronation of Cersei, making herself the first queen to rule in Westeros.

Over in Essos Daenerys Targeryen grows from nothing to a powerful woman. After acquiring three dragons, a large army of unsullied soldiers and loyal councilors, she conquers cities, banns slavery and practices how to be a good ruler. When the last King Balon Geyjoy is killed and replaced by his brother Euron, Balons children Theon and Yara align with Daenerys. Together they sail to Westeros with a huge army, intending to take the Iron Throne.

The actual threat of the Seven Kingdoms yet lies behind the Wall, as the White Walkers* seem to still exist. They rose an army of undead, to wipe out the living. Besides the Night's Watch, who got in contact with the Walkers and could catch the size of their army, no one believes in the existence of these creatures. Jon, who quickly promoted to Lord Commander of the Night's Watch, unsuccessfully tries to raise an army to be able to fight the enemy. Eventually, he aligns with the wildlings beyond the Wall, granting them access

to the South, to receive their help in return. Jon gets killed by his own people, the brothers of the Night's Watch, who feel betrayed by him for letting the wildlings pass the Wall. He is resurrected by a red priestess, who practices magic. He gets reunited with his sister Sansa, who escaped the Lannister's in Kings Landing, as well as her evil husband Ramsay Bolton the new ruler in the North. Jon leaves the Night's Watch together they take back their home Winterfell. After the battle the Northerners are reunited as well and declare Jon the new King in the North. Together they hope to beat the White Walkers

*Additional Information Marked with * Above*

***Night's Watch**

The Night's Watch is a military brotherhood located at the Wall. It's headquarter is Castle Black, but there are several other castles. It was founded to protect the kingdom and guard the huge ice wall, so that no wildlings or white walkers, mystical dangerous ice creatures, could enter. The 'Watch' used to have more men and a better reputation, yet most recruits now are criminals or dishonored noblemen's who chose to take the black armour rather than to face the punishment for their crimes.

***Great Sept of Baelor**

The Great Sept of Baelor is located in Kings Landing and the setting for all religious events of the towns leading religion called The Faith of the Seven. Cersei and Margaery were both to attend a trial regarding their sins. Cersei did yet not appear, taking the opportunity to kill many enemies assembled at one place.

*** White Walkers**

The first humans that settled in Westeros came over from Essos. They started war with the Children of the Forest, a non-human, mystical race that lived together with the giants in Westeros long before the humans arrived. In an act of desperation, the children created the White Walkers, ice zombies who eventually turned against their makers, threatening all races. The humans and the children formed an alliance, chased away the walkers and build the Wall, protected by the Night's Watch, for it to never happen again. Now they seem to be back.

Appendix V – TCR-Analysis

Analysis Daenerys Targaryen

Emotional State

Daenerys is introduced appearing too insecure to avert the marriage arrangement of her violent brother (figure A1). Her emotional state changes quickly in season one, when she experiences love and respect by Drogo and his khalasar, what seems to give her an immense amount of confidence and pride. Ultimately she can prevail against her brother.

"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." – Daenerys Targaryen, Season 1 Episode 4

Throughout season two she is sensitive, mourning the death of Drogo and their child, also she is in worry for her baby-dragons and the khalasar. She yet takes on the responsibility. In a male dominated world, Daenerys has to swallow several disappointments. The condemnation she feels towards everyone, who is not taking her serious, is often viewable.

Merchant: *"I admire your passion, but in business I trust in logic not passion. I am sorry little princess."*

Daenerys: *"I am not your little princess. I am Daenerys Stormborn of the blood of old Valyria and I will take what is mine. With fire and blood I will take it."*

Merchant: *"Yes my lady, but not with my ships." – Season 2, Episode 6*

Losing the negotiation with the merchant in Quarth about his ships is triggering emotional outbursts in her. During her journey through Essos she gains more experiences and gets support by Ser Jorah and Ser Barristan. She barely acts according to their advices, yet in consideration of her emotional instability, their presence, input and believe in her, makes them indispensable to her. After achieving first successes of obtaining a ship and an army, her emotional state appears calmer, though and inscrutable.

When she decides to ban slavery and rule in Meereen, in season four, she realizes that she is not comfortable with all aspects ruling a kingdom implies. She, the mother of dragons, has to imprison her children, in order to protect the people. That and the betrayal by Ser

Jorah, who used to spy on her for King Robert in the past, triggers sadness and confusion in her. Additionally, her new order entails equality amongst the people, prior master or slave, which also requires her to treat everyone alike. Her personal disregard towards the Masters, who treated the prior slaves cruelly, does not facilitate making wise decisions. Another threat, which is developing with the increase of her power, is the fear of becoming like her mad and emotionally charged father, since she recognizes features of him in herself.

Daenerys: *"I am not my father."*

Ser Barristan: *"No, your Grace. Thank the Gods. But the Mad King gave his enemies the justice he thought they deserved, and each time, it made him feel powerful and right. Until the very end."*

Daenerys: *"I will not have the Son of the Harpy executed without a fair trial."*
– Season 5, Episode 2

Daenerys values her friends and advisors counsel and decides to not act on her emotion, but to wield better measures for a better world. Daenerys does not reveal her true emotions to many people and lost the persons she trusted and communicated her fears to, when Ser Barristan dies. This role can be filled by Tyrion (figure A2), who proves himself as a smart and loyal companion and reminds her about what differentiates her from her father. With him at her side it looks like she has got the strength to be the honorable and just leader she is aiming to be.



Figure A1 – Season 1, Episode 1



Figure A2 – Season 6, Episode 10

Emotional State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X	x	x			x			x	x		x	x			x			x

Figure A3 – TCR-Table: Emotional State Daenerys

Mental State

Brought up by an oppressive brother, Daenerys is submissive until she is admitted to the Dothraki, who make her aware of her new position as khaleesi. She learns the language and to get through their challenging traditions, such as eating the heart of a horse without vomiting. She demonstrates that she does not want to disappoint her new family, which is for once expected of her but also it earns her love and respect of the khalasar. When the khalasar separates after Drogo's death, Daenerys shows courage and strength, stepping into the burning pyre and surviving. The Dothraki never followed the lead of a women, but witnessing her power and the hatch of the dragons make them accept her as their new leader. Daenerys, is highly ambitious yet she only has a few believers and three baby dragons, who cannot even protect themselves. When she is standing in front of the city gates of Quarth, she threatens the thirteen councilors, being aware that they hold her life as well as all her people's in their hands.

