

Female Subjects Oppressions in George R. R. Martin's *A Song of Ice and Fire: A Game of Thrones*

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ABSTRACT

Female subjects' oppressions are a significant aspect of the novel entitled *A Game of Thrones*, published in 1996 by George R. R. Martin. This article aims to discover the discourse of female subjects' oppressions and the critical position of the author. The theory of representation by Stuart Hall and the discursive approach by Michel Foucault are used in this research. The contextual background and the narrations in the novel are collaborated in the analysis process to find the discourse of female subjects' oppressions and the critical position of the author. This research proves that this novel represents the oppression of female subjects in the form of marginalization, powerlessness, violence, and exploitation. Through the narration in the novel and some interviews, Martin, as the author, resists women's oppression.

Keywords: A Game of Thrones, female subjects, oppression, representation

INTRODUCTION

Gender inequality has always been an issue for society. Society has constructed the inequality between men and women. Men are subordinating women. The superiority of men that has been constructed by society leads to the subordination of women (Sultana, 2011, p. 2). Most women do not realize if men's masculinity hegemonizes them in a patriarchal society. According to Lerner (1989), patriarchy was not one event but a process developing for almost 2500 years (from approximately 3100 BC to 600 BC). Some factors and forces were responsible for establishing male supremacy up the day. For a long time, it has been constructed in society that men are superior to women. Thus, men who live in a patriarchal society will take over women's rights and space. By having this power, men tend to subordinate women, which is called toxic masculinity (Brown, 2021, p. 2)

The next step of subordination is oppression. *"In this system, women's labor-power, women's reproduction, women's sexuality, women's mobility, and property and other economic resources are under patriarchal control"*(Walby 1990: 20). From the perspective of Walby, it shows that women's life is under men's control. It means that men can do anything to get what they want from

women. Women have no right to choose their life. Therefore, because of this inferiority, women are oppressed by men in any aspect of their life.

The oppression of female subjects is depicted in the novel *A Game of Thrones* (2011). Many parts of the novel indicate that the female subjects are being oppressed. *A Game of Thrones* is the first novel from the *A Song of Ice and Fire* (2011) series written by George R. R. Martin. It is a fantasy novel about political issues in the medieval fantasy era. *A Game of Thrones* is categorized as a fantasy novel because the story's setting is a fictional place and time, and there are some magical creatures such as White Walker and Wargs (Ferreday, 2015, p. 21). This novel depicts how women are perceived in that era. Several classes are established in society. Working-class women are the subjects that are usually oppressed. However, this novel represents the oppression of women from noble families. The oppression is not only by males but also by female subjects themselves, especially when women become a leader of their group.

The novel *A Game of Thrones* represents the female subjects' oppression. In the novel's background, patriarchal society strengthens the potential of female subjects' oppressions. This research utilizes the qualitative method to analyze the data in the novel. Bogdan and Biklen stated that the qualitative method is in the form of words or description of something which is not in the form of a number (2007). The theory that helps analyze this novel is Stuart Hall's representation theory. Representation means using language to say something meaningful or represent the world meaningfully to other people. It involves using language, signs, and images that stand to represent things (Hall, 1997, p. 15). It means that representation is part of the process of meaning production through language. Theory about gender from the perspective of Simone de Beauvoir from her book titled *The Second Sex* will support this analysis to describe how this novel represents the oppression of female subjects.

LITERATURE REVIEW

Four previous kinds of research are related to this research. A thesis entitled “The Representation of Woman’s Oppression” by Farid Esti Khoma discusses the discourse of women's oppression and its effect through the female main character's life and the social condition of the story. This research uses the theory of representation by Stuart Hall and the discursive approach by Michel Foucault. In this research, it is found that Suzzane Collin's *Catching Fire* represents woman's oppression through the female main character, Katniss Everdeen. Khoma concludes that there are two kinds of oppression in the novel. They are physical oppression and mental oppression. Khoma (2016) also explains the novel's contextual background and defines the author's critical position through her analysis. Khoma's work gives references to women's oppression.

