Breaking the Wheel? A Linguistic Analysis of the character of Daenerys Targaryen over 4 Seasons of the HBO TV series Game of Thrones

Quebrando a Roda? Uma Análise Linguística da personagem Daenerys Targaryen ao longo de 4 temporadas da série de TV Game of Thrones

¿Rompiendo la rueda? Un análisis lingüístico del personaje Daenerys Targaryen a lo largo de 4 temporadas de la serie de televisión Game of Thrones

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ABSTRACT
Based on Systemic Functional Linguistics (HALLIDAY, 1985) and Critical Discourse Analysis (FAIRCLOUGH, 2010), the objective of this investigation, which is part of a doctoral study, is to examine the gender-based power relations in which the character of Daenerys Targaryen is involved in her verbal representation over Seasons 1, 3, 6, and 8 of the HBO TV series Game of Thrones (BENIOFF; WEISS, 2011). The selected scenes are the ones in which the character establishes an interaction with at least one male character in the episodes. Results indicate that the conventional gender roles of patriarchal societies dictate the role of femininity at the beginning of Season 1, however, throughout the seasons, Daenerys's representation deconstructs the female role, as she defies this traditional structure of society. Nevertheless, in the final Season, the verbal meanings reinforce the inequality of gender relations concerning power and authority, as the discourse that women are not meant to be in commanding positions is reproduced by the show.

KEYWORDS: Systemic Functional Linguistics. Critical Discourse Analysis. Gender Studies. Daenerys Targaryen.

RESUMO
Com base na LSF (HALLIDAY, 1985) e na ACD (FAIRCLOUGH, 2010), o objetivo desta investigação, que é parte de estudo de doutorado, é averiguar as relações de poder de gênero nas quais a personagem *Daenerys Targaryen* está envolvida em sua representação verbal ao longo das temporadas 1, 3, 6. e 8 da série de TV *Game of Thrones* (BENIOFF; WEISS, 2011). As cenas selecionadas são aquelas em que a personagem estabelece uma interação com pelo menos um personagem masculino ao longo dos episódios. Os resultados indicam que os papéis de gênero convencionais de sociedades patriarcais ditam o papel da feminilidade no início da 1ª temporada, porém, ao longo das temporadas, o papel feminino é desconstruído pela representação de *Daenerys*, à medida que ela desafia essa estrutura tradicional da sociedade. No entanto, na temporada final, os significados verbais reforçam a desigualdade das relações de gênero no que diz respeito ao poder e à autoridade, uma vez que o discurso de que mulheres não foram feitas para ocupar posições de comando é reproduzido pelo programa.

PALAVRAS-CHAVE: Linguística Funcional Sistêmica. Análise Crítica do Discurso. Estudos de Gênero. *Daenerys Targaryen*.

INTRODUCTION

The representation of gender and power relations of female characters has been increasingly investigated in different means of communication, such as fantasy novels, magazines, movies, and even video games (SOUZA, 2016; GAUNTLETT, 2008). A growing interest concerns the role of women and the hegemonic power relations in the discourse around such characters.

Researchers in the areas of Critical Discourse Analysis and Systemic Functional Linguistics have recently studied these different types of texts to unveil hidden ideologies related to the way women are portrayed in the media. According to Fairclough (2001), media discourse is appealing because of the often-unclear nature of the power relations embedded in it, and the reasons for presenting these hidden relations of power. The implicit power relations conveyed by media may be seen as a mediation between "powerholders and the mass of the population" (p.43).

Due to its recent popularity, movies and TV series have been under investigation concerning the representation of gender and the power relations involving the portrayal of women in this type of medium. *Game of Thrones* (henceforth *GoT*) (BENIOFF; WEISS, 2011), an example of a very popular TV series worldwide, is an HBO TV adaptation of a series of fantasy novels called *A Song of Ice and Fire*, written by the American author George R. R. Martin. The first volume of the series, named *A Game of Thrones*, was first published in 1996, but achieved international recognition in 2011, when the TV show had its debut, and it has received several prestigious television awards since then and it is considered one of the most popular television series in the world (WATSON, 2019). The series had its final season released in 2019 and currently there is a prequel TV show, which had its first season released in 2022, named *House of the Dragon*, based on George R. R. Martin's novel *Fire and Blood*, which narrates the events 300 years before the story of *GoT*.

Martin's strong female characters challenge traditional social standards and take part of significant events of the plot, having a fundamental role in them, which diverges from most mainstream films and series (HAASTRUP, 2016), and raises the question of how the ideological positions, power relations, and gender representations are verbally constructed. Daenerys Targaryen represents one of these dominant female characters in a predominantly male world. At the beginning of the story, she is an innocent child, sold by her brother in exchange for an army. She ends up brotherless and husbandless at the end of the first season. However, over the following seasons she becomes the leader of a people, mother of three

dragons and the most fitting candidate to occupy the Iron Throne and rule the Seven Kingdoms. She undergoes a drastic change of behavior throughout the story, which justifies the investigation of her development over the eight seasons to observe these considerable changes related to this character (XXX, 2019).

Bearing this in mind, the objective of this study, which is part of a doctoral research, is to carry out a linguistic analysis of the representation of Daenerys Targaryen concerning the role of women in position of authority, the gender-based power relations and sociocultural practices involved in her verbal representation over Seasons 1, 3, 6 and 8 of the HBO TV series *Game of Thrones* (XXX, 2023). With this objective in mind, these questions will guide my research: 1. What ideational and interpersonal choices in verbal language are used to construct the character's image in the selected scenes of each season?, and 2. What are the social values, attitudes, relations of power, and authority expressed by these verbal choices?

METHOD

The data of this study consists of dialogues retrieved from the episodes of Seasons 1, 3, 6, and 8[1] of the HBO TV series *GoT* to analyze the representation of the character of Daenerys Targaryen. The selected scenes are the ones in which the character establishes a dynamic interaction with at least one male character among the 62 episodes in which she appears. For operational reasons, for the verbal analysis I reduced the number of scenes to two for each season that show the dynamic interaction between Daenerys and a male character. The first scene is from the beginning of the season and the second scene from the end of each season. Here are the criteria for selecting these scenes: (1) to specify the context of situation, the first scenes selected from each season must involve situations of power and authority, regardless of the outcome; and (2) the selected scenes represent key moments which force Daenerys to act throughout the seasons. With these criteria I investigated how the representation of Daenerys Targaryen develops over the seasons and how gender roles and gender-based power relations operate when the character undergoes dramatic changes of behavior and posture, especially related to her position of power and authority, through a linguistic perspective. After the

[1] The data of this exploratory qualitative study was selected within the 732 episodes of the eight seasons of *GoT*, with Daenerys appearing in 623 of them. Due to the large volume of data and the restrictions related to the limit of words, the number of seasons had to be limited. Therefore, the Seasons investigated in this research are Seasons 1, 3, 6, and 8, to analyze the full development of Daenerys over the entire series.

selection of the scenes, the verbal data, which consisted of the entire dialogues of each scene, were transcribed for the analysis of verbal/linguistic meanings.