"Thirteen, when my dragons are grown, we will take back what was stolen from me and destroy those who have wronged me! We will lay waste to armies and burn cities to the ground! Turn us away, and you will burn first." – Daenerys Targaryen, Season 2, Episode 4

It appears as an irrational and desperate act, but at the same time she demonstrates pride of a royal heritage, which draws interest of one of the councilors, who grants them access. Until mid of season two she has a lack of knowledge and capacity, when it comes to matters of business. After being tricked by the people in Quarth, Daenerys learns to find solutions by herself, instead of hoping for help. Her advisors, point out her strength and weaknesses. The solutions they offer do not always satisfy her, but encourage herself to come up with another answer. When, for example in season three, Ser Barristan advises her against the purchase of an army of slaves, she kills their master, sets them free and offers them to accompany her by choice. The soldiers accept and Daenerys could free thousands of slaves and gain loyal and devoted supporters. She can relate to the voiceless, which is why she rejects the concept of enslavement of and develops the goal to end it in Essos, where it still exists.

She is intending to practice how to be a good ruler in Meereen, yet her first revengeful decision is publicly killing 163 leaders of Master families, which only turns the table instead of creating a new world led by justice. Additionally, she has to accept that her Western laws do not simply work on another continent with very different traditions. As mentioned before she is listening, but mostly not acting on the counsel of her advisors,

still she is learning from them, from the consequences of her actions, and from her father's mistakes, which she is eager not to repeat.

The loss of Ser Jorah and Ser Barristan encourages insecurity and confusion. When she meets Tyrion, she wants to presents herself as a strong and capable queen, but Tyrion can evaluate her situation precisely.

Daenerys: *"(...) Why should I spend my time listening to you?"*

Tyrion: *"Because you cannot build a better world on your own. You have no one at your side who understands that land you want to rule. The strength and the weaknesses of the houses that will either support or oppose you."*

Daenerys: *"I have a very large army and very large dragons."*

Tyrion: *"Killing and politics are not always the same thing. When I served as Hand of the King I did quite well with the latter considering the king in question preferred torturing animals to leading his people. I could do an even better job advising a ruler worth the name."*

Daenerys: *"So you want to advise me. Very well."* – Season 5, Episode 8

Compared to her previous advisors, who did grow up in Westeros yet spend most of their life's fighting, Tyrion has actual experience in advising in matters of politics and already took part in playing the game, which she only observed from a distance. She regains clarity about her goal of taking the iron throne because he has the expertise to help her achieve that. The collaboration between the two generates a more mature side in her. When for example she returns to Meeren with the Dothraki in season six, she finds the city at war with the Slave Masters. Tyrion and Daenerys stay calm, listen to each other and work out a plan. She offers her enemies the option to surrender, which they decline and even after the following fight, she shows mercy. What could be seen as a dependency on men, is rather her awareness of the importance of knowledge she is lacking. Daenerys latest mental state appears solid. She is ambitious to take the iron throne by herself, with the help of loyal supporters.

Mental State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X	x	x			x	x		x	x		x	x			x			x

Figure A4 – TCR-Table: Mental State Daenerys

Physical State

The first time Daenerys is seen, she gazes into the distance like a beautiful bird trapped in a cage (figure A1). She has to go through the inspection of her naked body by her brother, who is pleased to see that she has grown into the shape of a woman. It is mentioned that 17 years have passed since the rebellion, during which she was born, which gives a hint to her age. She does and wears what her brother requests and does not seem confident in her own skin. Her dresses are of pale lavender shapes and make her appear fragile. When living with the Dothraki, she adapts the wild look, which awakens the dominant side in her. While mainly wearing brown woven or leather fabrics, also elements symbolizing the dragon-blooded heritage, such as necklaces with dragon teeth, can be seen on her (figure A5). She is aware of the fact, that she is the only living person owning dragons and has the ability to stand fire. These advantages are used by her rarely and carefully to protect herself and her still growing dragons.

Arrived in Quarth, she does not really have a clothing choice, but adapts wearing what she receives from her supporter. After plundering Quarth, the newly obtained wealth leaves space to identify an own style. Whilst conquering cities her clothing is functional. The colors are often blue, which could either be traced back to the Dothraki, who paint their bodies in a blue color as a sign for wealth and power, or to set herself apart as a member of the royal house. She is wearing dresses with cuts that resemble the Targaryen style and relates to her dragons. Additionally, she is wearing pants, which is rather unusual for a woman and can therefore demonstrate equality to men expressed through her clothing (figure A6). When ruling in Meereen she is wearing more elegant gowns (figure A7). Daenerys personal affinity reflect her choice of clothing. Due to her sympathy to the former slaves of the city she implements accessorizes similar to the slaves chains in her outfits. When longing for her dragons after having lost the control about them, her dresses contain more dragon scale prints and her accessorizes are shaped like dragons. At public events she often presents herself in white gowns, which makes her appear like a dove of peace trying to solve the tension between the former slaves and the masters of the city (figure A8).



Figure A5 – Season 1, Episode 7



Figure A6 – Season 3, Episode 10



Figure A7 – Season 4, Episode 6



Figure A8 – Season 5, Episode 7

With pale skin and silver hair Daenerys clearly sets herself apart from typical inhabitants of Essos, who mainly appear with toned skin and dark hair. She is aware of the fact, that she is different. Being different is what attracts people, opens doors to her and helps her to achieve her goals. She yet also appears like a white savior freeing and then ruling over people with toned skin. Her physical ability of being able to stand fire and gaining back the control about her dragons, at the end of season six, vests her with more power than other throne claimants.

Physical State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X	x			x					x			x			x			x

Figure A9 – TCR-Table: Physical State Daenerys

Sexual State

Daenerys started her sex life as a teenager with her husband, Khal Drogo, who repeatedly rapes her from their first day of marriage. This horrible experience, she seems to overcome unrealistically easy. She takes love lessons by a prostitute to please Drogo and be him a good wife. She does not only fall in love with her husband but also with her very own rapist.

After Drogos death, Daenerys does not express sexual desires nor shows affections that exceed platonic relationships for about three seasons, representing nearly three years. When Daario reveals his romantic interest in her, she does not reject him, but also never

gives him hope of having a relationship with her. Towards the end of season four she clearly expresses her sexual desires, demanding Daario to take off his cloth (figures A10 & A11).



Figure A10 – Season 4, Episode 7



Figure A11 – Season 4, Episode 7

Him following her orders to undress himself, while she is drinking wine and watching him, is a situation that is often depicted in media, but usually with reversed gender roles. She behaves tough, it must yet be a confidence boost and highly empowering, especially in consideration of her past sex life.

When Daenerys decides to sail to Westeros, she ends the affair with Daario, to be able to build new alliance through marriage without having any disturbances. The affair with Daario yet helped her to explore and enjoy her sexuality, a privilege which is also mostly reserved for the male gender in a story with a medieval setting. The rise of her power is visible in her sex life, in which she first had to obey and now ends in the role making the demands.