The second previous research written by Sandqvist (2016) deciphers women's position in the power hierarchy and how women use their sexuality to gain power. Sandqvist also discusses the family concept and how women have preserved their families to maintain biological ties. The theory used is Intersectional Theory by Kimberlé Williams Crenshaw and the concept of family structure from Patricia Hill Collins's perspective. From the intersectional theory that Sandqvist uses in her thesis, it is found that the power structure in *A Game of Thrones* celebrates man rather than woman, and it also happens in the family. Sandqvist finds that it is almost impossible for women to be decisive in their acts. Women can be powerful if they get support from male characters. Marriage is a way for women to get political power. By entering the political structure, then women's voices can be heard by men in deciding political things.

Nevertheless, if men deny hearing women's voices, women should be back as objects and wives. Sandqvist also concludes that women's sexuality and fertility manifest and preserve the hierarchies within society. This thesis leads to a discussion about the subordination of female characters from the intersectional perspective. Its argument presents how women are put in the hierarchy of family and society. The third previous research was taken from Rai Sonam's analysis of the representation of power portrayed through primary women characters in the TV series *Game of Thrones* (2017). This study utilizes a critical discourse analysis by Teun A. Van Dijk and feminist theory. This study revealed an inequality in society between women and men presented by the main character, Danaerys. This research helps broaden the information about *Game of Thrones*, even if it is in the TV series form. It also discusses *Game of Thrones* with different results because it uses different theories and critical discourse analysis.

The fourth previous research is research that discusses women's oppression in Doyle's selected stories. The research was written by Zahratul Fitrianie (2019) entitled "The Representation Of Women's Oppression In Arthur Conan Doyle's Selected Stories" uses the theory of representation by Stuart Hall and the discursive approach by Michel Foucault to find the discourse behind the issue of women's oppression in Doyle's selected stories. She also uses Iris Young's Five Faces of Oppression. According to Young, the faces of oppression encompass exploitation, marginalization, powerlessness, cultural dominance, and violence. In Fitrianie's research, it is found that *A Scandal in Bohemia* and *A Case of Identity* are Doyle's short stories that represent women's oppression in the Victorian era. From the perspective of Young, *A Scandal of Bohemia* represents woman's marginalization and violence. *A Case of Identity* represents the exploitation and powerlessness of women. Fitrianie also concludes that those two short stories show Arthur Conan Doyle's agreement about women's oppression.

METHOD

This research is qualitative because the data of this research are dialogues, narratives, and other information in words. There are two kinds of data in this research; they are primary and secondary data. The primary data are the data related to the topic of female subjects' oppression taken from the novel. The secondary data are taken from the thesis, book, journal article, interview text, etc.

Close reading to collect the data is vital for the research and then the textual analysis to find the discourse of female subjects' oppressions. Textual analysis is done by analyzing the data from the novel in the form of dialogues and sentences. The further steps are finding the discourse of female subjects' oppression in the novel, classifying the data showing female subjects' oppressions into four categories: marginalization, powerlessness, exploitation, and violence. The data that has been validated then will be analyzed using the theory of representation by Stuart Hall and the discursive approach by Michel Foucault.

Furthermore, the discussion comes about the analysis by explaining the critical position of the author. The discursive construction that has been analyzed before will lead to uncovering the author's critical position. Contextual background about the society and the issue of female subjects' oppressions around 1996 in America, the year and the place where the novel is written, will be needed in the process of analysis to give further information about the critical position of the author. Other information such as the author's writing, education, life, and answer in some interviews taken from the web will become the secondary data. These secondary data are taken from books, journals, interviews, and available information. Therefore, those data will support defining the author's critical position.

STUART HALL’S THEORY OF REPRESENTATION

Hall (1997) stated that representation means using language to say something meaningful or represent the world meaningfully to other people. It involves using language, signs, and images that stand for representing things. It means that language is a tool for representing something meaningful. Hall (1997) suggests two systems of representation. The first system is mental representation. Mental representation is concerned with concepts. The second system of representation is language. Hall (1997, p. 15) contends that representation is an essential part of how meaning is produced and exchanged between members of the culture. It is because language is a system of convention in certain societies. The culture member shares the same concept and meaning; thus, they can communicate using language.

FINDINGS AND DISCUSSION

FINDINGS

THE REPRESENTATION OF FEMALE SUBJECTS’ OPPRESSIONS

Oppression happens because of the condition of having more power or being powerless. People who have more power will be more dominant in society. Powerless people are under control by people with power. According to the Merriam-webster dictionary, oppression is something that oppresses, especially in being an unjust or excessive exercise of power. Power is the factor that causes oppression. When someone has power, they tend to control other people.