These lexicogrammatical choices were examined under the light of Halliday's Systemic Functional Linguistics and Critical Discourse Analysis. Initially, the data were examined regarding the context of situation to investigate the contextual features of each scene and Halliday's transitivity system, which indicates the ideational meanings retrieved from the text and describe Daenerys as a participant and in which processes she is involved in. Afterwards, the data were then analyzed in terms of the use of verbal operators and the Mood structures that reflect the relationship between participants, which are part of the interpersonal meanings. Finally, Daenerys's representation over the seasons was investigated under the light of media studies, gender studies and the relations between gender, power, and authority to analyze the sociocultural practices presented by this medium, through the investigation of the context of situation and the context of culture.

CRITICAL DISCOURSE ANALYSIS

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

However, it is important to mention that the discursive constitution of society does not emerge from random ideas but from social practice, which is solidly rooted and determined by social structures (FAIRCLOUGH, 1992). Considering that discourse may contribute to maintain, replicate or change long-established power and gender relations and hegemonies, Van Dijk (2015) perceives Critical Discourse Analysis (CDA) as a type of discourse analytical framework/approach/practice that essentially investigates how social power abuse, disparity, and dominance are performed, replicated, and sustained by discourse in the social and political context. Thus, as CDA attempts to systematically investigate the relationships between discursive practices and broader social and cultural structures, Fairclough (2010) conceived a 'three-dimensional' conception of discourse, and a three-dimensional framework of discourse analysis, respectively. According to the author, "Discourse, and any specific instance of discursive practice, is seen as simultaneously (i) a language text, spoken or written, (ii)

discourse practice (text production and text interpretation), (iii) sociocultural practice." (2010, p. 132). In this study, *text* refers to dialogues which contemplate verbal meanings, *Discourse practice* connects text to sociocultural practice, and it comprises production, distribution, and consumption of texts (FAIRCLOUGH, 1992). Finally, *sociocultural practice* is associated with the procedures and practices regarding discourse, which are shaped by social structures and power relations. Fairclough (1992) asserts that, on the sociocultural practice level, discourse is investigated regarding the current ideologies and hegemonic battles embedded in social practice. These three dimensions are intrinsically connected and interrelated and only separate for the purpose of the analysis.

In essence, CDA is involved with power relations in discourse as well as how these relations of power construct, perpetuate, discredit, and modify the discourse practices in our current society (FAIRCLOUGH, 1992; 2010). Therefore, it may be used as a type of discourse analytical framework/approach/alternative that examines the way social power abuse, inequality, and dominance are executed, reproduced, and maintained in language within contemporary societies. In this study, I consider the textual analysis and the sociocultural practices to analyze the character's representation concerning power relations and ideologies presented in discourse. Halliday's Systemic Functional Linguistics (HALLIDAY, 1985; 2003), understood as a theoretical and methodological framework to expose the meanings within the texts, is regularly applied in association with CDA.

SYSTEMIC FUNCTIONAL LINGUISTICS

Systemic Functional Linguistics (SFL) is a theory and method of analyzing language proposed by Halliday (1985) who understands language as "a system of making meanings" (1985, p. xvii, 2014) constituting human experience. According to Halliday's theory (1985), language is seen as a semiotic system, which consists of a set of choices among finite options to convey a specific meaning. In this research, I intend to focus on Halliday's context of situation, and on the systems of transitivity and Mood structures to understand the setting in which the interactions take place, the different processes involved in these interactions, and the relationships established between the participants.

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

interconnected with these three key variables of situation in which language is being used (UNSWORTH, 2001). *Field* refers to the subject matter, the activity or topic of which language is taking part, and it is connected to the *ideational* meaning in the semantic stratum (concerned with the relationship between entities, events and circumstances involved in the communication event). The lexicogrammatical system involved with the categories of ideational meaning is known as the transitivity system, consisting of participants, processes and circumstances implicated in communication (HALLIDAY & MATTHIESSEN, 2014). *Tenor* is related to the entities participating in the communicative event and the nature of their relationships, which involve their roles in using language to provide or demand either a) information or b) goods and services. This dimension of meaning is associated with the *interpersonal* metafunction, which is realized grammatically by the systems of mood and modality. Finally, *Mode* considers the role played by verbal language and other semiotic systems in the interaction, the physical channel of communication used by participants during the discourse event and examines the differences from face-to-face communication to one over distance or even in writing, for example. It is connected to the *textual* metafunction in the semantic stratum, which is involved with the organization of the information value of elements of the communication presented (HALLIDAY, 1985).

The transitivity system is used in the present study to analyze the lexicogrammatical meanings of the data, in terms of processes, participants and circumstances. The system of transitivity belongs to the experiential metafunction and is responsible for categorizing the world into different domains of experience of participants, processes, and circumstances in the texts. The Process, which is the center of the sentence, refers to the kind of verb that determines the type of Participants, whereas the Circumstances are independent of the Process types and may appear with distinct ones. The six types of processes are: material, mental, verbal, relational, existential, and behavioral (MARTIN; MATTHIESSEN; PAINTER, 1997). The investigation of texts through the transitivity system may help the analysis of the experience of the characters and the investigation of the ideational meaning on this study. It is also interesting to investigate the relationship between the characters through the systems of mood and modality to establish the gender-based power relations over the seasons.

The systems of Mood and Modality are grammatically associated with the Interpersonal meanings. In this study, I focus solely on the mood structures produced in the dialogues to understand how the gender-based power relations between the characters are established. Mood structures reveal participants' relationships in the sense that participants interact by giving and/or demanding information and/or goods and services. The way language is arranged as an

interactive event involving participants reflects the role adopted and the role assigned by each one. The Mood element is formed by two parts: The Subject, represented by a nominal group, and the Finite operator, which integrates the verbal group. The remaining elements are named Residue (HALLIDAY; MATTHIESSEN, 2014). The Mood structures may be classified as imperative, interrogative, and declarative. According to Halliday (1985), the essential types of speech roles in linguistic exchanges are giving and demanding. Additionally, there is also the nature of the commodity that may be exchanged, which can be goods and services, or even information. Considering these two variables jointly, the linguistic interactions may be divided into four speech functions: offer, command, statement, and question.