Sexual State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X	x				x			x			x				x			x

Figure A12 – TCR-Table: Sexual State Daenerys

Cultural State

Daenerys origins from House Targaryen, which folk used to command dragons and rule over the Seven Kingdoms in Westeros. The dragons yet died out long ago and the last Targaryen King, Daenerys father, got overthrown due to his brutality and madness. At the time of Daenerys birth, she as one of the last few extant Targaryens, remained with nothing but stories about the past of her culture. Her brother, Viserys, considers himself the rightful heir to the throne but, despite of his lack of actual power, treats most people, especially his own sister, with disrespect. Daenerys on the other hand is a respectful person, who starts acting upon her newly obtained power that comes with the position as

Khaleesi. She is aware of her heritage, but also of the consequences her father and Viserys experienced, when trying to play out power unthoughtfully and inappropriately.

Daenerys appears to feel home and happy with the Dothraki but she has fundamental disagreements with them, which prevents her of completely becoming one of them. She tries to adapt their culture and traditions but her tolerance limit towards their often-barbaric behavior is achieved when it comes to rape and enslavement. Her incapability to adapt is what generates tensions between her, Drogo and the khalasar. Eventually, Drogo gets in a fight with a clan member, is wounded and dies from the infection.

In season two, Daenerys experiences a huge identity crisis, trying to continue her brother's mission as well as being the leader of the remaining khalasar, but not really being sure how.

Daenerys: *"Who are my people? The Targaryens? I only knew one: my brother, and he would have let a thousand men rape me if it would have gotten him the crown. The Dothraki? Most of them turned on me the day that Khal Drogo fell from his horse."*

Sir Jorah: *"Your people are in Westeros."*

Daenerys: *"The people in Westeros don't know I'm alive."* – Season 2, Episode 7

She does not abandon her objective of taking the Iron Throne as the presumed last Targaryen, but also takes some time to detect her own personality. When traveling further through Essos, she is confronted with the topics of war and slavery. Aware of her capabilities, she is determined to eliminate slavery from the continent and aggressively starts her reign in Meereen, taking revenge on the Masters who killed many slaves.

Ser Barristan: *"Sometimes it is better to answer in justice with mercy."*

Daenerys: *"I will answer in justice with justice."* – Season 4, Episode 4

As queen in Meereen she has to learn that having the authority does not mean that her Western leadership style will easily be accepted by another folk with a different cultural heritage. In hope to calm down the evolved riots and in respect to the traditions of Meereen she reopens the fighting pits, against her personal liking of the barbaric sports. In season six, when she is captured by the Dothraki, she remembers their way of thinking

and proceeding from her time living as one of them. She can oversmart the leaders and become the sole and first female leader of all Dothraki.

Daenerys is aware of her origin. Her ancestors misused their privileges and their proudness and ruthlessness is what caused their downfall. These characteristics are viewable in her too, but she is conscious about it and aims to be better. Additionally, she learns about and adapts to the people she is surrounded with as well as their culture. Daenerys uses not only the typical titles of the king or queen of the Seven Kingdoms of Westeros in her name, she also combines it with the titles she received during her time in Essos. This huge amount of power is therefore not only given through birthright, but also through her personal achievements.

Cultural State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
<i>X</i>	<i>x</i>				<i>x</i>			<i>x</i>			<i>x</i>			<i>x</i>	<i>x</i>			<i>x</i>

Figure A13 – TCR-Table: Cultural State Daenerys

Occupational State

Living in a strange country, without many loyal supporters and having a title but no kingdom that is supposed to go with the name, Daenerys has no possibilities to obtain power by herself. As wife of the Khal she gets a queen-like status and experiences the feeling of having power for the first time. With the hatch of her dragons (figure A14) and the death of Drogo her status can be comparable with a single parent. Instead of becoming a Dosh Khlaleen, what all widows of a Khal are supposed to do, she promotes to the leader of her own khalasar.



Figure A14 – Season 1, Episode 10



Figure A15 – Season 3, Episode 4

She leads armies (figure A15), conquers cities and tries to bring up the dragons. As Queen of Meereen she is struggling with staying put and ruling, whilst her dragons enter a pubertal rebellious phase. As a result she neglects her role as mother of dragons and becomes a fulltime ruler. When the dragons are grown they reattach and obey her.

Daenerys occupational state displays attributes of empowered femininity. From the moment of becoming a khaleesi/queen she gets the possibility to make decisions. After the death of her husband she chooses to be an independent leader, not accepting any help that would put herself in a lower position.

Occupational State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
<i>X</i>	<i>x</i>		<i>x</i>			<i>x</i>			<i>x</i>			<i>x</i>			<i>x</i>			<i>x</i>

Figure A16 – TCR-Table: Occupational State Daenerys

Familial State

At a very young age Daenerys is becoming a wife and allegedly mother of a little baby boy. Her life is going in a direction she did not choose for herself, but she seems to grow in her role. The concept of marriage was presented to her as a bond for political alliances; with her task to be pleasing a, to her, strange man, with complaisance's she never did before. Drogo evolves into a loving husband and he as well as his khalasar protect her. Having people around her, who care for her, seems new and comforting to her, after being used to the unamiable treatment by her brother. When she is made a widow, she tends to talk about Drogo like he was still her husband. She does not show interest in remarrying and rejects the marriage proposal by Xaro Xhoan Daxos.

The affection Daario Naharis starts showing to her in Yunkai in season four, she returns after a while, but never with serious intentions. She starts an affair with Daario, which proceeds even when she plans on marrying Hizdahr zo Loraq, a member of the noble families in Meereen, in season five. She does not have any intentions of having a romantic relationship with Hizdahr and would have married him out of political reasons, if he did not get murdered by the Sons of the Harpy in season six. As queen, Daenerys could be with whoever she wants, but to achieve her goal of claiming the iron throne she wants to use her marital status and find an appropriate suiter.

In conclusion, Daenerys used to be a loyal wife to her beloved Khal Drogo. After his death, she puts her career over love and even gives up the relationship with Daario for that. Additionally, she mentions to Tyrion that she hopes of being loved again by someone she likewise cares for, yet she would not give up on her power for that.

Familial State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
<i>X</i>	<i>x</i>					<i>x</i>			<i>x</i>			<i>x</i>			<i>x</i>			<i>x</i>

Figure A17 – TCR-Table: Familial State Daenerys

Analysis Sansa Stark

Emotional State

Sansa is first seen as a teenager, presenting herself tactful towards the royal family but rather nasty to her siblings. She is blind of love towards prince Joffrey and the prospect of becoming queen like her idol, Cersei. In tense situations, she stands aside helplessly, like when her wolf Lady or her father are ordered to be executed, she screams and cry's but there is nothing else she can think of to do. After her father's death she is highly depressed and appears sad and weak. The affection she once had for Joffrey turns into hatred, yet again she is helpless, completely alone and new toy to be tortured by Joffrey. In season two, she does not let many people know about her true thoughts and feelings, for once because there is no one she trusts, but also because she would not act upon them.

