

Metanarrative in Game of Thrones: Lyotard, Barthes & Jung

Narjes Azimi

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Doctor of Philosophy
in
Communication and Media Studies

Eastern Mediterranean University
September 2019
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Ali Hakan Ulusoy
Acting Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Doctor of Philosophy in Communication and Media Studies.

Assoc. Prof. Dr. Agah Gümüş
Acting Dean, Faculty of Communication
and Media Studies

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Doctor of Philosophy in Communication and Media Studies.

Prof. Dr. Bahire Efe Özad
Supervisor

Examining Committee

1. Prof. Dr. Neşe Kars

2. Prof. Dr. Bahire Efe Özad

3. Prof. Dr. Nilüfer Timisi

4. Assoc. Prof. Dr. Metin Ersoy

5. Asst. Prof. Dr. Gülen Uygarer

ABSTRACT

The present research aims to validate Lyotard' Metanarrative Theory, Roland Barthes's Narrative Theory, Ideology, and Carl Jung Archetypal Theory as an analytical study in selected characters, episodes, and seasons of the *Game of Thrones* TV series. *Game of Thrones* is high fantasy TV series which is an adaptation of fantasy book series of "*A Song of Ice and Fire*" by the same author George R.R Martin. It distributed by HBO channel from 2011 to 2019.

The study assumes the qualitative research methodology, and it is based on a case study of *Game of Thrones* TV series selected characters from the year 2011-2019. Sampling is judgmental, which is a purposive non-random . For gathering the main data, the textual analysis was used to collect the primary data, which is the online seasons of the *Game of Thrones*. Websites, magazines, books, eBooks and online journals, scholarly articles, and fantasy book series of "*A Song of Ice and Fire*" were used for Subordinate data to find out related literature to the subject and support the findings in the TV series. To observe the result in credibility, triangulation is used.

Lyotard' Metanarrative is the main discussion of the fantasy narrative style. Roland Barthes' five narrative codes, ideology and his semiotic system applied to the selected characters along with Carl Jung Archetypal Images. Since study concentrates on female characters, a short discussion on feminism also is part of the research. Findings show that *Game of Thrones* breaks the traditional techniques of fantasy fiction in so many ways such as the style of the narrative, complex characters, and unpredicted scenes makes it metanarrative more than an ordinary

classical narrative. Also, *Game of Thrones* owns its culture as it penetrates the new ideology to the lifestyle of popular culture, by presenting new images of the heroes and heroines. As archetypes, their personality seems so complicated and typically shocking. Although *Game of Thrones* criticized in so many ways because of violence, war, rape, nudity, finding shows women appear very powerful in the serial in both positive and negative way. Females of *Game of Thrones* are very influential during the series since the selected characters for the study are one of the most powerful, independent, and strong fictional characters in the fantasy world of Martin.

These finding will help to a better understanding of signs, symbols, and messages in the visual text. It will also figure out how fantasy TV series which are unreal, influence and change the lifestyle of people.

Keywords: Game of Thrones, Barthes' Narrative Theory, Jung' archetypal images, Lyotard's metanarrative, semiotics

ÖZ

Bu araştırma, Lyotard'ın Metanarratif Kuramını, Roland Barthes'ın Anlatım Kuramını, İdeoloji, ve Carl Jung Arketip Kuramını *Game of Thrones* isimli TV dizisinin seçili karakterlerinde, bölümlerinde ve sezonlarında analitik bir çalışma olarak doğrulamayı amaçlamaktadır. *Game of Thrones*, yazar George R.R Martin'in "Buz ve Ateşin Şarkısı" adlı kitap dizisinin bir uyarlaması olan fantastik türde bir TV dizisidir. 2011-2019 yılları arasında HBO kanalı tarafından yayınlanmıştır.

Çalışma nitel araştırma yöntemini baz almaktadır ve 2011-2019 yılları arasında *Game of Thrones* TV dizisinin seçilmiş karakterleri, bölümleri, mevsimleri ile ilgili bir vaka çalışmasına dayanmaktadır. Örnekleme, rasgele olmayan popülasyon olduğundan yargılayıcıdır. Ana verileri toplamak için, *Game of Thrones*'un çevrimiçi sezonları olan birincil verileri toplamak için metinsel analiz kullanılmıştır. Altyazı konusunun ilgili literatürü bulması ve TV dizisindeki bulguları desteklemesi için internet siteleri, dergiler, kitaplar, e-kitaplar ve çevrimiçi dergiler, bilimsel makaleler ve "Buz ve Ateşin Şarkısı" adlı fantezi kitap serisi kullanılmıştır. Sonucun güvenilirliğini sağlamak için üçgenleme analiz yöntemi kullanılmıştır.

Lyotard'ın üst anlatısı, fantezi tarzının ana tartışmasını oluşturur. Roland Barthes'ın beş anlatı kodu, ideoloji ve Göstergebilim sistemi, Carl Jung Arketipal Görüntüler ile birlikte seçilen karakterlere uyguladı. Çalışma kadın karakterlere yoğunlaştığı için feminizm üzerine kısa bir tartışma da araştırmanın bir parçası olmuştur. Bulgular, *Game of Thrones*'in geleneksel kurgu tekniklerini anlatı tarzı, karmaşık karakterler ve öngörülemeyen sahneler gibi pek çok yolla bozduğunu, sıradan bir klasik anlatıdan

daha çekici bir hale getirdiğini gösteriyor. Ayrıca, *Game of Thrones*, kahraman algısına yeni ideolojiler ekleyerek popüler kültürün ideolojisini değiştiriyor. Arketipler olarak karakterler, kişilikleri çok karmaşık ve çoğunlukla şok edici görünüyor. *Game of Thrones*, şiddet, savaş, tecavüz, çıplaklık nedeniyle pek çok yönden eleştirilmesine rağmen, bulgular kadınların seri olarak hem olumlu hem de olumsuz yönde çok güçlü görüldüğünü gösteriyor. *Game of Thrones*'un dışı karakterleri dizi boyunca çok etki göstermektedir, çünkü bu çalışma için seçilen karakterler Martin'in hayal dünyasındaki en güçlü, etkili ve bağımsız karakterlerdir. Bu araştırmadaki bulgular görsel metindeki işaretlerin, sembollerin ve mesajların daha iyi anlaşılmasına yardımcı olacaktır. Aynı zamanda gerçek olmayan, fantastik TV dizilerinin insanların yaşam tarzlarını nasıl etkilediğini ve değiştirdiğini ortaya çıkarmaya yardımcı olacaktır.

Anahtar Kelimeler: Game of Thrones, Taht Oyunları, Barthes'ın Anlatım Kuramı, Jung'un arketip görüntüleri, Lyotard'ın üst metni, göstergebilim

DEDICATION

It is dedicated to:

My Dear Parents, My Lovely brother, and My Sweetie Love

ACKNOWLEDGMENT

I thank all who, in one way or another, supported me in the accomplishment of this dissertation. First and foremost, I give thanks to God for his unconditional love, protection, and ability to do this research as well as sending guardian angels in my way.

I always appreciate you my prolific, compassionate supervisor, Prof. Dr. Bahire Efe Özad for your patience all the way the program, the one who encouraged and guided me. Her challenges during the process of writing finally brought this work towards a conclusion. Without her intellectual supervision, this work would never come into existence. I give deep thanks to Assoc.Prof. Metin Ersoy, thanks a lot for your deep, important, and thoughtful assistance throughout my monitoring sessions. I would like to acknowledge and appreciate the help of Assoc. Prof. Dr. Hanife Aliefendioğlu, and Makbule Nurtunç, Zeynep Emin, and other Faculty members who support me all the time.

I am so thankful to the Eastern Mediterranean University scholarship scheme and Assoc. Prof. Dr. Nurten Kara for her deep compassion and effort to get this scholarship award for me.

My deepest love and devotion goes to my dear family; to the meaning of my life, my prolific father, Mohammad Azimi and my patient mother, Parichehr Jabbari. I cherish your unconditional love, and also my eternal life-coach, my lovely brother, Mohsen Azimi, I adore you because I owe all my successful moments to you. You

are my motivation, you are awesome, and without your support, I could not complete this Ph.D. Many Thanks!

My special and devotedly appreciations to Ediz Pirhan, Dr. Adeola Elegu, Raziya Assylgozhina, Reham Korayam, Aylin Moslemzadeh, Dr. Sarvenaz Safavi, Assist. Prof. Dr. Ayça Demet Atay, Assist. Prof. Dr. Elnaz Nasehi, Dr. Engin Aluç, Negar Ghaderi, Manouchehr Parsaie, Hooman Bavarian, Esmail Abedini, Issa Shams Molavi, Mehmet Akif Ünsal, Yeşim Handan Ünsal, Hossein Bolourchi, Nasrin Tahami and a very special angel Pouneh Bolourchi to be my guardian angels during my journey.

And finally, last but by no means least, I am also grateful to the true love my life, Assist. Prof. Dr. Pouya Bolourchi. You are my inspiration and my soulmate. Thanks for your all devotion and kindness.

TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZ	v
DEDICATION	vii
ACKNOWLEDGMENT.....	viii
LIST OF FIGURES	xiv
LIST OF SYMBOLS AND ABBREVIATIONS	xv
1 INTRODUCTION	1
1.1 Background of the Study.....	2
1.2 Motivation for the Study	3
1.3 Aims and Objectives of the Study.....	5
1.4 Significance of the Study	7
1.5 Limitations of the Study.....	8
1.6 Definition of Key Terms	9
2 LITERATURE REVIEW.....	15
2.1 Theoretical Framework	15
2.2 The History of Narrative in Literature and Visual Media.....	16
2.3 Narrative Theory and Narrative Theorists	20
2.3.1 Vladimir Propp	21
2.3.2 Tzvetan Todorov.....	22
2.3.3 Claude Lévi-Strauss.....	22
2.3.4 Roland Barthes	23
2.3.5 Roland Barthes' Ideas in Narrative Theory.....	23
2.3.6 Barthes' Five Codes in Narrative Theory.....	26

2.3.7 The Proairetic Code (ACT.)	28
2.3.8 The Semantic Code (SEM.).....	29
2.3.9 The Hermeneutic Code (HER.)	30
2.3.10 The Symbolic Code (SYM.).....	31
2.3.11 The Cultural Code (REF.)	32
2.4 Jean-François Lyotard’s Metanarrative and Poststructuralism	33
2.4.1 Narratology in Classic Fantasy & Metanarrative Fantasy.....	35
2.4.2 Narratology in Postmodern Fantasy of Game of Thrones.....	36
2.5 Fantasy Genre	39
2.5.1 Fantasy Genre in Narrative Literature	39
2.5.2 Fantasy Subgenres in TV Series.....	42
2.6 Roland Barthes’ Ideology	43
2.6.1 Barthes’ Semiotics System.....	46
2.7 Jung’s Archetype Theory and The Collective Unconscious.....	48
2.7.1 Archetypes and Archetypal Images.....	51
2.8 Feminism in Game of Thrones.....	53
2.9 Chapter Summary	55
3 METHODOLOGY.....	57
3.1 Qualitative Research Methodology.....	57
3.2 Research Design.....	58
3.3 Research Approaches	59
3.4 Data Collection Methods and Analysis.....	61
3.5 Population and Sample.....	64
3.6 Credibility of the Study.....	66
3.7 Fitness Criteria	67

4 DATA ANALYSIS	68
4.1 Lyotard Metanarrative in Game of Thrones	68
4.2 Applying Barthes Five Narrative Codes on the Title and Arya Stark	76
4.2.1 The Title: A Song of Ice and Fire and Game of Thrones	76
4.2.2 Arya Stark in Game of Thrones.....	77
4.2.3 Season One, Applying Barthes Five Narrative Codes, Arya Stark	78
4.2.4 Season Two, Applying Barthes Five Narrative Codes, Arya Stark.....	80
4.2.5 Season Three, Applying Barthes Five Narrative Codes, Arya Stark.....	81
4.2.6 Season Four, Applying Barthes Five Narrative Codes, Arya Stark	82
4.2.7 Season Five, Applying Barthes Five Narrative Codes, Arya Stark.....	83
4.3 Applying Barthes Semiotic System and Ideology in Daenerys Targaryen (Khaleesi)	85
4.3.1 Who is Daenerys Targaryen (Khaleesi)?.....	85
4.3.2 Representation of Gender (Khaleesi as a Female Myth) According to Barthes' Ideology	88
4.4 Applying Jung's Archetype Theory to the Images of Cersei Lannister.....	90
4.4.1 Cersei Lannister	90
4.4.2 Types of the Mother Archetype.....	93
4.4.3 The Mother Complex.....	95
4.4.4 Archetypal Analysis of Mother Complex in Cersei's Character	96
4.5 Chapter Summary	101
5 CONCLUSION	104
5.1 Summary of the Study.....	104
5.2 Conclusions Drawn from the Study	106
5.3 Recommendations for the Further Research	113

REFERENCES..... 114

LIST OF FIGURES

Figure 1: Map of Westeros and a Small Part of Essos with Seven Kingdoms Which Represents the Imaginary Land of Game of Thrones	13
Figure 2: The Book Series of The Song of Ice and Fire Later Creates as the Game of Thrones TV Series.....	14
Figure 3: Symbolical Elements of Kingdoms with Different Geographical Weather in Game of Thrones TV series.	14
Figure 4: Barthes 'Semiotic System.....	48
Figure 5: Arya Stark: A Fictional Character (Photo Courtesy: HBO) Maisie Williams: An Actress	78
Figure 6: Daenerys Targaryen (Khaleesi): A Fictional Character (Photo Courtesy HBO) Emilia Clarke: An Actress.....	86
Figure 7: Applying Barthes' Sign System in an Iconic Image of Khaleesi	87
Figure 8: Cersei Lannister: A Fictional Character (Photo Courtesy HBO) Lena Headey: An Actress.....	91

LIST OF SYMBOLS AND ABBREVIATIONS

ABC	American Broadcasting Company
HBO	Home Box Office
NBC	National Broadcasting Company
WB	Warner Bros.

Chapter 1

INTRODUCTION

Game of Thrones is a recent fantasy TV series which is the adaptation of George R.R. Martin's 'A Song of Ice and Fire' fantasy novels. It is originally an American fantasy, but it is filmed in different locations such as Northern Ireland, Croatia, Iceland, Spain, Malta, Morocco, Scotland, Canada, and the United States. *Game of Thrones* is produced by American HBO channel and is created by David Benioff and D. B. Weiss. For the first time, it premiered on April 17, 2011, the eighth season is released on April 14, 2019, and a season finale which is the final episode of a season was on May 19, 2019. *Game of Thrones* claimed to be postmodern fantasy, as it broke the rules of classical fantasy, and the narration of the story is unique.

In this study, *Game of Thrones* TV series narration has been analyzed in terms of Jean-François Lyotard's Metanarrative, which is a Postmodern Theory. Character analysis is done through Roland Barthes' Narrative Theory, Ideology, Semiotics, and Carl Jung's Theory of Archetypal Images. This chapter lays down the purpose of the study and elaborates the essence of the research as the background of the study, the motivation for the study, aims, and objectives, the significance of the study and limitations of the study. This introductory chapter also includes the definition of key terms.

1.1 Background of the Study

In recent years, fantasy TV series has attracted a worldwide audience. The audience who admires epic narratives, heroes, heroines, and magical sphere, followed the great fantasy TV series such as *The Lord of the Rings* which is a great classical fantasy produced by J. R. R. Tolkien in the last decade. After the remarkable success of *Lord of the Rings* series, the new TV series, *Game of Thrones* by George R. R. Martin attracted universal attention.

It was in June 2011 that HBO channel started to stream an outstanding fantastic TV series which in less than one week has got billions of audiences all around the world. *Game of Thrones*, which is an adaptation of George R.R. Martin's '*A Song of Ice and Fire*' book series, is a fantasy narrative that picturizes seven noble kingdoms in the continent of 'Westeros' which are brutally struggling for power to gain the 'Iron Throne.' It has fascinated a vast number of the audience because of its attractive narrative style. The metanarrative, contradictory characters, and unpredictable scenes make this spectacular TV series unbelievably unique and notable.

There are some outstanding authors that explore innovative perspectives; in the fantasy world, Martin is one of them. Although '*A Song of Ice and Fire*' book series is distinctive in fantasy style, HBO channel television version of the series have received different critical arguments for representation of war, sexuality, women, men, children, power, politics and lots of others issues, but most probably one of the most important concerns that got the audience's attention is Martin's typical narrative style which makes it different from other fantasies. This shift does not negate how the previous fantasy writers represent the mentioned concepts of the war,

women, men, heroes, etc., but Martin's fantasy has left a mature audience with uncertainty. Political games with chaos and cruelty bring out the conflict between religion and politicians and more paradoxical concepts.

A narration of fantasy has shown a considerable change in recent years; indeed, it does not follow the traditional rules anymore. The narration in *Game of Thrones* is different from traditional narratives, that's why *Game of Thrones* has become a bestseller among other American productions. Moreover, according to research on action movies in the 1990s "Americans tend to watch movies which need more brain activities because it often uses terms or issues that are not commonly applied by ordinary people" (Adi, 2012). *Game of Thrones* follows a very complicated narrative structure. It is full of signs and astonishing events and shocking characters. According to Yu & Zhang (2016), the only conceivable world that can be embodied in the imaginary stories is a world that we can go into by the theme through physical participation, dreams, and knowledge.

1.2 Motivation for the Study

Since my background education is in English Language and Literature, I have always read the classic, modern, and postmodern narratives in English and American literature, produced by a variety of authors from other nationalities. Their way of writing, literary genres, figurative language, and vocabulary used, has always attracted me. Poetry, drama, short story, and novel turned to be an irreplaceable part of me. Reading literary works and literary criticism of masterpieces in literature nourished my mind more and more to start writing poems and short novels. In my writing, my feelings have changed to the readable words in the paper and made me feel full of tranquility, and peace of mind that others also can read and feel the same

as me. My poems have appeared in American literary magazines such as *Literary Orphans* in Chicago, *The Wide Shore* magazine in New York, and also one Nigerian Magazine named PAROUSIA.

Throughout my life, I have always remembered my grandfather's stories, most of which have moral messages. He was a great storyteller. He particularly influenced my childhood by numerous stories that he used to tell us almost every day enthusiastically. He empowered my imaginary mind to be a storyteller myself.

The current field I am studying for my Ph.D. degree, Communication and Media Studies, has given me the chance to go deep inside in the literature and literary criticism throughout communication theories and media contexts. I can link this to my background field in English Language and Literature very easily.

I, myself, write for the memory of war children, in narrative form for literary magazines. Two years ago, during the discussion regarding one of my papers for *Theories of Mass Communication*, one of my professors noticed my background and interest in Narrative Theory which fascinated me. After investigating and searching in the library and on the Internet, I decided to conduct my research on the Narrative Theory, especially on Barthes' Narrative Theory. During the research on Narrative Theory, I was also interested in Jung's Archetypal Images and Lyotard's ideas on Metanarrative. After a discussion with my supervisor, we decided to apply them in the most recent American fantasy TV series *Game of Thrones*, which is one of the outstanding examples of current narrative style in various ways.

1.3 Aims and Objectives of the Study

The first aim of this study is the analysis of *Game of Thrones* narrative style as a metanarrative fantasy, which distinguishes it from classical fantasy. Grand Narrative (Metanarrative) as Lyotard uses it in his "*Postmodern Condition*" is the new way of narrative, which makes unpredicted happenings in the plot of the story. The present study also aims at elaborating on Roland Barthes' five narrative codes with respect to Narrative Theory in the selected scenes of Arya Stark character from season one to five. Another aim of the study is an investigation of Roland Barthes' Ideology and Semiotic System in an analysis of Daenerys Targaryen (Khaleesi) character as a representation of a feminist hero since she is very popular iconic image in *Game of Thrones* from season one to eight.

The last aim of the study is an argument on Archetypal Images according to Carl Jung's Archetypal Theory in Cersei Lannister character who is a representation of a dynamic archetype as her character is so complex from season one to eight. In this part, the main discussion is about Collective Unconscious and applying Archetypal Images to the fictional character of Cersei Lannister in the *Game of Thrones*, which is a dual archetypal image. Elaborating the concept of Archetypes and analyzing the characters' psyche is another objective of this study.

Research Questions

Concerning *Game of Thrones* serial broadcasted on HBO TV channel since 2011, the present study explores the following research questions;

Given that Lyotard *Postmodern Condition* talks about the new narrative style called Grand Narrative or Metanarrative;

1) Why is *Game of Thrones*' Metanarrative more challenging than the classic narrative style?

Concerning Roland Barthes' Narrative Theory and five narrative codes;

2) How are Barthes' five narrative codes applied to the *Game of Thrones* TV series?

3) Concerning question 1, how are these narrative codes applied to Arya Stark character?

Regarding Roland Barthes' Ideology, popular culture is ready to embrace a new culture. The dominant ideologies could enter society in the form of myth. In line with this research also aims to find out;

4) In what ways do the images (myth) of *Game of Thrones* TV series influence popular culture in the society?

According to Roland Barthes' Semiotic System, in media messages, there are denotation and connotation (signified and signifier). Therefore,

5) How is Daenerys Targaryen (Khaleesi), the fictional character, represented as a feminist hero in terms of connotation?

Regarding Carl Jung's Archetypal Theory, there are several Archetypal Images in every human being psyche. Regarding Jung's Theory, this study seeks to find out;

6) How are Archetypal Images portrayed as Mother Archetype in the fictional character of Cersei Lannister in *Game of Thrones*?

1.4 Significance of the Study

This research considers *Game of Thrones* metanarrative aspects in comparison to the classical narrative style. *Game of Thrones* is the first metanarrative fantasy in recent years that unexpectedly has lost its heroes and heroines during the show. Commonly, fantasy TV series follows the fairytale style regulation as protagonists normally after the hard battleship with antagonists, defeat the darkness and narrative finalizes with the happy ending, but *Game of Thrones* unlikely breaks the usual rules and imaginary world and characters behave differently.

In 2011, Time magazine states that George R.R. Martin, the author of *Game of Thrones*, was in the list of most powerful people in the world. Since *Game of Thrones* is considered as a prodigy in the world of fantasy, it changes the world of narrative in various perspectives. It has routes in poststructuralism and postmodernism while the critiques elaborate on numerous viewpoints such as politics, sex, literature, feminism, war, and peace, political economy issues, etc. There have been numerous research and arguments by academic scholars, but still, nobody has applied Barthes' narrative codes to this particular serial's complex characters.

This study presents a critical look at *Game of Thrones*' fabulous character Arya Stark through Barthes' codes. Decoding the messages will clarify how the TV series attracted such great widespread concerns and global viewers. This research study is the first study that applies Barthes' narrative codes to a postmodern fantasy TV serial with complicated characters in the realm of visual media academically. Previously, Barthes' Narrative Theory was applied in the field of literature like poems, short

stories, novels, dramas, and certain static characters with a classic narrative style. Even Barthes himself analyzed Balzac's '*Sarassin*' in *S/Z* (1970).

Moreover, this study elaborates on Archetypal Images, according to Carl Jung's Theory of Archetype and the Collective Unconscious, but in the complex characterization of Cersei Lannister who carries a dual archetypal image in her character. She is a representation of both great and horrible mother at the same time. Archetypal images look at the characters and their behavior in the realm of Archetypes Theory, and in the classic narrative, each character is representation of archetype or archetypes but not opposite one at the same time. This is popular in the field of literature. This study is the first study that will look at postmodern fantasy TV series which elaborates dynamic and opposite archetypal images in one character according to Carl Jung Archetypal Theory.

