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**The Madwoman in the Refrigerator and *A Song of Ice and Fire***

**By**

**M. Alex Herm**

**Submitted in partial fulfillment of the requirements**

**for Graduation *summa cum laude***

**and**

**for Graduation with Honors from the University and Department of English**

**University of Louisville May 2022**

## Acknowledgments

I would like to acknowledge and thank first and foremost my advisor for this thesis project, Dr. Joe Turner. His teachings of Chaucer and comics in my early undergraduate career greatly influenced the creation of this thesis topic, and I am so grateful to have had the pleasure of having him involved with this thesis project. His comments, suggestions, and advice allowed me to find the courage to take on this project one step at a time. I do not think the thesis would have become what it has without his guidance and support. Thank you, Dr. Turner.

I would also like to thank my committee members, Dr. Hristomir Stanev and Dr. Ann Hall for reading my thesis and serving on my committee. I greatly appreciate their time and scholarship in this endeavor. I am grateful to have such knowledgeable professors on my committee in support of the greatest project I have ever taken on. Thank you, Dr. Stanev and Dr. Hall.

I also need to acknowledge Dr. Joshua Adams for having me in his fairy tales class, in which I learned of the existence of *The Madwoman in the Attic* that inspired this thesis. I am grateful for his introduction to the background of what would become my thesis. Thank you, Dr. Adams.

Lastly, I want to acknowledge and thank everyone who has supported me in completing this project from start to finish, including UofL faculty, my counselor Sarah Springer, my friends, and my family. Thank you, all.

## Abstract

There is an existing trope in the fantasy genre I call the madwoman in the refrigerator—in which a female character is killed, maimed, raped, depowered, and/or made to go mad or insane when she is no longer able to uphold the conventional genre expectations of her role in the narrative, such as the angel, monster, or angelic monster. It is a combination of the theory from Sandra Gilbert and Susan Gubar that women are demure angels when they are fulfilling stereotypical feminine roles in a narrative and when desire or agency is found, the woman is a monster, portrayed as a villain or a madwoman to be locked in an attic, and the theory from Gail Simone that women in comics are brutalized and killed in order to create an inciting incident for a male's plot. Daenerys from George R. R. Martin's *A Song of Ice and Fire* and HBO's *Game of Thrones* embodies the madwoman in the refrigerator trope, both in how she aligns with the other female angels/monsters and the hero of the story, Jon Snow. After using Dany to prove that the trope exists, I then use her role in the narrative to expose the social problems with the trope and why it is necessary for the fantasy genre to adapt to modern times.

## Lay Summary

In the fantasy genre, there is a repeated pattern of female characters being maimed, tortured, assaulted, made to go insane, vilified, and/or killed in order to enhance the storyline of a male character. I call this conceptual pattern the madwoman in the refrigerator, inspired by Sandra Gilbert and Susan Gubar's *Madwoman in the Attic* and Gail Simone's *Women in Refrigerators*. To fully realize the extent of this pattern and how it damages the genre, I look to Daenerys Stormborn of House Targaryen in George R. R. Martin's *A Song of Ice and Fire* and HBO's *Game of Thrones* who falls victim to this pattern, as she is painted as successful and desirable until she is written to go insane with power and killed by the male hero. I attempt to explain this pattern's inspirations, how this pattern works in the genre, how this pattern can be applied to a prominent female character in fantasy, and why it is necessary that this pattern continue to evolve into a socially modern concept while still preserving the essence of the fantasy genre.

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## Introduction

According to Sandra Gilbert and Susan Gubar, female characters are expected to follow specific roles deemed acceptable by the male-dominated environment in which they are written—the “angel”—and when they deviate from that, in an effort to achieve autonomy or a sense of self-authorship, their character arc takes a turn as the villain or mad woman—the “monster” (*Madwoman* 17-19). The expected role of a female character as the angel is usually tied to her familial role, oftentimes a mother or a wife who gives life and acts as the caretaker while the male family members provide and kill threats outside of the home. But when the role of provider is denied or stripped from the female character, the angel is killed, and the monster is born. I will primarily analyze and critique Daenerys along with other female characters from HBO’s *Game of Thrones*/George R.R. Martin’s *A Song of Ice and Fire* series in her identity as an angelic monster—or an angel that has begun the transition to monster, but has not yet lost her role as the angel completely.

With no romantic prospects and no children or “family” in the procreative sense, the female figures cannot go back to being the angels they once were. They are the “monsters,” emptied of sexuality. As Gwyneth Jones explains, in the context of speculative fiction, the absence of femininity is often figured as androgyny or void, not masculinity (James 172). The monster is not a female figure becoming more masculine but one losing femininity to the point where she is outcast as a “useless” absence in the sense of societal expectations, voided of her ability to participate in traditional family structures. Once a female character has turned to a void status, the character arc then runs parallel with that of traditional female figures, making it all the more obvious how these voided female characters do not belong in their traditional, genre-coded environment. When such a woman starts living her life, which in the case of literary characters

includes developing depth or roundness independently of the men around them, for themselves and their own ambitions, they are often represented as an enemy, positioned as beyond redemption or sympathy to readers/audiences. They are evil because they desire autonomy and self-authorship—traits traditionally aligned with masculine characters. But because they cannot be masculine, only either a traditionally feminine character or an androgynous void, female characters are left without a place in the genre. There is no easily fillable role for these female characters made void, thus they are constructed to be written away as a monster so that the narrative can continue with characters that actually fulfill genre roles and expectations. When these female figures become the monster, they are presented as the evil villain or “crazy/insane” madwoman and left without redemption—which typically entails being killed or exiled. A woman denies family and is made a monster, and the men are written to stand up and defend the traditional family. Thus, the reader/audience of the text is pressured to side with the projected noble side of the male characters.

This pressure to side against the perceived female monster for rejecting her role in the family or structure of romance is connected to her agency, her role, and the rejection of that role in the world built by the author. Worldbuilding is essential to the genre of speculative fiction, as well as the tropes within it. Tropes serve as the golden thread that connects much speculative fiction, and each narrative mobilizes these tropes differently. Once a trope is identified, it can be traced through many narratives to determine what has been changed within that world and what purpose it serves. I wish to investigate the speculative fiction genre using some of its known gender-specific tropes to identify how worldbuilding authors use different elements to place female characters inside a traditional gender boundary while opening opportunities for the male characters to progress. I am focusing on the texts in which specific female characters out of

many are shifted outside of the binary of angel and monster or given agency to step outside of the binary themselves, and what consequences occur within that world from that choice.

When female characters are powerless, they are desirable to the male characters and are useful pawns for the traditional domestic plot that serves the male-focused narrative, but when female characters are given power or take it from the male characters, suddenly they are unattractive and viewed as threatening figures to both the men and the traditional plot (*Madwoman* 21). Does this mean that their beauty is tied to being the angel, and when they become the monster they are hideous?

Gilbert and Gubar use various examples to demonstrate their binary of angel and monster. They cite Louisa May Alcott's *Little Women* as a prime example of a narrative containing angelic female characters:

Louisa May Alcott's dying Beth March is a household saint, and the deathbed at which she surrenders herself to heaven is the ultimate shrine of the angel-woman mysteries...Beth March's beautiful ladylike sister Amy is thus, in her artful way, as pale and frail as her consumptive sibling, and together these two heroines constitute complementary halves of the emblematic "beautiful woman." (*Madwoman* 25)

Gilbert and Gubar associate the angel figures as *beautiful*. Though Gilbert and Gubar only bring up these two March sisters out of the four from the novel, once one has an understanding of the concept, it can be applied to the other two sisters. Meg March wholeheartedly adopts the traditional wife and mother role in her life, while Jo March lives her life by her own values and personal goals of writing, swearing to never marry. Jo would be the perfect set up as a monster figure, and yet, she avoids it by the end of the narrative by finding a love interest. Jo March remains beautiful. In contrast, Gilbert and Gubar also describe the monster figure through a classic literary figure, Lady Macbeth, and a Hebrew religious figure, Lilith. Gilbert and Gubar write that while female figures try to be angels and fit the angelic figure expectation, they also



try to avoid becoming the monsters, or the “‘unsexed’ or perversely sexed female” (*Madwoman* 34). To become a monster is to be a freak or “a grotesque Lady Macbeth” (*Madwoman* 35). Lady Macbeth is the classic female monster; she is a revered lady until power defiles her angelic soul. She desires more than what her role can give her, and she takes the role of killing unto herself instead of her husband. She goes mad with the guilt from her quest for power. It is her monstrosity—as well as the realization of her loss of angelic stature—that kills her. Gilbert and Gubar take the examples one step further at the mention of Lilith, the mother of demons in Christianity, the first woman and first monster in Hebrew mythology (*Madwoman* 35). They write that “Lilith preferred punishment to patriarchal marriage” and that “the figure of Lilith represents the price women have been told they must pay for attempting to define themselves,” which is interpreted as a demonic act (*Madwoman* 35). Lilith rejected the script designed for her and removed herself from her role alongside Adam as his first wife. Her rejection incites her place as *the* female monster.

In order to apply their theory to fairytales, Gilbert and Gubar refer to the Grimm story of “Little Snow White,” which “dramatizes the essential but equivocal relationship between the angel-woman and the monster-woman” (*Madwoman* 36). They explain that the narrative centers around a female angel and a female monster juxtaposed in front of a magic mirror/looking glass representing the patriarchy and the voice of judging men deciding who is the fairest of all. “The one sweet, ignorant, passive...the one a sort of angel” is Snow White, while “the other both artful and active...the other an undeniable witch” is the Wicked Stepmother (*Madwoman* 36). Even in Gilbert and Gubar’s language, the stepmother is othered. The name of her character designates her as the monster with grotesque adjectives like “wicked” and giving her only a partial title of mother by adding the “step” as a prefix to the word. Gilbert and Gubar take the

binary of angel/monster one step farther by explaining how one lives inside the other—that every female character feels this pull toward the other side of the binary: “While the Queen struggles to free herself from the passive Snow White in herself, Snow White must struggle to repress the assertive Queen in herself” (*Madwoman* 41). When the Queen is gone, Snow White will become the Queen and the pull of the binary of the female angel against the female monster becomes cyclical. Ultimately, their connection to fairytales illustrates that not only does this binary exist, but that every female character could be diminished to the state of the female monster once they reach a certain point of autonomy and authority within the patriarchy of their fictional world.

Gilbert and Gubar focus on the idea of the “paradigmatic polarities of angel and monster” throughout *Madwoman in the Attic*, but I would like to propose that a continuum exists, with the true middle existing through an “angelic monster” figure (*Madwoman* 76). They speak as if there are two extremes that women shift to and from, but it is in this transition that the idea of the angelic monster is born: “once again the monster-woman emerges from behind the façade of the angelic lady” (*Madwoman* 322). The angelic monster is the representation of both sides in one woman. She is the angel on the surface because of the expectations placed upon her by a patriarchal world, but she contains monstrous morals at her core. This angelic monster can easily pass as an angel lady, but through her genuine actions her monstrous identity is apparent.

Now that the madwoman has been explained, one might wonder why she is in a refrigerator and not an attic. This is because the madwoman in the refrigerator pairs Gail Simone’s theory in comics about the woman in the refrigerator with Gilbert and Gubar to create a more modern and socially influenced theory. Simone, as an avid reader, fan of the female superheroes in comics, and author of female-centric comics such as *Batgirl*, noticed that her favorite female characters in comics often met untimely and horrible ends, so she started keeping

track. Simone writes, “Not every woman in comics has been killed, raped, depowered, crippled, turned evil, maimed, tortured, contracted a disease or had other life-derailing tragedies befall her, but given the [long] list [of refrigerated female characters]...it's hard to think up exceptions” (Simone). Simone’s theory inspired this trope of “fridging,” which is named for the scene in the comic *Green Lantern: A New Dawn*, Volume 3 Issue 54, when the villain kills Kyle Raynor’s girlfriend Alexandra DeWitt, stuffs her into a refrigerator for him to find, and inevitably starts his next hero storyline arc (“Stuffed into the Fridge”). Fridging is occurs when “any character [usually a male character’s female love interest] who is targeted by an antagonist who has them killed off, raped and/or otherwise brutalized, incapacitated, depowered, or brainwashed for the sole purpose of affecting another character, motivating them to take action” (“Stuffed into the Fridge”).