Tyrion: *"I apologize for my nephew's behavior. Tell me the truth. Do you want an end to this engagement?"*

Sansa: *"I am loyal to King Joffrey, my one true love."*

Tyrion: *"Lady Sansa, you may survive us yet."* – Season 2, Episode 4

Despite of her sadness and unhappiness, she is strong enough to keep her composure, saying only the things that are expected of a lady, even though the way she says her words is not convincing at all. When in season two her engagement is annulled, she walks out of the room, looking downhearted (figure A18), yet as soon as no one can see her she starts smiling (figure A19). It is her tactic to appear broken in front of her punishers, even in the short moments when she is not.



Figure A18 – Season 2, Episode 10



Figure A19 – Season 2, Episode 10

The friendship between Sansa and Margaery built in season three means a lot to Sansa and makes her feel like a human being again. The prospect of becoming Lora's wife and leaving Kings Landing is a ray of hope for her, not realizing that Margaery's friendship and efforts are most of all a tactic to connect the powerful North with her own house. Her actual wedding with Tyrion is another humiliation for her, but not as bad as she expected.

When she finally escapes King's Landing, Petyr Baelish protects her and trains her intellectual abilities. He repeatedly reassures her that she is safe with him. She is used to be trusting no one and yet she is finally being respected and cared for again. When he urges her to avenge her family, marry Ramsay and take back the North she reacts furious but after consideration she agrees to start acting. The unexpected abuse by Ramsay is yet too painful, so she reverts to her depressed, passive and scared version. After escaping, when being reunited with Jon (figure A20), she overcomes the horror, is stronger than before and starts showing willpower to fight for the North.

"If we don't take back the north, we'll never be safe. I want you to help me, but I'll do it myself if I have to" – Sansa Stark, Season 6, Episode 4

She convinces Jon to fight on her side but withholds him the letter to Lord Baelish asking for support. He is her brother, but she does not completely trust him nor confide in Lord Baelish's appearance. Before the battle she faces her biggest living punisher, Ramsay, and confidently promises him his death the next day. At the end of season six the sensitive, kind Sansa is gone. It is a powerful moment when she smiles while walking off the kennels, where Ramsay is locked with his starving hounds, who kill him (figure A21).



Figure A20 – Season 6, Episode 4



Figure A21 – Season 6, Episode 10

Emotional State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X	x			x			x			x	x		x					x

Figure A22 – TCR-Table: Emotional State Sansa

Mental State

As an innocent noblewoman Sansa's fairytale world collapses, when her father is executed for being that honest, honorable and just person, he also raised her to be. Trapped in Kings Landing she is treated badly and has to comprehend that in the world, she so badly wanted to belong to, injustice wins. The cruelty of Joffrey towards Sansa proceeds after Ned's death, when forcing her to look at her father's head on a spike.

Joffrey: *"After I raise my armies and kill your traitor brother, I'm going to give you his head as well."*

Sansa: *"Or maybe he'll give me yours."* – Season 1 Episode 10

Sansa does not physically defend herself, but she is brave and stands all attacks and humiliations. From time to time she verbally bears up against Joffrey, which is mostly followed by a physical beat up by him. Sansa is introduced in the first three seasons as a character striving for a life of a traditional woman. When she realizes that life is not as kind as she expected it to be she loses belief in her moral values, yet she does not stop living accordingly.

Sansa manages to flee in season four, yet mainly because Petyr Baelish tricks her into it. Her best option is to cope with the skilled manipulator, while learning from and about him. Even though, she is not sure about his intentions, the knowledge that he has loved her mother seems like a reason for her to believe she is safe with him.

A mentally empowered moment for Sansa occurs during the investigation of her aunt Lyza's death. She, who used to consider herself a terrible liar, covers the murder with a story of mental sickness and a resulting suicide of Lyza, reinforcing all doubts with an act of emotionally breaking out in tears. The act was not discussed prior with Petyr, but his lessons seem to work.

When meeting Lady Brienne in a tavern, when traveling through the north in season five, she turns down the offer to be protected by her. Sansa makes clear that she does not trust her, but doing so she also chooses to stay dependent on Baelish. He has a great influence on her, as can be seen in season five, when persuading her to marry into the Bolton family, who killed her family and took the North.

"You've been running all your life. Terrible things happen to your family and you weep. You sit alone in a darkened room mourning their fates. You've been a bystander to tragedy from the day they executed your father. Stop being a bystander, do you hear me? Stop running. There's no justice in the

world. Not unless we make it. You loved your family. Avenge them.” – Petyr Baelish, Season 5, Episode 3

His words sound highly empowering, he puts the idea in her head that avenging her family and regaining the north is what she wants, most of all it is yet another step on his agenda. She mentally prepares herself to cope with the Bolton's, but underestimated brutal Ramsay. Her avenge plan is dismissed, but she still proves mental strength, by not waiting to be rescued again like in Kings Landing, but manipulating Theon to help her flee.

After escaping and being reunited with Jon, in season six, she first abandons Petyr and is highly ambitious to take back the North, convincing Jon to help her. Sansa takes part on the preparation for the fight, shares her political expertise and goes behind the back of Jon, when withholding her access to Lord Baelish's army. She grew stronger and more confident, being back with family, but it shows that she does not put her fate in the hands of others anymore. Sansa experiences a huge character development in season six, strongly facing the defeated Ramsay and watching his brutal death or finally rejecting Petyr's attempt to persuade her again. It does not matter that she is not crowned Queen in the North, since she achieved her personal agenda, to be safe and to be home.

Mental State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X	x			x			x			x			x	x				x

Figure A23 – TCR-Table: Mental State Sansa

Physical State

Sansa is introduced as a thirteen-year-old girl, looking innocent and vulnerable. She is trying hard to embody a true lady and often interferes with her tomboy sister Arya. She sews her own cloth and slightly sticks out with feminine dresses in light blue, compared to the simple northern look, which is rather practical. Her hair is partly tied together in braids, but overall rather loose (figure A24). When she arrives in Kings Landing she adapts to the beauty standard in the capital, wearing dresses in pink shades and her hair tight in braids. She keeps sticking to the look, while being captured in Kings Landing, which seems like a cover to reassure her loyalty to king Joffrey (figure A25). It might be an attempt to protect herself, but also demonstrates her weakness. Her depression after the death of her mother affects her appearance, when she starves herself. The horrible things Sansa experiences change her, which is viewable in fashion and look.