1.5 Limitations of the Study

Game of Thrones is a huge production with vast critical worldviews. Since 2011, which is the date that *Game of Thrones* has released, numerous scholars from all over the world start to criticize it in a variety of fields such as literature, politics, feminism, and sociology. In spite of all debatable issues, still, some topics are new and argumentative. This study is limited to *Game of Thrones*; indeed, it presents a short and comprehensive look at its narrative style, which is metanarrative. The examination of the TV series events according to Lyotard's Metanarrative is the first limitation of the study. The other limitations of the study are presented below:

After concerning the metanarrative style of *Game of Thrones* in a holistic view, the present study only focuses on three main characters in selected seasons of it. The more concentration is the storyline of the *Game of Thrones* TV series. Then, for

analysis of three characters, Barthes' Narrative Theory concerning the five codes, his Ideology, and Carl Jung Archetypal Theory with the focus of Archetypal Images are the other limitations of the study. Analysis of Arya Stark character according to Barthes' narrative codes, will be from Season One to Five. Daenerys Targaryen character will be analyzed through Season One to Eight, and discussion of archetypal images of Cersei Lannister will be from Season One to Eight.

Game of Thrones is seen as selected characters in different time, place, and condition. Moreover, the semiotic analysis which is widely popular in the textual analysis used as a methodology to investigate signs, codes, and symbols. Finally, analysis is based on judgmental sampling. This research study is based on qualitative research methodology.

1.6 Definition of Key Terms

Game of Thrones: is a fictional TV serial produced by David Benioff and D. B. Weiss for Home Box Office TV Network in the USA. It is an adaptation of fantasy novels' series *A Song of Ice and Fire* by American author George R. R. Martin. The series first launched on Home Box Office in America on April 17, 2011, and finished on May 19, 2019, including eight seasons, 73 episodes, and at least 97 characters.

Roland Gérard Barthes: (12 November 1915 – 26 March 1980) was a French thinker, literary theorist, critical theorist, and semiotician. Barthes' ideas influenced the improvement of numerous schools of thought like structuralism, post-structuralism, anthropology, and semiotics. Barthes introduces five narrative codes in Narrative Theory.

Carl Gustav Jung: (26 July 1875 – 6 June 1961) was the founder of analytical psychology and also psychoanalyst and therapist who was originally from Switzerland. He cooperated with Sigmund Freud, the founder of psychoanalysis when he was a research scientist. They both were successful in finding interesting concepts of human psychology. Jung's work was significant in many fields, such as literature, philosophy, anthropology, psychiatry, and archaeology.

Jean-François Lyotard: (10 August 1924 – 21 April 1998) was a French literary theorist, philosopher, and sociologist. He was influential in subjects such as modern art and postmodern art, epistemology, poststructuralism, and communication, literary texts and critical theory, music, film, etc. His elaboration of postmodernism in human condition makes him eminent among scholars at the beginning of the 1980s.

Archetypal Images: According to Jung, Archetypes are universal, and derive from the Collective Unconscious and are the psychic counterpart of instinct.

Deus ex machina: A Greek term that means 'god from the machine,' is a plot device which makes unsolvable difficulties in a narrative unexpectedly and rapidly resolved by an unpredicted and surprises the audience to the happy ending of the story.

Metanarrative: also as meta-narrative (grand narrative) in critical theory and mainly in postmodernism is a storyline is a central narrative or storyline that gives historical background, sense, knowledge.

Throne's Culture: a term used in this study to approve how society influenced by the *Game of Thrones*.

Walk of atonement: is a punishment in the Seven Kingdoms of *Game of Thrones* typically reticent to punish, disgrace and shame a woman in public for either infidelity or whoring. The tradition is generally completed as both a reprimand and a way to destroy a female and deprive her of her arrogance and authority.

A brief summary of Game of Thrones: *Game of Thrones* is an American fantasy drama serial, located in the imaginary world of 'Westeros' and the continent of 'Essos' with Seven Kingdoms in it. The storyline is the violent struggles of the seven kingdoms for the 'Iron Throne.' George R.R. Martin, the author, creates the imaginary land with different climates and Cultures and supernatural elements, shocking scenes and unexpected characters in his famous fantasy book series titled '*A Song of Ice and Fire*' (figure 2) which was later produced as the fantasy TV series like *Game of Thrones*. The kingdoms of *Game of Thrones* have their own symbolical flags and also their motto (Figure 3).

The first kingdom is located in the North, named House of Stark, and their motto is "winter is coming." The second kingdom is located in the Vale, named as House Arryn, and their motto is "as high as an honor." The third kingdom is located in the Riverlands named as House Tully, and their motto is "Family, duty, honor." The fourth kingdom is located in The Stormlands named as the House Baratheon and the motto for them is "Ours is the fury." The fifth kingdom is The Westerlands named as House Lannister, and the slogan is "Hear me roar!" The sixth kingdom is situated in The Reach named as House Tyrell, and their motto is "Growing Strong." The seventh kingdom is located in The Principality of Dorne named as House Martell and the motto is "Unbowed, unbent, unbroken." And there are also two more houses that not rulers of any of the Kingdoms, but are a key Houses. House Greyjoy and their

motto are “We do not sow” and House of Targaryen motto is “Fire and Blood.” This study focuses on three different female characters of three different Houses which is highlighted here. Arya Stark, a teenage girl of House of Stark. Daenerys Targaryen who is famous as the Mother of Dragons in House Targaryen, and Cersei Lannister .who is an influential woman of House LannisterThe full information of each character is added in Chapter Four. Here is the map of imaginary land of *Game of Thrones* (Figure 1).Then names of houses and their flags are presented in the following figures.



Figure 1: Map of Westeros and a Small Part of Essos with Seven Kingdoms Which Represents the Imaginary Land of Game of Thrones

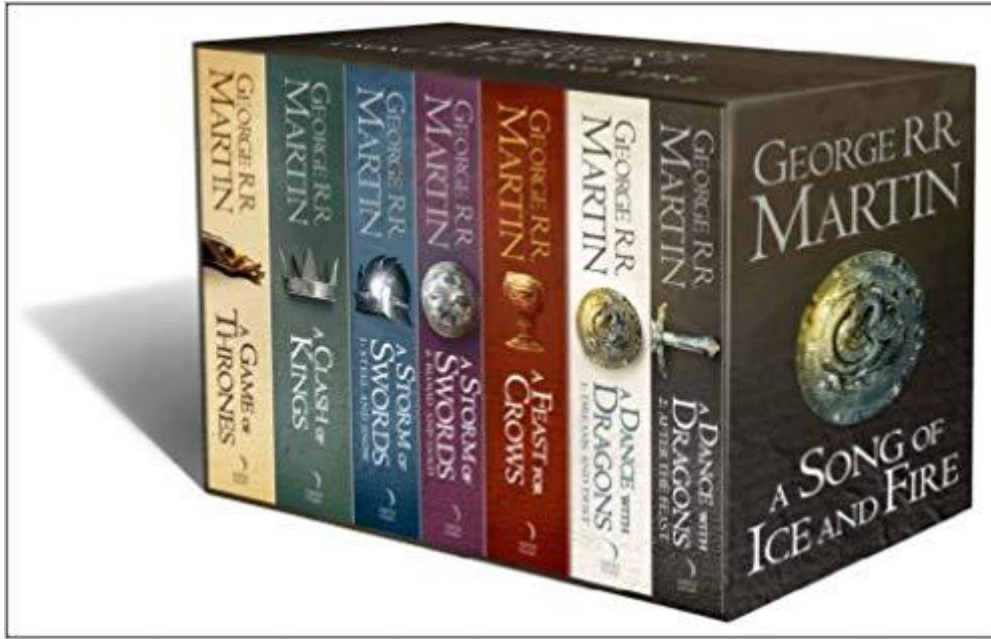


Figure 2: The Book Series of The Song of Ice and Fire Later Creates as the Game of Thrones TV Series.



Figure 3: Symbolical Elements of Kingdoms with Different Geographical Weather in Game of Thrones TV Series.

Chapter 2

LITERATURE REVIEW

This chapter presents a literature review of the study. It offers the theoretical framework of the research study and covers the related literature of the theories, history of the theories, and chronological discussion of the previous studies. It also lays down the definition, history, and related literature of the Metanarrative, Narrative Theory, and Archetypal Theory. This section reviews the link between the theories and the current study. The theoretical framework discovers the related concepts on the *Game of Thrones* TV series, theories' reflections, and how they apply in the *Game of Thrones* TV series. The closing part includes the chapter summary and the originality of the study.

2.1 Theoretical Framework

This research firstly looks at the whole narrative style of *Game of Thrones* which is based on Metanarrative ideas of Lyotard, then it examines Roland Barthes' Narrative Theory from the five narrative codes point of view, and Barthes' Ideology too. Barthes' Semiotics and Jungian Archetypal Theory are also finalized the theoretical framework. These theories are examined under the consideration of semiotic analysis. *Game of Thrones* deliberates the postmodern fantasy genre. It structured as Metanarrative style. Investigating in deep layers of it creates the chance for scholars to work on much-specified subjects such as signs and symbols. It also focuses on the signs and codes, which previously applied in the written text, and in this study, it is applied to the visual text.

2.2 The History of Narrative in Literature and Visual Media

Once upon a time...

Stories normally begin with this magical phrase. Why do the narratives' openings attract the listeners? What is exactly behind the stories? Why do human beings keep telling their stories and pass them down from generation to generation? Do people all around the world share the same stories without knowing each other? Why narratives and stories are sending their messages and moral issues through using symbols, signs, myths, and archetypes? Why have the narrative styles changed during the centuries? All these questions come to our mind when we listen to the new narrative. Narrative and narratology, or in other words, storytelling, has been a part of human history for a long time. Indeed, according to the French linguist, Roland Barthes; Narrative begins with the history of human beings and all the nationalities have their own stories; different cultures and people in all societies have their own stories and literature in the history. The narrative is a part of life in the world (Barthes, 1974).

Since Aristotle's Poetics, there are numerous narrative theories with several narrative perspectives; storytellers and narrators change the way of the narrative according to the time, place, culture, and lifestyle of the society. Literature, philosophy, politics, and literary schools have always influenced stories during the centuries. Narratives have been distributed orally or by written texts to all over the world and pass from generation to generation.

At first, Aristotle theorized 'the plot,' and after that, authors start to put forward their plots, and structures of the narrative. The Narrative Theory really launched from Aristotle (McQuillan, 2000). Centuries ago, when Aristotle in his Poetics, argued

about the characteristics of a good plot, and rejected the traditional views of the philosophy, in fact, he was elaborating on the concept of poststructuralism as Dayton (1999) describes, a well-structured narrative should consequently follow the single subject rather than multiple since the change of fortune could be from good to bad not the traditional style of bad to good and end with a happy ending (Dayton, 1999). Moreover, in his *Metaphysics*, Aristotle discusses that the truth is defined in opposition with falsehood. Also, he criticized the classical narrative elements by changing the plot. Different narrative theorists have different methods to analyze the narrative; a common trait of classical storytelling is very obvious among the narrative theorists like Propp, Levi Strauss, Todorov, and Barthes, who influenced by Ferdinand de Saussure's theory of language.

The narrative starts with storytelling. At first, people start narrating the stories orally and then together with a written manuscript from generation to generation. This is how the stories of the past generation become known to the other generation. Stories in each part of the world are shaped according to different cultures. Cohen and Shires (2002) explain it as our cultural values influenced by several sorts of storylines such as narratives, books, novels, short stories, movies, soap opera, television programs, mythologies, anecdotes, folklore, melodies, video clips, cartoons, images, commercials, articles, life histories, and news broadcasting.

Nowadays, narrative and storytelling seem more vivid than the past since it comes to the realm of cinema and television. The visual text takes the responsibility of depicting the narratives in the form of motion picture and distributes them from different movie companies and TV channels and let the millions of audience all around the world watch the narratives in the form of movies, TV series, and

documentaries in different genres. Story and narratology seem to be alike through dissimilar nations around the world, and most of the time their subjects consists of the old traditional stories even though their beliefs may not be the same, all cultures share the same stories in different parts of the world far from each other. According to Culler (2000), the storyline is more than a merely scholarly issue to study. It is in the origin of human beings to listen and tell the narratives to pass them to the next generations.

Over time, myriad stories have been adopted for various visual texts; novels, dramas, short stories, poems, movies, TV series, and animations. All these types of narratives that spread the stories to people all over the world. It has been a while that narrative and storytelling turned to be an inescapable part of life and all those narrative stories, epic sagas and imaginary characters which are transmitted by textbooks and manuscript from generation to generation replaced by the real characters in television series and makes the audience more enthusiastic to follow the storylines. Over the years, a lot of scholarly attention has been concentrated on the discourse of narration and narratology. Fludernik (2009) states that over the past few years, research on narrative related subjects has massive progress as it got the possibility to answer the main theoretical question, which is ‘What is narrative? It starts to link the main theories like feminism and post-structuralism together. Over the past twenty years, narratology has not been considered as a remarkable part of communication and literature research. Currently, it exists as a genuine subject and appears in the recent books, articles, and theses. Also, a study on narratology and narrative literature got widespread in international conferences and literary events (Fludernik, 2009).

Joseph Kupfer (2014) explains stories as essential parts of cultures all over the world since they penetrate each layer of history in human life. Moreover, narratives are not merely for entertainment, but they demonstrate that they are a vital part of social necessities as well as anticipated aims in social life (Kupfer, 2014). Narratives generate imaginary realms in fantasy worlds with human being facing the difficulties just look like the real existing world (Fludernik, 2009).

Fludernik (2009) further describes the narrative in this way; storyline makes available the ultimate epistemological framework for us and helps us to create a common sense of the unclear multiplicity and variety of happenings to create descriptive outlines for them (Fludernik, 2009). Theories about the nature of the narrative have always been an interesting subject since 1965 when communication studies have become gradually significant to cultures, and administrations (Hazel, 2007).

Barthes significantly elaborates that narratives are countless all over the world, and the narrative is original, basic, leading, and remarkable part of any genre such as poetry, short story, and drama. Genres themselves spread among different elements; nevertheless, any substantial were appropriate to obtain people's stories. According to Barthes, narratives have a power to pass by language in oral or written texts, images or motion pictures, signs, and systematic combination of these elements; the story is existing in myth, fairytale, saga, legend, fable, story, novelette, heroic story, history, tragedy, drama, comedy, symbolical stories, painting, "stained glass windows", movie theatre, cartoons, news, dialogue (Barthes, 1978). Barthes believes that narrative as an existing form in all ages, places, and societies. It starts with human history, and there is no history of human deprived of the narrative. All

nationalities have their own narrative, which is shared by people with very different cultural backgrounds. The narrative exists in every individual's normal life, and it is worldwide that means all good and bad narratives can pass to the culture and history. (Barthes, 1978).

2.3 Narrative Theory and Narrative Theorists

Narrative Theory has turned out to be the center of attention in the last five decades. Fludernik (2009) explains that “Narrative theory is the study of narrative as a genre.” He also continues that, the narrative theory contains the dissimilarity concerning imaginary and non-imaginary versions, and the impact of the average of demonstration on narrative of drama, film, cartoons vs. play, short story, and novel and alike, informal conversational narrative, cyber-fiction, and narrative in rhyme, verse, image, and song. Like genre theory, narrative theory deals with the differences between poetry, play, and epic saga, but it also emphasizes on typological as refers on study of types, chronological and subjective matters in relation to “narrative subgenres such as the Bildungsroman, the Gothic novel, the novel of consciousness, the fable, the anecdote, the short story, etc” (Fludernik, 2009, p. 9).

Narrative Theory has a dominant role in literary studies and social sciences. Scholars do their research based on the framework. When we start our research, it was interesting to find out that Narrative Theory which is based on structuralism is related to the Audience Theory as narrative creates a new world for audiences and entices them and keeps the audience interested in. Another point is structuralism that also links to semiotics which is one the major theoretical framework of the study here.

According to Culler (2000), the Narrative Theory is a subdivision of Literary Theory, and literary studies rely on the narrative structure like plot, narrators of the storylines, and narrative approaches. The essence of narrative which we can call it the poetics of narrative makes the reader familiar with the details of the certain narrative style (Culler, 2001).

Different narrative theorists have different ways to analyze the narrative; a common trait of classical storytelling is very obvious among the narrative theorists like Propp, Levi Strauss, Todorov, and Barthes.

2.3.1 Vladimir Propp

Vladimir Propp (1895-1970) was a Soviet folklorist scholar. He studied Russian folk stories and focused on narrative functions. He analyzed the elementary structures of Russian folk tales and deliberates that all the characters in the stories have a function. As Fludernik explains, Propp's narrative structure with respect to Russian folk tales contains thirty-one elements which are known as the protagonist, the (magic) helper, or the assistant of the hero, and the antagonist. As he came up with thirty-one functions of characters and seven common character types that appear in the most folk stories, and these characters are very obvious in our films and stories today (Fludernik, 2009).

On the other hand, Propp's point of view focuses on narrative functions. Functions are meanings of the storyline, and they are essential parts of the plot. In Propp's model, it includes equilibrium, disruption, resolution, restored order, and new equilibrium (Cavazza et al, 2000). There are different characters; a hero who is the protagonist, a villain who struggles against the hero, then donor or enabler who prepares the hero or gives the hero some magical object. Then, there is a helper who

helps the hero in the journey, and also there is the noblewoman. Also, we have a false hero who seems to be the good person at first and emerged as wicked, and then there is a mediator who sends a hero off in his quest. These are Propp's seven fairy tale characters.

Moreover, Propp's narrative functions are noticed by Barthes. Likewise; functions of the narratives are elements and elaborate strong meaning which Barthes calls them dispatchers. The zones of risk in the plot have been defined as dispatchers which are the branching points of the stories such as holding/missing the vehicle, answering/rejecting a phone call, hesitating to read a letter or ignore it. Henceforth, a main part of narratology is a proper choice in the time of dispatchers, which mainly is a climax of the plot (Cavazza et al, 2000).

2.3.2 Tzvetan Todorov

Tzvetan Todorov (1939-2017) was a Bulgarian-French theorist, essayist, structuralist, sociologist, and historian. He was also a narrative theorist who suggested that the conventional narrative structure should be considered in five stages. He argues that narrative starts with a stage of equilibrium, and everything in the story seems normal, and then there is a disruption of the equilibrium. At the end there is recognition by the main characters of this disruption, another stage is repairing the disruption, and it seems like a climax in the story, and the last stage is a restatement of the equilibrium were everything back to normal (Herman et al, 2010).

2.3.3 Claude Lévi-Strauss

Claude Levi-Strauss (1908-2009) was a French structuralist, ethnologist, and anthropologist. In his narrative theory, he developed his idea of binary opposition in storytelling in a very different way as he argues that all narratives have derived from the continuous establishment of struggle which is binary oppositions and storyline

can simply finish off the resolution of this struggle. Often this could be like good vs. evil, but it is not this much simple. Levi-Strauss focuses on the binary system in the stories like good vs. evil /dark vs. light, etc. Moreover, Levi-Strauss covers up more concern about binary oppositions in the traditional narrative form while Lyotard, another theorist goes one step forward and argues about metanarrative and binary opposition in the grand narrative style (Herman et al, 2010).

2.3.4 Roland Barthes

Roland Barthes (1915-1980) was a French philosopher, critic, semiotician, and literary theorist. Among all narrative theorists, Barthes, with the idea of narrative codes stand as a remarkable one. Roland Barthes has a significant discussion regarding narrative theory. While analyzing a short story of French novelist Honoré de Balzac '*Sarrasine*,' Roland Barthes identifies five codes and elaborates on them in his book *S/Z* (1970) as narrative codes. These codes are hermeneutic code, proairetic code, semantic code, symbolic code, and, cultural code. He argues that according to these codes, the text creates meanings and messages. According to Barthes, hermeneutic code or enigma codes and proairetic or action codes are the most important ones. Semantic code mostly reveals the hidden meaning and symbolic code stands for antithesis. Action codes are any actions that move the narrative forward, and enigma codes are the codes that the audience might ask questions about. The answer to these questions slowly will be revealed throughout the story. These codes will be further elaborated in the next section (Herman et al, 2010).

2.3.5 Roland Barthes' Ideas in Narrative Theory

Roland Barthes' idea about Narrative Theory, text, and storytelling is one of the best among all narrative theorists. In this study, the main reason that we have chosen Barthes' Narrative Theory is his theory is applicable in the visual text as well as

written text, which would be the novelty of this research to the literature. The death of the author is a linguistic essay written by Roland Barthes in 1967. In this essay, Barthes questions who the real author of the text is. It could be a movie, book, picture, music or any artwork that created by the conscious mind of a person and we know the creator of the work is always responsible for his or her work of art, but this work of art is arbitrary and can be understood in a different way by individuals. According to Roland Barthes, the whole concept of writing needs to be reconsidered. He debates that when a text is produced, it's the multi-layered culture of different nations, philosophies, dialects, principles, doctrines, thinking, etc. So when an author produces his/her work, it is believed that his/her ideas and finish the book, it is claimed that he/she is the author of their creation nevertheless the problem is he/she have borrowed from the previously existing texts they were aware of. For instance, all the words that an author used previously exist with different expression of human culture from the very beginning, and some ideas belong to no one in particular (Barthes,1968).

According to Roland Barthes, we should look at the inside of ourselves, the eventual author. We are the author of the text (oral or visual), movie, art, photography. We read the text throughout our explanations and conscience; then, we, finally, choose the meaning of a text, consequently generating new concepts and meanings in our minds, and the meaning of the text can merely exist, and it could be understood in a countless number of different ways. In other words, we generate our connotational meaning based on our own knowledge of our lives. It's in the mind of the person who reads the text. Through this, the impression comes to life ; in other words, we are the author of symbols, photographs, and others (Barthes,1968).

Culler maintains that Barthes is particularly fascinated by clarifying the normality of culture which comes from its historical background. In fact, culture depends on history in numerous ways. When Barthes analyzes the cultural elements, he recognizes the fundamental. In analyzing cultural practices, he recognizes the fundamental agreements and their public associations (Culler, 2000). Barthes claims that the text and the creator are not related, so meanings and the biographical contexts of the author are irrelevant, and reading should not be taken into consideration. He believes that the political views, the historical contexts, the ethnicity, and psychology are just the author's interpretation, and the implication of the work should come from the reader. It means the text unities do not lie in its origin, but the destination. The author is no longer the author according to Barthes; he is a scripter, and the purpose is producing the text and not explains it, and the author cannot be original because the language itself cannot be original and it is because a dialect of language is the results of thousands of years of cultural background he says. By the way, the words can only be explained by the other words in the dictionary. The main focus of writing is to be read. Meaning for Barthes lies in the language itself and not in the context. He argues that we cannot know what scripter means and what the language is. We can use the language to interpret and analyze the text, and no text ultimately has a single meaning (Barthes, 1968).

Barthes claims how the plot can change in a text. Barthes' main aim is to clarify how the plot takes its structure from the past, as a traditional narrative the text is not a specific part that completes the plot's structure, but is a group of recognizable elements inside the plot. He uses the phrase "nebulae of signifieds" (Barthes, *S/Z*, 1974) to explain this. So, it makes sense that it is not essential for a narrative to

follow the storyline from the beginning to the end. By the phrase “writerly text,” Barthes means a narrative has numerous starts and ends (Felluga, 2011).

2.3.6 Barthes’ Five Codes in Narrative Theory

As Herman and Vervaeck explain, “Barthes’s system is less hampered by such a complex series of transformations and because it does not start from frameworks as rigid as those offered by his colleagues” (Herman & Vervaeck, 2005, p. 51).

Barthes’s indexes, functions, and sequences are open concepts that the reader has to fill out with elements from the text. They do not impose a specific order or interpretation, and in that respect, they are still quite directly geared to a concrete narrative text. Roland Barthes has refined these distinctions in his “Introduction to Functions the Structural Analysis of Narrative.” He distinguishes functions and indexes. (Herman & Vervaeck, 2005, p. 47).

As it has been mentioned earlier, Roland Barthes identifies and elaborates on five codes in particular as the hermeneutic code (HER.), the proairetic code (ACT.), the semantic code (SEM.), the symbolic code (SYM.), and the cultural code (REF.). According to Barthes, his theory of five codes constitute the underlying structures of all narratives, and he argues that these narrative codes are the basic structure of the text (Barry, 2002). Culler explains Structuralism mostly considers a reader in the position who can decode the fundamental meaning to uncover the potential meaning in the text such as Barthes *S/Z* since there is a great concern in how the meaning is created (Culler, 2000).

