FROM A COMMODITY TO A QUEEN

A Transitivity Analysis

Bachelor's thesis

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Tiivistelmä - Abstract

Fantasiamaailman sankarittaret elävät usein keskiaikaisissa, patriarkaalisissa yhteiskunnissa, joissa naisen arvo määräytyy suhteessa miehiin hänen ympärillään. George R. R. Martinin romaani *A Game of Thrones* on moderni, eeppisen fantasian klassikko, jossa erilaiset naishahmot yrittävät elää elämäänsä parhaan kykynsä mukaan miesten hallitsemassa maailmassa. Näistä naisista keskityin tutkimuksessani Daenerys Targaryenin hahmoon, joka kehittyy alistetusta tytöstä naiseksi, joka ottaa kohtalonsa omiin käsiinsä.

Systeemisfunktionaaliseen lingvistiikkaan kuuluvat transitiiviset prosessit. Tutkimuksessani analysoin prosesseja, joissa Daenerys esiintyi subjektina tai komplementtina ja prosessin toisena osallistujana oli yksi tai useampi hahmo. Tutkimukseni tavoitteena oli pyrkiä selvittämään, kuinka Martin käyttää transitiivisia prosesseja hahmon kehityksessä sekä valtasuhteiden kuvailussa.

Analyysi osoitti, että prosessien määrä, joissa Daenerys on subjektina, kasvoi sitä mukaa kun Daenerysin hahmo kehittyi ja sai enemmän määräysvaltaa sekä itseensä että muihin hahmoihin. Vastaavasti niiden prosessien määrä, joissa hän oli komplementtina väheni. Selkein muutos tapahtui materiaalisissa prosesseissa, sillä tarinan alussa Daenerys oli pääasiassa passiivinen komplementti, jota muut kohtelivat mielensä mukaan, mutta juonen edetessä hän muuttui aktiiviseksi subjektiksi, joka kykeni tekemään sekä häntä itseänsä että muita hahmoja koskevia päätöksiä ja vaikuttamaan häntä ympäröivään maailmaan. Myös laadullinen muutos verbeissä osoittautui huomattavaksi etenkin materiaalisissa ja verbaalisissa prosesseissa. Mentaalisissa prosesseissa muutos oli vähäisempi.

Säilytyspaikka – JYX

Muita tietoja – Additional information

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1. INTRODUCTION

Fantasy literature is situated in worlds similar to our own, but with fantastic elements such as magic and mythical creatures (Solhaug 2008: 317). George R. R. Martin's novel The Game of Thrones (1996) (from here on referred as GoT) is a modern classic in fantasy literature. It tells the tale of families fighting over the throne of a medievalist fantasy kingdom, Westeros. In GoT, the universe is portrayed as an inherently patriarchal kingdom where men fight the wars, protect the women and rule the land. However, there are several prominent female characters, each striving for and employing power in their unique way (Spector 2012: 169-188). Spector (2012: 169-188) identifies for example the role of the good girl being played by Sansa Stark, the rebellious tomboy Arya Stark and the classic evil queen Cerscei Lannister. Then there is the New Woman – Daenerys Targaryen.

The fantasy hero or heroine is often an adolescent searching for identity and purpose in life (Solhaug 2008: 327). Martin, indeed, portrays Daenerys as a submissive girl of thirteen, whose sole purpose in life is to be the merchandise that her brother uses to buy an army to fight the war over the Iron Throne that he considers to belong to him. Marriage is traditionally the conclusion and ultimate fulfilment of maturity in novels (Kennard 1973). However, in GoT, Daenerys Targaryen's journey into finding her true self begins from marriage. She is sold essentially as a sexual object to a barbarian king, *khal* Drogo in exchange for manpower. Her value derives from her sex, but because of her sex she is a commodity to be sold by a man to another man in order to get men. As the story unfolds, Daenerys slowly grows into a fierce self-assured woman who not only liberates herself from the shackles of men but becomes their queen, *khaleesi*. As Spector (2012: 186) states, in Westeros, Daenerys becomes the one woman who holds her life in her own hands. Therefore, her character is an intriguing expression of feminine empowerment in a fantasy world ruled by men, and thus studying how this transformation is brought about linguistically makes an interesting topic.

The concept of transitivity is introduced in Halliday's model of Functional Grammar (Halliday and Matthiessen 2004: 170-171). Transitivity analysis drawing on Halliday's systemic functional grammar can, according to Mills (2005), reveal how choices that are made on the syntactic level can affect the representation of the character. From a feminist perspective, it can show us the character's ability to control her environment, actions and decisions or if the

character is portrayed as a victim (Mills 2005). Halliday's model of transitivity has been used to analyse especially power relationships between characters in fiction (e.g. Hasert and Weber 1992; Khan and Rahman 2014) and to a lesser extent also character development (Nguyen 2012) and mental transformation (Ji and Shen 2004). With this paper I endeavour to extend the use of transitivity analysis on how transitivity choices are used in GoT to convey the development of a character's identity.

The aim of this study is to identify processes where Daenerys is either the subject or the complement, as defined by Fawcett (2008), then compare their frequency in each chapter in order to determine whether there is correlation between the increase of processes with Daenerys as the subject and her development of her identity. My hypothesis is that the number of clauses where Daenerys is the Subject should increase as opposed to the clauses where she is the complement as her character grows stronger in her identity. However, there is need for qualitative analysis considering the quality of the character's agency, since not all agency is empowering (Mills 2012: 83).