Figure A24 – Season 1, Episode 1



Figure A25 – Season 2, Episode 1



Figure A26 – Season 4, Episode 8



Figure A27 – Season 6, Episode 9

In company of Petyr Baelish, she starts sewing her own cloth again, appearing as a matured, dark, femme fatal (figure A26). Changing her look, is part of her cover as Lord Baelish`s niece, but by adapting a more mysterious and dark look, she appears more confident and serious, which demonstrates that she is not the naïve girl in pink costumes anymore. Until being back at Winterfell and imprisoned by husband Ramsay, she therefore physically looks like a mature empowered woman. Ramsay abuses her badly, but when being freed, she is living up again, looking strong and embracing her northern heritage. She sews cloth for Jon and herself, to proudly represent the power of house Stark, when presenting themselves before going into battle, in season six (figure A27).

Physical State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X	x			x			x				x	x		x				x

Figure A28 – TCR-Table: Physical State Sansa

Sexual State

In season one, Sansa is a child with no interest in sexual intercourse. She yet convinces her parents to agree to the engagement with prince Joffrey.

“Please make Father say yes! Please, please! It’s the only thing I ever wanted.”
– Sansa Stark, Season 1, Episode 1

She is preparing to fulfill her wifely duties and dreams of an early marriage to obtain a high status and be treated like a princess. She does not talk about having sex, yet steadily about baring children for the king. Her attitude changes quickly, when she loses her

family, is threatened and almost raped by commoners during a riot. She finally gets married in season three, at the age of fourteen. She is not happy about it but submissively offers her body to her husband. When Tyrion yet gives her a choice, she decides to stay a virgin and not to fulfill her wifely duties. In season four and five, Petyr Baelish kisses her and she is too insecure to reject her supporter. She agrees to her second marriage to Ramsay, for the sake of political alliances. She again offers herself freely to her husband and is brutally raped. A rather empowering moment occurs at the end of season six, when Petyr Baelish approaches her again and she is confident enough to reject him. All in all her experiences helped her to figure out what she does not want, no further information about her sexual state are available, which does not offer evidence for sexual empowerment.

Sexual State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X	x			x			x	x		x			x				x	

Figure A29 – TCR-Table: Sexual State Sansa

Cultural State

Sansa origins from house Stark, which wardens the North of Westeros. Her house is one of the great houses in Westeros, yet considering their status of nobility they are generally rather simple and practical people. Sansa grows up with great tales of the history, wishing to one day become a princess or queen. Considering her younger sister Arya, who is taking sword fight lessons, Sansa is not forced to strictly live according to the guidelines of a traditional woman, yet she chooses to do so.

When she first meets the Lannister`s, who like herself place more importance on etiquette and appearance than the rest of the Starks, she wants to belong to them convincing her parents to agree to a marriage. When getting to know their true evil nature, she is already living in Kings Landing and promised to Joffrey.

Having a hostage-like status and reputation of a traitor`s daughter, she cannot go home or express affinity to her house. She is surrounded by enemies and constantly reminded and punished for being a Stark. In order to protect herself she starts pretending to agree to the accusations on her family.

Marrying into another house seems like the only possible option for her to leave Kings Landing safely. It would yet demand of her to move to where her husband origins and adapt to the culture of him and his house. Neither during the marriage with Tyrion Lannister in season three nor with Ramsay Bolton in season five does she yet show

interest in their houses culture and traditions, by which she neglects her wifely duties. When she arrives back in Winterfell, she is finally home and people treat her with respect, but still it is not the same anymore.

Walda Bolton: *"It must be difficult for you being in a strange place."*

Sansa: *"This isn't a strange place. This is my home. It's the people who are strange."* – Season 5 Episode 5

Considering most of her family members died, she realizes that she is the new heir of house Stark. Sansa's revenge mission of her family also causes her rediscovering to the ties of her house. In season six, she has developed a deep connection to her roots and expresses authority and confidence to take back what was stolen from her.

"Winterfell is our home. It's ours and Arya's and Bran's and Rickon's. Wherever they are, it belongs to our family. We have to fight for it." – Sansa Stark, Season 6, Episode 4

She urges her brother to claim back their birthright and she is the one making him agree to fight for their home and safety. Preparing for a war Sansa finds herself in the position of head of house Stark and realizes the value of the title, being included in all decisions to be made.

Davos: *"I beg your pardon, my lady, but they know that a Stark beheaded their father. I don't think we can count on them either."*

Sansa: *"How well do you know the North, Ser Davos?"*

Davos: *"Precious little, my lady."*

Sansa: *"My father always said Northerners are different. More loyal, more suspicious of outsiders. (...) The North remembers. They remember the Stark name(...)"*

Davos: *"I don't doubt it. But Jon doesn't have the Stark name."*

Sansa: *"No, but I do."* – Season 6, Episode 5

She remembers the northern way of thinking and has some tactical expertise and inside information through her time with Petyr and Ramsay. Sansa and Jon together make a well-balanced team with his fighting skills and her political know how. They respect each other, and yet she is going behind Jon's back to win the battle, by secretly contacting Lord Baelish

about his army. She apologizes to Jon for not telling him, yet considering her difficulties to explain her relationship towards Lord Baelish, it seemed to be a necessary act in order to secure their victory. Her time in the capital and the lessons of Lord Baelish changed her from a passive, less dominant girl to a capable active woman, making her appreciate where she comes from. Her determination to fight for her home signalizes strength and power.

Cultural State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
X	x			x				x			x				x			x

Figure A30 – TCR-Table: Cultural State Sansa

Occupational State

Becoming a wife and noblewoman was the only job Sansa prepared for. She realizes too late that her life expectations and reality are the complete opposite. Her alleged Prince Charming kills her father in season one and tortures her in season two. She is looking forward to be marrying the good-looking Ser Loras Tyrell in season three but is forced to marry Tyrion the dwarf. She starts doubting the concept of a traditional woman and when Tyrion is giving her an option, she chooses to dismiss the idea of fulfilling her wifely duties. When Tyrion is accused of the murder of Joffrey, Sansa proves her disloyalty by saving her own life and running away.

When traveling with Petyr Baelish, Sansa enjoys her newly gained freedom until they reach the Eyrie, where her aunt Lysa lives. She suggests her to be marrying her son Robin. Sansa does not comment on this idea and before it can be made official, Lysa gets killed. In season five Petyr Baelish plants the picture of being Wardeness of the North in her head. She agrees to remarry Ramsay Bolton, yet only with the intention to take revenge on her family and gain a powerful status. She reaches the position of occupational resistant femininity, when escaping her husband and choosing to fight for her status, which eventually helps her become Lady of Winterfell.

Occupational State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
X	x			x				x			x			x	x			x

Figure A31 – TCR-Table: Occupational State Sansa

Familial State

Considering Sansa being educated for a life of a wife and mother, her familial state is consistent with her occupational state which was analyzed in the text above.