Barker (2003) defines oppression as the social act of placing severe restrictions on an individual, group, or institution. This action leads to the deprivation of human rights. People who have more power will subjugate other people that have less power. Women are helpless creatures in this patriarchal society. Women are the subject that potentially gets oppressed by men. The oppression of women is depicted through the female characters in the novel *A Game of Thrones*.

MARGINALIZATION

The kind of oppression that happens to the female subjects in the novel is marginalization. Marginalization refers to removing, downgrading, or excluding people from the benefit of society (Dwivedi et al., 2007). To remove and exclude someone from a specific group, people need power. Women's marginalization means the process of excluding and removing women from society. It happens because of the social structure that puts women in second place. In a patriarchal society, men are considered to have higher positions than women, putting women in powerlessness. Thus, women are marginalized.

In the novel, several female subjects are marginalized by the male characters. One of the female subjects that are marginalized is named Arya Stark. She is a daughter of a noble family, the House of Stark. She has a sister named Sansa, whose personality is contradictory. Sansa is a princess and acts like how a woman should be in a patriarchal society. Different from Sansa, Arya is not interested in women's things. All women in this medieval society are expected to fulfill the beauty standard. Arya is a girl who likes to ride a horse. This activity is not expected in medieval society. Princess and other girls should do the women things such as dancing, singing, sewing, and many other things. When Arya chooses to ride a horse over sewing class, she is scolded by the Septa Mordane. It shows that the only creature worth riding is a man, not a woman. Young (1990) states that marginalization is when some people are expelled from participation in social life. It means that Arya is excluded from the group who can ride a horse which is men. Arya is forced to

do things she does not have an interest. The depiction of things that women can do that Arya does not want to do is shown in the quotation below.

"Sansa could sew and dance and sing. She wrote poetry and knew how to dress. Sansa also can play the high harp and the bells. Worse, she was beautiful. Sansa had gotten their mother's fine high cheekbones and the thick auburn hair of the Tullys. Arya took after their lord's father. Her hair was lusterless brown, and her face was long and solemn. Jeyne used to call her Arya Horseface and neigh whenever she came near. It hurt that the one thing Arya could do better than her sister was riding a horse." (Martin, 1996:59)

Arya feels that life is unfair because she is forced to comply with the idea of the ideal woman of the medieval era. Sansa is depicted as an ideal woman because she is beautiful and great at doing women's things; otherwise, Arya does not put interested in doing women's things. The standard of the ideal woman in the medieval era created by the patriarchal society defines how women should be. Dodson (2018) argues that women in the middle ages lived within strict boundaries of place and behavior. The position of women defines the boundaries for them. Women from noble families will live in the castle, and they are destined for good repute women, which means travelling with the appropriate dress with the appropriate escort and behavior (Hanawalt, 1998). In the medieval era, women were categorized as ideal women if they could do things such as sewing, dancing, and others. In other words, women's femininity will be completed if they can do such things (Alixé, 2015). These things are addressed to be enjoyed by men as the superior creatures in society.

"That's enough." Her father's voice was curt and hard. "The Septa is doing no more than is her duty, though gods know you have made it a struggle for the poor woman. Your mother and I have charged her with the impossible task of making you a lady." (Martin, 196:185)

As Eddard Stark told Arya in the quotation above, Septa Mordane is charged with making Arya a lady. Becoming a lady means women should be able to do domesticity. The activities that women should be good at are sewing, cooking, and many others. As the female subject, Arya is not allowed to do things that do not reflect femininity. "*The sewing, decorating and embroidering of cloth was perhaps the sphere in which elite women's contributions were most recognized and valued in the Middle Ages*" (Gajewski & Seeberg, 2016, p. 27). In the real world, sewing is considered the most valuable activity that women from the upper class can do. Thus, princesses and other upper-class girls are expected to be good at sewing. These feminine things instilled in women are destined to be enjoyed by men. Doing feminine things means space for women to be seen outside the domestic place is controlled. It shows that women's positions are inferior rather than men's. Thus, women are marginalized because of their inferiority in society. Wolf (2002) states that women must want to embody beauty, and men must want to possess women who embody it. Indirectly, women compete against each other to be appropriate for men. Women are unconsciously formed to be prepared to be good wives. This discourse is every day in this era.