This approach combines the theory of the madwoman in the attic by Gilbert and Gubar with the woman in the refrigerator by Simone to expose an existing trope in the fantasy genre I call the madwoman in the refrigerator—in which a female character is killed, maimed, raped, depowered, and/or made to go mad or insane when she is no longer able to uphold the conventional genre expectations of her role in the separation/reunion in the narrative and/or perpetuate patriarchal ideals existing in the fictitious world (Simone). I aim to argue that the madwoman in the refrigerator is a current trope in the fantasy genre that has evolved from the two separate theories by analyzing Daenerys as a female character in *A Song of Ice and Fire/Game of Thrones*, both in how she is written by a male author attempting to circumvent genre expectations and how her character arc as a female monster parallels the female angel characters as well as her male character counterpart. Once I have established that the trope exists, I will then critique it. As the world has become more progressive, so has literature, but these

potentially harmful and damaging tropes make up the fantasy genre and that must be acknowledged. Consequently, there is a need for an author to take responsibility and discover ways that do not perpetuate the harmful tropes against women while maintaining a place in the genre.

Although George R. R. Martin has not yet finished *A Song of Ice and Fire*, what has been written--currently five published books out of seven planned--is adapted rather faithfully by the HBO series *Game of Thrones*. After the fifth season of the show, the show writers had exhausted the source material from Martin and took creative liberties. For the purpose of this paper, I am looking at the books and seasons 1-5 as parallel entities that overlap in many parts, and I am considering seasons 6-8 of the show to be the “ending” of the story, until Martin completes his source material for the series to analyze. That being the case, because season 8 is heavily critiqued for its seemingly rushed plot or certain choices made for characters’ storylines, I am not going to address those critiques in this thesis, as I feel they distract from the argument by questioning the validity of the HBO series as source material.

### **Speculative Fiction: Fairytales and Romance**

The speculative fiction genre—or more specifically, the fantasy genre—relies on the repeated pattern of inevitable romance. Even if an author in the genre attempts to reinvent the tropes, the resulting narrative can usually be traced back to this idea of separation and reunion, knight meets/saves damsel, the dragon is slain, and other expected narrative structures. The structure of fantasy tropes is meant to be basic enough to be reiterated no matter the details of the fantastical world that is built. Romance, by definition, is characterized by a plot focused on “a quest undertaken by a single knight in order to gain a lady's favor...its central interest is *courtly love*, together with tournaments fought and dragons and monsters slain for the damsel's sake; it

stresses the chivalric ideals of courage, loyalty, honor, mercifulness to an opponent, and elaborate manners” (Abrams 35). Romance is an offshoot of comedy, and Northrop Frye suggests that readers of romance want predictable activity—an inevitable happy ending (Frye 170). He writes:

The society emerging at the conclusion of comedy represents, by contrast, kind of moral norm, or pragmatically free society. Its ideals are seldom defined or formulated: definition and formulation belong to the humors, who want predictable activity. We are simply given to understand that the newly-married couple will live happily ever after, or that at any rate they will get along in a relatively humorous and clear-sighted manner.

At the end of this medieval tale of chivalric love, a reader expects a union of a socially accepted couple, like a princess and the hero or the prince and the damsel, etc., and because the story must end, the reader is left with the assumption that this union will lead to family, which will create more characters for whom a new romance narrative will begin. A reader of fantasy will have an abstract idea of happily ever after, and it is the duty of the author to deliver that ending with minor complications.

It seems that the author’s primary goal for the fantasy hero or heroine is to fall victim to romance, no matter how brave or powerful they become. As it is often put in *Game of Thrones*, they must “bend the knee” to their king and/or queen just as they bend the knee and show weakness to those they love, as it is the underlying theme that typically wins in fantasy. If it is not love, then it is a sense of duty to family or the expectation to build one. Family is a nearly universal element to fantasy inherited from the tradition of comedy, which typically terminate with a marriage or other festival through which communities are created or reinforced. If love is the endgame, then family is the spoken or unspoken future result of that love. Family is an important theme to fantasy because it is an easy way to combine the expectation of romance with duty; if the narrative belongs to high fantasy, there are normally heteronormative expectations

that there will be princes and princesses to come and heirs to pass the family name to.

Worldbuilding authors love to build characters with long family lines to show that characters are established in their world, implying that the current romance and romantic tropes are a product of the generational romance preceding it.

In addition to the typically medieval-inspired setting, themes of love and family are the easiest ways for authors to indicate to the reader that the narrative belongs to the fantasy genre. These themes initiate a contract between an author and a reader; this contract is a set of expectations that when will have profound effects on the reader. When love and/or family is expected of characters and not achieved, a reader feels cheated of the expectations promised when they picked up the fantasy novel. They may start to blame and vilify the author who cheated them of the expected endgame. For example, George R. R. Martin kills Ned Stark in the first book of his series, which is extremely early for such a guiding father figure to the protagonist to die and serves as a shock to readers; it is remembered throughout the entire series as the second most shocking death in the show (Caballero). The reader feels cheated of what he could have done to stop Joffrey's cruelty and of his reunion with Catelyn, his wife, as well as his children, back in Winterfell. When a male character does not give in to the trope of love or family, he is the bastard or orphaned underdog with every opportunity to rectify his loss at having a family of his own. When a female character does not marry or have children, she is negatively portrayed as a hindrance to the plot and other characters who wish to achieve the goal. Whether she makes a choice or is not in a position to love or create familial relationships, she is not seen as strong like the man, but inferior in the greater fantasy, as if her choice endangers the very world all of the characters live in. Ultimately, she is seen as ending the story prematurely. She does not fit easily within romance parameters. Thus, she has to be eliminated—killed,

villainized, or crazed—to prolong the cycles used in the fantasy genre structured by the romance pattern of separation and reunion.

In fantasy, the attractiveness of a heroine determines her desirability to the male protagonist and this desirability keys into the heroine's ability to participate in the romance and inevitable procreation necessary for the narrative in the genre. This correlational sequence is a tale as old as time when it comes to fantasy fiction; while it is present in modern fantasy, like Martin's *A Song of Ice and Fire*, it can be traced all the way back to medieval fantasy in the trope of the Loathly Lady. This trope is often cited in Chaucer's *The Wife of Bath's Tale* and in many of the insular Gawain romances, such as *The Wedding of Sir Gawain and Dame Ragnelle*, in which an unattractive woman tricks a male hero into marriage and once the lesson is learned, the woman reveals herself as desirable for the male in the end. In her master's thesis on "The Loathly Lady from Archaic to Modern Tales," Kirsten Dresker explains the elements of this trope and how the archetype tracks from these older tales to modern ones, such as those used by Disney. Dresker cites four main characteristics of the Loathly Lady, but the most important one remains to be the transformation:

The reason she alters her appearance is different depending on the conditions in the tale. In most tales the main reason for the transformation is the promise of marriage and act of consummation between husband and wife. The representation of the transformation in marriage in fact shows a transformation not only of the physical, but an emotional change, which must occur for both parties to make a marriage work, an important lesson taught through the transformation of the Loathly Lady herself. (Dresker 16)

In this definition, the lady's appearance correlates to the fulfillment of the marriage contract in the romance narrative. The same could be said for Gilbert and Gubar. Their theory of the madwoman in which a heroine is a female angel or female monster is based on whether she fits expected roles uses the same premise as the Loathly Lady, except they go farther than appearance and apply her attractiveness or desirability based on her fulfillment of societal

expectation. For example, the angel is the more attractive and desired version of the heroine because an angel supports the male character so that the separation and reunion of romance can be fulfilled. An angel does not cause conflict or disrupt the narrative. In contrast, the female monster is the less desired version of the heroine because she disrupts the repeated pattern of romance with her own desires and her own plot. It is in this connection that one can see that Gilbert and Gubar are drawing upon the old tropes that Frye supports while modifying it to include more than just appearance to indicate attractiveness and desirability for a successful romance in the fantasy fiction narrative.

Fantasy fiction uses romance as a plot device liberally, making romance a necessary condition for a narrative to be considered for a possible place in the genre. Frye explains romance within the fantasy genre beautifully: “Romance is nearest of all literary forms to the wish-fulfillment dream, and for that reason it has socially a curiously paradoxical role” (Frye 186). Given its roots in comedy, romance is built upon the sociological associations of a union being the endgame goal for the narrative’s protagonists living in that society. It is why romance is pushed so hard in many stories, as well as in reality. Even in Disney, the corporate giant in animated fantasy productions, includes “I want/I wish” songs in its princess films, most of which feature a couple or a romantic union as the idyllic end to the story. Snow White’s “I want/I wish” song is entitled “Someday My Prince Will Come,” which explicitly states that her wish-fulfillment dream is for a prince to come and be with her. Disney has come a long way since *Snow White and the Seven Dwarfs*, but the “I want/I wish” song still exists in every Disney princess/hero production with romance as the endgame, even if it is no longer explicitly mentioned on the list of wishes. Societies project romantic ideals onto the heroes and heroines, with the villains acting as threats to those ideals, and this theme has existed through the



“chivalric romance of the Middle Ages, aristocratic romance in the Renaissance, bourgeois romance since the eighteenth century, and revolutionary romance in contemporary Russia” (Frye 186). The fantasy genre is broad, but it perpetuates the same tropes in order to signal to the reader that romance is the endgame.

Romance found in fantasy, and really the speculative fiction genre as a whole, revolve around the idea of a quest-romance. The quest-romance of the genre today is not the same as its origin in myth, but still many parallels can be drawn. Where its origin would have a divine or demi-god hero, modern fantasy focuses on human heroes. The details of the hero and their journey may differ as the romantic ideals of society have changed, but there is still an enemy, a goal/treasure, and the quest to achieve that goal/obtain the treasure despite many obstacles. As Frye writes, “The essential element of plot in romance is adventure, which means that romance is naturally a sequential and processional form, hence we know it better from fiction than from drama” (Frye 186). Romance is inherent to the cycle of heroic adventure because it is the way that heroism continues; the hero begins their journey, encounters obstacles and their enemy, defeats the enemy, saves/marries the damsel or princess, retires from heroism and procreates, and then the son takes up the sword of the father to become the next hero. Romance is the necessary element to guarantee procreation of the hero to ensure the cycle of heroism continues. Just as romance is inherent to fantasy, family serves as a pillar to the genre.

Jon and Dany are intentionally set up to hint at an inevitable romance, but in reality, Martin is laying the groundwork for Dany’s eventual descent into madness. Dany must be an object of love and desire before she can be made to go mad and killed, as it is only when she is no longer able to be loved or desired that she becomes the madwoman. Dany’s role in the inevitable romance is what continuously saves her from fridging; as long as she can contribute to

a male's storyline, even in a romantic way, she is allowed to remain sane and alive. Once Dany is revealed to be Jon's biological aunt, making their relationship incestuous and discouraged, they are no longer lovers but competitors. The inevitable romance is disrupted, and someone—Dany—has to be punished for it.

### **Elements of Quest-Romance and Application to *A Song of Ice and Fire***

Northrop Frye breaks down each phase of the quest-romance, and it is clear from his descriptions that George R. R. Martin writes Jon Snow as the hero of *A Song of Ice and Fire*. Daenerys is coded as a hero as well, but her association with the dragons as her house's symbol and her desire for the Iron Throne change her development from a hero to the villain of the plot. They are both semi-divine, in the sense that they both come from long lineages of great houses that have—or at least once had—a lot of power and are associated with specific elements, connecting them to Frye's mythology. Frye breaks down all of the phases, but only some are made obvious in analyzing Martin's characters.

As infants, Dany and Jon both follow the first phase of the hero determined by Frye: “the first phase is the myth of the birth of the hero...often, too, there is a search for the child, who has to be hidden away in a secret place. The hero being of mysterious origin, his true paternity is often concealed” (198-99). Even from this description, Jon is the better fit for the role of the hero. In using the HBO series as source material for what has yet to be published in the series by Martin, Jon is the mysterious child hidden by Ned Stark with the secret parentage of Lynna Stark and Rhaegar Targaryen, a theory that predates the HBO series and which has wide circulation in fan communities before the show's depiction of the union (Alt Shift X). Jon is “the prince that was promised” (Alt Shift X). He may not have been put in a basket to float down the river as Frye claims to be a factor for the hero, but Jon was concealed in Winterfell until he grew old

enough to take on the role of the hero in the story. In contrast, Dany was taken away from Westeros as an infant for her protection from those who hated her father and House Targaryen. Her parentage does not need to be concealed, as it is a huge part of why she is hunted as she is. She is a threat to the throne as long as she can produce viable heirs, which is why King Robert chose to order her murder (Martin, *A Game of Thrones* 294-95). Dany is still hidden and protected from those who would hurt her until she becomes a khaleesi, definition, and starts her journey to power as a hero in her own right. Dany is thought of as a hero, the queen who breaks chains by ending slavery, until her parentage betrays her and ruins what could be the endgame union of her and Jon.