MEDIA AND GENDER STUDIES

The investigation of media has been a growing theme in CDA, concentrating primarily on revealing the ideological and hegemonic meanings in visual and verbal text. According to Machin and van Leeuwen (2007, p. 39), "humans have always communicated by telling stories, not just for entertainment, but also, […] to develop agreed upon or contested models of the world, and of our place in it." Thus, media genres, such as movies and TV series, do not only amuse and distract, but also portray different points of view regarding how the world works, the way people behave, and how it is possible to deal with the different problems we face in life. Furthermore, they promote specific identities and forms of social organization while undervaluing others (MACHIN & VAN LEEUWEN, 2007).

Due to recent video technologies such as smart televisions and web streaming applications and services, people's relationship with media has been drastically altered (TEFERTILLER; SHEEHAN, 2019). Steiner and Xu (2020) argue that, for a long time, television viewers were considered passive receivers, a role that has recently changed to 'users' or 'participants', which fully changes the general perception of the concept of 'audience' considering the level of interactivity the spectators now have with media (GAUNTLETT, 2008, p.2). Fairclough (2001, p. 41) affirms that "since all discourse producers must produce with some interpreters in mind, what media producers do is address an ideal subject […] and the actual viewers […] have to negotiate a relationship with the ideal subject." Therefore, the choices of portrayed circumstances, relationships, and associations are not arbitrarily made.

Gauntlett (2008, p. 3) states that the viewer chooses a particular program because s/he empathizes with and recognizes the emotional 'journey' of self-realization, even if s/he may not have the same personal ambitions. We empathize with the characters and the storylines

because our brains cannot distinguish between real and fictional relationships, so we feel the emotions as if they were in fact part of our relational network, and we become emotionally invested in the story and its characters. Thus, analyzing how modern popular media material influences people's lives and beliefs is a truly relevant issue that should be tackled by contemporary culture researchers.

One recurrent theory applied as a framework for the analysis of women representation in media is the one concerning studies of gender. Gender studies are a broad and interdisciplinary area, which involves various aspects and disciplines. Following Heberle, Ostermann and Figueiredo (2006), this study relies on the notion that gender is not connected to the biological opposition male/female, but it is a socially constructed category. Gender is associated with several sociocultural variables namely race, class, ethnicity, sexuality, and so on (FUNCK, 2008). Therefore, according to Butler (1990), gender is performative, culturally and socially constructed, so it cannot be separated from cultural and political discourses. Lazar (2007) asserts that the focus of a gender-based critical analysis is the investigation of discourses which sustain a patriarchal social order – relations of power that privilege men as a social group, and disadvantage, reject, and disempower women as a social group.

Thinking about contemporary representations of women in popular media, Gauntlett (2008, p. 97-98), Hohenstein and Thalmann (2019) state that they have become more multifaceted and less stereotyped if compared to the past. Women have been depicted with a greater level of complexity and, apparently, have been represented equally to men in television and movies, even though men still commonly play the leading role in them. Inness (2004) believes that this rise of female protagonists may be seen as a sign that different roles are also available now to women in real life. Nevertheless, these representations continue to be different and varied, especially the role of protagonists and female heroes (GAUNTLETT, 2008). Such fact confers to popular media the ability to disseminate ideas and views that favor the importance of diversity and respect of differences, which may lead to social change (GAUNTLETT, 2008). Inness (2004) and Hohenstein and Thalmann (2019) also mention that this evolution of women's action roles should be investigated as it may reveal changes of real women's role models in current society.

Bearing this in mind, the investigation of gender representations may contribute to the analysis of ideological and hegemonic positions conveyed by different discourses, to examine identitary and political issues associated with these representations and the power struggles that are embedded in them (FUNCK, 2008). The next section comprises the linguistic analysis and discussion of the findings of this study.

ANALYSIS AND DISCUSSION

SEASON 1 – EPISODE 1

In the first scene selected from the first episode of Season 1, regarding the context of situation, Daenerys lives with her older brother Viserys at the property of Magister Illyrio Mopatis, in the Free City of Pentos. Viserys and Illyrio have arranged a marriage proposal between Daenerys and the leader of the Dothraki tribe in exchange for 40,000 warriors to assist Viserys with his plans of attacking Westeros and claim his birthright as the King of the Seven Kingdoms. As Daenerys is being prepared for her meeting of her groom-to-be, her brother undresses her and touches her breast, declaring that she has grown into a beautiful woman and warns her she should not disappoint him at this crucial moment that he names as the beginning of his reign. Daenerys remains quiet and seems to be undisturbed while her brother touches her. After Viserys leaves, Daenerys gently goes into a scalding bath, a move that is alerted by one of her maids, but she does not seem to care and is apparently unaffected by it.

Table 1. Dialogue 1 - Daenerys and Viserys

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

Source: https://genius.com/search?q=game%20of%20thrones%20scripts

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

Table 2. Transitivity Processes in Dialogue 1

Processes	Participants	
	Viserys	Daenerys
Material	7 (*touch, let, come, slouch, do, write, begin*)	
Relational	4 (*be(3), have*)	1 (*be*)
Verbal	1 (*say*)	1 (*ask*)
Mental	5 (*know, forget, need, see, want*)	

Behavioral	3 (*feel*, *look*, *wake*)	
Existential	1 (*be*)	
Total	21	2

Regarding the ideational meanings, as presented in the table above, the dialogue shows a drastic difference in the number of processes used by Viserys and Daenerys. Despite having only one turn more than his sister, Viserys uses 21 processes while Daenerys uses only two, which indicates considerable control over the conversation. The most frequent process in Viserys's utterances is the material processes, followed by the mental and relational processes. The material processes found in his speech are mainly related to orders and statements, which implies that Viserys's utterances are mostly connected to an experience of action. Mental processes are also prevalent in Viserys's speech and are used to express his ideas and desires concerning Daenerys. The third most recurring process is the relational one, which is used in the moments when he describes Daenerys's personal traits and attributes value to her. Daenerys, on the other hand, presents only one occurrence of relational processes and one of verbal processes in her utterances. The relational process is used to characterize their current situation while the verbal process is to describe another participant's request (or the lack of it, in this case). Interestingly, Daenerys appears as the agent of the sentence only in one of the processes she produces; nevertheless, she does not refer to herself alone and includes her brother as also an agent (XXX, 2019).