POWERLESSNESS

Powerlessness is another form of oppression that happens to the female characters in *A Game of Thrones*. TenHouten (2016) argues that powerlessness is when someone is subjected to domination by other people, and they are incapable of living according to the dictates of one's judgment and nature. Powerlessness happens because there is a power owned by people used to control other people's lives. The powerless condition happens to Danaerys in this novel. Her parents left Danaerys when she was a baby. She only lives with her brother, named Viserys. Danaerys is forced by her brother to marry a barbarian man named Khal Drogo. Viserys is a man who is obsessed

with being a king of the Seven Kingdoms. In the process of acquiring the throne, he needs many soldiers. He has nothing except her sister. So, Danaerys is forced to marry Khal Drogo. In return, Khal Drogo promises him thousands of soldiers with horses. Danaerys has no power to refuse what her brother asks her to do. This powerlessness is shown in the quotation below.

"Khal Drogo has thousand horses, tonight, he looks for a different sort of mount." He studied her critically. "You still slouch. Straighten yourself." He pushed back her shoulder with his hands. "Let them see that you have a woman's shape now." His fingers brushed lightly over her budding breast and tightened on a nipple. "You will not fail me tonight." (Martin, 1996: 24)

This quotation proves that Danaerys does not do that because of her desire. The sentence "*You will not fail me tonight*" is a form of coercion because Viserys is more powerful than Danaerys, and Danaerys has no other choice. Collins (1998, p. 65) argues that the traditional family ideal assumes a male headship that privileges and naturalizes masculinity as a source of authority. It leads to seniority in the family. Like the woman in a family, a Sister should defer to her brother. It shows that Danaerys is powerless because she is a woman in the family, and she should obey what her brother asks her to do. Viserys keeps forcing Danaerys to marry Khal Drogo even if she does not want to. He thinks that he possesses Danaerys because she is her sister. Without any other option, Danaerys finally married Khal Drogo. Danaerys' oppression does not stop there. After marriage, she should suffer from being Khal Drogo's wife. Danaerys and Khal Drogo come from different cultures. They even can not understand each other language. It feels strange to Danaerys to be in the middle of barbarian people. Until it comes to the night when Danaerys will have sex for the first time with a strange person, this quotation shows how Danaerys have no control over her own body.

"Her fingers were deft and strangely tender. He removed her silks one by one, carefully, while Dany sat unmoving, silent, looking at his eyes. When he bared her small breast, she could not help herself. She averted her eyes and covered herself with her hands. "No," Drogo said. He pulled her hands away from her breast, gently but firmly, then lifted her face again to make her look at him. "No," he repeated." (Martin, 1996:89)

The quotation shows how Danaerys has no control over her own body. She is under Khal Drogo's control. The patriarchal system influences how men and women have sex. Beauvoir (1949) argues that erection is what man needs. They will use the penis, hand, and mouth with their body without losing their autonomy and put women as their prey. Men place women as their attribute because they need any object to comply with their needs. In sexual activity, men are those whose need requires to be fulfilled. When Danaerys covered herself with her hands, which means she does not want to be touched, Khal Drogo pulled her hands away and continued to touch Danaerys' body. It proves that Danaerys can not say no over her body. Khal Drogo believes that he possesses Danaerys' body because she is his wife. Whatever he wants to do is up to him. The powerlessness faced by Danaerys is because her position is inferior to Khal Drogo. Even if she says no, she will not be heard. "Because man is sovereign in this world, he claims the violence of his desires as a sign of his sovereignty; it is said of a man endowed with great erotic capacities that he is strong and powerful: epithets that describe him as an activity and a transcendence; on the contrary, woman being only an object is considered hot or cold; that is, she will never manifest any qualities other than passive ones." (Beauvoir, 1949, p. 445). This superiority leads women to powerlessness. Masculinity dominates women, and it sticks to women that they should serve their partner for sexual activity.

EXPLOITATION

Exploitation is a kind of oppression by taking advantage of someone to profit the other. Muller (2018) argues that the core of exploitation involves some form of unfair benefitting. The action of not giving someone equitable rights is a form of exploitation. Power is the tool to exploit other people. Men often exploit women for their inferiority. Women's exploitation also happens in *A Game of Thrones*. The female character that is exploited is Cersei Lannister. Her family exploits Cersei through her marriage. Cersei is the daughter of Tywin Lannister, one of the noble families in the Seven Kingdoms. She is married to Robert Baratheon, King of the Seven Kingdom. In the medieval era, it was common for women to marry men that the family had arranged.