2. THE FANTASY HEROINE AND TRANSITIVITY

The fantasy heroine continues to intrigue audiences year after year. According to Tolmie (2006) she lives in a patriarchal society, where the woman is often defined in relation to the men in her life. But what makes the heroine different compared to other female characters is that even when encountering oppression, abuse or violence, she always finds a way either to fight back or escape and often retaliate (Tolmie 2006).

According to Mills (2005: 3-4), stylistics utilizes theoretical linguistic models to explore literary texts in order to understand and interpret them. Feminist stylistics focuses on why an author has chosen particular linguistic options to express themselves and how language is used to achieve a desired effect (Mills, 2005: 4). Daenerys' classic journey from a submissive girl to a heroine can be explored through means of transitivity analysis introduced by Halliday, in his analysis of William Golding's *The Inheritors* in 1971 (2002: 88-125) . Transitivity choices can be used as stylistic variants in fiction to construct a fictional universe that the readers can perfect not only by their knowledge of the language but also based on what is implied by these stylistic

choices (Leech and Short 1981: 35-36). According to Halliday (2002: 97), style resides in every aspect of language and authors constantly make choices, consciously or unconsciously, and every option is meaningful. Therefore, looking into Martin's transitivity choices in GoT can lead to insights on how character development and changes in balance of power are depicted.

In this chapter I will be discussing the nature of the fantasy heroine and how transitivity analysis has been used to study various aspects of literature in previous research. Finally, a brief description of Halliday's model of transitivity is given.

2.1. The Fantasy Heroine

In medievalist fantasy, the stereotypical female heroine lives in a patriarchal society, where escaping the constraints set by social norms creates the storyline for the initially oppressed heroine (Tolmie 2006). The genre in itself lays out a setting for a knight in a shiny armour to save the damsel in distress (Jones 2012). Tolmie (2006: 147) states that "strength needs weakness" and that indeed appears to be the corner stone in constructing the female heroine in medievalist fantasy.

The female characters in GoT are prominent and diverse. They represent several archetypal qualities of women, The Queen, Mother, Maiden, Warrior, Hero and Child, often combining and shifting among them as the story unfolds (Jones 2012). In GoT, Martin gives Daenerys the traditional role of a heroine who takes her fate into her own hands (Spector 2012). Thus, Daenerys can be perceived as a feminist role model, who cracks the shackles of patriarchal oppression and takes charge of her own life.

2.2. Transitivity and Literary Analysis

According to Toolan (1988), verbal interaction is not only a fixed semantic code that we use to convey meaning, but a behavioural tool that gives us means to negotiate positions, values, and emotions. He also states (1985) that the means to analyse the dialogue between fictional characters can be derived from the analysing methods of real-life conversations.

Transitivity has been used to analyse power relations in fictional novels. For example, Khan and Rahman (2014) explore the power relations among men in Graham Greene's *A Dream of a Strange Land* using transitivity analysis. Their findings suggest that transitivity choices reflect power relationships and implicit levels of power. Of the three main participants of the passages analysed by Khan and Rahman, one is clearly dominating the environment, and thus the other participants, through material processes, i.e. processes that directly affect the world of the character, and the other two are left powerless as they participate mainly through mental processes, i.e processes that involve the internal world, such as thinking or feeling.

Hasert and Weber (1992) have explored power relationships in George Eliot's *Middlemarch* using transitivity analysis but concentrating on male-female relationships. They analyse the dialogues between a woman, Dorothea, and two men, Casaubon and Will. Their findings suggest that through transitivity choices, it is not only possible for a character to exert power over the other and mitigate the other's agency, but also the transitivity choices can be used to express a desire to build a mutual or equal relationship. Hasert and Weber (ibid.) find that when Casaubon expresses himself with a multitude of relational clauses, defining and characterizing the world as it is in terms of his perspective, giving no room for transitivity or material and mental processes, the author builds up a stalemate for Dorothea, she has no means for reciprocation. However, they find that Dorothea and Will's relationship is built up quite differently: the author has used two-way high transitivity clauses where both of them are affecting and being affected in a mutual way.

Mindstyle has also been analysed using transitivity analysis (Fowler 1986: 158-160) in a passage of Charles Maturin's *Melmoth the Wanderer*. Fowler reveals how transitivity choices in the passage depict Melmoth's inertia, when the author chooses to give agency to inanimate objects leaving Melmoth in a state of detachment from his surroundings. In contrast, Fowler's (1986: 163-164) analysis of a passage from Ernest Hemmingway's *Big Two-Hearted River: I*, the main character's active control over the environment and his matter-of-fact approach to the world is accomplished through the use of simple Subject-Verb-Object clauses, leaving no room for internal reflection. However, Fowler (ibid.) states that even though filled with clauses where the main character is the active subject, the passage is not full of action and movement, but a calm description of domestic actions. Therefore, it should be noted that not all material clauses with the Subject-Process-Goal structure automatically indicate highly energetic events but as Fowler (1986: 165) states, the context must be taken into account.