The birth is important as well as the rebirth of the hero. As Frye writes, “the hero has to enter the body of death, the hero has to die” (Frye 192). Both Jon and Dany die in this way, coding them to be the heroes, but Jon is the one to be truly resurrected. Dany rises from the ashes of Khal Drogo’s funeral pyre, but she was never at risk of death in the flames, given her family’s inherent resistance to fire, and she knew that. Jon is killed by a mutiny of the Night’s Watch when he makes the decision for the wildings and the brothers of the Night’s Watch to come together against their shared enemy, the undead wights. He is fatally stabbed and remains dead until he is resurrected by Lady Melisandre. Jon enters the body of death, while Dany only mimics it; this is the clue to their paralleled false and true heroism. Jon is the true hero, while Dany is made to be a false hero.

If romance is the endgame, then any obstacle to that can be viewed as something to vilify. “The quest-romance is the victory of fertility over the wasteland...the union of male and female” (Frye 193); Frye means that romance is the goal because in it there is hope to be born out of any tragedy in the adventure. It is when romance cannot be achieved that the villain is

established, and with the hero being perfect, it is often the woman who is vilified. She can no longer be an object of desire and can no longer fulfill the wish of the hero, so she must be removed. Frye speaks to this opposite: “The demonic parody of marriage, or the union of two souls in one flesh, may take the form of hermaphroditism, incest (the most common form), or homosexuality” (Frye 149). Jon and Dany are insinuated to be the endgame, once Jon joins Dany’s cause for the Iron Throne, supporting her and becoming her lover. But the cracks start to form once Jon’s parentage is revealed. Jon is the true heir to the Iron Throne, not Dany. He is her competition, as well as her nephew. Their romantic relationship has turned from one of support to one of demonic incest. It is no longer the endgame and can no longer be supported. This crack starts the beginning of the end for Dany in which she burns Kings Landing and Jon has to kill her. One can see as he utters the last thing that he will say to her—that she is *his queen, always*—he looks pained. He kisses her with a grimace because he knows what he must do.

Dragons serve as the ideal dynamic villain in the fantasy genre and in quest-romance. Frye writes that “the central form of the quest-romance is the dragon-killing theme” (Frye 189). If Dany is the dragon, then it is only natural that she would be made villainous by her inability to serve her role in the wish-fulfillment dream of the hero and by her association with dragons, as both the actual dragons’ mother and as the last dragon of House Targaryen. It could be argued that since she associates herself with dragons from the end of the first book in *A Song of Ice and Fire* and the end of the first season of the HBO series, she should be thought of as villainous from that point forward, but Frye has an answer: “The dragon is especially appropriate because it is not only monstrous and sinister but fabulous, and so represents the paradoxical nature of evil as a moral fact and an eternal negation. In the Apocalypse, the dragon is called ‘the beast that was, and is not, and yet is’” (Frye 149). The dragons are the negating evil of Dany’s identity that,

in combination with certain heroic elements in which she parallels Jon, make Dany a paradoxical character. It is not that she is evil from the point she becomes the Mother of Dragons, only that she has the potential. Her association with her dragons that would make her the villain lays dormant until the moment of “apocalypse” when she floods/purifies Kings Landing with fire. She is made to be the enemy when the previous villain—the Night King—is no longer a threat combined with the facts that she will never marry nor have children with another man as she promised Drogo and just incinerated every person she swore to protect and care for as a queen like collateral damage to win the throne.

Frye describes the third phase of quest-romance as “tragedy in which a strong emphasis is thrown on the success or completeness of the hero’s achievement...The paradox of victory within tragedy may be expressed by a double perspective in the action” (Frye 220). It is very clear that the idea of victory in the world of the story is to win the Iron Throne. That is the goal, but each character must determine the price they are willing to pay to win it. Ultimately, Jon kills Dany not to win the Iron Throne for himself, but to keep her from achieving victory and gaining the power that comes with it. This is the paradox of victory—by killing Dany, an act of tragedy, Jon wins the throne, but does not become king. Dany wins the throne from the tragedy of the massacre of Kings Landing but does not become queen. The paradox merely states that the hero faces tragedy within victory, which requires many perspectives. Martin does this well by not only changing the point of view for each chapter of the novels, but by creating Jon and Dany as heroic foils in which one becomes the villain/monster—Dany—and the other remains the hero—Jon.

Dany is the dragon, and as a dragon, she “guards a hoard” (Frye 193). Her hoard is the coveted Iron Throne. In the moment where Jon realizes he must kill Dany, he is at the mountaintop:

One important detail in poetic symbolism remains to be considered. This is the symbolic presentation of the point at which the undisplaced apocalyptic world and cyclical world of nature come into alignment, and which we propose to call the point of epiphany. Its most common settings are the mountain-top, the island, the tower, the lighthouse, and the ladder or staircase. (Frye 203)

The apocalypse had just happened, and he is standing in the throne room. It is in the patriarchal cycle of Westeros that when a king falls, the next person to sit on the throne is the new king. This is the epiphany moment. Frye writes of the hero, “As the dragon he has to kill is the fallen world, there is a level to the allegory in which his dragon is the space between himself and the distant [heavenly] city” (204). He does not want the throne, just as Ned Stark did not want it, but he would rather sit there than have someone take it that would commit evil while on it and create said “fallen world.” It is a selfless victory for him to take the throne and achieve the “heavenly city,” and there is only one obstacle between him and the object of victory—the dragon. This is why Jon must kill Dany; he has to fulfill his role as the true hero by killing her as the false hero turned villain. In Jon fulfilling his role, Dany becomes the woman in the refrigerator of *Game of Thrones*.

### **George R. R. Martin as a Writer of Families and Female Characters**

In *A Song of Ice and Fire*, George R. R. Martin explores nontraditional families. His female characters are powerful and exploit these failed families that destroy the pattern of inevitable love and the familial “happily ever after.” Martin exposes his fantasy world of Westeros and Essos as a gruesome inverted fantasy. He starts by building the expected tropes of fantasy and medievalism within his cast of characters, but as family drama unfolds, the

traditional patterns of love and future families unwind. For example, in the first book and first season, Prince Joffrey is set to marry Sansa, a figurative princess of the North. Everything is going great for their future union: she claims to love him, she worships him, he postures to her, and other features expected in a budding romance. But when Prince Joffrey becomes king and shows his real personality of sadistic villainy in beheading her father and misogyny in his brutal treatment of her, it is like Sansa wakes up from the illusion of the fantasy. From then on, Sansa comes to reject the princess role, and the fantasy world is rebuilt in a nontraditional fashion in which women are not only subordinates, but potential power players.

Martin explores nontraditional families through exploring his own take on medievalism.

Diana Marques writes:

To Martin, [Tolkien] portrayed the medieval world inaccurately, perpetuating a false idea of the Middle Ages based on clichés and tropes. Even with the apparent contradiction between neo-medievalism's lack of historical authenticity and Martin's attempt at portraying a more realistic Middle Ages, the truth is that the author aims to criticize contemporary notions of the medieval while displaying modern characters, with whom audiences may identify with, in a medieval scenario. (49)

Martin attempts to place modern characters in a medieval high fantasy world, and that is how he plays with nontraditional families. He makes the female characters dynamic and gives them agency to a certain degree; he kills off important main male characters—King Robert and Ned Stark—just in the first book! He adjusts what is expected with what is not expected as a narrative in high fantasy. Essentially, his setting is accurate to the Middle Ages, but his characters—especially the female characters—are modernized with feminist concepts. The problem with this is that Martin's characters explore nontraditional families and roles within families, yet the women are punished for it.

For example, Dany is a nontraditional woman in the world of Westeros, unexpectedly portrayed as a power player, only to be fridged by the male hero. As a reader, one expects Dany

to become the hero Westeros needs. The reader and audience are led to believe that she will win the Iron Throne, not because it is her birthright, but because she earned it. She is the underdog, and one hopes she will prevail with her foreign and familial disadvantages. She makes it as far as walking up to the Iron Throne, but she is fridged before she can even sit on it. Any adversity she has overcome is forgotten once she is written off as a madwoman who burned down King's Landing and must be stopped. Any hopes that she would take part in romance is halted, and only the men are left in her family: Drogon and Jon.

### **The Madwoman in *Game of Thrones*: Daenerys Stormborn**

Daenerys is the prime example of the angelic monster that is made to go insane in order to bring about a major plot development for the male-centered plot. She encompasses a variety of tropes in speculative fiction and is thus developed in a world in which a multitude of other characters serve as her foils. She is made to be a central and complex female character, and because of this, she is able to shift from angel to monster instead of merely representing a specific trope. Her dynamic shift centers around her rise to power; Dany starts the series as a meek young girl who is the victim of her familial circumstance, used and abused as a pawn in the game for the Iron Throne. She is powerless, a damsel in distress due to the world she finds herself in—due to the world built by George R. R. Martin. She is placed into traditional roles—married off in order to secure alliances, expected to be demure and complacent. But in her motherhood, she finds inner strength and a desire for something more. Her husband Khal Drogo attributes her inner strength as something developed from her pregnancy with their son, the “stallion who will mount the world,” but that is not true. She is not named the mother of the stallion, but the mother of dragons. Her dragons are her children, and through them, she has a means of power over the men who once controlled her and the world built by them. Daenerys is



continually referenced as a motherly character—called “Mhysa,” or mother, by the slaves of Mereen whom she frees—despite vowing to never marry or carry children again. She twists the traditional role of a wife and mother into a widowed Khaleesi and mother of the outcasts and forgotten. She becomes a leader of those who want to break free from their traditional roles: the Unsullied soldiers who are freed by her and her dragons yet continue to fight for her, Tyrion Lannister who is only seen as a drunk “Imp” by his family and other nobility yet valued for his mind and cleverness as Dany’s Hand, and Ser Jorah Mormont—an exiled Westerosi nobleman—and Ser Barristan Selmy—an old knight and previous Lord Commander of the Kingsguard—who are both given a purpose and a chance at redemption alongside Dany. She is the leader of the misfits, and in breaking out of the traditional role of angel, she becomes the mother of monsters, an angelic monster. When she embraces her role as the mother of dragons, the moment when she first commands them to use their fire as a weapon, Martin is laying the groundwork for the potential moment down the road when power and independence turn to insanity and a misguided sense of justice. Thus, over the course of her character arc, she is presented as an angel in a traditional role, then an angelic monster as the mother of the misfits, and finally, she is a monster who is killed before she can destroy the world that forced the angelic persona upon her and other female characters.

### **Daenerys Compared to The Women/Other Female Characters in *GOT***

Dany's arc as madwoman in the refrigerator is made more apparent when contrasted with other female characters, some of whom are moderately fridged or not at all. In their interactions and in their individual arcs, comparisons can be made. These female characters are not foils for Dany, but in analyzing the individual narratives, one can see whether these female characters can be labeled angels, monsters, or angelic monsters. When the labels align with Dany, as an angelic

monster, it is easier to pinpoint exactly how the other female characters like Cersei Lannister, Sansa Stark, Arya Stark, and Brienne of Tarth exhibit those labels differently than Dany. Cersei is an angelic monster like Dany, but it is through their motherhood that they differ. Sansa and Dany both experience trauma due to their angelic value at the beginning of their narratives, but Sansa embraces it and Dany seeks strength from distancing herself from the angel. Arya and Brienne refuse to adopt the angel role assigned to them and forge their own paths that are mocked or frowned upon, and Dany does the same when she forms her own khalasar and enters the game of thrones as a player instead of a pawn. However, Arya and Brienne never fit the angel mold that Dany embodies as a Queen, the most important angel role in society. Despite their similarities, as well as their differences, Dany remains the only female character to be fridged as a madwoman.