“And Cersei. . . I have Jon Arryn to thank for her. I had no wish to marry after Lyanna was taken from me, but Jon said the realm needed an heir. Cersei Lannister would be a good match, he told me, she would bind lord Tywin to me should Viserys Targaryen ever try to win back his father’s throne.” The King shook his head. (Martin, 1996:260)

The dialogue above shows that Robert marries Cersei because of political interest. Robert's true love is Lyanna, Ned's sister. He ignores her feelings for Lyanna because he considers what is more profitable for his position as a king as a man. Even Cersei comes from a noble family, but she has no power to choose whom she will marry. The marriage is arranged by the family and aims to prosper both sides of the family. In the medieval era, marriage was also arranged by the family in the real world. The family will marry their daughter and son to gain power and economic prosperity. Her family exploits the existence of Cersei as a woman. She is considered a thing that can profit the family. Young (1990, p. 278) argues that gender exploitation has two aspects, the transfer of the fruits of material labor to men and the transfer of nurturing and sexual energies to men. The sentence "but Jon said the realm needs an heir" shows that Cersei is utilized to give the kingdom heir. A woman must give her husband an heir. Not only be used as a heredity producer, but Cersei is also a media that can support Robert to counter Viserys Targaryen. Robert knows that Cersei's father will give him many supports from the economic aspect and military aspects. Thus, he chooses to marry Cersei and forget about his true love, Lyanna.

"Oh, Cersei is lovely to look at, truly, but cold. . . the way she guards her cunt, you would think she had all the gold of Casterly Rock between her legs." (Martin, 1996:260)

This dialogue above implies how Robert sees Cersei. Robert, her husband, objectifies her. Robert does not respect Cersei as his wife. He could only think of those golds that belong to Casterly Rock, the city where Cersei's father rules. The sentence "the way she guards her cunt, you would think she had all the gold of Casterly Rock between her legs." shows that Robert only focuses on Cersei's vagina that can give him a son or daughter. From it, Robert can earn gold and soldiers to support him for his interest in protecting the throne he has. Mark (2019) argues that noble's women positions were determined by how much land they had and gave to the marriage because land equals power. For women, this is the point where they can get exploited. The knowledge about women in this era obliges women to marry. Thus they can be accepted by society. By this standard, men take advantage of marrying women and taking what women have.

VIOLENCE

Violence is a form of oppression that happens to some female characters in the story. This oppression takes place because of the power relation between men and women. Men in a patriarchal society are creatures with power sticks in them. This relation of power makes men superior to women. It leads to the tendency of oppression in the form of violence towards women.

Women as weak creatures are easily defeated by men that are more powerful than women. Young (1990) states that violence is systemic oppression that causes fear and can damage or humiliate people. This kind of oppression can be physical violence, sexual violence, emotional violence, psychological violence, financial violence, etc.

In this story, Danaerys is one of the female characters that get violent. It happens when her brother, Viserys, does the matchmaking for her. This arranged marriage gives an advantage to Viserys. Danaerys is matched to a barbarian man named Khal Drogo. Meanwhile, Khal Drogo is such a stranger to Danaerys. She has no power to refuse the marriage because she must obey her brother.

"Dany wanted to run and hide, but her brother was looking at her, and if she displeased him, she knew she would wake the dragon. Anxiously, she turned and looked at the man Viserys hoped would ask to wed her before the night was done." (Martin, 1996: 30)

Danaerys does not want the wedding because she is afraid of marrying barbarian people. The violence toward Danaerys causes fear for her. The sentence "Dany wanted to run and hide, but her brother was looking at her, and if she displeased him, she knew she would wake the dragon. When Magister Illyrio introduces Khal Drogo for the first time, Danaerys is afraid of him. The appearance of Khal Drogo that is different from the people around Danaerys makes her afraid of him. When Danaerys shows her fear, her brother reminds her not to wake the dragon. Waking up the dragon means making her brother angry. He believed that he was the blood of the dragon. This action violates Danaerys. What her brother does to her violates her because the fear comes when Danaerys experiences it. Danaerys also experience violence in her marriage.