The construction of personality, or character development, through the use of transitivity choices in Hoa Phanm's *Heroic mother* has been analysed by Nguyen (2012). In the short story that is analysed, the main character, also the narrator, is introduced as a grandmother living with her relatives, who is ignored by her family. This, according to Nguyen, shows for example in the lack of material processes in relation to relational, behavioural and mental processes. As the story progresses, Nguyen finds that the main characters care and love for her family members, shows in the fact that they are the most frequent participants in the verbal and mental processes that dominate this part of the story. Finally, in the last part of the story, Nguyen states, the main character is given new power over her environment, as the material processes where she is the dominant and sole participant increase considerably. This prevalence of material clauses in relation to the character's control over the environment was also noted by Hasert and Weber (1992).

In terms of exploring a fictional character's mental transformation from inertia to activeness, Ji and Shen (2004) have analysed transitivity patterns in Sheila *Watson's The Double Hook*. Similar to Nguyen's (2012) findings, they reveal the increase of material processes with the analysed character as the active participant throughout the novel. The transformation is also depicted in the mental processes, as Ji and Shen (2004) find that the character's initial inertia is conveyed through the use of inert mental processes such as *perceiving* and *feeling*, whereas toward the end of the book the author uses more active mental processes that describe *cognition*.

Transitivity has been used in feminist literary analysis, according to Mills (2012: 83), mainly in terms of revealing whether certain transitivity choices (e.g. lack of material processes with the female character as the actor) correspond to depicting the woman as a passive character. However, depending on the context and reader's presuppositions there may not be a fixed set of rules in transitivity patterns on which processes are empowering to the female character and which are oppressive (Wales 1994). Therefore, when analysing Martin's transitivity choices, it is important to take into account the context and quality of the processes. Also, it is worth exploring how Martin's transitivity choices in constructing Daenerys' character in the GoT compare with Hasert and Webers findings in *The Heroic Mother* or with Ji and Shen's analysis on mental transformation in *The Double Hook*.

2.3. Halliday's Processes

In terms of Systemic Functional Grammar (SFG), Halliday and Mathiessen suggest that the representation of reality can be seen as consisting of three levels: the process that unfolds through time, the participants involved and the circumstances associated with the process (2014: 220). The processes can be divided into Material, Behavioural, Mental, Verbal, Relational and Existential Processes. The most frequent of these Process Types are Material, Relational and Mental Processes. On their borderlines, between material and mental lie behavioural processes, between mental and relational lie the verbal processes and between relational and material lie the existential processes (Halliday & Mathiessen 2014: 215). The concept of transitivity is introduced when the process extends to another participant. In relation to my study, material, mental, verbal and behavioural processes bring most insight to the character development and power relations as they are the most prevalent of the processes.

Material clauses are, according to Halliday and Mathiessen (2014: 224), processes of doing and happening. In general, this means that there is a process of concrete changes in the goal caused by the Actor. Usually the actor is also the Subject (e.g. *I ate the cookie*), although The Actor can also be found in a passive clause where, according to Halliday and Matthiessen the Subject is given the lower status of Adjunct (e.g. *The cookie was eaten by me*) and could therefore be omitted. Material clauses can be divided into transitive and intransitive clauses. The intransitive clause describes a *happening* that is caused by the actor but there is no other participant. The Transitive Clause depicts the Actor extending the process to the goal and impacting it in some way, and therefore it represents *doing*, as opposed to the intransitive *happening* (Halliday and Matthiessen 2014: 225-226).

Mental clauses deal with the internal experience of the material world (2014: 245.) Whereas in the case of material processes the concepts of Actor and Goal were assigned to the participants of the process, in mental clauses Halliday and Mathiessen refer to the participants as the Senser and the Phenomenon (2014: 248) The Senser in the mental clause is always human, or specifically "endowed with consciousness", meaning that the Senser can be referred to pronominally as *he* or *she* or in a broader sense, a human collective, such as *the British public*, or even a product of human consciousness (e.g. *a movie*) or as a part of a person (e.g. *brain* or *heart*) (Halliday and Matthiessen 2014: 249-250). The Phenomenon is defined as that which is

felt, thought, wanted or perceived and it can be a thing or an act or a fact (Halliday and Matthiessen 2014: 251).

Verbal processes occur with verbs that deal with conveying information verbally, such as talk, tell, praise and command (Halliday & Matthiessen 2014: 302-307) In terms of this study in these processes the semiosis of verbal processes is significant. Halliday and Matthiessen (2014: 305) separate three categories of semiosis: neutral quoting, indicating and imperating.

Behavioural processes that lie on the border of Material and Mental processes refer to physiological and psychological behaviour, such as breathing, smiling, dreaming and staring. Here the active participant is signified as the Behaver (Halliday and Matthiessen 2014: 301) Behavioural processes can stand alone with just the Behaver and the Process, but often the behaviour can be seen as a participant (e.g. *'she sang a song'*). In some cases, there are circumstances associated with Behavioural processes that can shift the behavioural process near material (e.g. dance), mental (e.g. stare) or verbal (e.g. sigh) processes.