Valerie Estelle Frankel analyzes the female characters and how they function in the HBO series and the book series by Martin in her work *Women in Game of Thrones: Power, Conformity and Resistance*, but because it was published in 2014, she did not have a finished narrative to analyze. Her analysis is interwoven in this section because it adds thematic details to the *Madwoman* ideas I am referencing, and it provides an opportunity for me to connect Frankel's ideas to the end of the narrative shown in 2019 in the eighth season of the HBO series *Game of Thrones*. Frankel has a great understanding of the beginning of the arcs of the female characters and how they fit within or break away from the traditional molds created by the fantasy genre, but due to her work being published before any ending was given, she is missing vital angel/monster/angelic monster moments at the end of these female characters' arcs. Frankel does not have the evidence of what fridges or does not fridge these female characters in her analysis; she misses the way that these female characters participate in the damaging tropes of

the fantasy genre at the end of the larger narrative. Therefore, Frankel's analysis is useful in examining how these females are introduced and initially categorized as angel/monster/angelic monster, but it falls short in explaining and examining the endings for these characters and what that means for their place in the genre.

*Two Monstrous Mothers: Cersei Lannister and Daenerys*

Both Cersei Lannister and Daenerys Stormborn are major female players in the game of thrones, representing their houses with authority like no other, but both are also angelic monsters through their identities as mothers. Cersei cites that everything she does is for her children; as Tyrion puts it, “[Cersei loves] her children. It’s [her] one redeeming quality” (HBO, *Game of Thrones* 2.1). She kills for them, pretends to be angelic for them, and manipulates others to protect them. To Cersei, her children are the priority for preservation, no matter the cost of others’ lives. She seems cruel and heartless, but her one redeeming feature is the love she has for her small world of Jaime and her children. No one else matters to her. It even seems that she does not believe in romance, instead choosing to pour herself into her role as a mother: “Love is a weakness. Love no one but your children” (HBO, *Game of Thrones* 2.7). Cersei *lives* for her children: “But, if it weren’t for my children, I’d have thrown myself from the highest window of the Red Keep. They’re the reason I am alive...Even Joffrey” (HBO, *Game of Thrones* 3.10). She withstood years of unhappiness with Robert in order to ensure her children’s safety with the highest titles given to them. By the end of the narrative, Cersei has reached actualization of the angelic monster through the means of all she has done with her children in mind.

Cersei is a unique character to look at in this way because she follows the traditional roles that an angel would be assigned—becoming a queen, a doting mother, a trophy wife—but in her exploitation of these roles, she gains the power that makes her a monster. She may be a female

angel as a mother and a wife, but she is a monster as the lover to her brother, who fathers her three children that she claims are her husband's. Her identity as a highborn daughter of Tywin Lannister and as a Queen allow her to get away with such monstrosity. She abuses how she is underestimated as a woman in these angelic roles in order to fulfill her desires that could have been easily achieved if she were a man. Frankel writes: "Cersei bemoans being trapped in a woman's body, ruling through men and not being heir to Casterly Rock" (1491). If Cersei were a man, she would be seen as just another formidable player in the game of thrones, but because she is a woman, she is written as a villain instead of a mere player. Frankel quotes *Feminist TV* in their defense of Cersei and the double standard placed upon her:

Cersei is operating in the same value system as the vast majority of characters in this world...But here's the thing; most of these 'corrupt value system' characters are men, and are therefore seen as 'bad-asses,' 'heroes,' or 'rebels.' Meanwhile, Cersei gets labeled 'bitch,' 'terrible and whiny,' and 'stupid whore' (all quotes taken from various Tumblr conversations)...Female characters are traditionally singled out and held to vastly different standards than male characters are, mostly because society at large teaches us that double standards are a-ok...So while Tywin, Tyrion, and Jaime Lannister get to be cool rebel dudes, Cersei is viewed with an amount of contempt and hatred that's actually rather shocking. (qtd. in Frankel 1573-74)

In this sense, Cersei is a monster for acting as the male characters do with values that align with heroes trying to win the Iron Throne. To add to Frankel's analysis, it is Cersei's desire to be a ruthless Queen on the Iron Throne that gets her killed. She is too proud to surrender to Dany, and she only realizes it too late when she and Jaime are about to die. It is in this vulnerable moment that she reverts back to her identity as an angelic monster, a mother to her unborn child with Jaime and a lover to her brother. She cries out, "I want our baby to live," when she is faced with death. She tried being the desexed ruler, but she cannot escape her identity as a mother and a lover (HBO, *Game of Thrones* 8.5). Cersei dies, but she is not fridged because her death only

clears the throne for another to take it; it does not violate the separation/reunion trope because she dies with Jaime, so the reunion is fulfilled.

The Cersei Lannister of HBO's *Game of Thrones* is different than George R. R. Martin's Cersei Lannister due to the embodiment of the character by Lena Headey, and while Frankel states that his portrayal gives her a sense of powerlessness, this difference in portrayal can also be seen as a way to make Cersei a more complex angelic monster. For one, "the books show her indulging in dozens of murders, while in the show she's shocked and helpless in the face of Joffrey's brutality" (Frankel 1472). The show writers wanted to use Lena Headey's portrayal as a way to "[fill] Cersei out" and make her a more complex character (Frankel 1479). Though in making Cersei more complex, the producers are inadvertently filling out Cersei's identity as an angelic monster. By introducing scenes like the one in which she confesses to Robert that she had loved him once until he said Lyanna's name while he was on top of her, the audience is given the reason behind her monstrosity (Frankel 1479). She was not respected as the angel, so she turned to the identity that would give her actual power. The visual performance of Lena Headey also allows previously imagined scenes from the books to be translated into a canon image of Cersei. As she gains power and eventually holds the throne herself, her appearance changes. The audience meets her with flowing golden hair in elaborate styles with elegant gowns with bird and lion embroidery and long sleeves to a black dress with an armored corset and short hair (Frankel 1472). Not only is this change in her appearance a signal to her power, but it serves as a signal to her transition from an angelic monster poised as an angel to the court to an angelic monster with ruthless intent and absolute power in the place of a king.

Just as Cersei lives for her children, Dany cares for her dragons. She considers them to be her children; they are what made her a mother with the title 'Mother of Dragons.' When

someone suggests the idea of selling one of the dragons to help her quest for the Iron Throne and prolong the survival of her new khalasar, she reacts as any mother would:

“They are *mine*,” she said fiercely. They had been born from her faith and her need, given life by the deaths of her husband and unborn son and the *maegi* Mirri Maz Duur. Dany had walked into the flames as they came forth, and they had drunk milk from her swollen breasts. “No man will take them from me while I live.” (Martin, *A Clash of Kings* 143)

This possessive and protective claim over the dragons is similar to Cersei’s desire to protect her children. She fed them from her breast as a child would its mother; in all senses but biological, she is the mother of her dragons. They were born out of her suffering, and she feels that she will suffer no more as long as they are alive: “Her brother Viserys, Khal Drogo who was her sun-and-stars, even her unborn son, the gods had claimed them all. *They will not have my dragons*, Dany vowed. *They will not*” (Martin, *A Clash of Kings* 144). She feels the fierce protective instinct for her monster children, and it is through this instinct that she carries the title ‘Mother of Dragons’ all the way to the Iron Throne.

Even though Cersei admits to loving even her most monstrous and evil child, Joffrey, Dany loves the more monstrous creatures. This indicates that Dany is inherently more monstrous by her association and her love for her dragons. The dragons, despite being fed and raised by Dany, are still wild beings who rely on primal desires with no regard for the rules of humanity. This is evident when Dany must lock up her dragons in Meereen for running wild and killing a child of a poor farmer; one can see that it pains her to chain them in the catacombs, but it is because she can no longer control them (HBO, *Game of Thrones* 4.10). Even when Joffrey was exposing his evil nature, Cersei still had control as the Queen Regent and as his mother. This might be explained by Cersei’s children never getting to grow up, so she never had to face the horrible consequences of their actions. Children can seem monstrous, but they are not monsters

due to their naivete and lack of life experience. Dany had to come to terms with her monster children when they grow to become full-sized, adult dragons.

This difference in loving monsters compared to innocent children is similar to the difference between Dany's language about her dragons compared to Cersei's about her children. When Cersei confronts Myrcella's killer, she projects: "I never got to have a mother. But Myrcella did. She was mine. But you took her from me" (HBO, *Game of Thrones* 7.3). Note the same language of ownership and fear of those children as objects being taken. Dany's dragons are *hers*, just as Cersei's children are *hers*. The language may be similar, but the feeling behind it is not. Even when Cersei's children are grown, or at least of age to marry or hold titles, she still loves and protects them. She sees them as the babies they once were. Dany's dragons are her children, but as they grow up, they become more of her weapons than her children. It is not until Viserion's death in "Beyond the Wall" that Dany is reminded of the dragons being her mortal children instead of the powerful beings that will win her the throne (HBO, *Game of Thrones* 7.6). It is in this way that the two characters' association with motherhood is different.

To take it one step further, Dany is fridged by her children, while Cersei is not. Cersei outlives her grown children and dies with the unborn one—that is only if that child existed to begin with other than being a lie to manipulate Jaime—so her death only holds meaning for her own narrative. In contrast, Dany's death serves two male narratives: Jon's and Drogon's. It is obvious that Dany's death is a turning point in Jon's narrative. It is something he risks his life for as Drogon almost kills Jon for killing Dany. Her death ends Jon's arc as a hero for Westeros, but her death marks the beginning of Drogon's narrative. As her last living dragon, Drogon is the only male child left, and when she is killed, he takes her body and flies away to continue his narrative away from the eyes of the audience. The dragon that is named for her husband gets to

live and begin a new story, while Dany remains deceased. It is for this reason that Dany is fridged by her children, while Cersei has to process the deaths of her children and dies for the purpose of exposing her flaws.

Cersei and Dany are both victims to prophecies about their children and having children, which dictate their fates within their identities as mothers and angels. For Dany, it is the maegi's prophecy that "she should never bear a living child" (Martin, *A Clash of Kings* 151). Her ability to have a child biologically is taken from her, or she is at least warned against it. This makes her dragons her only possible children, which makes her love and fear for them that much stronger. They are all she has and all she will ever have. For Cersei, it is the Maggy the Frog's prophecy given to her while she was just a young girl: "'Gold shall be their crowns and gold their shrouds,' she said. 'And when your tears have drowned you, the valonqar shall wrap his hands about your pale white throat and choke the life from you'" (Bex; Martin, *A Feast for Crows*). This "maggy" could be another pronunciation of the same kind of maegi that gave Dany her prophecy. In Cersei's prophecy, she learns she will marry Robert and bear three children, but all of them will die. It must be a heartbreaking thing for Cersei to learn—that she will outlive her children, a parent's nightmare. It is this knowledge of their eventual deaths that factors into her ruthless actions for the preservation of the family. Ultimately, both women are childless mothers, with Dany destined to only have monsters for children and Cersei destined to only have dead children, but still mothers all the same.

Dany and Cersei are both monstrous women, concealed by angelic appearances, and hold their identities as mothers as their main source of self-worth. As mothers, they rely upon and love their children, though in different ways. For Cersei, her love for her children is the way her monstrousness is redeemed; her heinous actions are committed with the intent to love and protect



her children and family. Her motherly identity redeems her from becoming a complete monster by reminding her of her expected duty to care for and preserve the family to ensure future generations of separation and reunion. For Dany, her love for her dragons emphasizes her monstrosity. They are her source of strength and the ace in her sleeve to win the game of thrones. They are wild and powerful beings that cannot be controlled, much like how female monsters cannot be controlled by the patriarchy and societal roles. Dany is the Mother of Dragons and Cersei is the Mother of Kings, but it is clear that Dany is more monstrous than Cersei Lannister.