Concerning the interpersonal meanings in the dialogue, Viserys asserts his power over his sister using verbal statements that indicate the declarative mood mostly. Nearly all of Viserys's utterances are statements that have the main function of giving information, telling Daenerys that she has received a gift, that their host is aware that he will be rewarded once Viserys reclaims the throne. He also delivers criticism about Daenerys appearance and affirms that his reign is about to begin. Other utterances demand information from Daenerys or question her through the interrogative mood. Fairclough (2001) affirms that the use of directive speech acts (orders or questions) creates a subordinate relation between participants, in which one participant has the right to ask questions and give orders whereas the other has the obligation to conform and answer. Furthermore, Viserys makes use of the vocative '*sweet sister*' to weaken Daenerys's status as a woman and his sister, through the degree of kinship, associating her image to weakness, frailty, and tenderness. Therefore, in this first dialogue, Viserys's position of authority and domination seems to be established and maintained by his control of the conversation, asking and demanding information, and by Daenerys's awareness of his influence over her.

SEASON 1 – EPISODE 10

In the second scene of Season 1, after the death of Khal Drogo, Daenerys orders the riders to make a funeral pyre for his body, and she puts her dragon eggs on it. She also orders Ser Jorah to tie the healer Mirri Maz Duur to the pyre, so she will pay with her life for the death of her husband and her unborn child. Ser Jorah believes that Daenerys plans to kill herself by walking into the pyre and tries to convince her not to. She delivers a speech to the people of the khalasar, declaring that they can go if they want, but if they choose to stay, they will live as equals, and she will lead them to a great future. Finally, she enters the burning pyre. The following morning, when the khalasar wakes up, they discover that Daenerys has survived the fire and there are three newly born dragons clinging to her. Ser Jorah and the khalasar fall to their knees and declare Daenerys their queen.

Table 3. Dialogue 2 - Daenerys and Ser Jorah

R: (picking up the dragon eggs from their chest, speaking in Dothraki) Is this your command, Khaleesi? (*Daenerys nods, Rakharo places the eggs next to Drogo's funeral pyre*) J: Drogo will have no use for dragon eggs in the Night Lands. Sell them. You can return to the Free Cities and live as a wealthy woman for all your days. D: They were not given to me to sell. J: Khaleesi, my Queen, I vow to serve you, obey you, to die for you if need be, but let him go, Khaleesi. I know what you intend. Do not. D: I must. You don't understand. J: Don't ask me to stand aside as you climb on that pyre. I won't watch you burn. D: Is that what you fear? (*Kisses Jorah on the cheek, then speaks to the rest of the Dothraki and Lhazareen who stayed with her*) You will be my khalasar. I see the faces of slaves. I free you. Take off your collars. Go if you wish, no one will stop you. But if you stay it will be as brothers and sisters, as husbands and wives. D: Ser Jorah, bind this woman to the pyre. You swore to obey me. (*to the crowd*) I am Daenerys Stormborn of House Targaryen of the blood of old Valyria. I am the Dragon's daughter. And I swear to you that those who would harm you will die screaming. MMD: You will not hear me scream. D: I will. But it is not your screams I want. Only your life. J: (bowing) Blood of my blood.

Source: https://genius.com/search?q=game%20of%20thrones%20scripts

Dialogue 2 begins with Rakharo placing the three dragon eggs into the funeral pyre near Khal Drogo's body under the command of Daenerys. Although Ser Jorah tries to convince Daenerys that the best option for her is to sell the eggs and go back to the Free Cities to live a wealthy life, she dismisses his argument stating they were not given to her to be sold. Believing that Daenerys intends to kill herself by walking towards the blazing pyre, Jorah tries to make her give up of the idea; however, Daenerys replies affirming that this is something that she *must* do. She ultimately speaks to the Dothraki horde, assuring them they are free to leave if that is what they want, but if they decide to remain with her, they will be considered free men and

women. She commands Ser Jorah to attach Mirri Maz Duur to the pyre and go on with her speech to the gathering: "*I am Daenerys Stormborn of House Targaryen of the blood of old Valyria. I am the Dragon's daughter. And I swear to you that those who would harm you will die screaming*". After uttering her final vow to the Dothraki tribe, she moves towards the pyre and vanishes inside the blaze (XXX, 2019).

Table 4. Transitivity Processes in Dialogue 2

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

Considering the transitivity choices in the dialogue, Daenerys remains the participant who presents the largest number of processes, as she addresses Ser Jorah and the entire Khalasar. The most frequent process in her speech continues to be the material one, followed by relational, mental, and behavioral processes. Most material processes appear when she is addressing the Dothraki people and describing concrete. The relational processes are used by Daenerys to identify herself as a Targaryen and to establish her rightful claim as a ruler. In her mental processes, she expresses her personal bond to the khalasar and her desire to gain their trust. Ser Jorah also presents the material processes as the most frequent ones in his speech, succeeded by mental, verbal, and relational ones. Analysis shows that the material processes identified in his utterances are mostly related to real actions and statements. Meanwhile the mental processes presented in Jorah's speech are associated with his idea concerning Daenerys's next move in the moment. The relational processes are used to make connections between the current and possible future events, while the verbal processes are used to declare his allegiance and obedience to Daenerys (XXX, 2019).

In relation to the interpersonal metafunction, most of Daenerys's and Jorah's utterances are declarative. Daenerys's propositions are statements in which she gives information to Ser Jorah and the Khalasar about her intentions for the future. She also presents 2 proposals that are associated with commands, indicating that her position of power and authority allows her to demand services. Ser Jorah's declarative propositions are mainly related to his argument to

convince Daenerys to sell her dragon eggs and to abandon the idea of entering the funeral pyre. He also presents 2 imperative clauses, in which he demands services from Daenerys, in this case, her reply to his counsel. Therefore, concerning gender power relations presented in this dialogue, Daenerys is the participant who holds a position of power and authority as she is the one who gives commands to the riders and delivers a speech to a large crowd. Thus, in this scene, the viewers are presented with an alternative model for women besides the traditional submissive and dependent heroine.