Also, Barthes argues, narratives all over the world contain essential structures that make storylines link together in the same ways. In spite of the dissimilarities among different stories, somewhat the storyline hires a restricted amount of structural arrangements. Precisely, Barthes’ five codes change the way of reading texts. (Felluga, 2011).

Barthes's technique in decoding the text is to segment the entire text subjectively, reasonably and accurately, to break it into lexias, which called components of interpretation or "units of reading" (Barthes, 1974, p. 13). Examination of these codes is also familiar to us with the genre of the story and the category that narrative belongs to. For each Lexia, there are definite codes that exist in the text; therefore in each of them, there is a particular opinion that an individual can realize the codes in their numerous connection (Cohen & Shires, 2013). Barthes claims that everybody has to consider the multiplicity of codes as a request to recite a literary text in a system that uncovers its several denotations and connotations (Felluga, 2011).

The title of *S/Z* by Roland Barthes (1974) itself is code as he did a unique structuralist analysis in a literary text. The title *S/Z* is the first letter name of two main characters of the story by Balzac, published in 1830. *S* stands for 'Sarrasine,' who is a naïve fervent young artist, and *Z* stands for 'La Zambinella,' who is a beautiful opera singer. 'Sarrasine' passionately falls in love with 'La Zambinella' but shortly after realizes that she is a castrated man who plays the role of a woman on stage. 'Sarrasine' becomes so frustrated and fierce and decides to murder 'La Zambinella' and swears never love or believe anybody again (Tohar et al, 2007). Barthes in *S/Z* explores the narrative structure at a very deep level according to five codes.

Barthes analyzed the 'Sarrasine' text from the opening part to the last word of the book as it turned to be a useful report of a fundamental method to literature. Barthes argues about two main concepts profoundly: "the Lexia and the code" (Tohar et al, 2007). As Barthes defines, Lexia is a piece of the text. In each text, words and sentences can be examined as a component of meaning. Barthes divided 'Sarrasine'

text into 561 Lexias and classified the codes according to divided Lexias. He expresses five narrative codes. Hermeneutic code covers the enigma, ambiguity, and doubt. It holds suspense, and, finally, reveals during the narrative. The semantic code is directed to the connotational meaning of the words and sentences in the text. The symbolic code states to definite arrangements of languages with binaries. The proairetic code deals with actions and movements. The cultural code contains orientations to a knowledge or facts that are shared by a nation and recognized according to their beliefs. It also states a convinced lifestyle and school of philosophy. These five codes generate a system that all the literal signifiers and Lexias can be gathered (Tohar et al, 2007).

2.3.7 The Proairetic Code (ACT.)

The proairetic code largely controls how the text will be read (Barthes, 1974). The proairetic or action code acts as the realistic voice, the way the tension is made refereeing to the other acts or events those incidents which indicate something else is going to happen. The proairetic or action code provides a storyline; it is a possible way to establish a narrative sequence of happenings arising as it makes clear the signs of action and gathers them in order according to the indication of the influence they create (Cohen & Shires, 2013). It refers to the elements that make the viewer or reader get more interested in the text and creates doubt and uncertainty about what is going to happen next? This uncertainty is what keeps the viewer interested in upcoming actions. Barthes in *S/Z* mentions that Subsequently, these movements in proairetic code create special effects, and each of these effects with standard names is the title of each order as clarifies the coding process (Cohen & Shires, 2013).

Hermeneutic and Proairetic codes are very common in classical narratives and also follow the chronological sequences in the whole genre of the story (Barthes, 1974).

“A narrative always encodes more proairetic activity than it can organize into a macrostructure. Since a narrative consists of so much proairetic encoding of simple linear temporality, this code can easily conceal an ellipsis, allowing an event that is not narrated to be inferred from its effect” (Cohen & Shires, 2013, p. 120).

2.3.8 The Semantic Code (SEM.)

Semantic code is considered as the voice of the person or connotational code. The connotational meaning of the denotative word or additional meaning of it. “A seme is the particular semantic unit of connotation, the sign functioning most obviously” (Cohen & Shires, 2013, p. 121). However, the proairetic encodes movements, the very tiny components of a story, the semic translates behaviors, the slight units of personality (Cohen & Shires, 2013). As “a shifting element,” which produces “flickers of meaning” (Barthes, 1974, p. 28). The semantic code deals with the connotational meaning of the text, and each connotational meaning has originality in specific culture and nation (Barthes, 1974). Although all codes arise from and manage connotations, the semic code produces the chain of recognizable connotations by inscribing the field where signifiers point to other signifiers (Cohen & Shires, 2013). According to Barthes’ elaboration in *S/Z* 1974, regarding the semantic code “The seme “or the signified of connotation, strictly speaking” is a meaning of people, residences, items, that the signified is a personality (Barthes, 1974, p. 190).

According to Barthes’ elaboration in *S/Z* 1974, regarding the semantic code “The seme “or the signified of connotation, strictly speaking” is a meaning of people, residences, items, that the signified is a personality (Barthes, 1974, p. 190). Character for Barthes is an adjective, feature or an aspect which has a central effect. The character can be sinful, abnormal, mysterious, etc. However, the connotational

meaning may be perfect; the suggestion of its signified is unclear, estimated, and insecure. The seme plays a role of retreat, a path of connotation (Barthes, 1974). According to Cohen & Shire (2013), The semic code demonstrates a chain of semantic effects in the form of character, which can be commonly named as a characteristic, it is like proairetic code clarifies the unstructured textual substantial of the narrative.

Barthes also explains “while the proairetic groups events in a sequence that can be genetically named according to the effect which the events produce as their collective signified, the semic repeats equal semes that go over the similar appropriate name some times and look like to resolve upon it (Barthes, S/Z, 1974) as a universal representative of a semic combination like careless, talkative, overconfident (Cohen & Shires, 2013).

2.3.9 The Hermeneutic Code (HER.)

The hermeneutic code carries out over the chronological sequencing of procedures the narrative structure which it guides towards a particular goal: “the point in which the story’s transformation of the question into answer encodes the answer with ‘the basic condition for truth’ as Barthes elaborated” (Barthes, 1974 p. 76). Hermeneutic code or Enigma code, denoted to as the expression of fact, is a process the narrative evades to talk about the facts and drop the clues in thorough out to help create mystery. Cohen & Shires explain the hermeneutic is the code full of doubtfulness in the storyline. It controls specific anticipation of storyline reader’s view, as the questions raised like what is going to happen next? (Cohen & Shires, 2013). The mysterious and unexplained parts of the text, which is not completely explained and makes the puzzling mind of the viewer or reader more curious and full of several questions to unravel the mystery (Barthes, 1974).

Another argument here is if the enigmatic codes remain unanswered at the end of the story, the reader or viewer uses her mentality to figure out the meaning of the text. Cohen & Shires (2013) believe that the Hermeneutic code is the most favorite code among readers as every reader seeks for it, to figure out the main meaning for the sequences and the persons of the narrative. Its main focus is on how the text encourages the readers to read it. In the narrative, mainly reading practice is the reason that attends this code.

Audiences are full of questions while they make the pieces of the puzzle together and arranging their doubts the hermeneutic code rises questions to give narration more value by keeping the audience obscure and full of ambiguity. “Such postponement, in turn, structures the desire to read for the end, for the disclosure that will occur in the story’s closure as the ultimate signifier of both story and character” (Cohen & Shires, 2013 p. 124).

2.3.10 The Symbolic Code (SYM.)

The symbolic code states every two opposite items or antithetical relations (Barthes, 1974). Symbolic code or the expression of symbols and is parallel to semantic code, but it has a function in an extensive level, which is establishing semantic connotations into wide and profound circles of implication. According to Cohen & Shire(2013), the symbolic code is the complicated and puzzlingly defined code according to *S/Z* codes. However, it is the most dominant to the understanding of texts.

Symbolic code is usually prepared in the use of exact opposites, where new denotation rises out of contradictory sides and conflicting ideas. Symbolic code is comparable to Levi Strauss binary oppositions and talks about the features that

provide the opposite meanings too. As Barry (2002) discusses the idea of oppositions or binary oppositions is significant to the structuralism. These positions lead the structuralists to comprehend the texts (Barry, 2002). According to Barthes (1974), symbolic code represents the authority of the two inverses, opposites or antithesis like lightness/darkness, black/white that in each culture or nation interpret the different symbolic concepts and meanings (Barthes, S/Z, 1974, pp. 17-27).

2.3.11 The Cultural Code (REF.)

The cultural code or the expression of knowledge that looks at the audience's comprehensive knowledge about culture and science, morality, and ideology and refers to those fundamentals that are common knowledge of the national, historical, physical, and physiological and the literal knowledge. It is also recognized as a referential code. As Barthes (1974) explains, "References to a science or body of knowledge" (p. 20). Cohen & Shires (2013) define the references as the situation which make a replica of a known fact that shared in a large collection of public writings that arbitrate and establish the traditional understanding of facts such as pure science, social science, theology, ethics, consciousness, olden times, knowledge, literature, school of thought, clichés, expressions, and proverbs that exist among popular culture.

One of the cultural codes is the "gnomic" code, which denotes to cultural codes that related to old narratives, clichés, sayings, or general expressions (Pierrot, 2002). Recently cultural code is more obvious in the whole media type all around the world, and this makes people encode a variety of cultural signs. "Many contemporary "postmodern" narratives make such mediation of the text very explicit by over-encoding cultural references. (Films, soap opera, romances, magazines, beauty,

clothing, songs, dances, superstitions), as well as to religion, class, ethnicity, gender, family, love, and so on (Cohen & Shires 2013, p. 128).

2.4 Jean-François Lyotard's Metanarrative and Poststructuralism

Jean-François Lyotard was a French literary theorist, sociologist, and philosopher who is famous for his famous phrase; "We have now entered a new postmodern era" (Smith & Riley, 2011). Jean-François Lyotard (1924–1998) was a very well-known poststructuralist. The term metanarrative first employed by Lyotard. He discusses in the "Postmodern Condition" affecting scholarship in the latter part of the twentieth century. It was reflected in a rejection of overarching social models (Lyotard, 1984).

"The terms structuralism and post-structuralism both refer to a political, literary, and aesthetic expansion of continental philosophy that developed in the second half of the twentieth century in a fashion parallel to certain developments in analytic philosophy" (Rasmussen, 2014 , p. 1245). The term post-structuralism for the first time has been made particularly by a discussion with structuralists, such as Ferdinand de Saussure(1857–1913), Claude Lévi-Strauss (1908–2009). Poststructuralist philosophy starts among the most remarkable thinkers such as Jacques Lacan (1901–1981), Michel Foucault (1926–1984), Jacques Derrida (1930–2004), Jean-François Lyotard (1924–1998), and Slavoj Žižek and his school. The main idea that differentiates structuralism from post-structuralism is not clear to classify, but as a common regulation poststructuralists consider their theories as based on structuralism's philosophy of language like Ferdinand de Saussure who was a semiotician and Lévi-Strauss in the field of anthropology, however, they apply those perceptions to a wider series of subjects and extreme some of structuralism's principles. From hermeneutically and historically point of views, poststructuralist

varies among together, as some of their work are based on critical theory, discourse analysis, psychoanalysis, and other subjects. For instance, Edmund Husserl (1859–1938) and Martin Heidegger (1889–1976) are among those who specified their works on phenomenology. Also, Derrida inspired by Heidegger for his theory of deconstruction (Rasmussen, 2014).

Among popular poststructuralists, Lyotard concept of metanarrative is one of the remarkable discussions. Grand narrative or master narrative defined as a variety of opinions that were being advanced at the time, as an evaluation of the organized and conceptual forms of information (Lyotard, 1984). According to Joseph Kupfer (2014), metanarrative speaks of movies that look at the narratives spoke by real and imaginary characters and also filmlike or movielike grand narrative talk about the motion picture that creates a noticeable technique in movie theater which states narratives. Metanarrative also brings up movie narratives that emphasize the significance of narrative and narratology in ordinary life. We can think through this grand existential narrative, accepting “existential” in the context of everyday life rather than the philosophy of life. The movie narratives are not complicated after a direct storyline consists of the plot, characters, and classic conversation. The thing that creates these films extraordinary is watching them with regards to narrative’s fundamental elements in social life which produces a compound and nuanced visual knowledge (Kupfer, 2014).

Game of Thrones is imaginary fantasy which has characteristics of metanarrative, and it innovates a fantastic postmodern fictional world including supernatural elements. “Lyotard employed the term in the context of postmodern critique” (Nissen, 2017 , p. 6). Metanarrative and postmodernism are linked to each other. G.R.R

Martin creates the unreal world with unpredicted characters and events which look likes very real to a viewer.

2.4.1 Narratology in Classic Fantasy & Metanarrative Fantasy

Classical narration style has changed in recent years, and it does not follow the traditional rules of narrative anymore as the hero of the story experienced so many difficulties and the end of the story followed by a happy ending. J.R.R Tolkien was an American fantasy author who wrote in classical style, fairytales, and supernatural elements in narratives. He is famous for his novel, *The Lord of the Rings* which later adapted as film series containing three fantasy saga adventure movies directed by Peter Jackson, a New Zealand film director.

In traditional narratives, the wheel of fortune always changed the heroes' destiny from the bad to good and the audiences' surprises by *dues ex Machina* at the end of the plot by the happy ending. The form of a narrative in Tolkien's movies that was dominant to the establishment of fantasy as a popular genre (Hartwell 2010) spawned a host of imitations which re-coded Tolkien's particular and professional attention in the past and principles of medieval northern and Western Europe into genre agreement (Young, 2014). For instance, fantasies of J.R.R Tolkien are traditional narrative epic fantasy and medieval atmosphere which attracts the viewers by epical supernatural scenes of immortal heroes and heroines who go to adventurous quests with lots of difficulties to find some magical treasure, defeat the evil and offer the utopian world by saving everyone. Moreover, the binary opposition is an inevitable part of any narrative form, and it contributes to every element of it. The traditional narrative follows a plot triangle with normal openings, rising action, climax, falling action and, resolution, while G.R.R Martin changes this rule. There is no ordinary sequence for any of the events. In the circumstance of imaginary narratives, the only

probable realm that can be exemplified is a world that can be entered by the subject via sensual contributions, dreams, imaginings and, skills, that is a superficial world (Yu & Zhang, 2016).

All these mentioned characteristics are somehow different from G.R.R Martin's fantasy world as a metanarrative masterpiece. Johnston & Battis elaborates some significant points along with Martin's use of non-English phrases, like Martin, as a novelist, has the control of storyline agreement to emphasis that the reader's interest anywhere he/she has authorization over unknown expressions of different language in the sequence of narration (Johnston & Battis , 2015). They also explain that "Tension between event and discourse in 'A Song of Ice and Fire' is immediately evocative of the tension that some critics perceive as a fundamental complication of the structuralist approach to the narrative" (p. 36).

2.4.2 Narratology in Postmodern Fantasy of Game of Thrones

G.R.R Martin, the author of *Game of Thrones* who labeled as American Tolkien by Time Magazine, is not following the previous style of classic fantasy. His recent work 'A Song of Ice and Fire' adapted as *Game of Thrones* include supernatural elements but not necessarily everlasting heroes who are living happily ever after. The narration in *Game of Thrones* is a different narrative style; it deconstructs the rules of traditional fantasy in a postmodern style and metanarrative form which is more interesting for viewers; immortal heroes have rarely placed in Martin narrative. That's why 'A Song of Ice and Fire' book series as *Game of Thrones* TV series is the bestseller among American productions. It has a postmodern narrative style in which the storyline is not organized chronologically. *Game of Thrones* is based on different points of views of characters which covers their perspective and thought that is changing during the narrative. These characters are not static. On the contrary, minds

who rule the narrative narrate the unpredicted events. *Game of Thrones* follows the complicated meta-narrative structure, which includes remarkable connotations, signs, symbols, codes, astonishing, unexpected events which are not part of the classic narrative that the audience gets used to it. Bizarre characters with outrageous behaviors exist in each part of the story. According to Pollit, “*Game of Thrones*, books, and the show is just as inventive;

It’s mostly set in the seven kingdoms of Westeros which is a lot like medieval Europe, grubby, cruel and feudal, and swept by war as assorted noble houses_ Stark, Lannister, Baratheon_ compete to win the Iron Throne.(some plot strands take us to Essos, across the Narrow sea, on orientalist dream of comparative wealth, sophistication, slavery and dragons and strange little people called the children of the forest. As the story opens, winter is about to set in, bringing the customary years of darkness and hunger and, this time something worse: an army of zombie-like white walkers are breaking out of the northern fastness to which they have been confined for centuries” (Pollitt, 2017, p. 3).

In the *Game of Thrones*, Martin used a multidimensional narrative style to narrate the story. It is not a fairy tale with a happy ending nor a melodrama with static characterization, but an imaginary fantasy with complicated, contradictory characters that are unpredictably dying, transform, and renovate during the narrative. For instance, Johnston & Battis mention Tyrion deeply effects the narrative’s speech, concentrating the happenings of the story through his exclusive viewpoint. Nonetheless, he is at the same time formed and reformed by those similar occasions (Johnston & Battis , 2015). This characterization style is highly unique. It’s a high fantasy which picturizes the dark medieval ages and oriental view, human battles, dragons, and magician at the same time. It includes racism, sexism, social-political conflicts which remind the viewer the dark situation of today’s world too. This concept is heavily influenced by the medievalist genre convention even as he seeks to re-invent it by representing the ‘real Middle Ages’ in his work (Young, 2014).

David Benioff insists, “We fell in love with the books. We fell in love with the world [Martin] created, with the sprawl of ‘Westeros’ and ‘Essos.’ We fell in love with the brutality of the narrative” (Johnston & Battis , 2015, p. 11). The plot keeps an eye on a supreme conflict above the regulation of the continent ‘Westeros’ and the ‘Iron Throne.’ Many characters of the narrative have a claim to the ‘Iron Throne,’ and the series follows characters achievement, and failures, in the direction of that eventual aim of supremacy. Along with this superior plot, there are many individual stories, and 30 different characters who are followed carefully all through the series as George R.R. Martin portrayed three different religions in his imaginary world (McKay, 2018).

G.R.R Martin’s fantasy world is a postmodern fantasy masterpiece. Martin blurs to establish moral boundaries for his characters since the fantasy cover the concept of the metanarrative. Narrative teaches the readers and audiences that not all north men are good, nor all Lannisters, are evil, and through the metanarrative style we observe good characters may cruel by hardship such as Arya Stark or become corrupted by power like Robert Baratheon and bad characters’ attempt to redeem their past sins such as Jamie Lannisters. ‘King’s Landing’ and ‘Winterfell’ in the continent of ‘Westeros’ are two opposite sides of political and social issues; ‘King’s Landing’ is a center of corruption, violence, lies, and chaos, thus being the total opposition of ‘Winterfell.’

George R.R. Martin portrayed chronological happenings such as “War of the Roses,” “the Norman Conquest,” and “the Mongol expansion” to generate the complicated narrative of *Game of Thrones*” (Collins, 2015). *Game of Thrones/A Song of Ice and Fire* covers two high fictions, with supernatural elements like dragons, White

Walkers, manticores, and blood-magic, and also very real demands about the politics of monarchy, sacred faith, and social association. Like Tolkien's fictional Middle Earth, *Game of Thrones/A Song of Ice and Fire* creates its fantasy out of a traditional fantasy structure in the continent of 'Westeros' sets as medieval ages. Its icy wall, monsters, and dire wolves in north and knights, gallantry, the supremacy of West, is traditional legacy and masculinity;

out of the medieval Mediterranean, with its hotchpotch of trading ports, pirates, slavers and ancient civilisations; and out of the medieval fantasies of the exotic east, where Mongol horsemen harried fabled cities of unimaginable riches, and where bizarre customs held sway among strange tribes on the edges of the known world – and even beyond (Larrington, 2016, p. 11).

2.5 Fantasy Genre

Fantasy is a genre of speculative fiction which is an umbrella genre incorporating fiction with specific essentials that only occur in the imaginary world with magical powers, supernatural elements, and fictional themes. All these are located in the imaginary land with fictional characters that mostly have roots in old narratives and inspired by folkloric and mythological heroes and heroines. Fantasy contains numerous subgenres such as dark fantasy with gloomy, horror and gothic features. The good example of this genre is Stephen King, the Dark Tower (book series) has published from (1998-2004). After great advance in the world of media especially the visual media, most of the fantasy texts replaced by motion pictures, movies, TV series, and video games according to audience taste (Stableford, 2005).

2.5.1 Fantasy Genre in Narrative Literature

According to Brian Stableford Historical Dictionary of Fantasy Literature (2005), the history of fantasy from the very beginning starts almost within the time of ancient Greek, the time when the philosophers and thinkers present their theories and ideas. This section presents brief chronological orders of influential elements on the history

of fantasy with regards to remarkable fantasy authors. Aeschylus labeled as the father of tragedy is an ancient Greek playwright whose *Trojan War trilogy* narrates the epic fantasy of Achilles at Troy. Euripides' *Medea* which is a tragedy with supernatural elements (Dues ex Machina), and Sophocles' *Oedipus trilogy*, are prominent ancient tragedians that build a brick wall of fantasy at the 5th century BC. Aesop's fables at 6th BC and the works of the Homeric epic of Hesiod at 8th BC and after them Virgil's *Aeneid* 19th BC and Ovid's *Metamorphoses* 10th AD are considered the next outstanding works in the history of epic fantasy. Years after in 725 century English literature blossomed by Beowulf, which is an Old English epic poem about the heroic adventures of a native hero. Geoffrey Chaucer c. 1387 is the first author who used the word *fantasye* to talk about weird and strange ideas that do not exist in ordinary life. His *Canterbury Tales* presents fantasy and magical element in the form of satire in English literature which considers as satirical fantasy (Stableford, 2005).

In the 17th century, John Milton's epic fantasy *Paradise Lost* created noticeable epic poems, based on the biblical theme of fall of man and narrates the story of Adam and Eve and Satan in the Garden of Eden. The storyline based on the conflict between good and bad. Later in the 18th century, Jonathan Swift introduced his famous novel *travels into Several Remote Nations of the World by Lemuel Gulliver* that was a new way to represents a satirical fantasy in the imaginary land of giants and very tiny people (James & Mendlesohn, 2012).

In the 19th century Lewis Carroll introduced a new way of fantasy in Children's literature by his Absurdist fiction, *Alice's Adventures in Wonderland* which considered as fantasy fiction too. Honoré de Balzac's account of *The Wild Ass's Skin* provides a paradigm example of modern moralistic fantasy. Charles Dickens's *A*

Christmas Carol generates the tradition of moralistic Christmas fantasy. Richard Wagner's *The Flying Dutchman* begins his development of fantasy in musical form. Also, Mark Twain's *A Connecticut Yankee in King Arthur's Court* breaks new ground in didactic time-slip fantasy (When the narratives have interconnected timelines) (Stableford, 2005).

In the 20th century, J. R. R. Tolkien's *The Hobbit*; or, *There and Back Again* arranged a critical model for modern immersive fantasy. Mendlesohn's classification of Intrusive fantasies is based on four types: Portal Quest, Immersive, Intrusion, and Liminal (James & Mendlesohn, 2012). Joseph Campbell's *The Hero with a Thousand Faces* diagrams the important aspects of the heroic quest. J. K. Rowling's *Harry Potter and the Philosopher's Stone* flashes a huge universal trend of a kind never previously associated with a book (Frank, 2013).