### *Two Traumatized Women: Sansa Stark and Daenerys*

Before Dany was an angelic monster, she was an angel. Sansa Stark and Dany are both very young girls revered for their beauty at the beginning of both the book series and HBO series. Sansa is told repeatedly that she is a lady and might become queen one day, so she must learn and behave as society would expect her to. For this reason, she is the angel woman, and Arya even acknowledges this: “Sansa could sew and dance and sing. She wrote poetry. She knew how to dress. She played the high harp *and* the bells. Worse, she was beautiful” (Martin, *A Game of Thrones* 59). Dany is also described as an angel, specifically in regard to her beauty and her worth to be married: “Look at her. That silver-gold hair, those purple eyes...she is the blood of old Valyria, no doubt, no doubt...and highborn, daughter of the old king, sister to the new, she cannot fail to entrance our Drogo” (Martin, *A Game of Thrones* 27). As young girls, Sansa and Dany are viewed as angels, but after experiencing the trauma of the world of *A Song of Ice and Fire*, each woman is changed. Sansa remains an angel, though her trauma only makes her hardened and wise as the Lady of Winterfell and Queen in the North. Sansa overcomes the attempts in fridging her through repeated sexual assaults and brutality. In contrast, Dany

becomes less of an angel and more of a monster after the death of her husband and the birth of her dragons, leading to her inevitable madness and death at the hands of Jon Snow.

Sansa Stark is the tortured princess. She is the fairytale princess because she is the innocent female, daughter of the Hand of the King and betrothed to Prince Joffrey. The princess is an archetype used to explain the perfect female angel in fairytales and fantasy: “Such a princess is Sansa. Her archetype of course is the fairy tale princess, a child-woman, unassertive and youthful. She’s unthreatening and passive, wanting to accommodate others and in turn expecting to be rescued” (Frankel 1626). Sophie Turner, the actress portraying Sansa in the HBO series, even agrees with this idea, calling her “naïve and quite vulnerable” in season one and describing her as “a complete romantic” that “lives in a fantasy world” with her main desire being to become the lady her parents expect her to be (Frankel 1626). This naivete and romanticism is seen when Sansa begs her mother to wed Joffrey claiming that it is “the only thing she ever wanted,” without even knowing the monster to whom she is begging to be betrothed (HBO, *Game of Thrones* 1.1). She learns the truth about Joffrey and her rose-tinted glasses of romance are shattered when Joffrey orders Ned Stark to be beheaded in front of her, betraying her trust and his promise to her of mercy for her father. Sansa learns to hate him, but she also learns what she means to him: “He did not hate her, Sansa realized; neither did he love her. He felt nothing for her at all. She was only a...a *thing* to him” (Martin, *A Game of Thrones* 623). This will not be the first time she realizes her destiny to be an object to men. This is Sansa’s first heartbreak, and she is not tricked into feeling love again.

Sansa overcomes the heartbreak and becomes a woman, but it is in her womanhood and angel role of a wife that she faces the most trauma. Shockingly, this does not change her from angel to monster. After Joffrey, Sansa is married twice, once to Tyrion Lannister and once to

Ramsey Bolton, the bastard, and it is through these marriages that her status as an angel is tested. Her marriage to Tyrion is quite respectable; because Tyrion loves Shae, he does not touch Sansa nor force himself upon her in any way. He feels sorry for her and rejected the marriage as much as she did. Her marriage to Tyrion truly is a boring, loveless marriage, as it was Cersei's way of getting rid of her in a way that she could still control her. Once she escapes Cersei's clutches, she is married to the worst of the worst, Ramsey Bolton. Littlefinger poses this marriage as a way to form alliances, but at what cost? It is in this marriage that Sansa experiences more trauma than Joffrey or Cersei ever brought her. She is violently sexually assaulted multiple times and hunted like a dog, yet she never rejects her role as the angel. Her trauma only strengthens her constitution, which prepares her to take on the role of the angel Queen in the North with a different kind of power and grace than Cersei or Dany.

Sansa Stark begins her narrative as an angel, and despite her trauma that she suffers and inevitably escapes with assistance from others, she ends her narrative as an angel. Once Ramsey is dead, Sansa can reveal her adult transformation from "innocent to survivor" (Frankel 1838). Her younger naïve and romantic self is gone, and so is her desire to be anywhere else but Winterfell. Her traumatic experiences really push her character to value the North as her home and where she belongs. She becomes the Lady of Winterfell, a title she never expected to have, but she is still the lady her parents would have always wanted her to become. It is no surprise when she becomes the Queen in the North at the end of the HBO series because she is the one to fight for it the most, not in battle, but in her resolve to protect the North and her family.

Like Sansa, Dany is an angel at the beginning of her narrative and is tested through trauma stemming from traditional angel roles—being a wife, being a mother, etc.—but Dany overcomes this trauma through agency and finding hidden power within those roles. She is a

very young woman put in an arranged marriage to help her brother win the throne; she is Viserys' pawn to sacrifice to Drogo for his wants and desires with the expectation that she will fulfill them. Once she is passed off from her brother's ownership, she becomes a wife for Drogo to own. It is a marriage arranged without Dany's free willed consent, but Dany still finds more benefit from this marriage compared to both of Sansa's arranged marriages. Dany grows to love and respect Drogo as he loves and respects her, though it may be debated that he grew to love her because she carried his heir, through sex. Rikke Schubart translates this as a fulfillment in her task to "transform her own terror into pleasure" as a means to gain agency as a female hero (114). In the books, their wedding night is written as consensual, but she does find pain in the other instances when Drogo takes her: "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, *A Game of Thrones* 191-92). This is not because Drogo is cruel, but because he knows of no other way than the Dothraki way. She goes on to admit that "she began to find pleasure even in her nights, and if she still cried out when Drogo took her, it was not always in pain" (Martin, *A Game of Thrones* 193). In the HBO series, Dany even obtains a sense of power in her sexual relationship with Drogo when Doreah teaches her to not "make love like a slave" by looking into his eyes in the position of the person on top instead of being taken from behind (HBO, *Game of Thrones* 1.2). When this happens, Dany gains respect in her relationship with Drogo. She has transformed from a helpless victim to an agent in her own relationship and life (Schubart 116).

Dany is scared at the beginning of her relationship with Drogo, but once she starts to embrace her new power as a khaleesi, the dynamic changes to one of more equal status. Frankel writes: "She redefines the title Khaleesi, from meaning concubine and Khal's counterpart to

meaning the queen over the men who have never served a woman, only warriors. Seducing her husband and publicly demanding he spare the slave women the Dothraki are abusing, she becomes a co-ruler as well as wife” (2543). It is her title of khaleesi and the support of the Dothraki that give her confidence to stand up to her abuser, Viserys. While they are riding with the khalasar, Viserys lashes out at her when she commands him to do something. She had “never fought back” before, and it gave her pause until Jhogo cracks the whip at him (Martin, *A Game of Thrones* 193-94). She stood up to him on her own, but the Dothraki give her the confidence to never apologize. She never listens to the horrible punishments the Dothraki suggest, but she still is able to use power over her brother for the first time in her life. It is through her marriage and association with Khal Drogo that she learns the basics of being a leader before she truly becomes one when her dragons are born later.

Emilia Clarke’s portrayal of Dany in her marriage to Drogo differs from the books, and this difference causes Dany to be victimized differently. In Martin’s *A Game of Thrones*, Dany still experiences a form of Stockholm syndrome, but her wedding night is not as nonconsensual as the HBO series portrays: “‘No?’ he said, and she knew it was a question. She took his hand and moved it down to the wetness between her thighs. ‘Yes,’ she whispered” (Martin, *A Game of Thrones* 108). This is only hours after their wedding, and while she barely knows Drogo, she does consent to having sex with him both with her verbal affirmation and with her physical confirmation. There are definitely other times when Dany does not consent or approve later in their marriage, but it is this specific scene that Clarke changed with her portrayal. Clarke explains her reasoning:

As an actor, for me, it was a really important part of Dany’s journey that I kind of wanted us to get right... With the book, it just seems too sudden. It just seems that she’s introduced to this guy who’s the most fearsome person she’s ever come across and, within one moment, that’s it. It’s done. What we kind of wanted to show, we wanted to track the real growth of

the relationship; I don't think it would have made too much sense to instantly go into that. It wouldn't have let Dany's journey really kind of blossom. I don't know, we kind of thought it needed to take more than that to crack Drogo, you know? Because in the book it kind of happens instantly and we thought it was important to show, I don't know—a bit more reality. (Frankel 2523).

Frankel cites this comment from the actress, and while it is valuable insight in terms of creative choice in TV adaptation, she fails to address the butterfly effect of problems this choice in portrayal causes. This change may make more sense in terms of reality, but it drastically changes Martin's original beginning of the most important romantic relationship to Dany. Drogo is the man to whom she compares all the men who come after; even after his death, Dany fondly refers to Drogo as her sun and stars.

It may "seem sudden" for their romance in the books, but it is not sudden if two things are considered: Martin's changing third-person narrators and the passage of time in fantasy fiction. Because Martin switches between at least six different narrators for each chapter, there are limitations as to the depth that he can achieve with each point of view. Each chapter serves as a necessary event for that narrator, but there are often multiple long chapters before the narrator can continue his or her story. Often, the end of one chapter from Dany does not pause the narrative until the beginning of the next Dany chapter; instead, a new event is described. It is in this gap that any amount of time could pass for that character and any emotions could be felt that the reader misses. In the fantasy genre, narratives can span from just one day to months and years, especially quest narratives. Time is an illusion that depends on the fantasy world and the author's constraints. In Clarke taking it upon herself to determine how sudden Dany falls in love with Drogo, she is applying principles from reality on a fantasy world that does not contain the same principles.

Dany and Sansa come head to head in season eight of the HBO series, with Jon acting as a buffer between their contrasting personalities. It is in this meeting that one can see how far Sansa has come and how foreign Dany is in comparison to the others vying for the Iron Throne in Westeros. They have both been through abuse and trauma and come out more powerful on the other side, but their values cause disputes between them. Sansa is ever the lady, the female angel, who only desires to protect her family, in which she now includes Jon. Sansa holds the respect of the Northerners because they hold the same value of family that Sansa was instilled with by Ned and Catelyn Stark in her youth. In comparison, Dany never had that kind of family; she only had Viserys and a vision of a “home” that was just a red door. Dany is more focused on moving forward and gaining more power/taking the Iron Throne than protecting what they have left, which prompts Sansa to ask, “What about the North? It was taken from us and we took it back and said we would never let it be taken again. *What about the North?*” (HBO, *Game of Thrones* 8.1). It is Sansa who predicts that Dany is not worthy of the title of Queen of the Seven Kingdoms, as she still believes Jon would be the better choice. Sansa values the greater good above herself and her wants, which is the root of how she differs than Dany.

Sansa is the female angel, while Dany remains the angelic monster, with the more monstrous qualities being pointed out by Sansa in her dislike for Dany. Sansa and Dany both experienced being used as women were—pawns in marriage for a bigger picture relationship. Both had undesired marriages—though Dany’s actually turned out well—and were abused. Sansa had the familial root in her background while Dany did not; Sansa was raised to be a traditional lady, which stayed as a pillar within her character arc from the beginning to the end. She loved her family and they loved her. Dany grew up with her brother and strangers that worshipped her father. She was not valued as an individual and taught love; she was only valued

for her body. It was never about her, but her brother. Dany feared him, but she had no one else. Sansa may have disliked some of her family at times, but if she had a problem with one, she could go to the others.

Ultimately, both Dany and Sansa are fridged, but Dany is moreso because her fridging is directly related to Jon's quest as the hero of the narrative and its ending. Sansa is repeatedly raped, and even more brutally abused in the HBO series, but she is not killed for this. She could be considered a fridged character, but in comparison with Dany, she is not fridged in enough ways. Both are used as marriageable pawns, and both are sexually assaulted—at least once, if Emilia Clarke's interpretation of the role is to be analyzed; however, Dany is the one to be killed by a male character in an effort to affect the story. Sansa is alive at the end of the narrative and even gains power as a Queen in her own right. Therefore, Sansa is not fridged as Dany is.

*The Ones to Make Their Own Path: Arya Stark, Brienne of Tarth, and Daenerys*

Brienne and Arya are the outcasts, labeled as androgynous for desiring to work outside of the angelic lady persona. Frankel calls them "the warrior women" for the same reason that they fall within the monster category from Gilbert and Gubar: "The warrior women are second-wave feminism's ideal: career-focused and completely independent without spouse or children, equal to 'the boys,' immune to love or softer emotions...these women have all cast aside all traces of femininity to compete with men and thrive in a man's world" (Frankel 756). They are both judged harshly for their lack of beauty, and both feel more comfortable in a suit for war than a dress for court.