SEASON 3 – EPISODE 1

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

Table 5. Dialogue 3 - Daenerys and Ser Jorah

JORAH: They're growing fast. DAENERYS: Not fast enough. I can't wait that long. I need an army JORAH: We'll be in Astapor by nightfall. Some say the Unsullied are the greatest soldiers in the world. DAENERYS: The greatest slave-soldiers in the world. The distinction means a good deal to some people. JORAH: Do those people have any better ideas about how to put you on the Iron Throne? DAENERYS: It's too beautiful a day to argue. JORAH: You're right. Another lovely day on the high seas. DAENERYS: Don't mock them. They're the first Dothraki who have ever been on a ship. They followed me across the poison water. If they'll do it, others will. And with a true khalasar ... JORAH: The Dothraki follow strength above all, Khaleesi. You'll have a true khalasar when you prove yourself strong. And not before.

Source: https://genius.com/search?q=game%20of%20thrones%20scripts

In this dialogue, Daenerys discusses with Jorah about her dragons, the army of the Unsullied and her Khalasar. While Daenerys presents four turns and uses ten processes in the conversation, Ser Jorah has five turns and uses ten processes, which is congruent with his

position, as he acts as a counsellor to her. Daenerys values Jorah's opinion and treats him as someone with knowledge and experience that can help her overcome her insecurities and inexperience, especially in the battlefield, which may be seen by the way she interacts with him and allows him to interrupt her at the end. Although she remains the most powerful character due to her status as a princess and a Khaleesi, the conversation is held in a balanced tone in terms of power, since it is a conversation between a monarch and his most trusted advisor.

Table 6. Transitivity Processes in Dialogue 3

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

In relation to the transitivity system, as seen in the table above, both characters present the same number of processes; however, different from the previous dialogue, the relational process is the most recurrent process in Daenerys's and Jorah's utterances. The relational processes occur mainly in Daenerys's speech when she gives attribution to and/or identifies some entity. Her least frequent processes are material, verbal and mental, which are used to describe an experience of action, to refer to the act of speaking, and to express her personal issues and opinions. The relational processes in Ser Jorah's utterances appear when he characterizes their status, ascribes an attribution to the Unsullied, credits other people regarding their knowledge, and identities and refers to Daenerys's in terms of her needs to have a greater Khalasar. His second and third most recurrent processes are material and verbal, considering that he is expressing concrete events and actions and concerning the act of communicating, respectively.

Regarding interpersonal meanings, Daenerys's utterances are mostly declarative, which is consistent with the role of providing and exchanging information with Ser Jorah about her current situation. She also makes use of the imperative mood when she commands Jorah to stop ridiculing the Dothraki who are seasick. In his utterances, Ser Jorah makes use of mainly declarative statements and one interrogative proposition, in which he predominantly delivers information to Daenerys concerning their next whereabouts, states that strength is what matters the most to the Dothraki tribe and asks her a question related to the people of Westeros. Therefore, it is possible to notice a slight balance in terms of power relations in this conversation,

as both characters are mostly exchanging information, and Daenerys is primarily being advised by Jorah about what her next steps will be.

SEASON 3 – EPISODE 10

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

Table 7. Dialogue 4 - Daenerys, Barristan, Jorah and Missandei

BARRISTAN: They will come, Your Grace. When they're ready.
DAENERYS: Perhaps they didn't want to be conquered.
JORAH: You didn't conquer them. You liberated them.
DAENERYS: People learn to love their chains.
MISSANDEI: (speaking Valyrian) This is Daenerys Targaryen, the Stormborn, the Unburnt, the Queen of the Seven Kingdoms of Westeros, Mother of Dragons. It is to her you owe your freedom.
DAENERYS: No.
DAENERYS: (speaking Valyrian) You do not owe me your freedom. I cannot give it to you. Your freedom is not mine to give. It belongs to you and you alone. If you want it back, you must take it for yourselves. Each and every one of you.
MAN: Mhysa!
DAUGHTER: Mhysa!
CROWD: Mhysa! Mhysa! Mhysa! Mhysa! Mhysa!
DAENERYS: What does it mean?
MISSANDEI: It is old Ghiscari, Khaleesi. It means 'mother'.
CROWD: Mhysa! Mhysa! Mhysa.
DAENERYS: It's all right. These people won't hurt me.
DAENERYS steps forward kneel next to her three dragons.
DAENERYS: (in Valyrian) Fly.
CROWD: Mhysa! Mhysa! Mhysa.
DAENERYS: (in Valyrian) Let me pass.
CROWD: Mhysa! Mhysa! Mhysa. Mhysa!

Source: https://genius.com/search?q=game%20of%20thrones%20scripts

This dialogue begins with Daenerys, her adviser, and soldiers waiting for the freed slaves of Yunkai to appear in front of the gates of the liberated city. She is uncertain they will accept her or embrace her cause since sometimes people get accustomed to the lives they have. She appears to be very skeptical at the beginning of the dialogue, so Barristan and Jorah try to reassure her that she has made the right choice, and the former slaves will appear to welcome her. As soon as the crowd gathers in front of the gates, she regains her confidence and addresses the crowd correcting Missandei's statement and affirming that they are the real owners of their

liberty and, therefore, it's up to them to take it. They welcome Daenerys and salute her using the word "*Mhysa"*, showing that they appreciate her arrival and consider her their mother. She then walks towards the gathering to welcome their admiration and adulation, warning her soldiers that the crowd will not harm her.

Table 8. Transitivity Processes in Dialogue 4

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

In relation to the transitivity system, Daenerys presents more processes than the other participants and the material processes occur mainly in Daenerys's speech when she addresses the former slaves of Yunkai stating that they are free, when she describes concrete events and actions, and when she gives commands. Yet, she is the Actor in only two occurrences of material processes. The second most frequent process is relational, which is used by the character to connect ideas, define personal traits, and describe entities' current affairs. The least recurrent process in Daenerys' speech is mental, which is associated with the expression of her opinions and conscious thoughts. Ser Barristan produces one material and one relational process that are connected to the account of a concrete action and to the description of an attribute for the people of Yunkai. Finally, Ser Jorah presents two material processes, which are connected to the experience of action in which he is not the agent (*conquer*, *liberate*), while Missandei produces only relational processes (5) when she introduces and describes Daenerys to the crowd.

Regarding the interpersonal meanings in the dialogue, Ser Barristan, Ser Jorah and Missandei use only declarative statements in the conversation, mostly to give information and reassure Daenerys and the crowd concerning current events. Daenerys's utterances, on the other hand, indicate declarative, imperative, and interrogative mood. Most of Daenerys's propositions are statements, in which she exchanges information with Ser Barristan and Jorah and informs the former slaves of Yunkai that they are the owners of their freedom. The second most frequent mood in her propositions is the imperative mood, used by her to command her dragon to fly and to demand her soldiers to give her space so she may join the gathering. Daenerys also makes use of the interrogative mood when she questions Missandei about the

meaning of the word "*Mhysa*". To conclude, in this dialogue, Daenerys remains in a position of power and authority in relation to the other participants: she is the one who gives orders, delivers a speech to a large crowd, and is cheered by the other participants, which indicates a higher status in terms of the power relations established in the scene.