And finally, George R.R. Martin (1948–) American author of dark historical fantasies is one of the eminent fantasy writers. Much of his short fantasies, including “*The Ice Dragon*” (1980) and “*Remembering Melody*” (1981), is passionately romantic. *Fevre Dream* (1982) is a historical fantasy introducing southern Gothic vampires. *The Armageddon Rag* (1983) is a crime novel that teases the reader with a mysterious apocalyptic danger. The epic series of *Song of Ice and Fire* considers as bestselling book series, *A Song of Ice and Fire* (1996–) book series includes *A Game of Thrones* (1996), *A Clash of Kings* (1998), and *A Storm of Swords* (2000), *A Feast for Crows* (2004), *A Dance with Dragons* (2011), *The Winds of Winter* and *A Dream of Spring* planned to be a final series. *Fire & Blood* (2018) is telling the history of House Targaryen, which is not part of *A Song of Ice and Fire* series (Frank, 2013).

2.5.2 Fantasy Subgenres in TV Series

A brief discussion here makes you familiar with some essential key terms on fantasy. Epic fantasy or high fantasy which is known as heroic fantasy too happens in the real world or imaginary world which audience is familiar with it and concludes with supernatural and magical powers. The best example is *The Hobbit*, a novel by J. R. R. Tolkien (1937) which was later produced as a film series by Peter Jackson (2012). It happens in the Middle-earth. High fantasy at the same time can be dark and gothic as well. HBO's *Game of Thrones* TV series (2011-2019) which is an adaptation of the book series *A Song of Ice and Fire* by George R.R. Martin is one of the best.

Another fantasy subgenre that is very popular these days is an urban fantasy that occurs in the real world in the current time and presents the aspects of fantasy, such as magical power and supernatural creatures. Urban fantasy mostly appears in the TV shows like The WB's *Buffy the Vampire Slayer* (1997-2003) which is an American supernatural drama television series created by Joss Whedon. NBC's *Grimm* (2011-2017) American fantasy police drama serials, The WB's *Supernatural* (2005-) and *Once Upon A Time* (2011-) which broadcasted by both NBC and ABC networks are outstanding production of urban fantasy genres and are following by millions of people all around the world. Among all current broadcasting urban fantasies in TV channels HBO channel distributed *Game of Thrones* which considered as one of the best in the realm of high fantasy.

Game of Thrones belongs to historical high fantasy with dark elements of the medieval period. It has been criticized in several ways. Unlike other fantasy genres that has traditional elements, Martin's *Game of Thrones* is a cultural phenomenon which penetrating the unconventional ideas to the popular culture. As we are going

to discuss in chapter four, we can call it *Throne's Culture* as a term. "The heroic aesthetics of Martin's dark high fantasy texts have led some critics to refer to him as "the American Tolkien" (Grossman, 2018). George R. R. Martin has been recognized with shifting the fantasy genre from traditional culture to mainstream box office, from a graceful and idealistic genre to an ugly, gloomy, and from utopian setting to dystopian place. He creates a state of fantasy that attracts both men and women (Gjelsvik & Schubart, 2016).

Moreover the *Game of Thrones* "fits well with HBO's other serials, identified for captivating and complicated characters within a standard structure that now is typically discussed as the "new golden age of television" and labeled HBO as "prestige television." From 2007, HBO launches emerging the fantasy TV series. *Game of Thrones*, released in 2011. It is scheduled to run for eight seasons, and the final season released in 2019. HBO has been a significant entertainer in the improvement of analytically admired superiority TV series since the 1970s. Remarkable standards of powerful serials are *The Sopranos* (1991–2007) and *The Wire* (2002–8) (Gjelsvik & Schubart, 2016).

2.6 Roland Barthes' Ideology

Barthes theory of ideology considered as a textual connotation and became popular with his early critical studies about the mass media. Barthes describes the semiotics of ideology as the minor element in the semiotic system that enhances implications to a major concept of the message (TH, 2004). In his book, *Mythologies* Roland Barthes explains that dominant ideologies can influence and shape the world's culture as they want to be. Nowadays, many forms of dominant ideologies could easily be transferred to the world culture by mass media throughout the TV series, movies.

According to Barthes, culture is an honorable, and worldwide which located separately from public ranges. It is not measurable. He elaborates Ideologies as; when we put Ideologies onto the scales, both sides are laid off under the harsh observation of culture, deprived of knowing about the culture, because they are creations of the biased and narrow-minded group which Barthes call them partisan (Barthes, 1972). Ideology could enter in every layer of culture and influence on it. This ideology could be in the form of signs and images, as Barthes argued. These images and signs already exist in the culture in forms of myth, but they are reinvented by the mass media in a new form. It could be in a connotative and hidden form. Ideological connotations are hidden and want to remain concealed to become inaccessible to criticism. The ideological connotations have been concealed in the mass media aimed at making social structures appear natural and inevitable to conceal their arbitrariness and conventionality (TH, 2004). Barthes explains that there is a link between denotation and connotation. Also, Olivier Reboul a French scholar who was inspired by Barthes elaborates on denotation and connotation's association as research on the school of ideology established on dissimilarity between denotation and connotation as code and decoding, talking and listening to understand the meaning (Reboul, 1980).

Roland Barthes in his collection of essays published in 1957 as *Mythologies*, which contain 54 short articles in France popular cultures 'several subjects which took place in France in the 1950s. His main focus was on the media as film, newspapers, magazines, events. He also concentrates on objects like photographs, steak, soap, washing-up liquid, toys, tourism and wrestling in the French lifestyle. He considers advertisements, especially in the world of wrestling. His main target was the way that bourgeois satisfied forever. In his essay *Myth today*, according to Barthes, "Myth is a

type of speech” (Barthes, 1972, p. 107). He was looking at how and in what way things mean and the way meanings are created and spread. *Mythologies* are the brilliant outlook in semiology and sign system which exists in popular culture. Barthes (1972) adds that; It has already been distinguished that in The USA, wrestling signifies a kind of mythical combat which separates Good and Bad. So-called politically appeared Red is always for a bad wrestler. In French, the procedure of producing heroes is not the same as America, as it based on morals than politics. Popular culture is seeking for the steady structure of an extremely decent image which he called the perfect ‘bastard.’

He describes that the images or myths in our everyday life are a connotation of the existing denotative heroes. People make public statements about their favorite heroes, and society’s projecting signs to them are not who they are. Even the heroes of TV series also may involve in dirty political games or even killed people to get their aims, but their image is different among people as exploit society’s willingness to symbolize them as an icon who hates authority. Mass media here has the role of a company to introduce a secondary image of myth to society.

Ideology can speak of to a logical form of thoughts expressed by a specific group of people. For instance, ‘professional ideology’ is spoken to refer to the concepts which notify the performs of precise expert groups (Storey, 2006). In his famous essay, *The Romans in Films in Mythologies* Barthes explains that direct signs delicately interact ideology in the Romans’ culture, in fact, they are in secondary order signs or connotative meaning which spread the dominant values of current society. For Barthes the condition of his current society seems not good as he discusses, What is the relation among these persistent borders? And the answer is simple as the brand of

‘Roman-ness.’ It driving force of the Demonstration. Barthes believes that there is abnormal dishonesty to bourgeois art as there is no border between the intellectual and the unintellectual, but a mixture of hypocrisy is the current society(Barthes, 1972).

2.6.1 Barthes’ Semiotics System

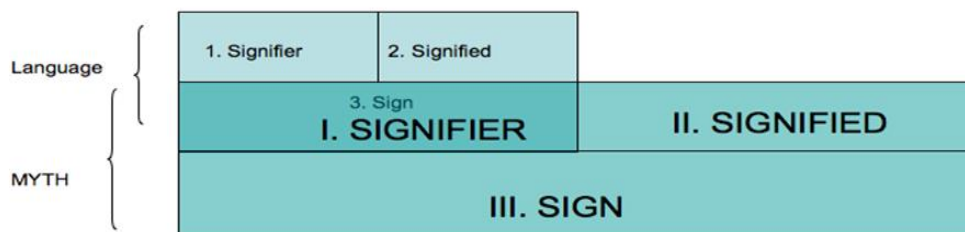
According to the Bedford Glossary of Critical and Literary Terms, Semiotics takes in anything that expresses information to others who recognize it is established on codes structure and agreements that they have intentionally educated or automatically internalized as a member of a certain culture (Murfin & Ray, 1997). Ferdinand de Saussure, the Swiss linguist and, semiotician defines semiology in a very systematic way. For him, a system of signs that explain ideas is Language. It is also equal to a writing system, like the alphabet of “deaf-mutes, symbolic rites, polite formulas, military signals, etc.” (de Saussure, 2011, p. 16). According to Saussure (2011), semiology is a discipline that investigates the existence of signs inside the culture which is authentic and realistic.

Barthes concentrates more on denotative and connotative meaning in the semiotic system. Myths are images which are called signs by Roland Barthes. A sign is part of a semiotic system. As Barthes discusses, semiotics is concerned in the system of signification, and an essential object of the research on semiotics is the sign that is completed two parts of ‘signifier’ and ‘signified.’ The ‘signifier’ is an object or image, while ‘signified,’ is a concept or the conceptual image that the signifier brings to attention. For instance, we see the green light, which is the signifier, in the street, the signified is we should move, red light means stop so the signified is halt.

The combination of signified and signifier makes a sign. The remarkable note here is that signified has already existed before any signifier; it means that even if we are in a junction or a street without any traffic light, we know that we must move or if we are in a busy intersection we should stop. Signs have belonged to the public as they are conventional, and not individual, that's why people can communicate with each other. Signs are also arbitrary, differential, and sometimes act as second-order signification, which Barthes calls a myth. They connote the denotative meaning. Denotation is the clear or straight meaning, while connotation is a related or secondary meaning of a word. Semiotic myths take other signs and empower them as they should have the original meaning to make different meaning. A mythical sign holds to the conventional meaning of the original and holds that meaning at a distance, which means they are ideological signs with unified sign system in the way of circulation.

Barthes, as a semiologist, unmasked the myths of French society in his essay collections. Myth for Barthes is a concept with complications which hides truth and reality. According to Barthes myth, innocently functions to protect the dominant ideology to make it seems natural. Myths are delicately falsified and conceal the reality. The ideological signs support the status-quo by reinventing the history in a way that seems natural. Barthes explains that the key purpose of a myth is being accepted as an ideology in society. So the popular culture and society consider that signifier and the signified are naturally linked together and nothing is constructed, and it is easier for authority to 'manipulate' them by convinced ideologies (Topalović, 2017).

According to Barthes' *Mythologies*; Each myth contains three elements that are united into a tri-dimensional structure distributed to the first and the second stages. The basic stage is language, and it is generated the link between the signifier and the signified. These organized perceptions make a sign. The link concerning the signifier and the signified is not concrete, and it embraces a complete denotative implication (basic & major meaning). The subordinate stage is the myth that is once more united of the signifier and the signified, but the signifier here is only mentioned which consider without meaning, whereas the signified is an extensive impression. They both make the sign, which in this stage contains profound connotative meaning (secondary meaning). The 3D scheme of the myth structure can be seen in the Figure 4 (Topalović, 2017, p. 12).



Roland Barthes, *Mythologies* (1957, trans. Annette Lavers, Vintage: London, 1993), 115.

Figure 4: Barthes' semiotic system

2.7 Jung's Archetype Theory and The Collective Unconscious

Archetypes and collective unconscious are applicable as a theoretical framework for conventional narrative stories. This study is going to research on the deconstruction of archetypes due to narrative complexity in *Game of Thrones* TV series. According to Berger(2013), considering the great psychologists in the world, After Freud (1856-

1939), Carl Jung (1875-1961) is undoubtedly the significant psychoanalytic thinker for the text criticism in the mass media and popular culture (Berger, 2013). Carl Gustav Jung the 20th-century psychiatrist and founder of analytical psychology believed that Equal psychic aspects are common among all human being. They are also inborn and impact in the life of all individuals and their knowledge of the world. According to Jung, these structures are called archetypes. Jung established several ideas and principles that directed to several ways of assisting individuals. Jung models also are an excessive benefit to us in examining societies and understanding texts (Berger, 2013).

Jung archetypal theory and the collective unconscious are very significant in Jungian progressive psychology. Jung's theoretical ideas of the collective unconscious are different from Freud views. At first, Jung separates the collective unconscious from an individual unconscious. Personal life experiences include images, and desires which are collected in the form of primal shared images in the collective unconscious of each of us. (Jung, 1958). Archetypes are universal symbols, and they vastly use in literature and storytelling. Archetypes act like a shortcut for the authors and storytellers that allow them to create rough outlines of the character that the readers feel using the cultural concept of these archetypes.

To elaboration of the collective unconscious, Jung also argues that archetypes are associated with the past. As Jung describes, there are widespread subjects initiate in thoughts, mythologies, theology, paintings, and sculptures. These widespread subjects, that Jung called them archetypes, are free of the individual unconscious of each person (Berger, 2013). These archetypes are unconscious, Jungians argue, and we become aware of them only as of the result of images that come to us in our

dreams, in works of art, or in everyday emotional experiences we have that connect us to them in ways that, suddenly, somehow, we recognize. Mother complex archetype has been elaborated in this research regarding *Game of Thrones* fantasy TV series on a selected character that are the reflection of the archetypes like the hero, the heroine, the mother archetype, the anima, the animus, the shadow, and the wise old man. The hero archetype is the main character of the story; in the traditional narrative, the hero starts a journey with is extremely difficult as he should be alone and isolated from the usual world, for taking the special journey to get knowledge from experience in his or her adventure.

According to Jung (1959), the shadow archetype exists in the collective unconscious as an image, and it increases to defend an individual when he/she is in danger. The shadow archetype is a defensive, caring, and helpful in a time of combat. It helps people to protect themselves. The shadow contains the potential for evil (Hall and Nordby1973). The shadow goes dark and menacing when individuals look for retaliation and revenge (Calvert et al., 2001). Archetypes do not in any logic signify things as they are in themselves, but rather the forms in which things can be apparent and considered. Indeed, it is not just the archetypes that manage the specific nature of opinions. Archetypes express only for the collective element of view. An optimistic term for the unknowable has the value of putting us into a correspondingly positive attitude. When we consider “God” as an “archetype,” we are not talking about his real nature as a concept that already exists in our consciousness, as its not something that made by our mind. We can not omit or isolate it (Jung & Jaffe, 1963 p. 347-348).

2.7.1 Archetypes and Archetypal Images

The human psyche is complicated, full of complexity, uncertainty, and unanswered questions. In recent years, modern psychology scholars are trying to find out how the human mind works and how psychological aspects influence it. Fragmented pieces of characteristics in each personality look like a jigsaw puzzle which should piece together and realize the unconscious mind. “Carl Gustav Jung introduced the psychological approach to myths and focused on the individual instead of the society” (Erten, 2015 , p. 19). The beginning of archetypal literary theory introduced by Carl Jung and in recent years archetypal images mingled with modern and postmodern. “Jung commented on myths as the unconscious reflections of archetypes or primordial images” (Jung, 2014, p. 82).

In his book “*The Archetype and the Collective Unconscious*” Jung argues “personal confrontation” with the unconscious; he claims that emotions are translatable to images or we can find rather concealed images beyond the emotions (Chang, 2014). Carl Jung was inspired by ancient mythology. Since he was creative enough to find out symbols and archetypes that are inherently part of human genetic memory is best memorized with his term collective unconscious. Jung formulates his archetypes according to human personality. He also identified numerous archetypes from dream interpretations of his patients who were diagnosed with a mental disorder, when they were explaining their dreams.

Sometimes narrative characters recognized by several dimensions of dominant personalities. Nowadays, these dominant personalities are picturized as archetypal images in TV series characters under the influence of archetypes in ancient mythology which Jung categorizes them. One of the best parts of narratives is

archetypal images of the heroes, heroines. According to Carl Jung, archetypal images or archetypal content stands for “ancient motifs,” “primitive ritual,” “folk legend” and inclinations to ‘patterns of behavior (Jung, 1964, pp. 12-306).

The perception of the archetype is the demonstration of the collective unconscious’s mental satisfied in the arrangement of specific ancient descriptions which are commonly stated in considerably of the world’s legends and theological texts (Hossain, 2012). The collective unconscious is not personal but worldwide; in opposition to the individual psyche, it has subjects and styles of manners that are almost shared by all individuals everywhere. Mythologies and belief, the narratives of our descendants, reverberate extremely in our collective consciousness” (Mesquita, 2017).

Since *Game of Thrones* is a fantasy, with several remarkable characters with complex minds that are not static during the narrative, the archetypal images are significantly translatable from character’s psyche and observable in each of characters of the narrative. This study examines the archetypal image in the *Game of Thrones* fantasy’s deep and sophisticated characterization layers of Cersei Lannister's personality in a new way and for the first time. *Game of Thrones* fantasy is a postmodern narrative with variable characters which is a magnificent representation of the Jungian archetypal images. The archetypal images never can consider in a wholesome form; they can consider as an incidental from. The collection of them located and conceptual indicators. Subsequently, Jungian theory differentiates between archetypes and archetypal images, Jung can respond to its postmodern critics (Dobson, 2005).

2.8 Feminism in Game of Thrones

George R.R. Martin's *Game of Thrones* has a dual view of women as it can consider to empowering the women and at the same time rejecting them as it can read as both feminist and anti-feminist fantasy. Female characters in *Game of Thrones* are rebellious and oppressive, charming and horrible, but almost they are everywhere, which means Martin empower the women using both positive and negative sides of them. *Game of Thrones* is a battle of kingdoms for the 'Iron Throne,' and surprisingly females are more ambitious than male characters. Both in the '*Song of Ice and Fire*' book series and the *Game of Thrones* series, numerous women attempt to accomplish or embrace mostly two different sorts of authority: political and military (Marques, 2019). As we are going to explain more in analysis chapter, for instance, Daenerys Targaryen who has supernatural powers such as surviving in fire and tame her three dragons would consider as a symbol of the third-wave feminist's movement. Rebecca Walker, in 1992, used this term to characterize women as powerful and independent. Although *Game of Thrones* has been criticized because of its violence, nudity, and rape scenes, even the actors of *Game of Thrones* in their interviews, preferring to highlight the narrative's feminist perspective, rather than its probable indecency "sexploitation" aspects. "When you put it into perspective and look at what these women have accomplished and what they are capable of doing against all the odds, I definitely think it's empowering," (Frankel, 2014) says actress Emilia Clarke, who plays Daenerys Targaryen. Most females of the *Game of Thrones* have the characteristics of a powerful woman even in a negative way. Influential women such as "the devious Queen Cersei Lannister, a loving Lady Catelyn, the ambitious Red Witch Melisandre, revengeful tomboy Arya Stark, romantic Sansa

Stark, chivalric knight Brienne, clever prostitute Ros” (Schubart & Gjelsvik, 2016, p. 2).

Another *Game of Thrones* portrayal of women as strong characters is about those females who are strong and violent and mess up with gender standards, like Arya Stark, Brienne of Tarth, and Yara Greyjoy. They involve in conventionally male accomplishments, as they have to deny their femininity (Marques, 2019).

All three of the female characters examined in this study as the most major power of their Houses and Kingdoms since they are strong enough to be a leader as well as male characters. Arya Stark goals at being taken truly as a lady knight as fearless and courageous as the men she comes across. She makes a list of the people she wants to execute and, finally, learns how to become a murderer, and take revenge of her family. Her appearance doesn't show feminine personalities an even the way she thought. At the season finale, Daenerys Targaryen (Khaleesi) finally unchained her power by demolishing the King's landing. In fact, she turns to be a furious revengeful woman who cannot stand for cruelty anymore and very ambitious to be a queen. Her desire to sit on the Iron Throne makes her cruel like her father (King Aerys II Taragaryen) named as Mad King. According to New York Magazine, VULTURE issued at May 13, 2019 “Game of Thrones Finally Got Its Mad Queen” (VanArendonk, 2019). Although Cersei Lannister uses her sexuality in order to be considered as dominant women in King's Landing the worst moment of her life which is a walk of atonement, that makes her inappropriate to rule, she turns to be a most powerful person of all seven kingdoms by sitting on the Tron Throne at the end of season seven.

Even though these are women occupying positions of power, it is obvious that power is still connected to men and to a patriarchal structure that they cannot seem to discard completely. *Game of Thrones* 'argumentative demonstration of numerous rape scenes headed to a national debate contiguous sexual violence that happened just prior to the #MeToo feminist movement's campaign against patriarchal exploitation in 2017 (Itzkoff, 2018).

2.9 Chapter Summary

This Chapter starts with an outline of the theoretical framework of the study. Then throughout the chapter, theories have been explained and defined through their historical background and related literature. This chapter has introduced the special characteristics of Jean-François Lyotard's Metanarrative, Roland Barthes' Narrative Theory, Ideology, and Carl Gustav Jung's Archetypal Images. Lyotard's Metanarrative has been taken for the whole narrative style of the series. Narrative Theory is one of the newly introduced theories of Communication, and it is not popular among scholars yet, but it is one of the most practical ones. This study also focuses on Barthes' Narrative Theory, which is previously applied by Barthes to the genre in literature. He did the structural analysis of Honoré de Balzac famous short story 'Sarrasine,' and published it as book *S/Z*, in 1970. Following, the Narrative Theory, the Ideology of Barthes', and Jung's Archetypal Theory have been discussed.

G.R.R Martin deconstructs the tradition of fantasy style by creating a unique narrative with unstable characters. The complex fundamental plot he uses demonstrates the high level of fantasy fiction, which has been discussed in the literature review as metanarrative. Also, in the literature review, the novel way of

analyzing the *Game of Thrones* TV series, which is based on Roland Barthes' narrative codes have been explained. It is completely a new way to consider the visual text as applying narrative codes mostly happens in literary texts.

All through the study, we have been discussed the complicated narrative of *Game of Thrones*' characters, especially female ones, with respect to Lyotard's Metanarrative Theory, Barthes' Ideology and Jung's Archetypal Images. This complexity in storyline differentiates the series from other kinds of fantasy genres which are focused more on the chronological elements, as in other types medieval settings have limited the women representation. As it empowers the women, *Game of Thrones* have been considered a controversial TV series.

Chapter 3

METHODOLOGY

The current chapter lays down the research methodology used for the study. According to Potter (1996) “Methodologies are plans or more specifically the blueprints for executing the goals of research, whereas methods are the techniques or tools used by the researcher in the service of achieving those goals” (56). In line with this, the chapter presents the qualitative methodology used for the research. It also focuses on the research design, approaches, and data collection methods and highlights fitness criteria for the study. The Chapter ends with explaining population and sample.

3.1 Qualitative Research Methodology

This study has been designed on qualitative research based on Jean-François Lyotard Metanarrative, Roland Barthes’ Narrative Theory, Ideology, and Carl Jung Archetypal Images. This qualitative research focuses on the holistic view of *Game of Thrones* TV series in the metanarrative style as Lyotard discusses. Analyzing Barthes five narrative codes in his Narrative Theory, Ideology and highlighting the Archetypal Images of Carl Jung in specified characters is also part of the research. Qualitative research mostly has been used in critical studies in social sciences, humanities, and literature. Qualitative research has developed over the past forty years. It has a realm with a widespread series of strategies and methods that expose a large number of its principles and the multiplicity of frameworks (Heigham & Croker, 2009).

According to Heigham & Croker (2009), “Doing qualitative research can be extremely fulfilling and can transform not only your understanding of what you are studying but potentially, and more profoundly, of who you are in this world” (p. xi).

3.2 Research Design

The present qualitative research design is based on the case study of *Game of Thrones* fantasy TV series in all eight seasons. The case study research design is a very common research design among social science scholars, mostly when they concentrate on a comprehensive examination of an individual case. In this case, it is a TV series. In other words, the *Game of Thrones* fantasy TV series has been chosen for this research, which is based on a qualitative research method.

In qualitative research, the most suitable and applicable research design is the case study. We have considered the investigation of selected parts and characters in all released seasons of the *Game of Thrones*' fantasy TV series. First, we take a holistic view to the metanarrative style of the plot in TV series according to Lyotard's argument, and then we analyze Barthes' Narrative Theory as he explains in his five codes, his Ideology, and then Jung's Archetypal Theory and archetypal images also are parts of the research design.