Relational processes, according to Halliday and Matthiessen characterize and identify and can be described as processes of being and having (2014: 251, 259). Relational processes can be divided into characterising (attributive) clauses and identifying clauses, the both of which can be divided to intensive, circumstantial, and possessive processes (Halliday and Matthiessen 2014: 299) An example of a relational process in an attributive clause would be '*Jane is short'* and an identifying clause would be for example '*Celine Dion is a singer'*. Existential clauses have only one participant, *the existent*. They represent something existing or happening. They are fairly rare, making a total of three to four percent of all clauses, but still they are an important part of specialized texts, such as narratives where the basis of a story is created (Halliday & Matthiessen 2014: 307-310)

In Halliday's system of processes, the possible second participant in each process type is named differently. However, Fawcett (2008) simplifies the terminology and identifies the additional participant(s) of each process simply as complement(s). In this study I will be using Fawcett's terminology. Simple examples of all the processes are given in Table 1.

Table 1. Examples of Halliday's processes. The examples of processes that are relevant to this thesis are marked with colours. They include the Subject (green), the Main Verb (red) and the Complement (blue).

Process type	Examples
Material Process	I wrote the thesis.
Mental Process	I considered it.
Verbal Process	I told him.
Behavioural Process	I laughed at him.
Relational Process	She had him right where she wanted
Existential Process	There was panic and confusion.

3. PRESENT STUDY

In the following sections I introduce my research questions, give a short overview of Daenerys' story, and discuss the method and criteria I have set for conducting the transitivity analysis.

3.1. Research questions

In terms of this study, I am only interested in the clauses where there are two or more participants, one of which is Daenerys as either the subject or the complement and the other participant is another character or in some cases several characters. I believe this type of analysis gives insight into how Daenerys' character is developed as the plot unfolds and how Martin portrays the change in power relations through the means of transitivity processes. Therefore, the research questions are as follows:

1. What is the ratio and nature of processes, in which Daenerys interacts with another character either as the subject or the complement?
2. How does Martin use these processes in developing the character of Daenerys and constructing the power relations between characters?

3.2. Data and Methods

In GoT, each main character has chapters designated to them, of which I analyse the ten chapters designated to Daenerys. For the analysis, I include clauses where Daenerys occurs in the first person, not in plural, and the other participant may be either one character or several characters.

The characters must also be human, even though animals or mythical beasts may occur in the text in a significant role. However, I will take into account the clauses that include body parts as participants (e.g. his hand) and objects if they are designated to a character in the genitive form (e.g. his sword). Also, I will consider the actions of a character that occur as a complement (e.g. *Dany knew he had never used a sword in earnest.)* as part of my analysis. The subject may be covert (e.g. *He lifted her and seated her* would be considered as two separate processes) but the main verb may not be omitted.

Halliday's processes described in the previous chapter form quite an intricate web of terminology that Fawcett (2008) simplifies in the Cardiff grammar. According to Fawcett (2008: 51), at a minimum, a transitive process may consist of the Main Verb, the Subject and the Complement. In this study, I use Fawcett's model of analysis in analysing transitivity, but I also identify the relevant process types as Halliday has defined them.

I start by identifying the essential clauses in the text, then categorize them into their respective process types and calculate the occurrences of each process type in each chapter, also differentiating whether Daenerys is the subject or complement of these processes. After the quantitative analysis is completed, I proceed to analyse the quality of the processes, and whether they depict processes that are empowering, repressive or neutral.

The story itself begins with Daenerys Targaryen, a girl of thirteen, being in exile with her cruel brother Viserys after their grandfather who was the king of Westeros was killed in a battle for the iron throne. Their family is said to be 'the blood of the dragons'. Viserys plots to raise an army by marrying off his young sister to a barbarian king, *khal* Drogo. The marriage begins as a business actions and Daenerys is scared and vulnerable and tries do whatever her brother demands of him. As the story unfolds, Daenerys falls in love with her new husband and starts to adjust to her new role as *khaleesi* (the queen of the tribe). She begins to question everything Viserys has ever told her, resist his demands and fight back. Eventually *khal* Drogo kills Viserys as he drunkenly demands for his army now that Khal Drogo has received his payment, Daenerys.

After Viserys' death, Daenerys gains more confidence and is no longer afraid to use the power that comes with her new position as the *khaleesi*. When *khal* Drogo is hurt in a battle, she cares for him and makes a decision to let a *maegi* heal him. What she does not know is that in

exchange for Drogo's life, she miscarries her baby and even then Drogo does not return to her alive, but like a living dead. Eventually Daenerys decides to end his existence and on the same pyre she burns the *maegi* she burns the body of her husband and then walks into the flames with three petrified dragon eggs she received as a wedding present. When the flames recede, Daenerys rises from the ashes with tree dragons – The Mother of Dragons is reborn.

4. DECODING DAENERYS

In this chapter I present both my quantitative and qualitative findings. In general, it was observed that the number of processes with Daenerys as the subject increases as the story unfolds, and the number of processes with her as the complement decreases respectively, as presented in figure 1. Her increasing agency can be seen especially in the increase of material processes in which she is the subject (see figure 2) and in the decreasing number of clauses with her as the complement (see figure 3). Interestingly, qualitatively her mindstyle is formed of sensing and feeling and does not shift to logical cognitive functions.

In the following sections I will give a chapter by chapter analysis on how Martin develops Daenerys' character and how the change in power relations shows in the ratio and nature of the transitive processes. The findings relating to my research questions are intertwined in the analysis. The complete tables for the analysis can be found in appendices 1 and 2.