SEASON 6 – EPISODE 1

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

Table 9. Dialogue 5 - Daenerys, Khal Moro, Bloodriders and Wives

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

Source: https://genius.com/search?q=game%20of%20thrones%20scripts

In this scene, Daenerys faces a strange Khalasar for the first time after the death of Khal Drogo. The bloodriders, Khal Moro and his wives subjugate her and consider her a slave, who was normally captured and given to the Khal as a gift during the Dothraki pillages. The Khal's intention is to use her as a bed slave and impregnate her with his child, a common practice among the soldiers of the tribe. Daenerys, then, attempts to warn them who she really is, a Targaryen descendant and the Mother of Dragons, titles that they do not seem to give any importance to. She also states that she has no intention of lining with Moro or to bear his or anyone else's child, reaffirming the curse Mirri Maz Dur had invoked to her in Season 1. However, when she discloses she is Khal Drogo's widow, Moro apologizes at once, unbinding her and giving his word she will not be harmed. Thus, in this dialogue, Daenerys is only recognized as an important person by the Dothraki due to her former marriage to Drogo, even though this fact obliges her to take shelter in Dosh Khaleen, the place where the widows must

remain after the death of their Khals. This scene shows that women were not entitled of occupying higher positions in the Dothraki society, only if she was married to a male leader, and in case she did become a widow, she was supposed to abide to the Dothraki rules, retrieving herself to a sacred temple where all widows would remain until their deaths.

Table 10. Transitivity Processes in Dialogue 5

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

Considering the ideational meanings, Moro produces more processes and has more turns in the conversation than Daenerys, which seems reasonable since Daenerys's participation in the dialogue was not even expected by the other participants. The most frequent processes in Moro's speech are relational ones, which appear mostly as he talks about personal traits, ascribes attributes, and identifies Daenerys as an irrelevant woman. Material processes are the second most recurrent processes, used to describe sequences of concrete actions directed to Daenerys, while the mental processes mainly express his personal thoughts. Conversely, Daenerys mainly produces material processes, indicating her attempt to present herself mainly as an agent, someone who executes actions. Relational processes are also relevant in her utterances, used by Daenerys to identify herself as a Targaryen and a Khaleesi.

Considering the interpersonal metafunction, Moro and Daenerys produce mostly declarative statements, with the purpose of giving information regarding traditional customs and self-identification, respectively. Moreover, Moro utters 2 interrogative propositions, when he asks questions to his riders and to Daenerys, whereas Daenerys makes use of one imperative proposition when she prevents Moro from laying his hand on her. Thus, the first dialogue of Season 6 shows Daenerys in a subjugated position, being repeatedly undermined by the

Dothraki leader through derogatory comments on her appearance and level of importance, and by her reduced number of utterances and verb processes produced in comparison to Khal Moro.

SEASON 6 – EPISODE 10

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

Table 11. Dialogue 6 - Daenerys and Tyrion

TYRION: How did he take it? DAENERYS: No tears. TYRION: I know it was hard for you. You turned away a man who truly loves you because he would have been a liability in the Seven Kingdoms. That's the kind of self-sacrifice that makes for a good ruler, if it's any consolation. DAENERYS: It's not. TYRION: No, I suppose not. I'm terrible at consoling. *DAENERYS sits down on the bench next to TYRION.* DAENERYS: Yes, you really are. TYRION: All right, how about the fact that this is actually happening? You have your armies, you have your ships, you have your dragons. Everything you've ever wanted since you were old enough to want anything. It's all yours for the taking. Are you afraid? *DAENERYS nods.* TYRION: Good. You're in the great game now. And the great game's terrifying. The only people who aren't afraid of failure are madmen like your father. DAENERYS: Do you know what frightens me? I said farewell to a man who loves me. A man I thought I cared for. And I felt nothing. Just impatient to get on with it. TYRION: He wasn't the first to love you and he won't be the last. DAENERYS: Well, you have completely failed to console me. TYRION: For what it's worth, I've been a cynic for as long as I can remember. Everyone's always asking me to believe in things-- family, gods, kings, myself. It was often tempting until I saw where belief got people. So I said no, thank you to belief. And yet here I am. TYRION: I believe in you. It's embarrassing, really. I'd swear you my sword, but I don't actually own a sword. DAENERYS: It's your counsel I need. TYRION: It's yours. Now and always. DAENERYS: Good. I, um… I had something made for you. I'm not sure if it's right. DAENERYS: Tyrion Lannister, I name you Hand of the Queen.

Source: https://genius.com/search?q=game%20of%20thrones%20scripts

In this scene, there are important issues to consider. First, Daenerys confesses to Tyrion that she is concerned about her lack of sentimentality, especially when she says farewell to Daario, a person she thought she cared for significantly. Sentimentality and sweetness are feelings straightly connected to femininity and were normally expected in women at that period (PISAN, 1985). However, to hold a position of power and authority before others, women normally had to conceal these types of emotions and adopt masculine traits to be respected and worth of the position (BEARD, 2018). This may be the reason for Daenerys shutting down her feelings. Another aspect worth commenting on is Daenerys's choice to name Tyrion her Hand of the Queen. This title consists of the most powerful designated position before the sovereign in terms of authority and responsibility. The Hand of the Queen /King is the closest counselor of the monarch, being capable of acting and making decisions on her/his name (MARTIN, 2023). Naming Tyrion her Hand of the Queen may be seen as a strategic choice, as Tyrion has great knowledge of the culture of Westeros and has already successfully controlled Kings Landing for some period. Furthermore, he is considered a very eloquent communicator, and, with the help of his remarkable intelligence, he was able to get away from very hard and unfavorable moments. Also, he is a member of House Lannister, a very important and respected family in Westeros, a fact that could contribute to the credibility of her claim to the throne. Therefore, this scene portrays a very important moment in Daenerys's development as a sovereign and a rightful claimant of the Iron Throne.