Each selected character in certain episodes and seasons will be analyzed individually to uncover several and different challenges that selected fictional character faces it. Unstable characters during the seasons represent different behaviors, challenges, and lifestyle. *Game of Thrones* fantasy TV series has chosen because it has several issues to debate as well as its obvious influence in popular culture in the world. Each

selected character, each episode, and each season brings a new way of look to the audience.

3.3 Research Approaches

Research approaches here are based on four main approaches as Lyotard's Metanarrative has been used to analyze on the whole plot of the *Game of Thrones*. Also, the study continues with an analysis of Roland Barthes' five narrative codes and his Ideology too. The next approach is analyzing Jung's Archetypal Images as he argues in his Archetypal Theory. Since this study is based on semiotic analysis, which is undercover of textual analysis, the qualitative research paradigm seems suitable for it. The visual text has read by the researcher of this study to decode the signs and symbols. Textual analysis is a wide approach which covers so many other methodologies as well as semiotics. McKee (2003) describes the researcher will be able to make an intellectual guess in the analysis of the explanations that can be made of the text when he is using textual analysis on a visual text like series, television, film, journal, and advertisements. Alan McKee (2003) defines textual analysis as a method, a data-gathering process for scholars who eager to figure out "how people of various cultures and subcultures make sense of who they are and of how they fit into the world in which they live"(p.1).

According to Fairclough (2003), textual analysis can provide emphasis on a particular and a small number of structures of scripts or numerous types at the same time. Moreover, the true concept of reality in a variety of cultures and how people understand it and also its reflection in their society according to their cultural dimensions is the main goal in textual analysis. Textual analysis has a significant role in any occurrence happening in culture, such as a narrative, a picture, and a

treatment. It focuses more on the arrangement of the components rather than sequential repetition in the literary texts which concentrating on the related parts with coherence (Neergaard & Ulhøi, 2007).

In this study, our main focus is semiotic analysis, which means the study of signs. Given (2008), discusses that textual analysis refers to mainly qualitative methodology and covers the analysis of textual content, such as content analysis, semiotics, phenomenology, or hermeneutics. It can also focus on different methodologies, including, genre analysis, narrative analysis, discourse analysis, structural analysis, post-structural analysis, or postmodern textual analysis (Given, 2008).

As Neergaard & Ulhøi (2007) describe, semiotic analysis is related to the qualitative methods. These methods are frequently misjudged or evaded entirely because of considering to be too complicated. Though, semiotics examines the constant discussion concerning the uniqueness of a culture, is a theoretically adequate method. (Neergaard & Ulhøi, 2007). Shuker (2013), argues that textual analysis is an approach that concentrates on the fundamental structures of the text and its essential aspects. It also has an affinity with semiotic analysis, and sit can associate with psychoanalytical concepts too.

Jung' Archetype Theory is one of the main discussions in this study, which is linked to the mythological criticism and Psychoanalytic Theory. It also uses semiotic analysis through Barthes' narrative theory and five narrative codes. According to Chandler (2017), Narrative theory (or narratology) is a key interdisciplinary area of its realm that is not essentially structured by semiotic views; however, narrative

analysis is the main part of semiotics. Semiotic narratology is deal with all narrative forms such as literary and nonliterary texts, fiction and nonfiction, written and visual texts in a storyline and sentence structure.

Since the *Game of Thrones* is the case study to analyses, and it considers the visual production, semiotic analysis is more favored to uncover the meaning of signs. “The semiotic analysis of images deals with themes and general meaning, while the semiotic analysis of literary text deals with how meaning is produced by the structures of interdependent signs, by codes and conventions. Visual semiotics, therefore, assists in the production of meaning” (Neergaard & Ulhøi, 2007, p. 176).

3.4 Data Collection Methods and Analysis

To collect the data for the present research, textual analysis is favored, which covers the Narrative analysis and Semiotic analysis too. “To conduct a textual analysis, researchers examine a text or a series of texts according to certain identified principles” (Baldwin et al. 2004, p. 49). The main principles here take a look at the plot of the TV series, which is metanarrative style as Lyotard discusses it in his *postmodern condition*. Then the next contribution will be Roland Barthes Narrative Theory, concentrating on five narrative codes, and focusing on Jung Archetypal images is the last part of the analysis in data collection. First of all, the characters, episodes, and seasons are selected. The selected characters are analyzed according to the above-mentioned analysis. Examining the characters answer the research questions of the research study. Then, the mentioned parts are analyzed; findings and analysis are written.

Since the base concern of the study is structuralism, and it is based on study of signs, semiotics, and symbols are an inevitable part of this research. “Semiotics has, in general, claimed that the study of literature ought to be above all an investigation of the ways and means of literary signification” (Culler, 2001, p. 7). Semiotic analysis is a mechanism, but the explanation of text is essential thing to figuring out what the author transfers to the reader, and the best method for this is doing semiotics (Neergaard & Ulhøi, 2007). The textual analysis deals with the content of the media and what kind of connotation it carries. Different viewers get different messages, and textual analysis reveals them. In fact, according to McKee, textual analysis is a method for scholars to collect data about how other people make sense of the world (McKee, 2003).

As Fairclough discusses, textual analysis is also inescapably elective, in any form of analysis, we pick to inquire particular questions about public events and texts, without considering any other possible questions. The textual analysis itself is a valued complement to social science research, not something extra for adding to the other forms of social investigation and analysis (Fairclough, 2003).

Game of Thrones TV series is watched by millions of viewers in the world as we watch it and make a statement about it. Finding the codes, applying narrative theory and ideology of Roland Barthes, unmasking the archetypal images of Carl Jung and explaining Lyotard’s metanarrative style support the viewers to make sensible understanding of the message the serial carry.

“It seemed possible that the idea of a general science of signs, a semiology or semiotics, might revitalize the humanities and social sciences in general, not just

literacy and cultural studies” (Culler, 2001, p. 11). Since the *Game of Thrones* finished recently, and not so many scholars works on it certain themes this research seeks to find out about the semiotic of it. “Thus, semiotic references to ‘reading’ photographs, films, and television lead some to dispute that we need to learn the formal codes of such media, and to argue that the resemblance of their images to observable reality is not merely a matter of cultural convention” (Chandler, 2007, p. 268).

According to Dines & Humez, cultural media production need multifaceted close textual reading to examine their numerous forms of speeches, conceptual positions, narrative schemes, image structure, and effects. Media culture contains an extensive range of forms of textual criticism. Qualitative study inspects the image of women, blacks or other groups, or applies several critical theories to take out the meanings of the text or to clarify how texts meaning to create sense (Dines & Humez, 2003).

Game of Thrones is one of the most popular TV shows in recent years. It is an amazing product of media with certain cultural debates. The selected texts material which is going to examine in this research study is applying metanarrative elements according to Lyotard point of view in the whole narrative of *Game of Thrones*, and Barthes’ narrative codes in the selected scenes of episodes from season one to five in the target character of Arya Stark. The ideology of *Game of Thrones* in Daenerys Targaryen character, according to Barthes, will be discussed too. Also, the text will be analyzed under the consideration of Jung’archetypes and archetypal images of Cersei Lannister. Dines & Humez discuss that from 1960s literary-formalist textual analysis has been improved by procedures derived from semiotics, a critical approach for examining the construction of meaning in texts, nonverbal codes, such

as the visual and auditory languages of film and TV (Dines & Humez, 2003). *Game of Thrones* is a great fantasy TV series which can be examined in numerous analysis such as narrative analysis, semiotic analysis.

Neergaard & Uihøi(2007), argue that semiotics focus on how a sign system used as a frame to recognize and make obvious the specific procedures. The significant statement is that implications are linked to varied signs or languages because they are dealt with in a public set of fundamental procedures (Neergaard & Uihøi, 2007).

3.5 Population and Sample

For population, selected seasons of all eight seasons *Game of Thrones* TV series are carefully chosen. All these seasons are available online on the internet. The availability certified the researcher to view the seasons over and over and have more control over the viewing experience, such as the ability to forward, back, pause, select the scenes to watch and close it. These features enabled the researcher to take copious notes and to review the films as much as was necessary for this study.

The selected scenes and episodes of the *Game of Thrones* are watched by the study researcher at least three times carefully. Decoding the signs through reading the visual media text, finding the meaning of each selected part, which is a TV series is highly requested. The four approaches that we are going to analyze are Metanarrative style by Lyotard, which is based on postmodernism and also Barthes' five narrative codes, Ideology, and Jung's Archetypal Theory. For analyzing the metanarrative style, the entire seasons of *Game of Thrones* are considered as population of the research. For characterization population is different in three characters, since Arya

Stark character is examined from selected scenes of season one to five, and for Cersei and Daenerys the population is from season one to eight.

Primary data in this research is TV series as we watch it at least three or four times and secondary data will be collected from *Game of Thrones* TV series' book series, 'A Song of Ice and Fire'. In fact *Game of Thrones* TV series is an adaptation of book series. Online journals, printed journals, books, eBooks, websites, and electronic sources. The data have gotten from the secondary sources build up the research questions, the background of the study, and literature review. This information also helps the researcher to take a deeper look at the text to get the answer to questions very easily. <https://www.hbo.com> is online HBO.com website which includes all seasons of *Game of Thrones* TV series. Also, it is available to download and watch it by some other websites. The download version of all seasons is used to watch whenever the researcher of the study need to collect information from the main parts. Population in the research means the whole thing about the related subject. If it is a movie or TV series, it might be characters, scenes, episodes, seasons, etc.

The sample for this study is a form of non-random sampling, and it is based on judgmental sampling. Besides, sample designated purposively or judgmentally, as we mentioned before *Game of Thrones* is a huge production, and it runs from April 17, 2011, by Home Box Office (HBO) which is an American premium cable and satellite television network and owned by Home Box Office — the final season released in April 2019 with one year gap in 2018. *Game of Thrones* has at least 97 characters, including about 43 major, and 42 minor characters, with 73 episodes, and eight seasons. *Game of Thrones* exemplifies a TV fantasy series which can interconnect with several communities in the world although they have a dissimilar taste. Non-

random sampling method seems more suitable for this study since it is selective and lets the researchers be eclectic in the study by choosing certain parts. *Game of Thrones* contains vast subject range which numerous research discussions could be done in it.

Black discusses that “In non-random sampling not every unit of the population has the same probability of being selected into the sample. Members of nonrandom samples are not selected by chance” (Black, 2011, p. 226). He explains that; They might be carefully chosen because they are in both the right place and right time. (Black, 2011). Since there are different arguments in the study, the selected parts and characters will be related to the main discussion. *Game of Thrones* is a fantasy genre with supernatural scenes and fictional characters. So the chosen parts will be according to the related subjects.

3.6 Credibility of the Study

Qualitative researchers improve and evaluate their data by credibility. According to Croucher and Cronn-Mills (2014), “Credibility is how dependable and trusting you are at conveying the realities expressed to you.” Credibility is founded in several ways. There are two types of credibility; a thick description which is related to ethnography research and triangulation. In triangulation, a researcher use various data sets, different methods, multiple theories, or numerous researchers examine the same phenomenon (Croucher & Cronn-Mills, 2014).

Triangulation is a technique to support the credibility of qualitative research. This tactic uses different research methods to collect and link data together. There are two different ways that triangulation support to finding credibility include checking the

data and certifying comprehensiveness of the data. In this case, if data collected over numerous methods or sources are established to be reliable, the credibility of the research is supported (Houghton et al, 2013).

Since the study seeks to elaborate on the case study of *Game of Thrones* TV series according to four main theoretical frameworks which are the Lyotard's Metanarrative, Narrative Theory and Ideology of Barthes, and Jung Archetypal Images, triangulation found more suitable for credibility. As Flick (2018), discusses to get a good result in credibility, triangulation is used since it helps the researchers to use multiple theoretical perspectives to analyses the data. According to Flick "Triangulation refers to the combination of different methods, study groups, local and temporal settings, and different theoretical perspectives in dealing with the phenomenon" (Flick, 2018, p. 191).

3.7 Fitness Criteria

This specific research study is established on qualitative research methodology. Qualitative research has become a widespread term to use for any method other than the survey: contributor (and non-contributor) observation, unstructured interviewing, group interviews, the collection of documentary materials, and the like. Interview transcripts, documents, photographs, sketches, video, or tape recordings, and so on will be a source of data (Dey, 2003). In favor of confirming the appropriateness standards in qualitative paradigm *Game of Thrones* TV series selected characters and scenes are chosen. Because we are using a single set of data, to interpret multiple perspectives, triangulation will be the best choice for our research criteria. Our data collection will be analyzed throughout, Lyotard's Metanarrative argument, Barthes Narrative Theory, Ideology, and Jung Archetypal Images.

Chapter 4

DATA ANALYSIS

This chapter will initially take a broad look at the plot of the study. In other words, Lyotard's ideas of metanarrative will be used. Then it will take a profound look into the selected characters of the TV series *Game of Thrones*, Arya Stark, Daenerys Targaryen, and Cersei Lannister. This research study has its precise portrayal of the *Game of Thrones* TV series. Since there is no particular usage of nationality, community, ethnicity, race or people, in fact, the research represents its findings according to the content of the show which is analyzed by the researcher of the study. However, this particular study focuses on different aspects with dissimilar perspectives, as Lyotard's Metanarrative, Barthes' Narrative Theory, including his Semiotics and Ideology, and Jung's Archetypal Images. Research questions based on these contributions, and they will be answered analytically.

4.1 Lyotard Metanarrative in Game of Thrones

The writer of the Lord of the Rings, J.R.R Tolkien (1892-1973) is another influential fantasy work which was concerned into audio-visual media and attracted a large number of audience is an author with a traditional narrative style. His epic fantasy follows the most elements of narrative theorists such as Prop and Levi Struss. Tolkien's epic fantasy that depicts a medieval atmosphere, including supernatural scenes of immortal heroes and heroines, attracts worldwide fairy tale lovers' audiences who are waiting for the happy ending of the story. Mostly the protagonists of these kinds of narratives start the adventurous quests with lots of troubles to find a

magical treasure, defeat the evil and offer the utopian world by saving everyone and live happily ever after. All these characteristics are entirely far from G.R.R Martin's *Game of Thrones*' fantasy world. Modern fantasy's voice is the omniscient and overarching point of view while Martin's postmodern fantasy's perspective has rejected this style and shifts to the less important characters as well as his subversion of archetypal fantasy heroes. It's like we watch the series from the minor characters point of views; on the other hand, it seems there are signs of alternative heroes and not the real ones.

The genuine images of heroes are losing their previous place as they are in modern fantasy in the postmodern metanarrative. Lyotard argues, "The contemporary narrative function is losing its functors, its great hero, its great dangers, its great voyages, and its great goal" (Lyotard, 1984, p. 8). Martin's metanarrative describes the concept that pure good and pure evil are allusions and do not exist anymore. There is no absolute good or bad, nor dark or light but blurred images which alter when the storyline moves forward. What people can see is just shadows of the real heroes. On the other hand, there are just shades of good and bad that coexist in harmony with each other in the postmodern fiction world. "This was defined by a suspicion of all grand or metanarratives in science, social science, and culture that made absolute claims to truth. Instead, Lyotard (1984) in the *Postmodern Condition*, has marked the doubts over the validity of truth claims and a willingness to entertain multiple parallel explanations of the social world" (Bista, 2015). 'King's Landing' and 'Winterfell' in the continent of 'Westeros' are two opposite sides of political and social issues; 'King's Landing' is a center of corruption, violence, lies, and chaos, thus being the total opposition of 'Winterfell' which is more a peaceful place. (Martin, 2011, pp. 191, 193–196, 278–280). However, the narrative immediately

starts to deconstruct this Levi Strauss style opposition. When at the beginning of the TV series, Lannisters enter the ‘Winterfell,’ Eddard Stark is one of the main characters of Season One who is almost hero and honorable character and safe in ‘Winterfell’ while he finds himself insecure and alone in ‘King’s Landing.’ Nowhere else in ‘Westeros’ he feels as alienated and insecure as in ‘King’s Landing.’

Eddard Stark’s feeling is negative towards the city as he warns his daughters Sansa and Arya to leave the place, and his sense of not belonging to the ‘King’s Landing’ is foreshadowed his unpredicted death at the end of Season One to indicate that Martin’s narrative is postmodern. When he sits in the room of the Small Council “As the others took their accustomed seats, it struck Eddard Stark forcefully that he did not belong here, in this room, with these men” (Martin, p. 193). Ned Stark is a man who believes in absolute principles of honor and justice. His heroic character belongs to traditional fairytale narratives more than Martin’s cruel postmodern metanarrative. Therefore, Martin had to kill him in the Season One, because he was a simple character and trustworthy hero who reminds us an honored and brave heart knight in Tolkien’s fantasy that was beyond the complicated postmodern world.

Martin’s metanarrative concludes with one person’s perspective in each chapter as a micronarrative. Like William Faulkner (1897-1962) and James Joyce’s (1882-1941) stream of consciousness, we as readers have to combine together this plurality of perspectives and form the more comprehensive view of the world. Martin’s work also includes blurred binary oppositions which do not follow the traditional narrative form. They are not opposed to each other, but relatively in altering opposition. For example, we have black and white as opposite of each other, but if we mix or overlap them, it comes up as grey or a shadow of black and white.

In particular, the characters of the grand narratives are not universal heroes or devilish monsters, but relatively not stable ones. Martin treats fantasy genre as a literary metanarrative in structure, form, and with characterization, he challenges the traditional narrative writers. While classical narrative concentrates on morality and objectivity of the universe, instead, metanarrative focuses on moral conflicts and relativism with the world. Narrative complexity goes further and makes characters ambivalent and chaotic in moral aspects rather than good or bad. The audience of *Game of Thrones* surprisingly figures out that the fantasy romance does not exist in *Game of Thrones*' world. Martin officially repudiates the controlling values of the modern mind. One of the biggest conceptual templates in his narrative is binary opposition, which is a very obvious pattern of modern literature. Modern narrative frames its protagonist as unconditionally good and its antagonist as totally evil with the rhetorical guarantee that bad will fail at the end of the story and goodwill triumph and almost assure the audience with the classic fairytales.

Martin contradicts the old-fashioned basis of the one-dimensional modern mind that believes the goodness will defeat the evil and the happy ending is indeed assured. *Game of Thrones* is a postmodern realization of the fantasy genre TV series which is the representation of metanarrative that deeply involved with the cultural elaboration of modern fantasy. During the running time, *Game of Thrones*' most controversial subject was of its narrative style. Viewers could not believe their favorite heroes and heroines die one by one in horrible situations. This postmodern narrative deconstructs the modern fantasy form and introduces the audiences the new grace of narrative, as what Jean-François Lyotard, call grand narrative. The grand narrative is a story about stories, historical events, and experiences of the past. Lyotard argues that there are multiple micro-narratives, and they represent a specific perspective of

the world. Grand narrative (metanarrative) focuses on the diversity of human experiences rather than one grand point, and it makes metanarrative significantly an overwhelming concept.

Game of Thrones is a TV series produced as an adaptation from the book that narrates almost everything about current human life in the medieval setting and grand narrative style. As Lyotard argues, resistance “against the great narratives themselves, against the way thought is treated in the new postmodern technologies insofar as they express the most recent application of capitalist rules to language” (Wark, 1993, p. 155). It includes the experience of violence and war in living societies alongside breaking down the modern fantasy rules. Morality is not a universal principle in Martin’s world, but a relative concept. “Lyotard asserts competing narratives and ways of making sense of the world, and this has led to what might be a crisis of legitimation. In other words, it’s hard to know what’s right and what’s wrong” (Berger, 2013, p. 64). Among all those admired heroes, Ned Stark is the most powerful character who has all the traditional characteristics of a hero, but surprisingly at the end of Season One, his unpredicted death leaves the TV series’ audience in a great shock. The pluralistic vision of the modern mind is not Martin’s interest while as a postmodern author, he is more eclectic in his works.

A reader of his books or the audience of *Game of Thrones* TV series enters the imaginary world with the pre-established knowledge of fantasy genre, and Martin starts to humiliate their mind by introducing the characters’ sophisticated features and surprising scenes. For instance, the character of Jaime Lannister as a tall, golden hair, kind, gentleman, and unbelievably handsome, which are all what a knight should have. In a tremendously shocking scene, the audience cannot believe in their

eyes when he has incestuous love with her twin sister, and he is responsible for killing lots of innocent people. Heroes and heroines behave unlikely when the narrative moves forward, and this makes the narrative a postmodern one, according to Lyotard. As Lyotard writes “I define postmodernism as incredulity toward metanarratives [...] the narrative function is losing its functors, its great hero, its great dangers, its great goals” (Lyotard, 1984, p. 1). According to Lyotard (1984), implications of metanarratives that attract postmodern attacks comprise the tailoring of the reality of the self and the world, that (re)produces binary oppositions (Papastephanou, 2016). Lyotard (1988) also argues that the ascendancy of one system of thought over another mark (and thus can expose) the symbolic or actual violence done by the former to the latter (Fox, 2014).

Like being a person or being no one for Arya Stark and the way she is confused about her identity as the servant of ‘the Many-Faced God’ mark Arya as a contradictory character. When Arya Stark enters ‘Braavos’ after so many difficult adventures, she faces in ‘Westeros’ which are extremely annoying for her young age. She hopes to find peace of mind when she arrives at ‘Braavos.’ She is as a stranger; she knows that ‘Braavos’ will never be her homeland. In Arya’s narrative on ‘Braavos’, we can find the perfect example of a person getting accustomed to a new life in a perfectly anonymous city (Martin, 2011). From the very beginning, Arya intuitively tries to observe this foreign city as carefully as she can to get accustomed to it and learn to live in it not only as an alien but as a rightful citizen. She consciously renounces all her previous identities (Marynowska, 2014).

„Who are you?” (...) „No one, “she would answer, she who had been Arya of House Stark, Arya Underfoot, Arya Horseface. She had been Arry and Weasel too, and Squab and Salty, Nan the cupbearer, a grey mouse, a sheep, the ghost of Harrenhal... but not for true, not in her heart of hearts (Martin, 2011, p. 446).

Although 'Braavos' seems strange to Arya, but it challenges Arya with different characteristics. "The city gives her three new identities: an acolyte in the Temple, a seafood vendor and a beggar whose only task is to observe men" (Martin, 2011, pp. 450-466). There is a reward for such an enthusiastic attitude of an alien towards the city – Arya is allowed to participate in training, as one of the citizens, to become a professional killer, the servant of the Many-Faced God (Martin, 2012). This blurred concept of binary opposition is very observable in Arya Stark's adventures that consequently, she has to change her identity to adapt herself with the situation. In particular, Martin responds to the classical narrative writers like J. J. R. Tolkien (1892-1973) who believe in fixed moral issues as well as an objective interpretation of the world. "Nevertheless, in both 'King's Landing' and 'Braavos' Arya exemplifies the person who has to choose between secure adaptation and insecure past identity. In 'King's Landing,' she is either supposed to demonstrate good manners and politeness adapting to the prevailing culture or to hide her background and true self to stay alive" (Marynowska, 2014).

There are also some cultural binary oppositions which Martin's audience is familiar with such as Roman amphitheater in the west part and magical, supernatural atmospheres in the East part. However, here they are set in the context of despotic city-states; they are also, in a sense, Orientalized to produce a binary opposition more clearly. The audience lives in a world in which the West democratic fights with certain oppressive regimes in the East can easily overlap this onto the map of the fantasy world, fixing certain political positions (Dalton et al, 2015). As Martin (2011) argues, "the strangeness of the Eastern Market too, with all its queer sights and sounds and smells ... the Eastern Market was a place of wonder and magic for Dany;...But the Western Market smelled of home" (Martin, 2011, pp. 586-587).

Daenerys Targaryen clearly states that “although the East can charm the senses, it is the West which smells like home, and it can consider being the orientalist binary opposition between the East and the West” (Dalton et al, 2015, p. 177). Indeed, Jean-François Lyotard expresses it as ‘Postmodernism’ which is characterized by “incredulity toward metanarrative” the grand philosophical systems that we once used to order our lives. Postmodernism also dissolves the boundaries between elite culture and popular culture and between original work of art and reproductions and limitations (Berger, 2016, p. 95).