They are described as androgynous for their born appearance, but also for their rejection of feminine beauty to fit in with those in masculine roles. Arya's identity as a female monster stems from her deeper connection to Jon, the traditional masculine hero, and her interests in



fighting encouraged by the male characters in her life. Arya rejects the angel persona from the beginning of the narrative when she only desires to practice with the boys because she knows she can be better at archery and sword fighting; instead of considering beautiful clothes as her prized possession, the sword gifted to her by Jon, Needle, is her one beloved belonging. Even the name of this gift symbolizes her rejection of her traditional place as a lady in her house to be married off:

“I almost forgot,” he told her. “All the best swords have names.”

“Like Ice,” she said. She looked at the blade in her hand. “Does this have a name? Oh, tell me.”

“Can’t you guess?” Jon teased. “Your very favorite thing.”

Arya seemed puzzled at first. Then it came to her. She was that quick. They said it together:

“*Needle!*” (Martin, *A Game of Thrones* 81)

Considering needlework is one of the main activities expected of a female angel character in *Song of Ice and Fire*, the sword being named Needle is a jest at the irony of what is expected of Arya compared to what she truly desires. It is even more symbolic that Jon is the one to give it to her. He is the sibling that Arya most resembles in her Stark qualities, and they are the two that are very aware of the sense that they do not belong in their home at Winterfell.

Needle connects her to Ned Stark and Syrio Forel, her “dancing master,” and these two men are the characters that see Arya for who she really is and encourage her behaviors that make her a female monster. When Ned catches Arya with Needle, he says she has a “wildness” inside of her that reminds him of his sister Lyanna, who would have carried a sword if she had been allowed to (Martin, *A Game of Thrones* 186). In this instance, Ned sees Arya breaking the rules, but instead of admonishing her, he just reminds her to be careful. He does not see Arya as a highborn girl, but his child he would rather keep safe doing what she loved than getting hurt from seeking out what is forbidden—like Bran. Ned is the supportive father of Arya’s rejection

of becoming an angel. In his support, Ned Stark hires Syrio Forel to be Arya's dancing master, who really teaches her how to use Needle under the guise of teaching an approved activity for a lady. Syrio is actually the first to see Arya as more than a girl: "'Boy, girl...you are a sword, that is all'" (Martin, *A Game of Thrones* 189). Arya is nothing but a means to her own goal, so her gender does not matter to her: "...gender identity does not seem a thing of importance to Arya, because what matters are her deeds and her resolve to execute them" (Marques 55).

Along with androgyny, Arya is forced to hide her identity as a girl, which also forces the rejection of the role of the female angel outside of Arya and her wants. No longer is she rejecting her traditional roles and expectations out of dislike, but she must reject them in order to survive. She must change her name and answer to new pronouns. She has to adopt a different way of life, and she learns to find her own identity within it; as Frankel writes, "Being female is cast as terrible vulnerability—only boys will survive" (Frankel 783). This connects back to the idea of being fridged; Arya is able to avoid it because she changes her identity to do so. After the death of her father, and subsequently the death of her childhood, she is thrust into one masculine environment after another—with Yoren and the others headed for the Night's Watch, with the prisoners at Harrenhal, with Jaqen H'ghar, with the Brotherhood Without Banners, and as prisoner of the Hound (Martin, *A Clash of Kings* and *A Storm of Swords*). It only makes sense that she is not the angel; she never was as a child, and she was never allowed to be as an adult.

In the HBO series, Arya embraces the fluidity of her gender and identity after her trials at the House of Black and White and during her time as a blind apprentice. Jaquen H'ghar plays a role in this epiphany of Arya. In the books, he tells her: "'Some men have many names. Weasel. Arry. Arya...A man knows. My lady of Stark'" (Martin, *A Clash of Kings* 514). He is able to see right through her many false identities when she is still trying to conceal it at Harrenhal. After

she arrives at the House of Black and White, she must forget Arya Stark and become just a girl, but once she masters the ability to wear others' faces and leaves Braavos behind, she is Arya Stark again, fully embracing her role as the female monster, the warrior woman and assassin of House Stark.

Compared to Arya, Brienne faces a different test to her identity as a female monster, due to her being labeled a monster before she was able to choose it. Frankel writes: "When younger, she told her suitors she would only marry a man who could best her in combat. No one did, but all insulted her and called her unwomanly and freakish" (Frankel 833). While she feels the same desire for fighting and justice that Arya does, Brienne still yearns for that life of an angel just a little; she wants to be loved, even though she understands that everyone thinks of her negatively for not fitting traditional standards of beauty and behavior of a lady. Her desire to be loved is first noted in the eyes of Catelyn when watching Brienne and Renly interact: "Catelyn heard someone snigger behind her. *She loves him, poor thing*, she thought sadly. *She'd play his squire just to touch him, and never care how great a fool they think her*" (Martin, *A Clash of Kings* 362). This desire to be the romantic object of a male gaze is also seen in the HBO series when Brienne is embarrassed from Jaime Lannister's teasing at the notion of her being a virgin and they have sex (HBO, *Game of Thrones* 8.4). Her brief romance with Jaime Lannister is her attempt at fitting in the angel role, and it does not work out. Consequently, she must resort to her role as the female monster. She is not just a female monster because she wants to be a knight and serve as a member of a Kingsguard, but because she will never fit the role of the angel because she struggles to be desired in such a way.

For Brienne, the identity of a female monster is very physical, as desire is constantly intertwined with physical appearance in this series. She is mocked by being called beautiful, a positive adjective/trait for the female angel:

“Beauty, they called her...mocking. The hair beneath the visor was a squirrel’s nest of dirty straw, and her face...Brienne’s eyes were large and very blue, a young girl’s eyes, trusting and guileless, but the rest...her features were broad and coarse, her teeth prominent and crooked, her mouth too wide, her lips so plump they seemed swollen. A thousand freckles speckled her cheeks and brow, and her nose had been broken more than once. Pity filled Catelyn’s heart. *Is there any creature on earth as unfortunate as an ugly woman?*” (Martin, *A Clash of Kings* 259)

She is pitied by an angel, Catelyn Stark, for her inability to fit the role. If she cannot be an angel, then she must be a monster. If she is an ugly woman, then she cannot be seen as beautiful. It is her relationship to the female angel Catelyn that highlights her identity as the female monster as not necessarily a bad thing. Catelyn is killed for her role as an angel, betrayed by her son’s broken alliances, despite her keeping her promises (*A Storm of Swords*). Brienne manages to survive the game of thrones and ends the narrative as the Lord Commander of the Kingsguard to Bran. She is ultimately rewarded for her role as a female monster with a position of power. This triumph is foreshadowed in a conversation between Brienne and Catelyn on their different views of this angel/monster dynamic:

“You don’t feel so helpless when you fight. You have a sword and a horse, sometimes an ace. When you’re armored it’s hard for anyone to hurt you.”

“Knights die in battle,” Catelyn reminded her.

Brienne looked at her with those blue and beautiful eyes. “As ladies die in childbed. No one sings songs about *them*.” (Martin, *A Clash of Kings* 490)

Brienne is mocking the role of the angel in the conversation, while showing the irony of what is to come.

Dany is a warrior queen to some extent, fighting for justice for the slaves and others she adopts as a mother, but her sense of justice is nowhere near that of Brienne and Arya. Frankel

writes that “the warrior woman’s sense of justice is often absolute” (Frankel 860). Arya’s sense of justice comes from her anger with her list that she recites like a prayer. If they have wronged Arya, they will die at her hand. Brienne’s sense of justice is tied to her oaths. She is loyal to her promises, to protect and to die for those she serves. Brienne is a true knight of the realm. As the false hero, Dany thinks her sense of justice is correct, but it is not in the end. Her ravaging of King’s Landing at the end of the narrative proves that she will count the innocent as collateral damage in order to achieve her bigger picture.

Along with having a different sense of justice, Dany is still a deceiving female angel, which makes her very different from Brienne and Arya who will never be mistaken as anything other than female monsters. She is beautiful and desired. Even if Drogo had not married her, Dany has countless men who love her—Daario, Ser Jorah, and Jon. Brienne had one chance to have a male love interest, but that does not work out. In the HBO series, Gendry proposes to Arya, asking her to be his lady. She outright rejects him because he is asking her to fulfill a role she does not fit: “But I’m not a lady. I never have been. That’s not me” (HBO, *Game of Thrones* 8.4). Brienne and Arya may be monsters, but Dany is still an angelic monster that cannot deny her ability to blend in as a female angel at times.

Brienne and Arya are also two female characters that are not fridged. Brienne and Arya are actually saved a few times by other male characters from being subjected to fridging. Brienne is almost raped, and both Brienne and Arya are physically assaulted, but Dany is the one to go mad and be killed.

## **The False Hero and The True Hero in *A Song of Ice and Fire/Game of Thrones*: Comparing Daenerys and Jon**

Even though George R. R. Martin writes from a changing limited third person perspective, Jon Snow and Daenerys Stormborn are the main protagonists and heroes. The other characters' perspectives are valuable, but their perspectives serve as a means to set up or provide context for Jon's and/or Dany's narratives. Jon is the protagonist of the wolf, of ice, of honor, and of Westeros. Dany is the protagonist of the dragon, of fire, of power, and of Essos. Once they meet in the HBO series, they are magnets that affect each other's narrative in a way that completes it or disrupts it. They were created to foil one another, but for the purpose of displaying two heroes, with one being the false hero and one being the true hero. It is unclear for most of the narrative in *A Song of Ice and Fire* as to whom which one is, but *Game of Thrones* reveals which character is which hero through the ending of the series. Jon is the true hero and Dany is the false hero. Dany is identified as the false hero once her heroic actions lead her to become the villain, through her abuse of power to cause destruction and her inability to be anything other than a mad queen. Once Dany becomes more of a female monster than a female angel, her identity as the false hero is revealed and Jon must fulfill his last role as the true hero of the narrative. Jon must act selflessly for the good of the realm and kill her, even if it costs him his life. They are narrative foils leading up to this reveal in order to establish hope for the end of the established male lineage of power, only for it to be dashed when Dany is fridged to complete Jon's character arc.

### **Motifs in *A Song of Ice and Fire* and *Game of Thrones***

Like any worldbuilding author, Martin expresses various motifs that run throughout *A Song of Ice and Fire* and bleed into the HBO series *Game of Thrones*. The world of Westeros is

built upon legends and nobility, with a strong sense of family and family ties. The great family houses are marked by their sigil and their words. These in itself are motifs for the great families in Martin's world, but there are specific lines from the book series that match the television show script verbatim or at least very closely. This exactness is deliberate, not only to show unity between the two media, but to draw further connections between the characters—specifically Jon and Daenerys. These motifs provide the foundation necessary to properly contrast Jon and Dany as the heroes and central characters in *A Song of Ice and Fire* and *Game of Thrones*.

*“The One to Swing the Sword”*

This is one of the most important motifs noted by one character that can be connected to all of them, and it is the reason why Jon kills Dany in Season 8 of the HBO series. This is first uttered by Ned Stark to Bran Stark in the first chapter of *A Game of Thrones*:

“The blood of the First Men still flows in the veins of the Starks, and we hold to the belief that the man who passes the sentence should swing the sword. If you would take a man's life, you owe it to him to look into his eyes and hear his final words. And if you cannot bear to do that, then perhaps the man does not deserve to die.” (Martin 14)

Every character is connected to violence in some way, and in this motif, one can divide the characters into two groups: those who swing the sword and those who have someone or something else do it for them. It is not just a notion dividing the Northerners and Southerners of Westeros, but it speaks to the values of the character and their honor.

One scene to look to from *A Game of Thrones* by Martin is Lady's sentencing and death. Queen Cersei is the one to make King Robert order for Lady to be killed by the King's Justice, Ser Ilyn Payne. “Do it yourself then, Robert...At least have the courage to do it yourself,” Ned remarks (Martin, *A Game of Thrones* 132). In this moment, the so-called Protector of the Realm and the King of the Seven Kingdoms is revealed to be a coward, or a man with no honor at the very least. It speaks that Lady did not deserve to die. It also illustrates the difference between the

king and the lord. It is noted many times that Robert was different before he became king, welcoming the fight directly, yet as a king, he defers the action to an executioner or his kings-guard. Ned does not bear the responsibility of king, but he does bear the burden of leadership. He holds honor in the highest regard, and this is the reason he dies. This pattern of the King of the Seven Kingdoms not swinging the sword is evident when Joffrey takes the thrones and he orders death left and right, without blood physically staining his hands.