Table 12. Transitivity Processes in Dialogue 6

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

Regarding the transitivity system, Tyrion produces more processes and has more turns in the dialogue than Daenerys. One way to make sense of this fact is that Tyrion is sharing most of his knowledge and background experience with Daenerys, serving as her real advisor while she reflects about what she has been through and what has to be done in order to achieve her main goal. Different from the previous scenes, the most recurrent processes in Tyrion's speech are relational, followed by Mental, Material and Verbal ones. He uses relational processes

mostly to talk about himself, to identify Daenerys and to attribute value to her. The mental processes mainly express his personal feelings and beliefs. The material processes appear when he describes sequences of events and concrete action related to their political strategy to conquer the Seven kingdoms, whereas the verbal processes express situations in which verbal exchanges occur. Conversely, Daenerys produces mainly mental processes, succeeded by relational, material, and verbal ones. The mental processes in her speech are produced when she expresses her intimate sentiments and inner thoughts regarding her attitudes and needs, while the relational ones are used as a tool to connect statements and ascribing attributions to Tyrion. Finally, her material processes mainly appear when she describes actions in which Tyrion is the active agent, whereas her verbal processes indicate the report of locution events.

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

SEASON 8 – EPISODE 2

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

Table 13. Dialogue 7 - Daenerys, Jaime, Tyrion, Sansa, Bran, Brienne and Jon

JAIME LANNISTER stands in the Great Hall of Winterfell. DAENERYS TARGARYEN: When I was a child, my brother would tell me a bedtime story about the man who murdered our father.

DAENERYS: Who stabbed him in the back and cut his throat. Who sat down on the Iron Throne and watched as his blood poured onto the floor.
DAENERYS: He told me other stories as well. About all the things we would do to that man once we took back the Seven Kingdoms and had him in our grasp.
She pauses.
DAENERYS: Your sister pledged to send her army north.
JAIME: She did.
DAENERYS: I don't see an army. I see one man, with one hand. It appears your sister lied to me.
JAIME: She lied to me as well. She never had any intention of sending her army north.
JAIME: She has Euron Greyjoy's fleet and 20,000 fresh troops. The Golden Company from Essos, bought and paid for. Even if we defeat the dead, she'll have more than enough to destroy the survivors.
DAENERYS: "We"?
JAIME: I promised to fight for the living. I intend to keep that promise.
TYRION: Your Grace, I know my brother-
DAENERYS: Like you knew your sister?
TYRION: He came here alone, knowing full well how he'd be received. Why would he do that if he weren't telling the truth?
DAENERYS: Perhaps he trusts his little brother to defend him, right up to the moment he slits my throat.
SANSA: You're right. We can't trust him. He attacked my father in the streets. He tried to destroy my house and my family, the same as he did yours.
JAIME: Do you want me to apologize? I won't. We were at war. Everything I did, I did for my house and my family. I'd do it all again.
BRAN: The things we do for love.
DAENERYS: So why have you abandoned your house and family now?
JAIME: Because this goes beyond loyalty.
JAIME: This is about survival.
BRIENNE: You don't know me well, Your Grace.
BRIENNE: But I know Ser Jaime. He is a man of honor. I was his captor once. But when we were both taken prisoner and the men holding us tried to force themselves on me, Ser Jaime defended me. And lost his hand because of it.
BRIENNE: Without him, my lady, you would not be alive. He armed me, armored me, and sent me to find you and bring you home because he'd sworn an oath to your mother.
SANSA: You vouch for him?
BRIENNE: I do.
SANSA: You would fight beside him?
BRIENNE: I would.
SANSA: I trust you with my life. If you trust him with yours, we should let him stay.
DAENERYS: What does the Warden of the North say about it?
JON: We need every man we can get.
DAENERYS: Very well.
JAIME: Thank you, Your Grace.

Source: https://genius.com/search?q=game%20of%20thrones%20scripts

In this dialogue, Daenerys confronts Jaime Lannister, Tyrion's brother and also known as the man responsible for her father's death, for the first time. Fearing for a similar execution that happened to the Tarly family, Tyrion comes to his brother's rescue; however, he does not cause too much impact in Daenerys. Although not being very keen to Daenerys since the moment they met, Sansa agrees with Daenerys's view and does not believe Jaime can be trusted. However, after listening to Brienne presenting Jamie's defense, she changes her mind and votes for him to be spared and to remain in Winterfell. Daenerys is visibly troubled by Sansa's declaration without having consulting her to reach the final decision and turns to Jon, questioning him about his opinion, to which he only replies saying "*We need every man we can*

get.". Thus, she grants Jaime permission to stay, realizing that despite being the final person to announce the official verdict, she is not effectively the most influential person in the place.

Table 14. Transitivity Processes in Dialogue 7

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

This dialogue involves a lot of influential participants. Thus, the processes of Brienne and Sansa (Jon's younger sister) will also be analyzed since their participation in the dialogue seems of utmost importance. Regarding the ideational meaning, Daenerys is the character who produces more processes in this dialogue, followed by Jaime, Brienne, Sansa and Tyrion. Most of Daenerys's processes are material, which are mainly related to concrete actions and events related to the past – as she is telling a story which her brother used to tell her – and hypothetical events in the future. Verbal processes in her speech appear when she reports narrative events from the past and describes communicative exchanges. Her relational processes, in turn, are used to connect statements and express personal judgement. Her behavioral and mental processes are used to describe physiological behaviors and opinion related to present events.

Correspondingly, Jaime also has more material processes in his speech, followed by relational, verbal, and mental ones. His material processes are mostly related to past events associated with Cersei's actions to help to defeat the army of the dead. Jaime's relational processes mostly describe personal judgement, attribution of personal features, and Cersei's possessions. The verbal processes describe communicative exchanges that affirm Cersei's real

intentions and his own personal intentions regarding the war, whereas his mental processes express personal plans and opinions.

Concerning Brienne, she makes use of material, relational, mental, and verbal processes in her speech. Her material verbs mainly appear when she describes past moments in which Jaime Lannister saved her life. The relational processes, on the other hand, refer to personal identification and attribution of features. Mental and verbal processes in her speech express her inner knowledge and opinion about the present events and the reiteration of her past promise. Sansa, in turn, also produces more material verbs that are connected to concrete actions that were performed in the past and also predicting future events. The mental processes in her sentences express personal feelings related to trust, while the relational processes appear when she offers personal judgement. The verbal process is related to the moment in which she refers to her vote of trust. Finally, Tyrion uses material, mental, and verbal processes, connected to concrete actions associated with Jaime, the expression of his personal opinion, and the report of a locution, respectively.