Even from the dialogues and discourse of the characters, the binary opposition between narrative and metanarrative is very obvious when Arwen tells Aragorn, “Your time will come. You will face the same Evil, and you will defeat it.” in *‘Lord of the Rings’*, Tolkien assures the audience that triumph will come for the agency of the good, however in Martin’s *Game of Thrones* audience figures out that there is no guarantee to see their favorite heroes till the end of the story as Sansa remembers; “But a voice inside her whispered; “There are no heroes,” and she remembers what Lord Petyr said to her, here in this very hall. ‘Life is not a song, sweetling,’ he’d told her, ‘You may learn that one day to your sorrow.’ “In life, the monsters win,” she told herself” (Martin, 2011, p. 248). This is the prediction of tragically ending life for Ned and Rob Stark. Ned is a great idol with all characteristics of an archetypal hero, but he has no place in Martin’s metanarrative fantasy. Ned is a fairy tale hero; simplistically too good and too morally superficial for Martin’s cruel grand narrative world. He has to die; otherwise, Martin’s fantasy would be meaningless.

4.2 Applying Barthes Five Narrative Codes on the Title and Arya Stark

In this section, the title of the series will be studied according to narrative codes and in the next section, the information will be given about the fictional character Arya Stark and then applying five narrative codes on her narrative in the *Game of Thrones* fantasy TV series will be the last analytical part.

4.2.1 The Title: A Song of Ice and Fire and Game of Thrones

This section will take a close look at the title of both TV series and book series. The title of the fantasy TV series has already got a binary opposition. “*Game of Thrones*” titled under an adaptation of the book series named “*The Song of Ice and Fire*” also abbreviated as “*ASOIAF*” seems to be an enigma to the audience and readers. It appears as a controversial title in Barthes’ code’s theory.

In the book series titled “*The Song of Ice and Fire*,” the antithesis between Ice and Fire covers the concept of both symbolic code (SYM code: antithesis) and semantic code (SEM code: connotation). The song is a connotational meaning of the story, and Ice and Fire are two opposite objects and binary oppositions. This contradiction represents symbolical code (SYM code), in other words, antithesis in Barthes’ five code theory. All these binary oppositions are also observed in Arya’s characteristics. Indeed, Barthes elaborates that “The symbolic structure is completely reversible: it can be read in any direction” (Barthes, *S/Z*, 1974, p. 68).

Moreover, Song and Game seem positive and desirable concepts since they lead to the following words such as Ice, Fire, and, Thrones. These concepts convey the meaning of negative, undesirable, and ambiguous, and questions come to mind to

resolve them. Questions like: What kind of game it is? Among whom? Arise from the very beginning of the TV series, few hints come to the viewer's mind that can be answered as follow: "*Game of Thrones*" (HER. Enigma: equivocation) and (SEM code: connotation). The game has a positive meaning as everybody likes it, but when it comes to *Game of Thrones*, it has the connotational meaning of struggling, threat, battle, and ambition. Negative and undesirable connotation dominates the meaning when it comes to cold places and warm places of different kingdoms. House Stark is located in the north, which is in cold and frozen places of 'Westeros,' yet , House Lannister is located in an oriental and hot climate.

4.2.2 Arya Stark in Game of Thrones

Arya Stark is one of the children of the Stark family who lives in 'Winterfell' in the continent of 'Westeros,' which is an imaginary land in the world of *Game of Thrones*. She is the second daughter and the third child of Eddard Stark and his wife, Lady Catelyn Stark. After pestering of House Stark by House Lannister, she escapes from her home and starts her journey at the 'House of Black and White' in 'Braavos' where she is trained as a Faceless Man. Although her journey has lots of ups and downs, she has got the knowledge from the experience to use her new abilities to bring those who have wronged her family to justice (Fandom, 2018). "Arya rejects the notion that she must become a lady and marry for influence and power. Instead, she believes that she can forge her own destiny" (Fandom, 2018). Maisie Williams is an actress who roles the Arya Stark character in the *Game of Thrones* TV series. Figure 5 shows the image of an actress Maisie Williams who plays the role of Arya Stark.



Figure 5: Arya Stark: A Fictional Character (Photo Courtesy: HBO) Maisie Williams: An Actress

4.2.3 Season One, Applying Barthes Five Narrative Codes, Arya Stark

From the beginning of the Season One, Arya Stark denies to be a lady when in episode three Ned Stark says to her “It is not a toy”, addressing to the sword and she replies her father by saying that “I don’t want to be a lady” (SYM code: antithesis). According to Barthes’ codes, Arya is the one “who has both feminine and masculine features, and thus, sexual classification is not the right one” (Barthes, S/Z, 1974, p. 36). She is biologically a female with male attitudes, and masculine characteristics since symbolic codes here are very obvious.

Another significant element here is how Arya Stark names her sword “Needle” and says to her brother Jon “I’ve got the needle of my own.” (Game of Thrones, 2015). She still keeps her femininity by calling her sword a “Needle,” as women use the needle for sewing, but her masculine characteristics push her to fence and archery

(SEM code: connotation), and also (SYM code: antithesis). Being a feminine lady and being a masculine knight are binary oppositions found in Arya's character.

In season one, the last episode, while Arya is under the training of fencing, a struggle takes place, and she wonders what would happen if the attackers steal her sword "Needle." She desperately looks for her sword when a fat boy tries to come close to her, and she asks him to stay away from her, but the fat boy does not listen, and then Arya kills him by her "Needle" for defending herself and runs away. Here, lots of questions come to the mind of audiences: Is she going to continue to kill lots of people? Or who is the next one? Here, there is hermeneutic or enigma code as well as the action code when Arya kills the boy. Her fearful face before killing the boy and desperate face after killing him (HER. Enigma: equivocation). Killing the fat boy and running away constitutes the proairetic code (ACT.). Proairetic code keeps revealing the questions and secrets of the story step by step. In the last episode of the Season One, after Arya's father (Ned Stark) is beheaded; Arya gets her hair cut off so that she can be disguised as a boy since her life is in danger. A man takes her to join a group of criminals that leads to the wall to join the 'Night's Watch'. The man screams, "winter is coming," which is Stark's famous motto, and also it's like the news for being aware of the danger. The cultural code (REF.) appears here, as the phrase belongs to Starks and noble family and has a particular meaning in 'Westeros' imaginary world, and it is related to that culture. In Barthes' code system, it is the cultural code "As a fragment of ideology, the cultural code inverts its class origin (scholastic and social) into a natural reference, cultural proverb or a "proverbial statement" (Barthes, 1974, pp. 97-98).

4.2.4 Season Two, Applying Barthes Five Narrative Codes, Arya Stark

Season Two episode 5, after almost a long journey, destiny brings Arya to be a cup-bearer for Tywin Lannister, their cruel enemy as there, she is a prisoner, and nobody knows who she is since she dresses like a boy. He asks her where is she from, and she lies to her keep herself safe, and when she cannot reply to the question, her lie is revealed. Again, here, there is (HER , Enigma: equivocation), which makes viewers question if the Lannisters know her what is going to happen to her. If she is recognized by them, she will be killed or what would be the next?

However, Tywin Lannister gives her a second chance to introduce herself by asking the question for one more time. The proairetic code (ACT.), and Arya lies to him shrewdly, when he asks about Arya's brother "What do they say about Rob Stark in the north?" (Game of Thrones, 2015). She answers "They call him a Young Wolf," "They say he can turn into a wolf if he wants," "They say he can't be killed" (Game of Thrones, 2015). Tywin Lannister keeps asking "And do you believe in them?" with a filthy smile on his face the proairetic code (ACT.) Arya answers, "No, my lord.", "Anybody can be killed." At this moment, the smile disappears from Tywin Lannister's face and says to Arya, "fetch that water" (Game of Thrones, 2015). The proairetic code (ACT.) happens while the narrative keeps continuing, and the semantic code (SEM.) which also means connotation that Arya addresses Tywin Lannister that even you can be killed.

Tywin Lannister also asks Arya about the sigil of a place where she is from; she gives two places with special signs; House Mooton of Maidenpool and House Dustin of Barrowton. Again cultural code appears as (REF.) or (REF. Gnostic code). According to Barthes (1974), some cultural codes like Gnostic codes (REF. Gnostic

code) are also named as a reference code since they address the origin of culture and science (Barthes, 1974). In Season Two, episode five, at the same time that Arya is a cup-bearer for Tywin Lannister, she meets a strange man who is called 'Jaquen H'ghar'. He tells her that he owes her three deaths because she gives her three lives. Arya saves 'Jaquen H'ghar' and his friend's lives in the previous episodes, and he wants to compensate. The symbolic code (SYM.) appears as two antitheses of life and death.

4.2.5 Season Three, Applying Barthes Five Narrative Codes, Arya Stark

In Season Three, episode six, when Arya meets Melisandre, she tells her "I see a darkness in you and in that darkness three eyes stare back at me, brown eyes, blue eyes, green eyes, eyes sealed will be shot forever, we will meet again" (Game of Thrones, 2015). (HER. Enigma: equivocation), the semantic code (SEM.). Melisandre semantically mentions the people Arya is going to kill. "Shot forever" is the connotation of death. The eye colors connotation of the people who are going to die. Again, a question arises in the viewers' mind on who is going to be killed next? Hermeneutic code, (HER.).

In Season Three, episode ten, in the middle of the way Sandor Clegane, nicknamed 'The Hound' the man who is paid by Arya's mother to find and help her to go back home, appears. They meet Lord Frey's soldiers when Arya kills one of Frey's soldiers with a knife, Melisandre's prediction comes true about the blue-eyed man is shot forever. Here the proairetic code (ACT.) happens when Arya kills the soldier. The opposition between the lord of light or God and witch is another symbolic code (SYM.). The binary opposition between being betrayed against being loyal is again symbolic code (SYM.). After Arya kills Lord Frey's soldier, she takes the coin that 'Jaquen H'ghar' has given her and whispers 'Valar morghulis' (Game of Thrones,

2015) which means ‘all men must die,’ which is again (REF. Gnomonic code) cultural code as it is a phrase in ‘High Valyrian’ language originating from “Braavos, a city located on the northwestern tip of Essos” (Game of Thrones, 2015).

4.2.6 Season Four, Applying Barthes Five Narrative Codes, Arya Stark

At the beginning of Season Four, there is a scene when Arya and Sandor Clegane (The Hound) are in an old bar talking to Polliver, the man who killed Lommy, (Arya’s friend) and stole Arya’s sword ‘Needle.’ Sandor says to Polliver while drinking his beer, “listening to talkers makes me thirsty and hungry; then I’ll take two chickens” This sentence has (HER. Enigma: equivocation), (ACT.), and also (SYM) code. (HER. Enigma: equivocation), which makes the viewers have questions on what is going to happen next and action code that slowly moves forward the narrative to the next fighting. ‘Chickens’ semantically mean for girls who are saved by Sandor from Lannister’s soldiers.

The symbolical code in Season Four appears in the scene that the image of a black horse and white horse are shown near Sandor and Arya. These symbolical pictures represent Sandor and Arya’s dark side and good side in their journey. The antithesis of good and bad, dark and white (SYM: Antithesis) is a sign of harmony and the balance in black and white when they are near each other. It can also be referred to as a sign of yin-yang. This is what Roland Barthes mentions “Paradoxically super active” (Barthes, S/Z, 1974, p. 70).

The cultural code occurs in Season Four when Arya decides to go to the north by ship and the sailor rejects to take her because the ship is traveling to the free city of ‘Braavos,’ and when Arya shows the coin and say the famous phrase in a High Valyrian, ‘Valar morghulis’ (Game of Thrones, 2015) which means “all men must

die,” (Game of Thrones, 2015) and the sailor is astonished, and answers with the phrase ‘valar dohaeris’ (Game of Thrones, 2015), meaning “all men must serve.” (Game of Thrones, 2015) (REF. Gnostic code).

4.2.7 Season Five, Applying Barthes Five Narrative Codes, Arya Stark

The Season Five starts with a new journey in Arya Stark’s life. From the very beginning of the first episode, as the ship enters the city of ‘Braavos’ Arya’s face is full of uncertainty, and obviously, it raises the question in audiences mind (HER. Enigma: equivocation). The guide, who is the man canoeing Arya to the “House of Black and White” (Game of Thrones, 2015) informs her that the man she is looking for is there (ACT). Hermeneutic code had already started from the very first scene of the narrative when they entered the unknown land, which makes the audience question the mysterious place (HER. Enigma: equivocation). When Arya gets out of the canoe and stands in front of the ‘House of Black and White’ with the black and white huge door, the symbolic code appears which is antithesis or binary of black and white within the name of the place and, the appearance door (SYM. color antithesis).

In the beginning of Season Five, when Arya Stark knocks at the door of ‘House of Black and White’ and the black man opens the door, she says ‘Valar Morghulis’ in Valyrian language which means “all men must die” in High Valyrian, and it is a common greeting in Braavos, (REF. Gnostic code). The man opens the door, and Arya shows the coin which ‘Jaen H'ghar’ gave her and the man and asks for the code for entering. The man refuses to take her in by saying there is no one with that name and Arya insists by saying I crossed the narrow sea and I have nowhere else to go, and he answers you have everywhere else to go which is antithesis and symbolic code (SYM code).

After Arya Stark enters into the 'House of Black and White,' she wants to be a faceless man by serving the many face God. The antithesis of faceless man and many faces God represent another symbolic code in the narrative, (SYM code). Being herself or being no one is a challenge Arya Stark faces within the house of Black and White, (SYM code: Antithesis). Being herself or being someone else again represents the symbolic code of Barthes' codes. The antithesis of 'Many Faces God' and 'faceless man,' 'black door' and 'white door' of 'House of Black and White,' also refer to (SYM code: Antithesis) too. Being no one semantically means getting the mysterious perfection in 'House of Black and White' (SEM code). Being no one has the connotational meaning of being 'a faceless man' and serving the 'Many Faces God.' When Arya is ready to be someone else but no one, semantically means that she lost her identity. She turns to be an orphan to do her first mission. She sells oysters, clams and cockles which is the connotation of being a slave and servant for 'Many Face God' in the 'House of Black and White' in the free city of 'Braavos,' that is an ironical name for a place. As the first faceless man was born to be slave of lords and ladies, and be a servant forever to 'Many Faces God.' Freedom or to be served and being a slave is another symbolic code here. (SYM code: Antithesis).

"Faces offer no one, you are still someone, and to someone, faces are as good as poison" (Game of Thrones, 2015) (REF. Gnostic code). This is one of the rules in the 'House of Black and White' that Arya Stark does not know about and by watching the numerous faces, at the end of Season Five, she gets blind. In a holistic view, Arya Stark's life from the beginning is a kind of an enigma to an audience which creates mystery. Arya is in an individual journey which makes her a mature one from the First Season till now. Her long journey from experience to knowledge creates a unique character full of confidence and courage. Arya's blindness is

metaphorically both (HER) and (ACT) code. Living as anonymous and named as no one, she could see beyond what others see, deeper enlightenment and understanding while the power led her to be aware of seeing fault in others but herself which was another element of her unique quest. (HER. Enigma: equivocation). This makes the audience anxious about what is going to happen next?

4.3 Applying Barthes Semiotic System and Ideology in Daenerys Targaryen (Khaleesi)

This part includes information about Daenerys Targaryen (Khaleesi) who is one of the influential characters of the *Game of Thrones*. It helps the audience learn the details about her personal life, supernatural power, and behavior.

4.3.1 Who is Daenerys Targaryen (Khaleesi)?

Daenerys Targaryen (Khaleesi) played by Emilia Clarke, is the youngest child and the only daughter of King Aerys II Targaryen, the ‘Mad King,’ and his sister-wife, Rhaella. Before she was even born, she lost her father. Her father died in the ‘King’s Landing.’ Robert Baratheon defeated Aerys because he believed he was rebelling against him and killed him in a conquest known as Robert's Rebellion. After his death, Robert Baratheon took the throne and became the king. His brother Viserys and her pregnant mother escaped from the island of ‘Dragonstone,’ the place where their ancestors, House Targaryen, belonged to. Daenerys has supernatural powers and is called the Mother of Dragons. Figure 6 shows the image of Emilia Clarke, who plays the role of Daenerys Targaryen (Khaleesi).



Figure 6: Daenerys Targaryen (Khaleesi): A Fictional Character (Photo Courtesy HBO) Emilia Clarke: An Actress

Like a wrestler image, as Barthes mentions, the semiotic signs gain cultural eminence when they distribute in the media or broadcast in the news. *Game of Thrones* TV series brings a new ideology by appropriating the popular culture and remodel the culture by new transformed images. These images are the myths, and these mythic signs strengthen the dominant values of *Game of Thrones*' culture, as 'Throne's Culture,' a term used by this study researcher.

Moreover, mythic signs are welcome by the audience, and people seem ready to accept them without any question or explanation. It seems the society's sky is covered with new clouds about to rain the new ideology. Here, the mythic system needs to unmask and unraveled the hidden message. "Myth does not deny things, on the contrary, its function is to talk about them; simply, it purifies them, it makes them innocent, it gives them a natural and eternal justification, it gives them a clarity which is not that of an explanation but that of a statement of fact" (Barthes,

Mythologies, 1972, p. 143). Figure 7 shows the analysis of the iconic image of Daenerys Targaryen (Khaleesi) in Barthes sign system.

1. Signifier, Iconic image (Khaleesi)	2. Signified, the concept of power and immortality	
3. Sign I. Signifier		II. Signified, Powerful women
III. Sign A feminist hero (the baby who is the representation of Khaleesi in popular culture)		

Figure 7: Applying Barthes' Sign System in an Iconic Image of Khaleesi

As it has been mentioned earlier, some people like to call their babies after the names of *Game of Thrones* characters. They give that secondary connotation to their babies, and by naming them after the *Game of Thrones* characters, they would like their babies to be like them. In other words, they want their babies to be like *Daenerys Targaryen, Jon Snow, Arya Stark, Cersei Lannister, Tyrion Lannister, and Sansa Stark*. According to the above figure, people in the society and under the influence of popular culture's ideology want their babies to be like Khaleesi which is a fictional character and iconic image of a powerful female and immortal archetype. Babies named after these characters carry the secondary order connotation. At the first level, there is a hero (Khaleesi) which represents power interconnected as a sign which is the second signifier and make the secondary level of signification which is power and it is connotatively carried by the new individuals in the society. At the second level, it is a positive image of a feminist hero.

The audience could not link the signifier (image of Khaleesi) and signified (power) and find her image natural. Also, perhaps this empowered image symbolizes the

power of women in society, which is not true, and the situation supports the status quo, which is more male-dominated.

Game of Thrones is a TV series full of sexual violence, slaughters, and hatred. Even Khaleesi fights for 'Iron Throne' and kills her competitors. Barthes (1972) discusses that in a society with materialistic values, as Barthes calls it bourgeois society, the semiological definition of myth is conceivable. Myth is a personalized language. First of all, we have to certainly realize political issues profoundly as recitation the entire of social associations in their genuine life, social construction, and they have the supremacy of building the world (Barthes, 1972).

Leading class of society presents certain ideologies to please the bourgeois. These certain ideologies could be presented in any form like movies, TV shows, printed media, etc. Although *Game of Thrones* is popular all over the world, it owns a culture which enters it to society.

4.3.2 Representation of Gender (Khaleesi as a Female Myth) According to Barthes' Ideology

According to the cultural theorist, Stuart Hall, "Representation is the production of meaning through language. Representation connects meaning and language to culture. Representation means using language to say something meaningful about, or to represent the world meaningfully to other people" (Hall, 1997 , p. 15). In the *Game of Thrones*' several images or myths, as Barthes (1972) mentions, are obvious in Khaleesi's character. Her character changes during the seasons.

In Season One the audience feels sorry for Khaleesi since she is helpless and desperate in her life when his brother Viserys Targaryen, thirsty for power to take

back his father's throne, almost forced Khaleesi to marry 'Khal Drogo' when he said to her: "We go home with an army, with Khal Drogo's army. I will let his whole tribe fuck you, all 40,000 men and their horses too if that's what it took" (Game of Thrones, 2011). This image of Khaleesi suddenly changes at the end of Season One. Till the last episode of Season One, Khaleesi has a different image as a family-oriented woman who has traditional, arranged marriage as her brother decided for her. This indicates the characteristics of a male-dominated society.

In the last episode of Season One, when her immortality and power is approved when she comes alive out of the fire with dragons on her shoulder, everybody bowed in front of her as she is the queen of their land. Barthes' this concept is an image, and it does not follow the previous princess models who need a man.

From the beginning of Season Two, Daenerys Targaryen has got a new image as a female. She is a character who is a representation of third-wave feminists. The term third-wave feminism was first used by Rebecca Walker in 1992; this characterized women as powerful and independent. Khaleesi is courageous, powerful, adventurous, and magically immortal; she is called the Mother of Three Dragons who holds individualism. She is independent enough to start her journey as a princess without the need for any man to claim the 'Iron Throne.' She lost her husband and her baby in Season One, but strong enough to stand and continue her quest. Here, there is one myth related to Khaleesi, which is being Mother of Dragons with magical powers. Analyzing the message using the first level of language as a myth in Barthes' view gives a positive image of a female fictional character that is powerful, free woman with supernatural powers.

Another image appears here when the dragons kill the three years old girl in Season Four, episode ten and Daenerys (Khaleesi) has to chain her dragons to protect people from danger. This myth directs us to the secondary level connotation, which is the danger of power for women, and they should control it. The ideology behind it exists in society, and people accept it, and it is reinforced by the improved image of Khaleesi as a myth. In the third-order signification of language, individuals carry the name of myth, when the name Khaleesi turns to be so popular in the society.

Daenerys (Khaleesi) is the representation of the female gender in society with a traditional system of thought. She is the one who should chain her power when society needs it to live in safely. It is not about a representation of the body image or beauty. It is the representation of a powerful woman with limitations as society decides for her to have those limitations.

4.4 Applying Jung's Archetype Theory to the Images of Cersei Lannister

In this section, some information will be given about the fictional character Cersei Lannister in the *Game of Thrones* fantasy TV series, and the next section will be the analytical study of Cersei.

4.4.1 Cersei Lannister

Cersei Lannister, played by Lena Headey, Figure 8, is the only daughter of Lord Tywin Lannister, and his wife Joanna Lannister, twin sister of Jaime Lannister and elder sister of Tyrion Lannister. She is also the widow of King Robert Baratheon and Queen of the Seven Kingdoms. She has an incestuous relationship with her twin brother Jaime, who is secretly the father of her three children, Joffrey, Myrcella and Tommen. After being called by her husband 'Lyanna' (the name of his former

betrothed) on their wedding night, Cersei's feelings for Robert turns into hatred, and she returns to her brother, Jaime. Her three children, Joffrey, Myrcella and Tommen, are officially Robert's, but in reality, are the products of her incestuous relationship with Jaime. Cersei's mother died when she was four years old, after giving birth to her younger brother Tyrion. Tyrion is always blamed by her sister Cersei and her father for her mother's death. After Joffrey and Myrcella were murdered, and Tommen committed suicide, Cersei claimed the throne under the name of Cersei of the House Lannister as the protector of the Seven Kingdoms. Cersei does not have many good memories from her childhood till now. At the end of Season Eight, her tragic death with her twin brother Jaime Lannister is one of the unforgettable moments of the *Game of Thrones*.



Figure 8: Cersei Lannister: A fictional Character (Photo Courtesy HBO) Lena Headey: An actress

As an argumentative character, Cersei Lannister stands as a multidimensional archetypal image in the *Game of Thrones* TV series. For her, the family stands first, and she does everything for her children to see them happy and powerful. One of the remarkable archetypes in Jungian theory is mother archetype. In the *Game of Thrones* TV series, the archetypal woman is demonstrated in various aspects by

different females that play different roles in the story. Cersei, as an archetypal woman, is a representative of all aspects of mother archetype in *Game of Thrones*. Cersei is considered as both good Mother and terrible Mother. As a good Mother is related to the life code. She plays a genderless figure with both female and male strength. Cersei plays the role of a woman who has a powerful influence on political issues of Kings' Landing.