Figure 1. The combined number of processes with Daenerys as the subject compared to the number of processes where she occurs as the complement
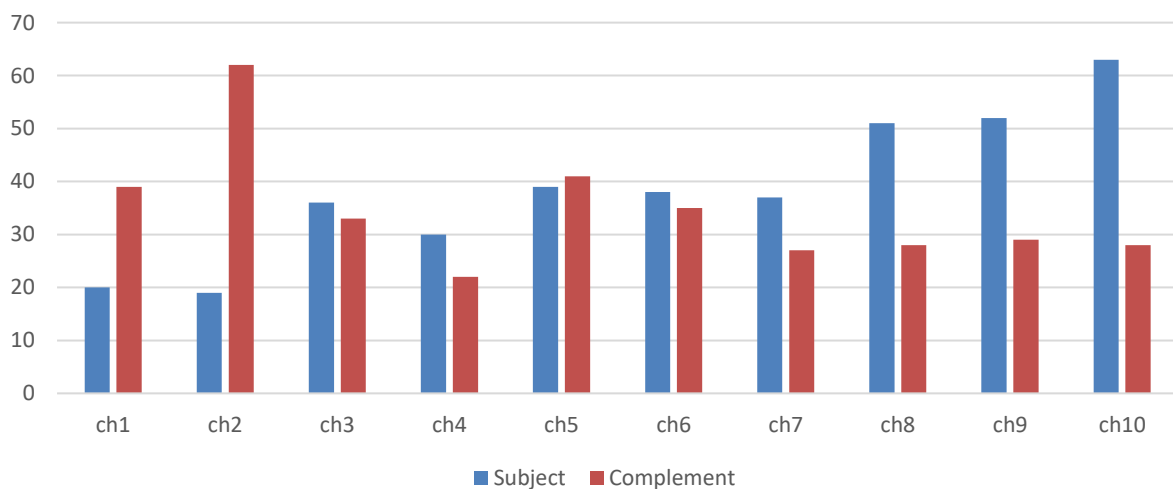
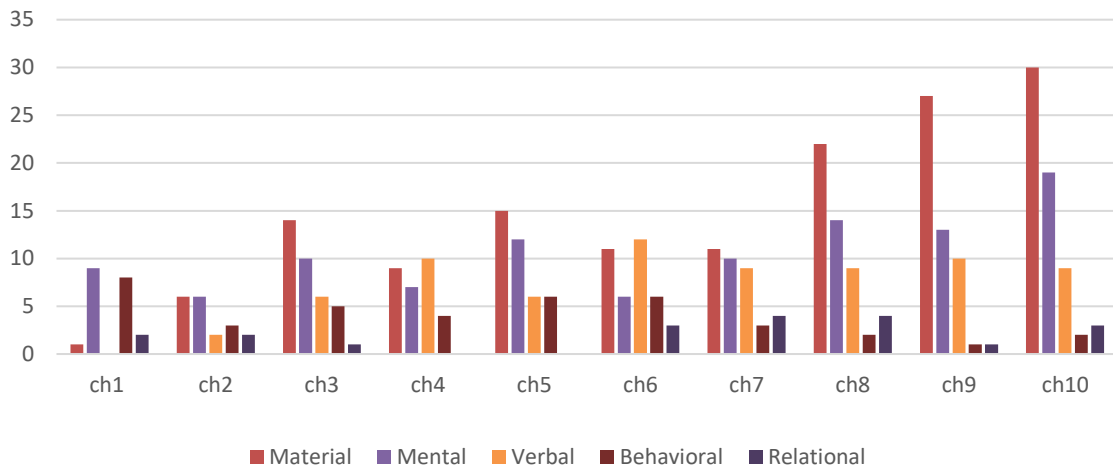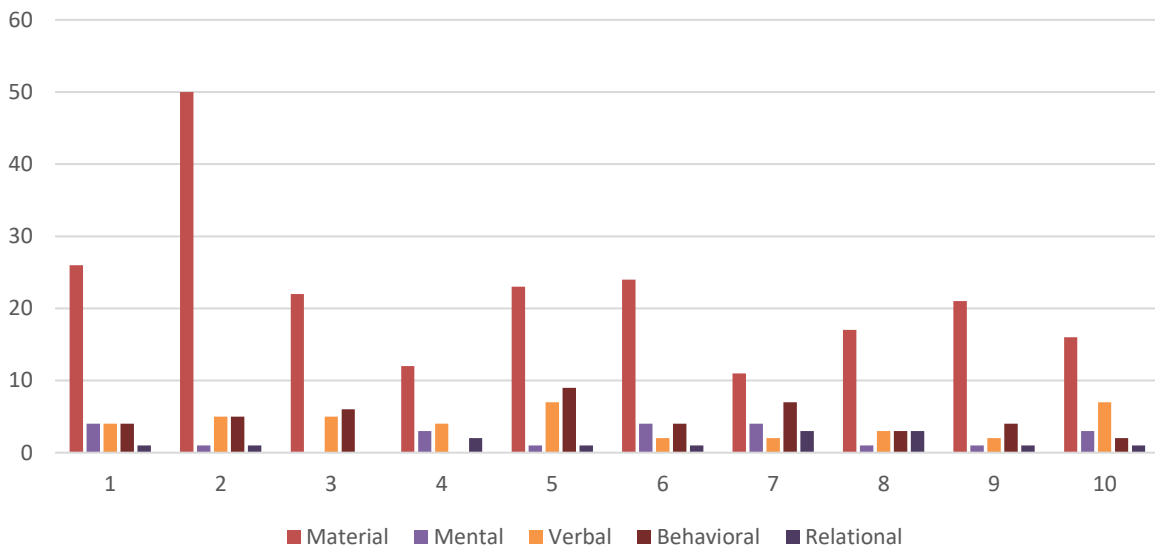Figure 2. The ratio of processes with Daenerys as the subject.