Even as a bastard, Jon Snow understands the importance of swinging the sword. His parentage is identified in the HBO series, but it is only implied in the books. Regardless of whether he truly has Stark blood, he was raised with the Stark children at Winterfell and looked up to Ned, who he understood to be his father. In episode 5.3 of the HBO series, “High Sparrow,” Jon swings the sword, killing Janos Slynt for disobeying his order as Lord Commander of the Night’s Watch. In episode 6.3, “Oathbreaker,” Jon kills those who led the mutiny against him and murdered him (HBO). They are hanged, but he still swings the sword to cut the rope that is keeping them from death. Each time, Jon asks for their last words and looks them in the eye. Jon serves as the embodiment of Ned Stark’s belief from the First Men<sup>1</sup>.

In contrast, Daenerys is a female in power, and like Cersei, she relies on her power as a woman to never need to swing the sword. Cersei is noted for saying, “Tears aren’t a woman’s only weapon. The best one’s between your legs,” in episode 2.9, “Blackwater” (HBO). This could be interpreted multiple ways, with one being the obvious use of her body as a sexual object to manipulate men by sleeping with them or pleasing them sexually. The other way to interpret this is in *creating* a weapon. Cersei uses her children as weapons to kill others or order the

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<sup>1</sup> Martin’s most recent book in the series, ends with Jon falling unconscious after being stabbed multiple times in the mutiny, therefore this piece of evidence in which Jon swings the sword is strictly from the show (Martin, *A Dance with Dragons*).



killing of others for her. She just whispers in their ears, and they listen because she is their mother. Cersei is depowered once Joffrey defies her and her children are taken away from her.

Dany swings the sword in the same way. Dany does not use a sword until episode 8.3 of the HBO series, “The Long Night,” and does not pick up a sword in the incomplete book series. She had been using her dragons—or her children, as she refers to them—as her weapons to defend herself and hurt others. A perfect example of this is Varys’ death in episode 8.5, “The Bells” (HBO). Dany looks at him and sentences him to die, with Jon, Tyrion, and others watching. After she sentences him, her dragon, Drogon, appears from behind her. It is on her word of “dracarys” that Drogon spews the fire that kills Varys. She relies on her dragons and her words for protection and power, as she is clumsy with a sword. This explains why the deaths of two of her dragons hold so much meaning; not only is Dany facing the loss of her children, but she her power is diminished with each dragon’s death. Dany is the embodiment of those who do not swing the sword, as Kings and Queens in Kings Landing have shown before her.

### *“The Seed is Strong”*

After being poisoned for discovering Lannister secrets, Jon Arryn’s last words are, “The seed is strong” (*A Game of Thrones* 315). Lady Lysa misunderstood this to mean Jon Arryn was prophesizing how wonderful and strong their son Robert would become. In reality, Jon Arryn meant this to identify the reason for his death—his knowledge of the secret that King Robert’s children with Cersei Lannister were not his children by blood:

*The seed is strong*, Jon Arryn had cried on his deathbed, and so it was. All those bastards, all with hair as black as night. Grand Maester Malleon recorded the last mating between stag and lion, some ninety years ago...Their only issue, an unnamed boy described...*with a full head of black hair*...No matter how far back Ned searched in the brittle yellowed pages, always he found the gold yielding before the coal. (*A Game of Thrones* 406)

Whether this message is misunderstood from its original meaning or not, it can be used as a motif to represent family lineage and its importance to the characters in the *GOT* universe.

The strength of family lineage is remarked by appearance on a number of occasions; this signifies that a name attributes one to their family and their place in the realm as much as appearance does. Jon is compared to Robb Stark in all the ways they were different from their builds and their coloring. Robb as the heir to Winterfell is described as “big and broad and growing every day, with his mother’s coloring, the fair skin, red-brown hair, and blue eyes of the Tullys of Riverrun” (*A Game of Thrones* 13). Jon is not even described as looking like anyone; he is distinguished by how he is unlike the trueborn heir: “Jon’s eyes were a grey so dark they seemed almost black, but there was little they did not see. He was of an age with Robb, but they did not look alike. Jon was slender where Robb was muscular, dark where Robb was fair, graceful and quick where his half-brother was strong and fast” (*A Game of Thrones* 13). This description of Jon further stands out once Arya Stark describes how she differs from her sister; “Sansa had gotten their mother’s fine high cheekbones and the thick auburn hair of the Tullys. Arya took after their lord father. Her hair was a lusterless brown, and her face was long and solemn” (*A Game of Thrones* 59). Note that Arya associated herself with the Starks and Sansa with the Tullys; she remarks how they are opposites, similar to how Jon is the opposite of Robb. It is not until Tyrion’s description of Jon that one could see how he and Arya resemble one another: “He had the Stark face if not the name: long, solemn, guarded, a face that gave nothing away. Whoever his mother had been, she had left little in her son” (*A Game of Thrones* 103). It is ironic that despite being a bastard, “[Jon] looked more like Ned than any of the trueborn sons [Catelyn] bore him” (*A Game of Thrones* 55).

Daenerys' physical appearance is unique to the House Targaryen, as her physical description matches her brother's. Her brother, Viserys, is noted to have "the same silver-blond [hair] as hers," and his eyes described as "pale lilac" while hers are "violet" (*A Game of Thrones* 23-27). Genetically, this makes sense, as House Targaryen had married brother to sister for centuries in order to keep the line of the dragon pure and "Targaryens did not mingle their blood with that of lesser men" (*A Game of Thrones* 26). It would be assumed that just as the Lannister golden locks are recessive genes, so would be the silver hair and purple eyes of the Targaryens, and just as the coal black hair of the Baratheons is the dominant gene, so would the Stark gene. Assuming Jon's alleged Stark-Targaryen parentage is true, his Stark gene would cover the Targaryen one, making it easy for him to appear as Ned Stark's bastard. Dany would not have any gene to cover her Targaryen ones, as she was the daughter of brother and sister of the House Targaryen. If there was a "madness gene" within the gene pool of House Targaryen, then Dany would have it from both sides, especially with her father being the Mad King. Jon has a lesser chance of madness in his nature with the Stark gene and by being the grandson of the Mad King.

This motif serves as the basis of why Jon and Dany are the main protagonists of the series and why they must foil one another. They each have individual roles in their family lineage—Dany as the alleged last member of the House Targaryen and Jon as the Stark bastard. Their families create the people they are with values they hold. In the realm, lineage means everything, so with Dany as the last of her line and Jon as someone who is missing half of his lineage as a bastard, they are outsiders. Their place in their lineage also serves as a great indicator for what they will become. Daenerys is the daughter of Aerys II the Mad King, which opens the door for her madness later. While it is only implied in the unfinished book series, Jon's true parentage is revealed in the HBO series to be Lyanna Stark and Rhaegar Targaryen. This pairing, when

compared to Dany's parentage in relation to her fate, implies that Jon's bloodline with House Stark as well as being raised as a Stark has saved him from the same Targaryen madness that Dany falls victim to. It also signifies that he is the true heir to the Iron Throne, not Dany, and by killing her, he protects the realm from her madness that destroyed Kings Landing and punishes her for seeking power that would disrupt the patriarchal cycle. He kills the monster as the white savior and saves the realm from potential destruction.

*"You Don't Want to Wake the Dragon, Do You?" / "Never Forget What You Are"*

Daenerys grew up with only Viserys to teach her about Westeros and the history of House Targaryen. He called himself the last dragon and abused her into submission, always using "You don't want to wake the dragon, do you?" as his threat (*A Game of Thrones* 24). Because of this, she has a very toxic and complicated relationship with him. She is still a child and, in her nightmares, she dreams of his abuse and *waking the dragon*:

Viserys was hitting her, hurting her. She was naked...He struck her again... "You woke the dragon," he screamed as he kicked her. "You woke the dragon, you woke the dragon." Her thighs were slick with blood. She closed her eyes and whimpered. As if in answer, there was a hideous *ripping* sound and the cracking of some great fire. (*A Game of Thrones* 83).

This is prophetic in many ways considering how she is revealed to be the dragon. She grew to be afraid of the dragon, until she became a khaleesi and could stand up to her brother. In her own power, she no longer feared the dragon and stands up to Viserys (*A Game of Thrones* 330). It is interesting that this fear becomes a source of strength later. She finds comfort in her dragon eggs, holding them close as if they are already her children: "Dany curled up on her side...cradling the egg in the hollow between her swollen belly and small, tender breasts...She was lying there, holding the egg, when she felt the child move within her...as if he were reaching out, brother to

brother, blood to blood” (*A Game of Thrones* 331). Because she got pregnant not long after becoming a khaleesi, she mistakenly correlates the comfort of the eggs with her unborn son.

Once her unborn son is out of her, she once again is reminded of Viserys’ words, and it is these words that *do* awaken the dragon—the dragon within herself. These words are repeated, with others falling off, until only “the dragon” remains, which could only signify that dragon has awoken just as she breaks free from her fever dream (*A Game of Thrones* 628-629). Once she identifies herself as the dragon, she is able to visualize her other family and how she is connected to them: “And saw her brother Rhaegar, mounted on a stallion as black as his armor. Fire glimmered red through the narrow eye slit of his helm. ‘The last dragon,’ Ser Jorah’s voice whispered faintly. ‘The last, the last.’ Dany lifted his polished black visor. The face within was her own” (*A Game of Thrones* 629). Being a khaleesi was only the first step to break her own chains; once she found her place as the dragon of House Targaryen, she is no longer the afraid little girl married off to Khal Drogo. This motif establishes how Dany is both a victim of power and the wielder of it. A phrase that once was used to scare her into submission became her call to action and grants her the title ‘the Mother of Dragons.’ Dany also uses her inability to procreate as a sign of strength, as well as monstrosity; all of her energy can be dedicated to being the Mother of Dragons and not the mother of men.

Dany has a very different picture of what a family ought to be and feel like, and it is a picture that contrasts the Starks. Jon, even as bastard on the outskirts of family, grew up with siblings and a father to guide him in his younger years. Dany’s thirst for the throne is born out of her brother’s desire: “When I was a girl, my brother told me it was made with 1000 swords from Aegon’s fallen enemies. What do 1000 swords look like in the mind of a little girl who can’t count to 20? I imagined a mountain of swords too high to climb. So many fallen enemies, you

could only see the soles of Aegon's feet" (HBO, *Game of Thrones* 8.6). This motif also establishes Dany with her family—she grew up frightened, afraid to wake the dragon in Viserys, but in awakening the dragon within her and her dragon eggs, she is able to connect with her other brother, Rhaegar, who was one of the 'good' Targaryens.

Compared to Dany's childhood in which she was abused and made to live in fear without a permanent place to call home—the most permanent home she knew was the house with the red door and she was made to leave—Jon had a very family-oriented childhood. Even when he left Winterfell to live at Castle Black, he was leaving one family for a brotherhood. Jon always had somewhere to belong, even if he was labeled a bastard. Jon did face discrimination as a bastard, finding enemies in his family like Catelyn and her disdain for Jon's presence as a reminder to Ned's assumed infidelity. One powerful moment in the books is when Jon thinks Catelyn has finally acknowledged him as more than a bastard, only to be disappointed:

He was at the door when she called out to him. "Jon," she said. He should have kept going, but she had never called him by his name before. He turned to find her looking at his face, as if she were seeing it for the first time.

"Yes?" he said.

"It should have been you," she told him. (*A Game of Thrones* 79)

Catelyn punishes Jon for his identity as a bastard, much like Dany is punished for all of her life for being a Targaryen by those who wish to kill her and for also being a woman by Viserys. Each of their tormentors hold power over them and are a member of the opposite sex, yet Jon is able to overcome his adversity more easily. Dany is only able to embrace her identity as the dragon once many others, including Viserys, are dead and her dragon children awaken. For Jon, he just has to overcome the social ramifications of being a bastard; no one has to die. It is Tyrion Lannister who tells him, in both the books and the HBO series almost verbatim: "Let me give you some counsel, bastard...Never forget what you are, for surely the world will not. Make it your

strength. Then it can never be your weakness. Armor yourself in it, and it will never be used to hurt you” (*A Game of Thrones* 47). He has a mentor, much like a hero from Greek myths, who advises him on the key to embracing his heroic identity. This advice is realized when Jon makes it to the wall and is able to use his courage and skill with a sword to impress those at Castle Black as “the Bastard” and groomed to become the next Lord Commander of the Night’s Watch. Once his bastard identity is embraced, Jon is rewarded, while Dany is only given more to overcome.