Getting married and baring children for the husband, were supposed to be the most honorable and fulfilling experience for a noblewoman. Sansa's experiences in that matter, as mentioned before, were less fulfilling. Season six ends with Sansa, being widowed, single but in charge of Winterfell. Her unmarried state is the most powerful yet. Having achieved the status of Lady of Winterfell it would not decrease her power if she would consider to remarry now.

Familial State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
<i>X</i>	<i>x</i>			<i>x</i>				<i>x</i>			<i>x</i>			<i>x</i>				<i>x</i>

Figure A32 – TCR-Table: Familial State Sansa

Analysis Cersei Lannister

Emotional State

Cersei's emotional state appears, right from the beginning, as confident and tough, on the outside. On the inside, she is in constant worry about her secret affair, which feeling she only communicates to Jamie. Her relationship with Robert seems cold and distant and the affection she says she once had for him disappeared after years of hatred, unhappiness and humiliation.

Cersei: *"(...) Was it ever possible for us? Was there ever a time, ever a moment?"*

Robert: *"No. Does that make you feel better or worse?"*

Cersei: *"It doesn't make me feel anything."* – Season 1, Episode 5

As queen in a conservative kingdom it is expected of her to display the traditional feminine traits, Cersei yet does not show a sensitive side to anyone not related to her. She regularly points out how much she loves her children and that she would never give up on any of them, regardless of the bad turnout of her eldest son Joffrey.

Cersei: *"Permit me to share some womanly wisdom with you on this very special day. The more people you love the weaker you are. You'll do things for them that you know you shouldn't do. You'll act a fool to make them happy, to keep them safe. Love no one but your children. On that front, a mother has no choice."*

Sansa: *"But shouldn't I love Joffrey?"*

Cersei: *"You can try, little dove."* – Season 2, Episode 7

The quote describes Cersei's emotional state rather well. Generally, she appears as a powerful and tough person, yet when it comes to the safety of her family she acts out highly emotional. The extent of emotional empowerment is therefore not as developed as Cersei radiates in public. From the deep bond, she shares with her family, she excludes her brother Tyrion. Amongst other reasons, she makes him responsible for the death of their mother during his birth. When he joins the small council, as Hand of the King on behalf of Tywin, he calls her the disappointing child for having lost control over her son Joffrey. Considering one of her brothers is a dwarf and the other a member of the royal king's guard, who's members are not allowed to continue their bloodline, Cersei seemed

to consider herself the most honorable of Tywin's children and realizes now that she has to fear forfeiting the newly received power.

In season three Cersei's anger and willpower to destroy awakens, when Lady Margaery arrives in King's Landing and wins over Joffrey and her father's approval. The jolly mannered Margaery is also trying to befriend Cersei, due to Cersei's imminent wedding with her brother Loras.

Margaery: *"We are going to be sisters soon (...)"*

Cersei: *"(...) If you ever call me sister again I will have you strangled in your sleep."* – Season 3, Episode 8

Cersei does not maintain a façade of politeness, but tries to make her enemies fear her. This behavior is meant to demonstrate her power, but she still acts too emotional to truly count as powerful on an emotional level.

During the following death of Joffrey (figure A33), and later also the deaths of Tywin and Myrcella, it can be seen that her sadness over losing her family is followed by more hatred and the desire for revenge (figure A34).



Figure A33 – Season 4, Episode 2



Figure A34 – Season 4, Episode 2

In seasons five and six she is turning even more sad and hateful. Her emotions seem to drive her deeper in her plotting and revenge actions, until she has turned everyone against her. Still she does not want to give up.

Lady Olenna: *"What'll you do, then? You have no support. Not anymore. Your brother's gone. The High Sparrow saw to that. The rest of your family have abandoned you. The people despise you. You're surrounded by enemies, thousands of them. You're going to kill them all by yourself?"* – Season 6, Episode 7

Lady Olenna summarizes Cersei's situation brutally honest. While Olenna is joking about her killing everyone, Cersei is that dedicated to her mission of getting rid of her enemies,

that she does blow up the building containing most of them. This ruthless act drives Tommen, her last child, into suicide. Having lost everyone, she appears calm and emotionless. It appears that she is free of all factors weakening her emotional state and power.

Emotional State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
<i>X</i>		<i>x</i>			<i>x</i>			<i>x</i>			<i>x</i>			<i>x</i>			<i>x</i>	<i>x</i>

Figure A35 – TCR-Table: Emotional State Cersei

Mental State

Cersei is introduced as a woman with secrets. To protect these and her family she would stop at nothing, not even killing little boys. She is educated as a traditional woman, but does not live accordingly and only uses attributes such as courtesy and politeness to manipulate people.

Cersei: *"The occasional kindness will spare you all sorts of trouble down the road."* – Season 1, Episode 3

She passes on her knowledge to her children, training them in logical thinking and to obtain a political mind. Her capabilities come to light after Roberts death, when she rules through her son Joffrey as queen regent. She proves strength and confidence, throwing an innocent in prison and putting her son on the throne. She is yet not smart enough when it comes to Joffrey, whom she underestimates completely, when he orders Ned's execution which is starting the war. Her mental state still counts as empowered, due to her ambition to achieve what she wants.

In season two she is restricted by her brother Tyrion who joins the small counsel. Cersei proves a very poor judgment, when discussing about ruling the kingdom.

Tyrion: *"Listen to me, Queen Regent. You're losing the people. Do you hear me?"*

Cersei: *"The people? You think I care?"* – Season 2, Episode 2

This statement is only one version emphasizing Cersei's dislike of the common people, showing firstly, that her political skills are limited, which impedes her from seeing the consequences of her actions and decisions on the long term. Secondly, she does not seem

to be aware of the responsibilities, her power entails. Thirdly, she does not consider Joffrey's reputation, for whom she makes the decisions.

In season three Tywin takes his position as Hand of the King. He is taking over the control in the counsel and about Joffrey, which Cersei failed to achieve. Her confidence is shrinking and her mental power decreases, due to the fact that Cersei is dependent on the approval of her father, which he is not willing to give to her.

Cersei: *"Did it ever occur to you that I am the one that deserves your confidence and your trust? Not your sons. Not Jaime or Tyrion, but me. Years and years of lectures on family and legacy, the same lecture really, just with tiny, tedious variations. Did it ever occur to you that your daughter might be the only one listening to them, living by them, that she might have the most to contribute to your legacy that you love so much more than your actual children?"* – Season 3, Episode 4

Tywin is putting Cersei back in her place as a woman, to which she expresses a strong dislike but she obeys him. Her mental state of power is therefore constrained by Tywin. In season four Cersei's mental stability is weakened, due to the past events, and her clarity of mind is effected by an increased consumption of alcohol.