Figure 3. The ratio of processes with Daenerys as the complement.

4.1. The Commodity

Daenerys' story begins with her being prepared to meet her husband to be. The handmaids are tending to her and her brother Viserys is giving orders and even threatens her. Therefore, the material processes with her as the complement are dominating the scene, i.e. Daenerys is the object of others' actions in the physical world. There are altogether 26 occurrences of material

processes with Daenerys as the complement, whereas other processes occur less than 8 times each (see figure 1). The second most frequent processes are mental and behavioural processes with Daenerys as the subject, suggesting that at the beginning of the story her role is simply to reflect and react, not directly affect the world around her. Even though the material processes dominate the first chapter, the nature of these processes varies. Martin writes Daenerys' brother Viserys as an aggressive character who treats his sister like a sexual object. He, for example, *pushed back her shoulders* or *twisted her nipple* reducing her to a body part or otherwise treating her as a commodity that has no own will – *I'd let his whole khalasar fuck you if need be* – a sexual object who Viserys considers to be readily used for his benefit. Indeed, the sexual objectification of Daenerys comes across in Viserys' behaviour towards her throughout their interactions.

On the other hand, a significant part of the chapter is devoted to the description of the slaves bathing and dressing Daenerys. There are several instances where Daenerys is the complement, but the verbs are caring and respectful. For example, *a girl brushed her hair* and *slid the gilded sandals onto her feet*. Therefore, in the beginning, Daenerys is well cared for by the servants and respected among them, most likely due to their lower social standing among the ranks of the *khalasar,* even though her brother does not treat her as an equal.

A second interesting point in the first chapter is that the mental processes where Daenerys is the subject include verbs that describe sensing (*hear, see, smell*) or feeling (*mistrust*) but also more cognitive verbs such as *know*. However, in comparison, in the mental processes with Daenerys as the complement Martin utilizes stronger verbs with more negative connotations, e.g *frighten* and *scheme*. Therefore, Daenerys tends to be depicted as a more passive and inert character with some opinions of her own, whereas other character's internal actions are depicted with more aggressive verbs.

The theme of the next chapter devoted to Daenerys is her wedding to *khal* Drogo and their wedding night. In this chapter Daenerys is even more clearly the object of others' actions with 62 processes, of which a staggering 50 are material, with her as the complement (see figure 2f. However, in contrast to the first chapter, there is a slight increase in the number of material processes with Daenerys as the subject, from one, which was in essence a command from her brother (e.g. *If you must wed him and bed him*) to six, of which four are her own willing actions in nature.

The material processes with Daenerys as the complement, in the second chapter, can be divided roughly into three categories: first the processes where Viserys touches her quite aggressively (e.g. *dug his fingers into her leg*), either in Daenerys' dreams or in reality, continuing the theme of oppression. Second, there are processes where Daenerys is given gifts by various characters, depicting her rising status among the tribe. Third and most prominent are the processes where *khal* Drogo touches Daenerys gently during their wedding night, thus, again, bringing Daenerys' position as a sexual object into focus. However, Drogo's actions evoke a response from Daenerys that Martin describes quite effectively with four material processes that stand out because they are the first clauses where Daenerys takes control over another character's body and willingly initiates their love making. This shift from a passive complement to an active subject can be seen as the first step in Daenerys' character's development into a more assertive and independent woman.

4.2. Gaining Agency

In the third chapter designated to Daenerys, she begins to adjust to the ways of the tribe. The beginning is physically hard for her, riding horses all day and, in the night, being the object that her husband uses to satisfy his sexual needs. However, the chapter also brings forth the first time Daenerys defies her brother physically. In addition, towards the end of the chapter, Daenerys begins to take sexual initiative and thus gains control over her own sexuality and finally she finds herself pregnant.

In terms of transitivity processes, the focus turns from the actions of others to Daenerys being the more active party. The number of clauses where Daenerys is the subject increases to 36, whereas the clauses with her as the complement diminishes to 33 (see figure 1). Even though Daenerys is still the complement in 24 material clauses, Martin more than doubles Daenerys' effect on the material world, as material clauses with Daenerys as the subject increase from six to 14. As Daenerys' role as the complement decreases in her third chapter, the nature of the clauses with her as the complement changes as well. There are still some material clauses where Daenerys is treated aggressively by her brother and by her husband, but most of the material processes describe the servants tending to her needs. Also, three of the six behavioural processes with Daenerys as the complement are quite surprised reactions, two by her brother and one by

her husband, to her more assertive behaviour. In her brother's case his reaction is to her physically defying him and in her husband's case a surprised look as she takes sexual initiative as opposed to the beginning of the chapter when at nights he would without Daenerys' consent *ride her as relentlessly as his stallion*, essentially raping her. Also it is noteworthy that all of the verbal processes with Daenerys as the complement are in pluperfect tense as Daenerys reminisces what others, especially her brother, had told her before, therefore indicating she is beginning to question the world around her, reflecting her current experiences to what has been told to her before by her brother and integrating new information that she has been told by others.