She has life values as warmth, caring, passionate, progressive, and protective, but just for her family and her family heritage, which is the first one. She plays the role of mother complex archetype at the same time with her shocking decisions. The combination of a good mother and a terrible mother at the same time makes Cersei a difficult woman to be understood.

According to Guerin et al., the terrible mother also can be manifested in the magician, whore, darkness, and danger and frightening aspects. It is also represented in the figure of "The Soul Mate: the Sophia figure, Holy Mother, the princess or 'beautiful lady' incarnation of inspiration and spiritual fulfillment (cf. the Jungian anima). The demon lover (the male counterpart of the Terrible Mother): the devil, Satan, Dracula (cf. Blake's "The Sick Rose" and the Jungian animus)" (Guerin et al, 1992, p. 178).

Cersei is also an appropriate archetypal image of the good mother and the terrible mother at the same time. The unfaithful wife to her husband, caregiver, and warmth with her children, and star-crossed lover in the fantasy of *Game of Thrones*. She is one of the most complicated characters in the TV series. From the beginning of the

narrative, the characteristics of all mother archetypes are very obvious since Cersei seems to have hysteric and sorceress character because of her past bad memories.

Cersei is full of contradiction; she is both innocent and seductress, and this also affects her children. In fact, she is also a winner and loser at the same time. She has the archetypal character of caregiver, magician, ruler, fear, danger, darkness, mortal related to passion, simultaneously. All these can become the embodiment of mother complex too. “The mother archetype forms the foundation of the so-called mother-complex. It is an open question whether a mother-complex can develop without the mother having taken part in its formation as a demonstrable causal factor” (Jung, 2014, p. 19).

4.4.2 Types of the Mother Archetype

According to Guerin et al. (1992:187), the good Mother who carries the optimistic features of the earth mother who is linked with the existence principle, birth, warmth, guardian, fruitfulness, development, wealth like Demeter, Ceres. It, on the other hand, describes the other types of a mother who is; the awful mother who has all the destructive characteristics of the earth mother, as it can be the magician, witch, warning, prostitute connected to sensuality and sex, anxiety, threat, obscurity, division, death; the unconscious in its frightening features. The soulmate: the Sophia figure, divine mother, the noblewoman or stunning lady, manifestation of muse and divine gratification or the Jungian anima, animus, the male matching part of the horrible mother (Guerin et al, 1992).

Indeed, according to Jung (1959), the mother archetype has two uncertain features: she is both loving and awful (Chang, 2014). For instance, in the positive side, the archetype of the great mother is considered as the caregiver, scapegoat, sacrificial,

full of compassion and generosity with protecting nature and desire to love, and all positive personality. This archetypal image is represented by mother goddess in mythology such as Gaya. The idea of the great mother fits the area of comparative religion and holds broadly variable sorts of a mother goddess. The appearance of a great mother in this usage is hardly faced in practice, and then only under very particular circumstances. The representation is noticeably clichéd of the mother archetype (Jung, 2014).

Mother archetype can be represented by a lovely queen or a cruel magician. It can be both positive and negative. In the opposite side, it can also be a horrible mother who comes out as a result of suppressive, neglected emotion which brings a completely negative personality of motherhood (Guerin et al, 1992).

According to Chang (2014), certainly, the archetype of the mother has been connected with attentiveness, kindness, knowledge, compassion, divine praise, supportive natures, progression, and fruitfulness. The undesirable or wicked side of the mother archetype is related to mysteries, enigmas blackness, lifeless world, abuse, and fatal (Chang, 2014).

“The Great Mother, categorized as being nurturing and strong. These conceptions are innate and are consistent across many different cultures and religious backgrounds” (Hossain, 2012 , p. 104). Dobson (2005) describes the image of mother archetype will contribute in a variety of forms in different cultures, historical happenings, and it can be observed as one demonstration of the overwhelming collection of the archetypes.

4.4.3 The Mother Complex

Martin portrays mother archetype in several characters with different attitudes. Sometimes mothers play the role of a caring mother, lover, and angelic soul or in some cases, they are pictured as devilish coldhearted witches who use their children for the sake of power. The mother archetype is one of the most debatable archetypes, among others. Cersei is one of the complicated and argumentative characters who play different roles during the seasons. She almost does everything to be a queen and get more power in Lannister's family. Her archetypal image of mother complex is remarkable.

According to Jung (1981), among all her patients, the mother complex is a nasty, challenging, and all negative features, but an acceptable companion for her husband, as she objects in every point of herself being in contrast to the whole spirals of her life (Jung, 1981). Jung continues his argument about mother archetype as the undesirable characteristic of the mother archetype is a mother complex, which is perceived in the female whose only goal line is childbirth. For this kind of woman, the husband is initial and leading as the reproduction tool, and she honors him simply as an item to be watched, beside her children, as her properties, cats, dogs, and house properties (Jung, 2014).

As Jung describes, the mother as the first female that human beings contacts with and she cannot help playing, clearly or secretly, consciously or unconsciously, upon the son's manhood, as her son goes mature gradually conscious of his mother's feminineness, or unconsciously replies to it by nature (Jung, 2014). According to Jung, the relationship between a mother and a son is the "simple relationship of identity" or confrontation, and the difference is "continually cut across by erotic

attraction or repulsion, which complicates matters very considerably” (Jung, 2014, p. 21). By this, Jung does not mean that mother-complex will happen for a son, but it happens to a daughter too, but still, there is more research about it (Jung, 2014). In the analytical part of the study, there will be more detail about the mother complex and its symptoms and signs. The character we are going to examine is Cersei Lannister, who is one of the most debatable characters in the *Game of Thrones*.

4.4.4 Archetypal Analysis of Mother Complex in Cersei’s Character

From Season One, we figure out that Cersei and King Robert Baratheon relationship is cold and unhappy. Her frustrated feelings of being suppressed by the king as her husband makes her fruitful to be a mother complex archetype as well. The repressed feelings of her childhood make her a combination of a good and terrible mother for her children. These suppressed feelings cause negative aspects of her characteristics which is mother complex. Jung discusses a mother complex archetype in this way; a mother complex is personality that prefers herself as lesser importance; she every very often stands completely unaware and unconscious as she lived her life through others, like a tool that delivers her children, she sticks to them, as without her children she has no way of life whatsoever her daughter (Jung, 2014).

As much as she cares to herself as a queen, she cares about her children, Joffrey, Tommen, her sons, and her daughter Myrcella and not her husband. At the beginning of King Robert Baratheon family’s arrival to the Winterfell where Starks family lives, Robert Baratheon’s behavior at night feast with whores in front of Cersei and her own family reveals the fact that the emotional gap between Cersei and her husband is much deeper than audience think. The truth is she is not her husband’s priority or even treated as an object. It is very clear from the scene of children’s fight when she misjudges the happening, and Robert Baratheon interrupts her by saying,

“Quiet woman.” Her disappointment is obvious by asking numerous uncomfortable questions to Sansa, Stark’s younger girl in their first meeting. She makes the following questions, “How old are you?” “You are tall, still growing” “Have you bled yet?”, “Did you make your dress?” “Such beauty should not stay hidden forever.” All these elaborate the fact that her concept of woman is only physical beauty and ability to give childbirth. It shows how her feminine side is suppressed, and her feeling frustrated.

Cersei’s character as a mother complex archetype in some parts of the narrative is the opposite side of a positive mother archetype. Instead of being the positive mother, archetype, who is a caregiver and lover towards Joffrey, she is not a representation of a perfect mother from her son’s eyes when he communicates with his mother. He is enthusiastic about convincing the mother’s affection toward himself, and in the meantime, he also anticipates to be more familiar about his mother’s past memories, particularly with his father, who appears to have uninhibited him (Chang, 2014). Also, she is mother complex archetype more than a good mother because of her attitude towards her son Joffrey as the first priority in her life, since she is ignored by her husband. The way she exaggerates Joffrey’s power and encourages his bad actions makes him confident enough to continue his misbehavior. She pretends and seems nice when she treats Joffrey’s injury, encouraging him to be a king after his father. Joffrey seems psychologically detached from Cersei because of her enthusiasm to share some memories about his father that are not pleasant for Joffrey to hear them, as a mother who can not let his son find out about his father. (Chang, 2014).

Although Cersei knows that Joffrey is timid and nervous, as a good mother caregiver archetype that has unconditional love towards her son, she calls him a warrior and emphasizes that he is a fighter like his father and encourages him to sit on the 'Iron Throne' one day. Jung (2014) explains the son in archetypal mother complex like this; he possibly is a conformist with taste to know more about the history and the one who appreciates the traditional standards (Jung, 2014).

Cersei's dynamic character during the narrative makes her one of the interesting ones as she has a very dominant role in the unpredictable happenings of the story. In Season One, her ambitious character is revealed when she says to Joffrey, "Everyone who wasn't us is enemy." According to Jung, "She rejects only what is alien to her" (Jung, 2014, p. 37). After approving his wrong behaviors, in Season Three, Cersei finds Joffrey not manageable enough to control as before. Indeed, Jung argues that the special effects of the mother-complex vary according to what it seems in a boy or a girl. Usual symptoms on the boy are "homosexuality and Don Juanism, and sometimes weakness" (Jung, 2014, page 19). Mother complex archetype is much clear when Joffrey is discarded to obey the normal rules as Cersei empowers him in a very exaggerating way. "In the case of the son, therefore, the simple relationships of identity or resistance and differentiation are continually cut across by erotic attraction or repulsion, which complicates matters very considerably."(Jung, 2014, p. 20).

The particular symptom which is very clear in Joffrey is Don Juanism, and impotence in his cruel attitudes towards women. In "Don Juanism, he unconsciously looks for his mother in every female he encounters. The symptoms of a mother-complex on the son may be seen in the ideology of the Cybele and Attis type: self-castration, insanity, and early death" (Jung, 2014, p. 20). Moreover, in the upcoming

seasons, the early death of Joffrey and Tommen and also Myrcella reveals the fact that the terrible behavior and power-thirsty of Cersei as a mother complex archetype causes the suicide and murder of her children in young ages. Her attitude towards her children is loving and warm, but the way she uses them is more like terrible mother archetype than good mother. Since the archetypal mother image will nurture the children with love, and power, mother complex makes them irrationally ambitious.

Another proof for being Cersei as a terrible mother archetype of mother complex is the sadistic actions of Joffrey, torturing Sansa Stark and other women in the rest of the narrative and upcoming seasons. Cersei's bizarre behavior causes Joffrey's misbehavior towards his own grandfather Tywin Lannister and his uncles Tyrion and Jaime Lannister by humiliating them and repeatedly emphasizing that "I am the king" (Game of Thrones, 2013). "Everyone is mine" (Game of Thrones, 2013). This attitude roots numerous conflicts in the series. According to Jung, mother complex archetype has negative aspects, and signs act like; Don Juanism appears to be desirable like brave, courageous and stubborn masculinity; determined motivated to do the maximum aims; dissimilar to all negatives like foolishness, bigotry, injustice, and lethargy (Jung, 2014).

Although, the character of Tommen, Cersei's youngest son is totally different from Joffrey, who is miserably sadistic, both of them share the same mother, Cersei. Tommen never enjoys brutal behavior like Joffrey and his mother. He committed suicide because he could not tolerate the death of his love. He could not resist more and killed himself. It can be another representation of anima, shadow, and negative mother complex too. "Because of the difference in sex, a son's mother complex does not appear in pure form. This is the reason why every masculine mother-complex

stands side by side with the mother archetype. In other words, a significant role is played by the image of the man's sexual counterpart, the anima (Jung, 2014, p. 20).

In Season Seven, Cersei seems like a typical mother archetype in all types that is helpless and alone and suffers from the early death of her children. In some scenes, she is even extremely negative to trust her lover and her brother Jaime at the same time. After Cersei's walk of atonement among people, she can only trust the Giant (The Mountain). She seems irritated and impatient to what is happening around her. Season Eight is the season that Cersei is lonelier than any other time in the *Game of Thrones*. She lost everything, even her love, and brother Jamie Lannister. Her face is more thoughtful than before. In the last scene, when she sees the 'Kings' Landing' on fire, Cersei is not the mean Cersei any more, as her eyes welled up with tears, the audience feels sympathy with her. She is the mother archetype who remembers all the nuance of deep layers of her life. This is what Jung describes the female with mother complex runs along in the world with avoided face, "like Lot's wife looking back on Sodom and Gomorrah." All her life's moments passes from her eyes like a dream or better to say a nightmare, an irritating cause of delusions, frustrations, and annoyances, all of which merely refer to the fact that she cannot bring herself to look straight ahead for once again (Jung, 1981, p. 99). In the last scene of Cersei, when she finds Jamie is there for her, her sad face changes to happy and as the predictor says before, she dies in the arm of her lover Jamie under the debris. Cersei's character is sophisticated, dynamic, and full of contradictions in such different layers, which needs more time to investigate and analyze every detail of her psyche. This analysis is a brief look at the semiotics of Jung's archetypal images.

4.5 Chapter Summary

This Chapter includes the analytical study of the narrative style of *Game of Thrones* from Lyotard's Metanarrative points of view. It also takes a look at the selected characters on *Game of Thrones* TV series according to the mentioned theoretical framework, which includes Barthes' Narrative Theory, his Ideology, and Carl Jung's Archetypal Images.

Game of Thrones has been analyzed through its metanarrative plot. Also, Barthes five narrative codes have been applied to the fantasy fiction focuses on Arya Stark character. Following the Narrative Theory, there is a discussion on Barthes' Ideology as it is called 'Thrones Culture' in popular culture on Daenerys Targaryen as a female hero, and the archetypal Images of Cersei Lannister by Carl Jung. To get a good result in the findings, as multiple theories are used in the analysis part, triangulation seems appropriate for the research.

Lyotard' Metanarrative Theory which is based on his famous book '*Postmodern Condition*' has been analyzed through the study. As *Game of Thrones* is a postmodern fantasy, the style of narrative is complicated. The main reason that *Game of Thrones* is popular is its metanarrative style. The storyline fluctuating through the series and make the audience to feel he or she is in the mind game which is more attractive to follow the series.

Findings in the data analysis, show *Game of Thrones* is controversial in various issues. After applying the theories in each character, analysis shows Narrative Theory is applicable to a visual text as well as literary texts, although previously it only applied in literary genres such as short stories, novels, and poetry. Semiotic

analysis in the storyline of Arya Stark on the *Game of Thrones* establishes the interesting issues like binary oppositions and ironical codes, connotations, and denotations of the conversations. Moreover, applying narrative codes creates a novel way of analysis in the visual text considering signs and symbols. In addition, decoding the text according to Barthes' narrative codes uncover hidden meaning and messages.

Another important theory is Barthes' Ideology which is based on his sign system. *Game of Thrones* as a widespread TV series makes a certain issue in society and people lifestyles. The iconic characters which Barthes calls the image, turns to be a part of the ordinary life of people as popular culture welcome them to society. As we mentioned before, one of these iconic images is Daenerys Targaryen (Khaleesi). She is one of the powerful women of the *Game of Thrones* series. People start to name their babies after the name of her. In this part, the term 'Throne's Culture' is used to emphasize the fact that how a new ideology would enter the society and impact on the culture.

Jung's Archetypal Theory is the next theory which has been analyzed through the study on the complicated character of Cersei Lannister as an archetypal mother. Jung's Theory of Archetypes defines the mother archetype as a good mother and a bad mother. This is an issue which is observable in classical narratives and folklores. Cersei Lannister has very complex characteristics as she has both aspects of the mother archetype. She would be evil and also an angel at the same time. Although this study focuses more on mother complex aspects as negative characteristics of Cersei, considering the role of caring mother in some parts is inevitable. Because of

her unstable character in the storyline, she is one of the unpredicted females of the *Game of Thrones*.

Another significant issue is Feminism that covers a short but important discussion. Daenerys Targaryen (Khaleesi) is a charming lady who is a symbol of the third wave feminists. Rebecca Walker (1992), was first used the term third-wave feminism, which characterized women as powerful and independent. Considering Cersei character in this issue, the most important thing is *Game of Thrones* empowers women whether they are good or bad characters. They have authority and their own power even to rule the seven kingdoms.

Chapter 5

CONCLUSION

This Chapter summarizes the study, clarifies the research questions, and concludes the study. It also gives some recommendations for further research. As it has been mentioned earlier, the study is focused on Jean-François Lyotard Metanarrative, Roland Barthes' Narrative Theory, five narrative codes, Semiotics, and his Ideology as well as Carl Jung Archetypal Images. Data is collected from *Game of Thrones'* fantasy TV series selected scenes, episodes, and characters, and the mentioned formations are explained meticulously using semiotic analysis.

5.1 Summary of the Study

The study takes a look at Lyotard's metanarrative style and also debates regarding its elements. Since *Game of Thrones* fantasy TV series is a postmodern fantasy, it has roots in poststructuralism too. The study also describes fundamental details in Barthes Narrative Theory, five narrative codes, Semiotics, and Ideology. Archetypes and complicated characters in the *Game of Thrones'* TV series make the narrative more interesting and enjoyable for the audience, which has been analyzed through the study concerning Carl Jung Archetypal Theory.

The current study also aims at explaining the mentioned above discussion in *Game of Thrones* as a visual text. The first aim of the study is the debate on *Game of Thrones* narrative style as a metanarrative fantasy, which makes it different from classical fantasy. Grand Narrative (Metanarrative) as Lyotard use it in his *'Postmodern*

Condition’ is the new way of narrative, which makes unpredicted happenings in the narrative. The research observes the five Narrative Codes in the selected characters, and it has also included a discussion about Archetypal Images according to Carl Jung’s Archetypal Theory which mainly discusses Collective Unconscious. Explaining different Archetypes that are linked to the character and analyzing the character psyche is another objective of this study. A short contribution to feminism is also part of the argument.

Consequently, the study based on qualitative research and explores the connotational meaning behind the semiotics of Narrative Theory and familiar the reader with narrative style in the *Game of Thrones* fantasy TV series. Narrative Theory has roots in structuralism, and among all genius narrative theorists, Roland Barthes seems an outstanding linguist in terms of Narrative Theory. It is the novel attempt to decode the Barthes’s five codes in the realm of visual text. Previously research on Barthes’ narrative codes applied in stories and written texts. Barthes himself decoded ‘*Sarrasine*’ short story in his book *S/Z* according to his five codes. Literature genres and written texts were so popular to apply narrative theory before. Nowadays, visual texts as serial, movies, animations represent Narrative Theory bright and vivid. There is no need to read the written texts word by word, and by watching the scenes, you can apply the codes to see how different narrative codes represent in it.

This research largely conducted by three main theories; Metanarrative Theory Narrative Theory, and Archetypal Theory. These theories mainly investigate and support the key concepts of the study, which are; analysis of metanarrative style, applying five narrative codes in the TV series, elaboration of semiotics and ideology, and archetypal images too.

5.2 Conclusions Drawn from the Study

This research describes, elaborates, and answers to six research questions. With respect to the Metanarrative Theory, the study seeks to find out what is the main reason that metanarrative style is more challenging than classic narrative style. How Barthes' Narrative Theory represents in visual text throughout applying five narrative codes in the narrative of Arya Stark character, demonstration of semiotic system, the influence of ideology in the popular culture, analyzing Daenerys Targaryen character (Khaleesi), and representation of Carl Jung's Archetypal Images in the Cerise Lannister of *Game of Thrones* are the main discussions here.

As it has been mentioned in Chapter 1, concerning *Game of Thrones* serial broadcasted on HBO TV channel since 2011, the present study seeks to explore the following research questions;

Given that Lyotard '*Postmodern Condition*' talks about the new narrative style called metanarrative, the following research question is answered.

1) Why is *Game of Thrones* metanarrative more challenging than classic narrative style to the audience?

From the metanarrative point of view, human life is cheap as there are no binary oppositions between fantasy and reality. According to Aristotle poetics, the ultimate beauty of life is achieved by the ideal balance between the two opposites. In opposition to Tolkien's narrative ending with romantic theatricality, Martin's viewers are overwhelmed by the horror and suffering of dying heroes one after another one. Unlike the modern narrative *Game of Thrones* makes more mortal characters than immortal ones. "For Lyotard, there is no way to decide who the

privileged subject is to be. Not only is there no way to decide, but any attempt to do so also seems consequent to be rebuilding the grand narratives of single-purpose that Lyotard finds to be so dangerous. All that can be done then is to attempt to understand the competing discourses, the conflicting attempts to account for, or appropriate, history” (Levi, 1991 , p. 48).

Even the narrativity of *Game of Thrones* fantasy is the subject of debate, the cruel world which seven kingdom fight for the power makes the metanarrative elements stronger. Horrible events and people like Ramsy Bolton, who tortures people for the power picturizes the ugliness of revenge and war in Martin’s postmodern world. Some scenes are disgustingly dark and unbearable. Lyotard argues that phenomenon like war, do not necessarily have a central meaning and that is the modern mind that has the power to construct a narrative around war perhaps as means of justifying or contextualizing the horror as a witness (Lyotard, 1984). He discusses that metanarrative is a coherent system of interrelated stories which share a common argument and claim to provide universal explanations for human experiences.

Concerning Roland Barthes Narrative Theory and five narrative codes;

2) How the Barthes’ five narrative codes are applied to the *Game of Thrones* TV series?

3) Concerning question 1, how are these codes applied to Arya Stark character?

Roland Barthes decoded the text of short story ‘*Sarrasine*’ according to his five codes, which is more technical since scholars and researchers do it in academic

levels. It needs to read the text carefully, word by word, and apply the mentioned codes in it. Also, the researcher needs to have enough knowledge and information to analyze and decode the unseen message. *Game of Thrones* TV series has been chosen for this study because first, it is a visual text and second Barthes Narrative Theory has never been applied to a visual text before, and it proves the novelty of the current research. Roland Barthes suggests a framework to study the signs that influence the Narrative Theory. He breaks down the text into the very basic segments and examines each icon. Barthes five codes theory is applicable to a variety of literary texts such as analysis of poetry, drama, short story, novel, etc. Somehow, it is not popular in visual texts. This study covers Barthes' semiotic analysis of signs and codes in the storyline of Arya Stark character. Barthes' codes explain connotations, actions, cultural concepts, symbols, enigmas, ambiguities, and binary oppositions remarkably in Arya Stark character from season One to Five. Arya Stark characterizes as an adventurous character with a lot of connotation in her dialogues and scenes. The study focuses on the scenes contain applicable codes and has been considered as suitable for the study. "Since texts and stories are seen as structures of oppositions, and substantially, given that semiotics aims at revealing the meaningful notions discernible in texts or stories" (Pavel 2017, 5).

Concerning Roland Barthes' Ideology, popular culture is ready to embrace a new culture. The dominant ideologies could enter society in the form of myth. According to Roland Barthes' semiotic system, in media messages, there are denotation and connotation (signified and signifier). In relation to this the present study aims to find out;

4) In what way the images (myth) of *Game of Thrones* TV series influence in society?

5) How Daenerys Targaryen (Khaleesi), the fictional character is represented as a feminist hero in terms of connotation?

Barthes' argument in *Ideology and the Semiotics* is very significant in semiology. His discussion about myth and how it works in popular culture is a framework that has never been out of date, and it is applicable in every new subject now and then. *Game of Thrones*, since 2011, has a significant effect on the popular culture. This study unmasks some myths (images) behind the character of Khaleesi and ideology behind it by using Barthes' semiotics system. Following the above analysis, regarding myths and images, we come up with the conclusion of how these images represent the value of individuals in society. Roland Barthes' semiotic system is applicable in current fantasy TV series *Game of Thrones* characters that play roles iconic images among the people of the society or better to say popular culture. This research concentrates on how Khaleesi's iconic images are represented in the society as a part of 'Throne's Culture.' The current popular culture is under the influence of various ideologies. Khaleesi as an iconic image or myth carries the secondary connotation of a feminist hero, and when popular culture uses her name for their babies, it is the third connotation in the society.