Jaime: *"You drink more than you used to"*

Cersei: *"Yes."*

Jaime: *"Why?"*

Cersei: *"Let's see. You started a brawl in the streets with Ned Stark and disappeared from the capital. My husband died in a tragic hunting accident. My only daughter was shipped off to Dorne. We suffered through a siege that I did not expect to survive. And now I'm marrying my eldest son to a wicked little bitch from Highgarden, while I'm supposed to marry her brother, a renowned pillowbiter."* – Season 4, Episode 1

The situation is getting intensified, when her first-born son and father are killed. In season five she is back in control of the small counsel. She could not convince her father to get rid of the Tyrell's and uses the regained power to continue her mission. She yet underestimates her own capabilities, when empowering religious fanatics, who end up arresting her. She has to endure the humiliations of being imprisoned for incest and doing a walk of atonement, which triggers the desire for revenge in her. After Myrcella's death, Cersei remembers the prophecy she received as a child.

Cersei: *"I knew this would happen. The witch told me years ago. She promised me three children and she promised me they'd die. And gold their shrouds. Everything she said came true. You could not have stopped it. It's prophecy. It's fate."* – Season 6, Episode 1

Cersei is made aware of the fragile situation of her son Tommen, still she orders to blow up the Great Sept. she gets rid of most of her enemies, but has to take the loss of her last child for it, who kills himself. Despite of the fact that she is in the highest, most powerful position at the end of season six, she can no longer justify her evil acts with doing it for the sake of her children. She detached from her weaknesses, her children, and killed or dove away smarter components. Cersei achieved her position the most ruthless way, but still her plan worked out and she appears mad but is highly empowered at the same time.

Mental State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X			x		x			x			x			x			x	x

Figure A36 – TCR-Table: Mental State Cersei

Physical State

Cersei is thin, has long, blonde, flowing hair and a pretty face. She looks and moves like a noble woman and conforms to the etiquette when required. There are no information about her age, yet she is married 17 years to Robert and most likely married in her teens, so she should be in her mid-thirties. She is drinking a lot of alcohol and has a serious face (figure A37). Considering her clothing, she wears light pink, blue or green shades in season one. When Robert hits her for being disrespectful, her pink dress is making her appear even more vulnerable. When the war starts in season two she likes to implement elements of armor in her gowns. She does not physically fight but it demonstrates strength (figure A38). Additionally, she found her way back to her roots as a Lannister, wearing red shades and lion accessorize. She changes her wardrobe to the traditional dark grieving gowns, when her family is killed, one after the other (figure A39). In between her wardrobe reflects a Lannister. In season five, her hair is cut off after the walk of atonement. When she takes the Iron Throne she wears a dark dress appearing like armor. It embraces her anti-beauty, in order to be seen as a strong and feared leader (figure A40).



Figure A37 – Season 1, Episode 5



Figure A38 – Season 2, Episode 9



Figure A39 – Season 4, Episode 5



Figure A40 – Season 6, Episode 10

Physical State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X	x					x			x		x			x				x

Figure A41 – TCR-Table: Physical State Cersei

Sexual State

Cersei expresses her sexual desires only to two members of her own family. She lives in a secret sexual relationship with her twin brother, Jamie, who mentions and proves to her that he would do everything for their love. Cersei does not express any sexual affection towards her husband King Robert, though in season one she says that she once felt something for him. Whilst for Jamie the relationship is highly exclusive, Cersei demands her cousin Lancel to engage with her in intimate relations, while Jamie is imprisoned, in season two. During the attack of Stannis on King's Landing, Cersei teaches Sansa about the weapons of a woman, which are tears and sexual favors. When Jamie returns, she has mixed feelings about their relationship, yet Jamie does not accept a rejection and rapes her. Her affections towards Jamie seem to return in season five, yet she uses him moreover to get him following her political agenda. All in all Cersei is sexually highly empowered in each season. She is sleeping with whom she wants, when she wants it, even when it is forbidden.

Sexual State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R	T	C	R
X			x			x			x			x			x			x

Figure A42 – TCR-Table: Sexual State Cersei

Cultural State

Cersei originates from house Lannister, the richest family in Westeros. Besides the excellent status of her family, she is wife of the King of the seven Kingdoms. She is in an authoritative position and acts dominant towards most people. The way she talks about common people is very hateful, but in general she treats most people with disrespect. In season one, she teaches Joffrey her radical world views.

Cersei: *"Everyone who isn't us is an enemy."* – Season 1, Episode 3

Considering her children are unofficially Lannister's, this statement includes her husband as well. She has a deep connection to her Lannister roots. Which comes to light constantly.

Robert: *"It's a neat little trick you do: you move your lips, and your father's voice comes out."* – Season 1, Episode 5

Even before Tywin appears in the show he plays an important role in Cersei's life, having educated and shaped her political mind. Her children are a product of incest with her brother, which she justifies as an attempt to keep her bloodline pure, when Ned confronts her. Cersei loves and protects her children and therefore inherits some traditional female features. The way she is yet introduced to the viewer she appears as an empowered character. In season two she attempts to reign through her son Joffrey. People underestimating or threaten her are taught differently.

Petyr Baelish: *"Knowledge is power."*

Cersei: *"Seize him. Cut his throat. Stop! Oh wait. I've changed my mind. Let him go (...) Power is power."* – Season 2, Episode 1

Cersei presents herself capable and smart. She strongly dislikes being in the position of a woman surrounded by conservative men and chooses fear to make people respect her. The only person Cersei grants authority above her is her father. She tries to convince him of her abilities, raises objections towards him but loses against him.

"I don't distrust you because you are a woman. I distrust you because you think you are smarter than you are." – Tywin Lannister, Season 3, Episode 4

Tywin tries to make her aware of the limitation of her knowledge. Another playground is established, when Margaery arrives and attempts to take over the position of the queen. When Cersei realizes that she is not able to politically interfere anymore, she aggressively kills off everyone, so that nothing stands between her and her goal to be Queen.

Cultural State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
X			x	x				x			x				x			x

Figure A43 – TCR-Table: Cultural State Cersei

Occupational State

Cersei is the eldest child of the family Lannister, yet due to her being a woman she has no claim for her family's heritage. She grows up with the prospect of becoming a wife of a nobleman, until a prophetess tells her she would be queen one day. As queen, she is a wife but also enabled with a certain amount of power. On the one hand she is a caring mother, but on the other she expresses her disagreement to the patriarchal system, before she is put back in place by Robert.

Cersei: “(...) *I should wear the armor and you the gown.*” – Season 1, Episode 6

At the end of the season she rises to the position of Queen Regent and receives a lot of power. She is living in a conservative world with no possibilities to obtain more power than men. In season two, three and four she therefore must clear the way for her brother and father. Additionally, her position as queen is rivaled and taken over by Lady Margaery. While Cersei claims that her children are the most important to her, she starts neglecting her job as mother, starting in season five. She is striving to regain power. After failing to rule through her children, who all die, she claims the Iron Throne herself in season six.