In the fourth chapter the tribe enters the city of the *dothraki* tribes and Daenerys continues to grow more comfortable in her position as the *khaleesi*. She goes as far as to declare to her brother with a relational process that *"They are my people now"*. In this example we can see how being the complement does not necessarily insinuate subjugation but rather either belonging to a group or even instituting leadership over *her* people. Also, in the end of the chapter Daenerys again physically confronts Viserys. In terms of the ratio of transitivity processes, the clauses where she is the subject continue to dominate over the ones where she is the complement.

The most noteworthy development in Daenerys' fourth chapter is how Martin makes her more vocal by increasing her activeness in the verbal processes to a third of all the processes where she is the subject, whereas in the second and second third chapters they occurred 10 % and 17 % respectively and the first chapter did not have any verbal processes directed to another character. Among the material processes with her as the complement, there are only three processes where she is treated like an object by her brother whereas the rest are neutral or respectful in nature. Also in the material processes with her as the subject, for the first time, there are two clauses in which Martin has Daenerys utilising other characters by the structure *have something done by someone* and thus Daenerys may be seen slowly adjusting into her new role as *khaleesi*.

Daenerys' fifth chapter concentrates on the celebration of her pregnancy and the rite that provides omens for the future of the baby. Even though she actively participates in the ceremony and willingly makes love to her husband, Martin tends to write her into a more observant role with mental clauses that reflect seeing and hearing what happens around her. There are several

clauses with verbs associated to sensing, such as *hear* and *see*, placing Daenerys in the role of an observer. Furthermore, there is a significant number of behavioural processes, both her as the subject and the complement, with verbs such as *watch* and *look*, therefore she is the one observing and being observed.

Moreover, in the fifth chapter, the number of material clauses with Daenerys as the subject continues to increase but so does the number of material processes with her as the complement to 15 and 23 respectively. The increase of material clauses with her as a subject is partly connected to a sex scene, where her husband is clearly the dominant participant, being the subject of six material clauses even though she is consenting and willing with three material clauses. In addition there is an argument with her brother Viserys, where he physically threatens her and uses phrases such as *"He bought you"* and *"I'm taking you back"* that adds to the number of material clauses. The argument results in Viserys being killed by *khal* Drogo, thus creating Daenerys more space to find herself and gain authority.

4.3. Gaining Dominance and Taking Control

After the death of Daenerys' brother in the previous chapter, in the sixth chapter material processes where Daenerys is the complement dominate the scene. There are 24 material processes with Daenerys as the complement and only 11 processes with her as the subject. However, it should be noted that not one of these processes where she is the complement is in any way demeaning or oppressive, but they are used to describe how servants tend to her, how a merchant is willing to serve her and how her knight, Ser Jorah, protects her. It appears that after the death of her brother, there is no-one to hurt or oppress her.

Furthermore, the nature of verbal processes where Daenerys is the subject becomes even more assertive than before: she does not beg or whisper as before but insists, orders, commands and exclaims. Even though her vocality began to increase in the fourth chapter, it is only now that Martin gives her more authority by using verbs that reflect dominance and strong will even though the number of verbal processes with her as the subject does not significantly increase, as seen in figure 2. However, now that her brother is gone, she seems to have found her own voice and is not afraid to use it.

Now that Martin has given Daenerys her voice in the previous chapter, in the seventh chapter she faces a situation where she sees injustice that her own people have caused as they have attacked another tribe and takes action by claiming women as her slaves to keep them from being raped by members of her own tribe. Then her husband is hurt, and she must take control over his care. In this chapter Martin keeps her just as vocal with about a quarter of the processes (9 out of 37) with her as the subject being verbal processes, which is almost as many as there are material processes (11) with her as the subject. The material processes show her empathy for the assaulted women and also love and care for her husband as she tends to him, while the verbal processes continue to reflect her new position as the *khaleesi* as she commands her subjects, though in some cases she still asks and her husband reminds her, *"You do not ask a slave, you tell her"*.

4.4. From Loss to Rebirth

In the eighth chapter Martin brings loss and devastation to Daenerys' newly found stability. Khal Drogo's wounds do not heal and he is on the verge of death. Daenerys makes a decision to let a *maegi,* whom she had saved, perform dark magic to save her husband's life. Unknowingly, she sacrifices her unborn baby's life in exchange for her husband's life. Daenerys makes these decisions actively, being the subject of material and verbal clauses, but her desperation shows in the verbs: she *kneels* several times beside her husband and offers to *buy* his life. Daenerys' decision to accept the help of the *maegi*, however, creates conflict among the tribe, who do not condone blood magic and again Daenerys is *spat* upon and *shoved aside.*

There are altogether 17 material processes with Daenerys as the complement in the eighth chapter and nine of them are men touching her physically, either to hurt her or protect her. It almost seems that when Daenerys is about to lose the man she loves, Martin makes her lose her self-control and she again falls into a "damsel in distress" –type of situation where Ser Jorah must come to her rescue. When comparing this to the situation in chapter six, where none of the 24 material processes with her as the complement were threatening to her and only two of them were physical interactions by a man to protect her, the difference is quite striking. However, it is noteworthy that the number of material processes with Daenerys as the subject doubles, as can be seen in figure 2) from 11 to 22, indicating that even though she faces a difficult situation, she does not entirely give up control over her surroundings.