Considering the interpersonal meaning, all the characters produce primarily declarative statements, exchanging knowledge and information, and also justifying previous actions, especially Jaime Lannister. Daenerys also presents mostly declarative sentences, but she also makes use of four interrogative propositions, which appear when she demands information from the other participants. Another character that uses interrogative sentences is Sansa, who produces two interrogative sentences when she questions Brienne whether she trusts Jaime enough to fight by his side. It is possible to observe a slight dispute for power in this dialogue between Daenerys and Sansa, since both characters put themselves in the position of inquiring and demanding information from the remaining participants.

SEASON 8 – EPISODE 6

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

she has slaughtered a city and throws away his Hand of the Queen pin. Infuriated, Daenerys has him under arrest.

Table 15. Dialogue 8 - Daenerys speaks to the Dothraki and the Unsullied

DAENERYS: (in Dothraki) Blood of my blood. DAENERYS: You kept all your promises to me. You killed my enemies in their iron suits. DAENERYS: You tore down their stone houses. You gave me the Seven Kingdoms. DAENERYS: Torgo Nudho. *GREY WORM steps forward from her right.* DAENERYS: (in Valyrian) You have walked beside me since the Plaza of Pride. You are the bravest of men, the most loyal of soldiers. I name you commander of all my forces, the Queen's Master of War. DAENERYS: (in Valyrian) Unsullied. All of you were torn from your mother's arms and raised as slaves. Now you are liberators. You have freed the people of King's Landing from the grip of a tyrant! DAENERYS: (in Valyrian) But the war is not over. We will not lay down our spears until we have liberated all the people of the world! DAENERYS: (in Valyrian) From Winterfell to Dorne, from Lannisport to Qarth, from the Summer Isles to the Jade Sea! Women, men and children have suffered too long beneath the wheel. *DROGON roars and the Unsullied thump in threes.* DAENERYS: (in Valyrian) Will you break the wheel with me? *TYRION takes a deep breath, passes JON, and approaches DAENERYS cautiously from behind. He stands to her right to take in the scene. DAENERYS looks at him, satisfied. DROGON roars. The celebrations continue, spears thumping in rhythm and Dothraki screaming amok.* DAENERYS: You freed your brother. You committed treason. TYRION: I freed my brother. And you slaughtered a city. *They face one another. TYRION devastated and resigned, DAENERYS haughty. They lock eyes. TYRION removes his Queen's Hand brooch. He tosses it away in disgust. The brooch bounces half way down the steps, landing at the feet of an Unsullied warrior. The celebrations come to a quiet. DAENERYS and TYRION continue to take measure of one another. DAENERYS makes her decision.* DAENERYS: (In Valyrian) Take him.

Source: https://genius.com/search?q=game%20of%20thrones%20scripts

This is one of the most appalling scenes of this last Season, in which Daenerys is the most powerful character, since she addresses a large number of soldiers and gives orders to her riders. In her speech, she thanks her soldiers for giving her what they had promised: the Seven kingdoms. She says that they have “liberated” Kings Landing from a tyrant and that her plan now is to extend this “liberation” to all the great cities of the world, to break the wheel once and for all. What seems controversial in this scene is that Daenerys has just butchered the entire city, killing civilians and innocent children, an attitude that she has never taken before. Furthermore, her ultimate goal since Season 1 has always been to become Queen of the Seven kingdoms. However, now she intends to continue her saga over the world, freeing’ other places from their current rulers, indicating a massive change of behavior. While it is possible to see a great part of the city in ashes and other parts still burning, Daenerys appears cheerful and satisfied with the result of their attack, which is not consistent with how she has behaved until now as she had witnessed innocent people suffering or dying. It is possible to observe in this scene several authoritarian attitudes and even traces of dictatorship in her speech and actions.

Tyrion and Jon are watching her and appear utterly horrified about what has happened and how delusional Daenerys seems to be. Finally, Tyrion approaches her, and she accuses him of committing treason, to what he replies "*I freed my brother. And you slaughter a city.*". As his final act, he tosses away his Hand of the Queen's pin, and she orders him to be imprisoned.

Table 16. Transitivity Processes in Dialogue 8

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

Considering the ideational meaning, in this final dialogue, Daenerys produces most of the processes, since she is delivering a speech to a large group of soldiers and allies. Most of her processes are material, which are connected to the deeds executed by her soldiers and the description of concrete events that took place in the past or are predicted to occur in the future. Her relational processes appear when she states personal judgements, claims statements, and attributes value to Grey Worm and to the Unsullied army. Conversely, Tyrion only produces two material processes, which refer to concrete actions made by Daenerys and himself.

Regarding the interpersonal metafunction, Tyrion produces only two declarative statements when he replies to Daenerys, providing information to her, whereas Daenerys uses mostly declarative statements, but also produces interrogative and imperative sentences. While her declarative statements appear when she addresses her soldiers, stating that she is pleased with the outcome of the war and that she intends to continue her endeavor, she uses one interrogative proposition to invite them to keep fighting for her cause and one imperative proposal to command her soldiers to arrest Tyrion.

RESEARCH QUESTIONS REVISITED

Considering the research questions proposed at the beginning of the article, they can be answered accordingly:

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

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

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

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

FINAL REMARKS

Throughout a verbal analysis, it was possible to observe the development of Daenerys from a submissive undermined young girl to a strong woman capable of leading an army is shown first through her reduce number of turns in the exchanging conversations and the

prevalence of declarative statements and relational and mental processes in her speech. As the character gains confidence and experience, through the seasons, she begins to engage in more consistent dialogues, producing more imperative and interrogative utterances and expressing more material and relational processes, indicating a high level of agency and self-conscience.

Vial, Napier and Brescoll (2016) state that the women who present dominant or authoritarian behaviors (as Daenerys) are more reprimanded than men, and are normally portrayed and identified as manipulative, unreliable, and psychologically unstable, willing to take irrational decisions. Additionally, the authors declare that female rulers are prone to react in an aggressive manner and with a dominant behavior in order to impose their authority when their competence and power is challenged by their subjects, consistent to what has happened to the character (VIAL; NAPIER; BRESCOLL, 2016; LAKOFF, 2003). The verbal representation of Daenerys reproduces and naturalizes the negative discourse that women are not fit to be in a position of authority and that power corrupts women, who may become unstable and dangerous, as they are weaker and not made for being in commanding positions. This discourse ends up reinforcing the inequality of gender relations concerning power and authority and maintaining cultural and gender stereotypes until our current days (CRANNY-FRANCIS ET AL., 2003; LAKOFF, 2003).

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

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