"Yet every night, sometime before the dawn, Drogo would come to her tent and wake her in the dark, to ride her as relentlessly as he rode stallion. He always took her from behind, Dothraki fashion, for which Dany was grateful; that way, her lord husband could not see the tears that wet her face, and she could use her pillow to muffle her cries of pain." (Martin, 1996:191-192)

The relationship between husband and wife in marriage has never been equal. Even in bed, women are inferior. Male domination still exists in the bed. Beauvoir (1949) argues that sexual act is considered a service where women's preferences are not considered. The quotation above shows that Danaerys does not enjoy sexual activity with her husband. The way her husband uses a Dothraki's style in their sexual act shows the domination of men. He does not consider what Danaerys want to do. Danaerys does the intercourse to comply with her obligation as a wife. Even if she feels pain, the only thing she can do is cry on her pillow. The sentence "Drogo would come to her tent and wake her in the dark, to ride her as relentlessly as he rode stallion." shows how Drogo sees Danaerys as a thing that can be used as he pleases. Drogo similes Danaerys as a stallion that can be ridden as hard as possible. Violence toward Danaerys happens because she is considered a weak creature. Thus, she gets oppression in the form of violence quickly.

CRITICAL POSITION OF THE AUTHOR

George Raymond Richard Martin was born on 20 September 1948 in Bayonne, New Jersey. He was the son of Raymond Collins Martin and Margaret Brady Martin. Martin took Mary Jane Donohoe School and continued to Marist High School. He took his bachelor's degree in journalism at the University's Medill School of Journalism and later continued his master's degree at Medill.

In “A Dance with Dragon” (2011), Martin answered the debate about whether A Game of Thrones is feminist or anti-feminist. Martin's answer is shown below.

"I think it is good people were debating those points. I do not think I am misogynistic or racist as some critics say, I think they are reading it too simplistic. Certainly, I am a 62-year-old white male, and none of us entirely escape the values that we are inoculated with at an early age, even if we reject them—like me leaving catholicism. I do not hold myself up as a paragon of feminism. However, I'm very gratified – that idiot critic at the New York Times notwithstanding – that I have so many female fans who love my women characters, and I tried to provide a variety of female characters. I try to show that we are all human." (Martin in an interview A Dance with Dragon, 2011)

Martin stated that he supports the concept of gender equality. He tries to depict that women and men from all races and religions are all human beings to the reader. He may not label himself a feminist, but he believes and tries to perform what feminists strive for. Furthermore, he shows the issue of female subjects' oppression in the novel because he is aware that the issue of women's oppression is real. He portrays how women in the patriarchal society are treated. Several female subjects in the novel represent how women are not mindful of the oppression that happens to them. Through Arya and Danaerys as the female subjects that also experienced oppression, Martin represents the resistance of women towards the cruelty of patriarchy. At this point, he shows the feminist spirit through the resistance that Arya and Danaerys have done.

CONCLUSION

Through *A Game of Thrones*, Martin represents the oppression of female subjects in the medieval era. The forms of oppression experienced by female characters are in the form of marginalization, powerlessness, exploitation, and violence. The female subjects are marginalized because of the knowledge about women believed in this era. The knowledge about women put women in second place. Meanwhile, the hierarchy of family puts women's positions below men's. Exploitation toward female subjects in the novel happens through marriage. Their partner uses them to gain power for men's political interests.

This novel's setting is a medieval fantasy era. For the contextual background, it is needed to link the story setting with the real-time condition of the real world. In the medieval era, the knowledge about women puts women in a second-class society. Women's positions are lower than men's. Women are considered weak creatures. Thus, women are easily oppressed. This oppression happens because of the relation of power. Men assume themselves as more powerful than women. They consider themselves superior. Furthermore, they tend to oppress women.

A Game of Thrones is a novel that represents the oppression of female subjects. Even though the novel's setting is a medieval era, Martin wrote this novel in America in 1991 and was published in 1996. When the novel was written, the contextual background is that the oppression of women continues in our society in America and other countries. During this time, second-wave and third-wave feminism have spread in America and other places worldwide. It shows that knowledge about gender equality has emerged around America and other countries.

Through his novel, Martin shows his point of view toward women. He depicts that female subjects' oppression is one of the issues in our society. He tries to show his disagreement with the patriarchal system through the character of Arya and Danaerys, who do resistant to the patriarchal society. In addition, Martin sees women and men are all the same. They are all human.

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