The ninth chapter opens with Daenerys' feverish dreams about her brother and husband. In these dreams she is the complement of her brother's abuse and husband's sexual acts. As she recovers from the miscarriage, she is tended to by her handmaids and Ser Jorah, and therefore the verbs are quite neutral and respectful, thus tilting the balance of power back from the previous chapter's subjugation.

The way Martin writes Daenerys taking action as the subject of material processes in the ninth chapter can be divided into three categories: first, the material processes with her servants as the complement, second, the *maegi* as the complement and thirdly her husband as a complement. With her servants, she quickly finds her position as their superior by grabbing, holding and releasing one of them and sending them away. With the *maegi*, she both defiantly stands to face but is also left to negotiate her position, telling her *"I saved you"*. Finally, in relation to her husband, Martin places her to an active but still almost in a servant's position, with Daenerys kneeling beside him bathing him, trying to waken him by kissing him, pleasing him sexually but then, in the end, killing him.

In the tenth and final chapter, the sheer number of processes with Daenerys as the subject in relation to the processes with her as the complement enforces her position, as Spector (2012) puts it, as the new woman. There are altogether 63 processes with Daenerys as the subject and only 29 as the complement (see figure 1). In comparison to the first and second chapters, the tables have turned completely also in the nature of the processes. There is no physical hurt caused to Daenerys and she is the one who now takes her revenge on the *maegi,* who cheated her husband and child from her. However, a third of the material processes depict how she prepares her late husband's body for the burning on the pyre, thus creating an atmosphere of sadness and remorse. But even excluding these preparations, the number of material processes with Daenerys as the subject remains significant.

Also, in the final chapter, there is a noteworthy change in the quality of verbal processes in which Daenerys is the complement. As opposed to the beginning of the story when Daenerys was *begging*, now others *beg*, *vow* and *promise* to her. This creates a clear sense of recognition of her new position as leader, now that the *khal* of the tribe is dead.

Even though the development in Daenerys' character and her empowerment shows in the increase of the material processes, the change in mind style is less noticeable in the use of mental processes. Opposite to the findings of Ji and Shen (2004), who found in their analysis of Sheila Watson's *The Double Hook* that as the story progresses, the mental processes tend to reflect more cognitive functions, Martin uses mostly verbs that depict sensing, perceiving and feeling and there is no significant change in the quantity of verbs that describe cognitive processes. However, this difference may be explained by the difference of genre, since medieval fantasy tends to focus more on external change and action than the internal worlds of the characters.

5. CONCLUSION

From the variety of strong female characters in GoT, Daenerys Targaryen's story is a fascinating tale of maturing from a timid girl to a strong leader of a tribe of barbarians. For a young reader, the resilient young woman with the fiery blood of dragons may easily become a role model, thus creating an interesting subject for study. Feminist stylistics, as Mills (2005:13) states, endeavours to bring forth how gender is depicted in literature. This study also sheds light on how a weak female character is developed by a male writer into a bold queen.

The results of the transitivity analysis in this study reaffirm the results of previous research considering the change in power relationships and character development. As Daenerys grows stronger and gains more authority and sexual power, the number of processes with her as the subject increase, whereas the processes that have her as the complement decrease respectively. Most prominent is the increase in material processes with Daenerys as the subject as opposed to the decrease in those with her as the complement. Similar to Nguyen's (2012) findings in Hoa Phanm's *Heroic mother,* as Daenerys' character develops, there is a shift from mental processes to material processes with her as a subject. Also, mirroring the findings of Khan and Rahman (2014) in Graham Greene's *A Dream of a Strange Land*, who found that those with power tend to dominate the world around them with material processes and those character with less power are depicted with mental processes, so does Daenerys' power over others increase along with material processes as the story unfolds.

In addition to the quantitative changes in processes, character development can be seen also in the quality of the processes. The nature of processes with Daenerys as the complement changes

considerably as the story progresses. For instance, from the violent *grabbing* that she endured from her brother, she becomes the object of the affections (but still, interestingly, mostly an object) by her husband and is protected and cared for by her servants. Furthermore, the quality of verbal processes changes throughout the story. Daenerys ceases to *beg* and *whisper* and begins to *command, insist* and *order* and in contrast, in the end others *beg*, *promise* and *vow* to her.

However, Martin's method of developing Daenerys' character in terms of mental transformation does not correspond to what Ji and Shen (2004) found in their study of Sheila Watson's *The Double Hook*. They proposed that mental transformation can be seen in the verbs of mental processes turning from feeling and perceiving to verbs that reflect cognitive processes. In the case of Daenerys' character, no significant change can be observed in this respect. On the one hand, this could imply that Martin has not chosen to emphasise Daenerys' mental transformation with the use of cognitive verbs, but on the other it may be that the mental transformation shows in clauses outside the scope of this study. These works are also of different genres, which also helps explain the difference.

As stated above, this study is quite limited in that only processes with two or more participants are taken into account. Even though this type of analysis may provide insight specifically into the development of the character in relation to other characters and their power relationships, the analysis on the development of the character alone and her mental transformation is lacking. Therefore, a more in-depth analysis is required to achieve reliable results in that respect.

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