Occupational State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
X		x	x		x			x			x			x				x

Figure A44 – TCR-Table: Occupational State Cersei

Familial State

Cersei is married to King Robert. She uses their overconsumption of alcohol to trick him into bed, to pin her and Jamie's children on him. In season one she is unhappily married until his death, and has a secret affair. Therefore, she is only pretending to live the life of a traditional woman. In season two she successfully proceeds her life as Kings Widow and Queen Regent, until her father orders her to remarry into house Tyrell in season three.

Tywin: *"Your're still fertile. You need to marry again and breed."*

Cersei: *"I am Queen Regent not some broodmare!"*

Tywin: *"You are my daughter! You will do as I command and you will marry Loras Tyrell and put an end to the disgusting rumors about you once and for all."* – Season 1, Episode 6

She is not able to revolt against her father and accepts his wish. In season four she confesses to her father that the rumor about her incest relationship with Jaime are true, which is her attempt to revolt against the patriarchal system. Before the marriage can take place, her father is killed. In season five Cersei decides to eliminate house Tyrell, instead of securing the bond between the houses, beginning with her fiancé. In season six she has Loras killed in an explosion, proceeds unmarried, childless but as sole queen.

Familial State	Season 1			Season 2			Season 3			Season 4			Season 5			Season 6		
	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>	<i>T</i>	<i>C</i>	<i>R</i>
<i>X</i>		<i>x</i>				<i>x</i>	<i>x</i>			<i>x</i>	<i>x</i>			<i>x</i>				<i>x</i>

Figure A45 – TCR-Table: Familial State Cersei

Appendix VI – Essos

The main setting of the story takes place in Westeros. Besides that, there are two more continents mentioned in the world of Game of Thrones. These are called Essos and Sothoryos. Whilst Sothoryos is a rather unexplored area, part of the story play in Essos.

Appendix VII – Ser Jorah Mormont

Ser Jorah Mormont is an exiled knight from House Mormont in the North. He was banned from the Seven Kingdoms for selling Wildlings into slavery, which is forbidden in Westeros. In order to return home Jorah spies on Daenerys for Varys, the Master of Whisperers in King's Landing. Being with Daenerys from the beginning of her reign he starts believing and falling in love with her, which makes him stop spying. His love for her is never returned by Daenerys in a romantic way, yet she appreciates him as her most loyal advisor and friend and trusts him with everything. Through a late arrival of Jorah's royal pardon she finds out about his disloyalty and has to ban him from Meereen. He leaves and kidnaps Tyrion in order to present him to Daenerys and win back her trust. The plan fails and he has to leave again, which is driving him to join the fighters of the fighting pits. At the reopening Daenerys attends and sees Jorah fight for her honor. When suddenly the attack from the Sons of the Harpy start he rescues her and ultimately wins her back. Due to the fact that he got infected with Greyscale, a fatal disease, Daenerys sends him to find a cure and return back to her.

Appendix VIII – Ser Barristan Selmy

Ser Barristan used to be Lord Commander of the royal kingsguard in King's Landing. He served the Mad King, Aerys II, and later King Robert Baratheon. Queen Cersei dismissed him for being too old to protect new King, Joffrey. He sailed to Essos looking for Daenerys to offer his services to her. He finds her and rescues her, which proves his loyalty. He serves in her Queensguard but also as advisor and friend of her family. During the riots in Meereen he dies in a fight against several Sons of the Harpy.

Appendix IX – Second Sons

The Second Sons is a company of sellsword-soldiers, offering their fighting skills to the highest bidder. The name origins from the family traditions of leaving all property and titles to the first-born sons while other siblings receive nothing, which encourages them to join the company.

Appendix X – Tyrion Lannister

Tyrion Lannister is the youngest son of Tywin of great House Lannister. He is a dwarf without striking fighting skills, yet with a great deal of wisdom and knowledge. He is highly mistreated by his father and sister, who make him responsible for the death of his mother at his birth. With humor he tries to make the best of his position and furthermore shows affection to other mistreated marginalized groups, such as bastards, cripples or prostitutes. After falsely being accused and sentenced to death by his father for the murder on his nephew Joffrey, his brother Jamie, who believes in his innocence, helps him flee. He arrives in Essos and after proving his qualities he is accepted as Daenerys new advisor.

Appendix XI – House Tyrell

House Tyrell is a Great House located in Highgarden. Head of the house is Lord Mace Tyrell. Furthermore, there are his children Ser Loras Tyrell, a secretly homosexual knight, and Lady Margaery, who eagerly wants to become queen. Margaery gets support by her grandmother Lady Olenna Tyrell, a wise woman with a sharp tongue.

Appendix XII – Petyr Baelish

House Baelish is a very small house located in a region called the Fingers. Through the friendship of Petyr's father with House Tully, Petyr preserved the honor to be fostered by the Tullys. He therefore grew up in Riverrun where he desperately fell in love with Lady Catelyn Tully, who was promised to a Stark and did not return his affections. Catelyn's brother Edmure used to make fun of his small size and origin calling him 'Littlefinger'. Petyr Baelish is the last living member of his house. He became Master of Coins in the Small Council in King's Landing, where he also successfully owns a brothel. He is an intelligent manipulator and steadily interferes in the game from the background. He is responsible for the murder of Lord Jon Arryn and the arrest of Ned Stark. Due to his affections to her mother he protects Sansa Stark with the intention to one day sit on the Iron Throne with her at his side.

Appendix XIII – Theon Greyjoy

Theon is the last living son of Balon Greyjoy, Lord of the Iron Islands. Because of his father's rebellion in the past he was taken by Ned Stark as a child and had to grow up in Winterfell. He was treated good by the Starks and had a deep friendship with Robb Stark.

When the 'War of the Five Kings' started he betrayed Robb in order to make his real father proud. His plan failed after taking Winterfell and being sold off to Ramsay Snow by his own men. After being imprisoned and tortured he could escape with Lady Sansa, return home to the Iron Islands and support his sister Yara to become the new Queen of the Iron Islands. Together they sail to Mereen, align with Queen Daenerys Targaryen and plan to defeat their uncle Euron.

DECLARATION

1. This thesis is written by me.

Signature: L. Galip

2. This thesis has not been accepted in any previous application for a degree or diploma, by me or anyone else.

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3. The efforts of which this is a record, are completed by me.

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4. All verbatim extracts have been distinguished by quotation marks and the sources of my information have been specifically acknowledged. Paraphrased extracts acknowledge the original author.

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Title of the thesis: "All men must die, but we are not men": An analysis of the extent of empowerment of the women in the television series 'Game of Thrones'.
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