A new myth is a new ideology that spreads to society with vast acceptance by the popular culture, which is just another way of comforting the authority. Ideology for Barthes is the challenge to mark worldwide and authentic, actually, restricted and precise; an effort to occur that which is cultural or made by human as something accepted and obtainable (Storey, 2006). Unfortunately, people accept the image as a natural phenomenon because they are unaware of what is happening in society.

Regarding Carl Jung's Archetypal Theory, there are several archetypal images in every human being psyche. Regarding Jung's Theory, this study looks at the following research question;

6) How are archetypal images portrayed as mother archetype in the fictional character of Cersei Lannister in *Game of Thrones*?

Archetypal Images are around for centuries, and they are timeless and unlimited. They are observable in people around us as well as movies and TV series characters. This study takes a short look to archetypal images in the huge production of HBO channel, *Game of Thrones* serial and this tremendous TV series picturized the several archetypal images in the realm of Jungian Theory and semiotic approach. According to Carl Gustav Jung (1990), each of the main layers of characterization such as anima, shadow, ego, and self is considered as an archetype. Ego covers the center of consciousness and self is an archetype of totality, and unconscious articulate itself over archetypal symbols, which are both individual and collective (Jung, 1990). Indeed, Zehnder & Calvert, point out that myth portrays the history of a culture, archetypes, to establish standards. In current culture, the motion picture is a significant setting in which archetypal images mingle in a speech that both reproduces and is established by the past and dominant possibilities of a society (Zehnder & Calvert, 2004).

However, the archetypal images in *Game of Thrones* are more observable than other classical narratives because of their unique style, and dynamic characterization, they all have several archetypal images which are a representation of Jungian Archetypal Theory. *Game of Thrones* sets in medieval time and the narrative is full of

supernatural elements, symbols, archetypes and signs which surprise the audience in several ways; such as dynamic characters who are changing surprisingly through the narrative line. Unpredictable death of heroes and grotesque death scenes makes it debatable among critics.

This research looks at the archetypal image of mother archetype through the image of the mother archetype of Cersei Lannister character as a mother complex female in the story. In spite of her complicated character from the beginning of the story, as a representation of mother archetype, she is one of the best in representing a variety of mother archetypes. She has a dual character, sometimes a symbol of a caring mother and also a mother complex personality. Jung explains a mother complex a difficult character to communicate; “Because of her merely unconscious, reactive attitude toward reality, her life becomes dominated by what she fought hardest against the exclusively maternal feminine aspect. A part of life was lost; hut the meaning of life has been salvaged for her” (Jung, 2010, p. 33).

Previously archetypal images have applied to the textbooks and written forms of literature. In recent years, a fantastic visual context allows the researchers to consider the visual texts. Applying archetypal images in the narrative of *Game of Thrones* TV series encourages the prolific scholars to figure out more about the human psyche, the unconscious human mind, and Jungian theory as well as semiotic approach.

To sum up the study, *Game of Thrones* fantasy TV series remarkably represents numerous subjects to research in literature and communication studies. It sets in the imaginary medieval ages, but it depicts the present situation of the chaotic world that we live. World in its fictional world, and it's the main reason for its popularity.

Research in each dimension of it needs huge time and substantial to concentrate. The researcher here has focused on an academic study to be more useful for scholars in the future.

The data analysis starts with a discussion of Jean-François Lyotard's metanarrative that arguments about the specific narrative style of the *Game of Thrones*. Then researcher elaborates Barthes Narrative Theory which is a significant theory to study. Narrative Theory is a vast research area which elaborates on the deep meaning factors of the text. "Narrating factors play an important role not only in the area of narrative meaning but also in that of narrative value" (Prince 2016, 270).

This study focuses on selected scenes and characters in specified seasons of *Game of Thrones* TV series. Analytical study of Arya Stark (Season One to Five), Daenerys Targaryen (Season One to Eight) and Cersei Lannister (Season One to Eight) is the main argument of the research. Arya Stark's narrative based on Barthes' five codes is interpreted during the study. It is the new attempt to applying Barthes' codes to a visual text of *Game of Thrones* TV series.

The main goal of the narrative and storytelling is transferred the moral messages of the text. *Game of Thrones* easily does deliver these moral messages and communicates excellently with the popular culture and the reason to prove it is the huge fan of it that influence by the different aspects of the TV series. This research also elaborates the ideological elements of myth according to Barthes' Ideology in Daenerys Targaryen character. It has a different look to the Jung' Archetypal Theory as the archetypal images of Cersei Lannister to explain the hidden layers of the human psyche.

5.2 Recommendations for the Further Research

Study on the style of narrative is a remarkable subject to research, as it is metanarrative in this study, some more research studies could have done on plot and narrative style. Narrative Theory and all its different styles are an interesting subject to study. Narratology and storytelling in recent TV series seem complicated, and it has lost its traditionally simple narrative style. Research studies should be done to elaborate on the narrative styles method and their specific forms. The audience also should give their opinions and feedbacks about these narratives and how it influences them and how they communicate with it.

Also, some extra research should be done regarding Barthes' Ideology because right now, all societies are attached by the ideologies which penetrate into movies, TV series, and animations. These ideologies influence people's lifestyles and all aspect of their lives and their thoughts. Even children are under the influence of these ideologies since they choose all their school stuff from the brand of their favorite heroes.

Further research should be done on Carl Jung's Archetypal Images. Complex characters in postmodern narrative forms are very common, and characters lost their simplicity in the new narratology. Psychoanalysis through the Jung's elaboration of archetypal images in the human psyche is a very interesting subject to study too.

REFERENCES

- Adi, I. R. (2012). Popularizing epic narrative in George RR Martin's A Game of Thrones. *Humaniora*, 24(3), 303-314.
- Aristotle. 1907. *Theory of Poetry and Fine Art*, translated by S. H. Butcher.
- Bakhtin, M. M. 1981. *The Dialogic Imagination*, translated by Caryl Emerson and Michael Holquist.
- Bakhtin, M. M. (1981). Epic and novel. *The Dialogic Imagination*, 3-40.
- Barthes, R. (1953). Writing and the Novel. *Writing Degree Zero*, 29-40.
- Barthes, Roland (1972) *Mythologies*, selected, and trans. Annette Lavers, New York: Hill & Wang. First published in French in 1957.
- Barthes, R. (1974). S/z, trans. Richard Miller (New York: Hill and Wang, 1974), 76.
- Barthes, Roland (1974) S/Z, trans. Richard Miller, New York: Hill & Wang. First published in French in 1970.
- Barthes, Roland (1977) *Image–Music–Text*, trans. Stephen Heath, New York: Hill & Wang. Essays first published in French 1961–71.

- Barthes, R., & Duisit, L. (1975). An introduction to the structural analysis of narrative. *New Literary History*, 6(2), 237-272.
- Barthes, R. (1975). *The Pleasure of the Text*. Macmillan.
- Barthes, R. (1977). *Writing Degree Zero*. Macmillan.
- Barthes, R. (1988). *Introduction to the structural analysis of narratives*.
- Barthes, R. (1994). *The Semiotic Challenge*. Univ of California Press
- Barthes, Roland (1981) "Theory of the Text," trans. Ian McLeod, in Robert Young (ed.), *Untying the Text: A Post-Structuralist Reader*, Boston, Mass.: Routledge & Kegan Paul, 31–47. First published in French in 1973.
- Barry, B. (2002). *Culture and Equality: An Egalitarian Critique of Multiculturalism*. Harvard University Press.
- Battis, J., & Johnston, S. (Eds.). (2015). *Mastering the Game of Thrones: Essays on George RR Martin's A Song of Ice and Fire*. McFarland.
- Berger, A.A.2014. *Media and Communication Research Methods*. Sage publication.
- Berger, A. A. (2016). *What objects mean: An introduction to material culture*. Routledge.

- Berger, A. A. (2018). *Media and communication research methods: An introduction to qualitative and quantitative approaches*. Sage Publications.
- Black, K. (2011). *Business Statistics: For Contemporary Decision Making*. John Wiley & Sons.
- Butcher, S. H. (1951). *Aristotle's Theory of Poetry and Fine Art: With a Critical Text and Translation of the Poetics. With a Prefatory Essay, Aristotelian literary criticism* (Vol. 42). Courier Corporation.
- Carroll, N. (2007). Narrative closure. *Philosophical Studies*, 135(1), 1-15.
- Cavazza, M., & Pizzi, D. (2006, December). Narratology for interactive storytelling: A critical introduction. In *International Conference on Technologies for Interactive Digital Storytelling and Entertainment* (pp. 72-83). Springer, Berlin, Heidelberg.
- Chandler, D. (2007). *Semiotics: The Basics*. Routledge.
- Chandler, D. (2017). *Semiotics: The Basics*. Routledge.
- Chang, H. M. (2014). Emotions in Archetypal Media Content.
- Cohan, S., & Shires, L. M. (2013). *Telling Stories*. Routledge.
- Cohan, S., & Shires, L. M. (2002). *Telling Stories: A Theoretical Analysis of Narrative Fiction*. Routledge.

- Collins, Brian (Brian H). "Game of thrones." *Religious Studies Review* 41, no. 4 (December 2015): 186. *ATLA Religion Database with ATLASerials, EBSCOhost* (accessed April 10, 2017).
- Croucher, S. M., & Cronn-Mills, D. (2014). *Understanding communication research methods: A theoretical and practical approach*. Routledge.
- Culler, J. (2002). *Barthes: A Very Short Introduction*. OUP Oxford.
- Culler, J. (2000). *A Very Short Introduction to Literary Theory*. New York: Oxford, UP.
- Culler, J. (2005). *The Pursuit of Signs*. Routledge.
- Dalton, M., Tavares, A., Peters, G., Talbot, L., Hinson, B., Janulfkova, B., ... & Strong, M. (2015). *Archaeological Review from Cambridge*.
- Dayton, E. (Ed.). (1999). *Art and Interpretation: An anthology of Readings in Aesthetics and the Philosophy of Art*. Broadview Press.
- Dines, G., & Humez, J. M. (2003). *Gender, Race, and Class in Media: A text-reader*. Sage.
- Dey, I. (2003). *Qualitative Data Analysis: A User Friendly Guide for Social Scientists*. Routledge.

- De Fina, A., & Georgakopoulou, A. (Eds.). (2015). *The Handbook of Narrative Analysis*. John Wiley & Sons.
- Dobson, D. (2005). Archetypal Literary Theory in the Postmodern Era. *Journal of Jungian Scholarly Studies*, 1(1), 1-16.
- Erten, M. U. (2015). *James Joyce's Mythographical re-writing: The Subversion of Myth in Ulysses (Doctoral dissertation, Pamukkale Üniversitesi Sosyal Bilimleri Enstitüsü)*.
- Fairclough, N. (2003). *Analysing Discourse: Textual Analysis for Social Research*. Psychology Press.
- Flick, U. (2018). *An Introduction to Qualitative Research*. Sage Publications Limited.
- Fludernik, M. (2009). *An Introduction to Narratology*. Routledge.
- Frank, J. (2013). *Science Fiction and Fantasy Artists of the Twentieth Century: A Biographical Dictionary*. McFarland, Incorporated, Publishers.
- Frankel, V. E. (2014). *Women in Game of Thrones: power, conformity, and resistance*. McFarland.
- Fox, N. J. (2014). Poststructuralism and postmodernism. *The Wiley Blackwell Encyclopedia of Health, Illness, Behavior, and Society*, 1855-1860.

Given, L. M. (Ed.). (2008). *The Sage Encyclopedia of Qualitative Research Methods*.
Sage Publications.

Gjelsvik, A., & Schubart, R. (Eds.). (2016). *Women of Ice and Fire: Gender, Game
of Thrones, and Multiple Media Engagements*. Bloomsbury Publishing USA.

G.R.R. Martin, *A Feast for Crows*, New York 2011, pp. 721–722.

G.R.R. Martin, *A Dance with Dragons*, New York 2012, p. 915.

G.R.R. Martin, *A Game of Thrones*, Nowy Jork 2011, pp. 191, 193–196, 278–280.

G.R.R. Martin, *A Game of Thrones*, Nowy Jork, p. 193.

G.R.R.Martin, *A Game of Thrones*, New York 2011 (A Song of Ice and Fire 1) -
Page 248.

Grossman, Lev. “The American Tolkien.” *Time*, 13 Nov. 2005. 2 Nov. 2018.
<http://content.time.com/time/magazine/article/0,9171,1129596,00.html>.

Guerin, W. L. (Ed.). (2005). *A Handbook of Critical Approaches to Literature*.
Oxford University Press, USA.

Hazel, P. (2007). *Narrative: An Introduction*. Swansea: Swansea Institute of Higher
Education.

- Heigham, J., & Croker, R. (Eds.). (2009). *Qualitative Research in Applied Linguistics: A Practical Introduction*. Springer.
- Herman, D. (2000). Existentialist Roots of Narrative Actants. *Studies in 20th & 21st Century Literature*, 24(2), 5.
- Herman, D., Jahn, M., & Ryan, M. L. (2010). *Routledge encyclopedia of narrative theory*. Routledge.
- Houghton, C., Casey, D., Shaw, D., & Murphy, K. (2013). Rigour in qualitative case-study research. *Nurse researcher*, 20(4).
- Hossain, S. (2012). The Internet as a Tool for Studying the Collective Unconscious. *Jung Journal*, 6(2), 103-109.
- Hyvärinen, M. (2008). Analyzing Narratives and Story-telling. *The SAGE Handbook of Social Research Methods*, 447-460.
- Itzkoff, Dave. "More Outrage at Latest Depiction of Rape on Game of Thrones." *New York Times*, 19 May 2015. 2 Nov. 2018. <https://artsbeat.blogs.nytimes.com/2015/05/19/game-of-thrones-sansa-rape-outrage/>.
- Jovchelovitch, S. (2000). Narrative Interviewing. Dans MW Bauer, & G. Gaskell (Éds), *Qualitative Researching with Text, Image, and Sound*. A practical handbook (pp. 57-74).

James, E., & Mendlesohn, F. (Eds.). (2012). *A Short History of Fantasy*. Libri Publishing.

Jung, C. G. (1921). *Psychology of the Unconscious: A Study of the Transformations and Symbolisms of the Libido; a Contribution to the History of the Evolution of Thought*. Moffat, Yard.

Jung, C. G. (January 1959), *The Archetypes and the Collective Unconscious*. Princeton University Press, Princeton, NJ. ISBN 0691018332.

Jung, C. G. (1963). *Memories, Dreams, Reflections*: translated by Richard and Clara Winston.

Jung, C. G., & Jaffe, A. (1963). *Memories, Dreams, Reflections*, 84.

Jung, C. G. (1963), *Memories, Dreams, Reflections*. Vintage, New York. ISBN 0679723951.

Jung, C. G. (1964). *Man and His Symbols* Doubleday and Co. Garden City NY, 175Jung175Man.

Jung, C. G. (1967), *Symbols of Transformation: An Analysis of the Prelude to a Case of Schizophrenia*. Princeton University Press, Princeton, 2nd edition.

Jung, C. G. (1969), *Aion: Researches into the Phenomenology of the Self*. Princeton University Press, Princeton, NJ, 2 edition.

- Jung, C. G. (2010). *Four Archetypes:(From Vol. 9, Part 1 of the Collected Works of CG Jung)[New in Paper]* (Vol. 20). Princeton University Press.
- Jung, C. G. (2014). The Collected Works of. *In Psychology and Alchemy* (pp. 609-617). Routledge.
- Jung, C. G. (2014). *The Spirit of Man in Art and Literature* (Vol. 15). Routledge.
- Jung, C. G. (2014). *Aion: Researches into the Phenomenology of the Self*. Routledge.
- Juslin, P. N., & Sloboda, J. (Eds.). (2011). *Handbook of music and emotion: Theory, research, applications*. Oxford University Press.
- Koh, W. (2009). Everything Old is Good Again: Myth and Nostalgia in Spider-Man. *Continuum*, 23(5), 735-747.
- Kupfer, J. (2014). *Meta-narrative in the Movies: Tell Me a Story*. Springer.
- Larrington, C. (2016). *Winter is Coming: The Medieval World of Game of Thrones* (Vol. 20151021). IB Tauris.
- L Herman, B Vervaeck, (2005).*Handbook of Narrative Analysis*. U of Nebraska Press.
- Lyotard, J. F. (1984). *The Postmodern Condition: A Report on Knowledge* (Vol. 10). U of Minnesota Press.

- Marques, D. (2019). Power and the Denial of Femininity in Game of Thrones. *Canadian Review of American Studies*, 49(1), 46-65.
- Marynowska, A. The Cities and Aliens in George RR Martin's "A Song of Ice and Fire." *The Other Alien Stranger*, 29.
- Martin, B., & Ringham, F. (2000). *Dictionary of Semiotics*. Bloomsbury Publishing.
- Mesquita, M. (2017). Fear of Apocalypse and Sinister Truths in the X-Men Universe: An Analysis on Metaphors of Mutation, the Collective Shadow, and Prevalent Archetypes of Good and Evil in the X-Men Comics.
- McKeane, J. (2015). The Tragedy of Roland Barthes. *Barthes Studies*, 1, 61-77.
- McKee, A. (2003). *Textual Analysis: A Beginner's Guide*. Sage.
- McKay, H. (2018). The Feminists are Coming: A Critical Analysis of Melisandre and Feminism in Game of Thrones. *Relics, Remnants, and Religion: An Undergraduate Journal in Religious Studies*, 3(1), 7.
- McQuillan, M. (Ed.). (2002). *The Narrative Reader*. Psychology Press.
- Moriarty, M. (1996). *Semiotics of World Literature* (Vol. 21). Edwin Mellen Press.
- Neergaard, H., & Ulhøi, J. P. (Eds.). (2007). *Handbook of Qualitative Research Methods in Entrepreneurship*. Edward Elgar Publishing.

- Neergaard, H., & Ulhøi, J. P. (Eds.). (2007). *Handbook of Qualitative Research Methods in Entrepreneurship*. Edward Elgar Publishing.
- Nissen, A. M. (2017). *The Metanarrative Paradigm* (Doctoral dissertation, Murdoch University).
- Papastephanou, M. (2016). Sketching the Multiple Relevance of Postmodernism to Educational Theory. *Encyclopedia of Educational Philosophy and Theory*, 1-6.
- Pavel, T. (2017). Human Action in Narrative Grammars. *Semiotica*, 2017(214), 219-229.
- Pollitt, K. (2017). On Game of Thrones. *SALMAGUNDI-A QUARTERLY OF THE HUMANITIES AND SOCIAL SCIENCES*, (195), 167-174.
- Potter, W. J. (1996). *An Analysis of Thinking and Research about Qualitative Methods*. Mahwah, NJ: Lawrence Erlbaum Associates Publishers.
- Prince, G. (2016). Exploring Stories. *Semiotica*, 2016(210), 267-271.
- Rasmussen, H. C. (2014). New Catholic Encyclopedia Supplement 2012-13: Ethics and Philosophy. *The Catholic Library World*, 84(3), 211.
- Scheffel, M., Weixler, A., & Werner, L. The Living Handbook of Narratology. <http://www.lhn.uni-hamburg.de/article/time>

- Sebeok, T. A. (2001). *Signs: An Introduction to Semiotics*. University of Toronto Press.
- Shakib, M. K. (2013). Inevitability of Arts from Inter-textuality. *International Journal of English and Literature*, 4(1), 1-5.
- Shuker, R. (2013). *Understanding Popular Music*. Routledge.
- Smith, P., & Riley, A. (2011). *Cultural Theory: An Introduction*. John Wiley & Sons.
- Stableford, B. M. (2005). *Historical Dictionary of Fantasy Literature*. Scarecrow Press.
- Storey, J. (Ed.). (2006). *Cultural theory and popular culture: A reader*. University of Georgia Press.
- Tohar, Vered, Merav Asaf, Anat Kainan, and Rakefet Shahar. "An Alternative Approach for Personal Narrative Interpretation: The semiotics of Roland Barthes." *International Journal of Qualitative Methods* 6, no. 3 (2007): 57-70.
- Tyson, L. (2014). *Critical Theory Today: A user-friendly guide*. Routledge.
- Van Arendonk , K. (2019). Game of Thrones Finally Got Its Mad Queen. *New York Magazine*.

- Wark, M. (1993). Lost in Space: Into the digital image labyrinth. Continuum: *Journal of Media & Cultural Studies*, 7(1), 140-160.
- Waugh, P. (Ed.). (2006). *Literary Theory and Criticism: an Oxford guide*. Oxford University Press on Demand.
- Weddle, J. (2014). Orbiting Mother: Archetypal Motifs and Symbols of Modern Story in Gravity. *Jung Journal*, 8(2), 48-55.
- Yin, R. K. (2015). *Qualitative Research from Start to Finish*. Guilford Publications.
- Young, R. (Ed.). (1981). *Untying the Text: A Post-Structuralist Reader* (p. 48). Boston: Routledge & Kegan, Paul.
- Zaib, S., & Mashori, G. M. (2014). Five Codes of Barthes in Shahraz's Story A Pair of Jeans: A Post-Structural Analysis. *ELF Annual Research Journal*, 16, 171-184.
- Zehnder & Calvert. (2004). Between the hero and the shadow: Developmental differences in adolescents' perceptions and understanding of mythic themes in film. *Journal of Communication Inquiry*, 122-137.

Endnotes

https://gameofthrones.fandom.com/wiki/Game_of_Thrones_Wiki

<https://www.reference.com/education/definition-textual-analysis-a95087916fcb24cb#>

<http://www.qualres.org/HomeNarr-3823.html>

<http://www.biography.com/people/george-r-r-martin-20786615>

<https://www.cla.purdue.edu/english/theory/narratology/modules/barthescodes.html>

[https://en.wikipedia.org/wiki/Game_of_Thrones_\(season_1\)#Production](https://en.wikipedia.org/wiki/Game_of_Thrones_(season_1)#Production)

<https://www.cla.purdue.edu/english/theory/narratology/modules/barthescodes.html>

http://gameofthrones.wikia.com/wiki/Arya_Stark

<https://9gag.com/gag/amX5Q9X?ref=pn>

<https://www.quora.com/What-are-the-names-of-the-noble-houses-and-the-Seven-Kingdoms-of-Westeros>

<https://www.pinterest.com/pin/540009811564429523>

<https://www.quora.com/What-are-the-names-of-the-noble-houses-and-the-Seven-Kingdoms-of-Westeros>

<https://www.quora.com/What-are-the-names-of-the-noble-houses-and-the-Seven-Kingdoms-of-Westeros>

<https://www.aliexpress.com/item/32797116091.html>

<http://www.tshirtroundup.com/157/game-of-thrones-houses>

<https://www.aliexpress.com/i/32980657158.html>

https://www.google.com/imgres?imgurl=https%3A%2F%2Fpinimg.com%2Forigin%2F52%2F8d%2F7b%2F528d7b05f9c818618fff7265da18ea71.png&imgrefurl=https%3A%2F%2Fwww.pinterest.com%2Fpin%2F325948091755582682%2F&docid=jRLIz6522ZMzOM&tbnid=Qg5_11n49HyRHM%3A&vet=10ahUKEwizy46RvvjjAhWhQRUIHdygDvkQMwhfKAswCw..i&w=1366&h=958&bih=822&biw=1692&q=westeros%20game%20of%20thrones%20map%20with%20seven%20kingdoms&ved=0ahUKEwizy46RvvjjAhWhQRUIHdygDvkQMwhfKAswCw&iact=mrc&uact=8

https://www.google.com.tr/search?q=arya+stark+images&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjgoaTk3NXaAhXDICwKHXRkAq0Q_AUICigB&biw=1522&bih=726