This ability to easily spin what was written as a negative component of his identity and changed into a positive proves that Jon is meant to be the hero. Dany must overcome more adversity, so she is presented as a hero as well. But in embracing the dragon identity, she is making herself more monstrous which is a negative trait for a hero to have. Ultimately, both are not able to forget what they are: Dany is a dragon who must be slain and Jon is the Bastard underdog who will become the hero of Westeros that slays a queen that would become a dictator.

*“When You Play the Game of Thrones You Win or You Die”*

After Ned Stark utters a thinly veiled threat at Cersei Lannister about revealing her children’s true parentage to King Robert, Cersei says, “When you play the game of thrones, you win or you die. There is no middle ground” (*A Game of Thrones* 408). Essentially, this creates the main question within the series: is it possible to win the iron throne with honor or can it only be done with violence? With Jon killing Dany, he is throwing away his personal honor to do what is best for the realm.

Ultimately, neither Jon nor Dany win the Iron Throne, but it is Dany who loses her life in the process while Jon—somewhat—loses his honor. Jon’s conversation with Tyrion in his cell explicitly shows that Jon is the hero and the responsibility to kill Dany who has become too

powerful and monstrous. During the conversation, Tyrion is trying to convince Jon that Dany needs to be stopped, by any means necessary, but Jon only continuously responds by saying that she is his queen and he loves her (HBO, *Game of Thrones* 8.6). Tyrion tries to point out that Dany's true nature—her role as the female monster—has been realized, but Jon denies that it has nothing to do with her Targaryen nature:

“Our queen’s nature is fire and blood.” [Tyrion]

“You think our house words are stamped on our bodies when we’re born and that’s who we are? Then I’d be fire and blood too. She’s not her father, no more than you’re Tywin Lannister.” [Jon]

“My father was an evil man. My sister was an evil woman. Pile up all of the bodies of all of the people they ever killed and there still won’t be half as many as our beautiful queen slaughtered in a single day.” (HBO, *Game of Thrones* 8.6)

This part of the conversation directly reveals how Dany sets herself apart from the other monsters in the narrative. Tyrion claims she is worse than Cersei and Tywin, two of the biggest villains in *A Song of Ice and Fire* and *Game of Thrones*. Jon’s words also indicate that it is not her identity with her lineage that makes her “fire and blood,” but that can only mean that her nature is that of a dragon, the monstrous creature used as the ultimate evil in quest romance fiction. In the next part of the conversation, Tyrion vocalizes the point that Jon is different than Dany:

“Would you have done it?” [Tyrion]

“What?” [Jon]

“You’ve been up there, on a dragon’s back. You’ve had that power. Would you have burned the city down?”

“I don’t know.”

“(scoffs) Yes, you do. You won’t say because you don’t want to betray her, but you know.” (HBO, *Game of Thrones* 8.6)

Tyrion is right; Jon has tasted the power of the dragon that Dany wields, but he was not turned monstrous. This is because he is a man, unaffected by the dichotomy of the angel/monster. Jon is also the noble hero because he has tasted the power but does not want it. Jon wants to win the



throne for peace, not because he wants to sit upon it. He only considers being king in any way because others think of him in such a way; as Schubart quotes Campbell, “A hero, says Campbell, *learns* to be king...Killing dragons is a means to this end” (Schubart 110). He has learnt to be king and hero through what he has gone through before knowing Dany, through her actions, he is pushed to complete his heroic quest. He never wanted to be the king; he just adopted the title because others gave it to him. Dany wanted the throne, to sit upon it and rule.

Dany is killed as the monster not just because she killed the innocent in King’s Landing, but because she wants to disrupt the patriarchal system that has been established. As she says in her speech after burning King’s Landing: “You have freed the people of King’s Landing from the grip of the tyrant. But the war is not over. We will not lay down our spears until we have liberated all the people of the world...Women men and children have suffered too long beneath the wheel. Will you break the wheel with me?” (HBO, *Game of Thrones* 8.6). Dany believes she is noble, but in destroying one tyrant, she is creating another in herself, according to Tyrion. This is why she is fridged. Dany has to be killed because she is disturbing the status quo and is vilified for it. Jon has to do it because it is his ultimate test as the hero—to kill the one he loves for the sake of the greater good. He has to fulfill the means of killing the dragon—Dany—in order to meet his hero’s end. With Dany out of the way, Bran becomes the new king, but even as the Three-Eyed-Raven, he is still another man to promote a lineage on the throne and the wheel of patriarchy continues.

### *Fire and Ice*

Dany is more than just the Mother of Dragons or the false hero of *A Song of Ice and Fire* and *Game of Thrones*; she serves as a necessary foil of fire to promote Jon’s male heroism of ice. Without Dany’s monstrousness, Jon would be less of a hero. She is the dragon, born out of fire.

She is the Unburnt, as Missandei calls her. She is the fire that is all consuming and must be put out lest it grow too powerful, just as she goes mad with power and the desire to win the throne. Jon is the fresh breath of winter meant to end her flame. By unleashing his coldness upon her, he is literally fridging her.

Jon is the epitome of winter and ice. He is a Stark and their motto is “winter is coming.” He either feels most comfortable at the wall or at Winterfell, in the North with the cold and snow. He is Jon *Snow*, a bastard named for the element of his birthplace. Winter serves as the dominant force of the narrative; it is coming, and everyone is afraid. Jon is the dominant force, as he is the dominant hero. Even in his parentage, as both a Stark and a Targaryen, his Stark-ness is dominant.

With Dany’s representation of fire and Jon’s representation of ice, it can be only understood that one will destroy the other, no matter how long they remain foils attracted to one another’s power. In Dany’s trip to the House of the Undying, she given a vision: “A blue flower grew from a chink in a wall of ice, and filled the air with sweetness...*mother of dragons, bride of fire...*” (Martin, *A Clash of Kings* 530). Those in the House of the Undying know all and they say that Dany is the lady, *the bride*, of fire. It can be argued that the wall of ice with the blue flower is Jon, if his parentage is to be believed. Jon is at the wall in the North when Dany visits the House of the Undying and his mother Lyanna’s symbol was blue winter roses. Those in the House of the Undying are prophesizing their union as allies and potentially lovers. In the end, this union does not work out and Jon, as the ice, must consume the fire until it dies. Winter has arrived, and as it arrives, Jon’s identity as the ice in *A Song of Ice and Fire* is realized.

## *Darkness and Light*

There is a visual motif in the HBO series in which once Jon and Dany meet, the audience is given a reminder of their foiled roles in the quest romance with Dany in white or lighter colors and Jon in black. In season 8, Dany arrives in Winterfell wearing a white coat, with her white-blond hair and pale skin next to Jon in all black, the Unsullied around her in dark gray, and on a black horse (see Appendix A). She rides on her horse as a vision in white from above, with the people of Winterfell looking up at her. In this moment, she is a white savior to the people of Winterfell in their battle against the Night King, in exchange for the fealty of their elected King in the North. She is in white, a symbol of perfection, as it can get easily ruined. This can be interpreted that she presents a front of perfection in her angel role as Queen, but it will get stained soon enough by her monster role as the Mother of Dragons. In contrast, Jon is a crow in black, with dark hair and dark eyes. Not only is he dressed in dark colors, but he walks with a brooding spirit, energized by the cold and dark halls of Winterfell. He blends in with those in the North, including his own sister, Sansa and the Lady of Winterfell, which symbolizes his ability to belong while Dany remains an outsider.

This white/light against black/darkness remains constant throughout season 8. In the second episode, Dany is in a room in which everyone is working on a strategy for the battle, and she is the only one wearing white/lighter colors while everyone else in the room is wearing dark colors and black; her lightness stands out in the same episode when she finds Jon in the crypt with the dead in mostly darkness (HBO, *Game of Thrones* 8.2). Dany always wears a shade lighter than everyone else if she is not wearing white. This marks not only her foreignness, but also her false hero identity. She is the hero from afar, but what is perfect will not last.

Because the lightness of Dany and darkness of Jon is consistent throughout the ending, the audience assumes that the logical ending will be their union. Her white will become a symbol of her as the bride with Jon's darkness designating him as her groom. Their union will complete the expected pattern of romance in fantasy. But after Dany subverts the audience's and other characters' expectations by burning King's Landing, she walks up to the throne in black (see Appendix B). She is no longer perfect but stained with the color of darkness. Dany is the same as the others in their colors, but because this is not her normal, it signifies her madness and place as the madwoman in the refrigerator in *Game of Thrones*. It clues the audience into her inevitable death and the ending of the romance between Jon and Dany. Once this romance is no longer viable, as the true hero, Jon must get rid of the woman who has become the villain. Dany dies in black/darkness and is no longer the hero.

### **The Hope for Madwoman in the Refrigerator Tropes in Fantasy**

The point of bringing these two tropes together through the example of Dany from Martin's *A Song of Ice and Fire* and HBO's *Game of Thrones* is to show that female heroines in fantasy have come a long way in gaining agency and power, but modern efforts are still not enough to avoid fridging female characters. Martin published *A Game of Thrones* in 1996, which is relatively recent for fantasy, and because of this, the series falls in between two waves of feminism in popular culture. The third wave of feminism is said to have occurred in the early 1990s, with a focus on perceptions of gender, the dichotomy of masculinity/femininity, and sexuality:

Influenced by the postmodernist movement in the academy, third-wave feminists sought to question, reclaim, and redefine the ideas, words, and media that have transmitted ideas about womanhood, gender, beauty, sexuality, femininity, and masculinity, among other things. There was a decided shift in perceptions of gender, with the notion that there are some characteristics that are strictly male and others that are strictly female giving way to the concept of a gender continuum. From this perspective each person is seen as

possessing, expressing, and suppressing the full range of traits that had previously been associated with one gender or the other. (Brunell)

This third wave of feminism aligns with Gilbert and Gubar's concepts about perceptions of femininity, masculinity, and androgyny when it comes to societal expectations. The third wave feminists opposed stereotypes of "passive" and "weak" women versus the "domineering" and "demanding" women; instead, they believed in promoting a redefinition of what it meant to be female— "assertive, powerful, and in control of their own sexuality" (Brunell). This stance of opposition and redefinition is seen in the angels, monsters, and angelic monsters of *A Song of Ice and Fire* and *Game of Thrones*.

If the third wave of feminism aligns with Gilbert and Gubar's ideas from *Madwoman*, then the fourth wave aligns with the outrage against violence against women that Simone points out in comics in her women in the refrigerator theory. The fourth wave of feminism began in approximately 2012 with the rise of the #MeToo movement (The Editors of Encyclopaedia Britannica). While the third wave of feminism focused on fluctuating perceptions of gender and masculinity/femininity, the fourth wave shifted to a more personal focus "on sexual harassment, body shaming, and rape culture, among other issues" with social media playing an integral part in sharing stories and propelling the movement into the spotlight (The Editors of Encyclopaedia Britannica). Simone illustrated the pattern of continued violence, especially sexual violence, against female characters in comics with her list to show that the disturbing pattern of female refrigeration has been overlooked at normal; it is no longer shocking but expected for female characters to be depowered and violated in these ways. Like Simone, fourth wave feminists also sought to point out patterns of violence against women that are overlooked or have become too normal to count any longer. Feminists' outrage against the mistreatment of women in real life can be easily translated to the page or screen. Even though it occurred after the first book was

published by Martin, this fourth wave began not long after the first episode of the HBO series aired in 2011. Differences between the books and the TV series reflect this change in social timeline—such as Emilia Clarke’s damaging interpretation of the role of Dany in the first season, as mentioned earlier—which proves the effect that societal pressure has on an emerging narrative for public entertainment.

*A Song of Ice and Fire* and *Game of Thrones* actually changed traditional tropes in an effort to reflect these societal changes, such as female characters having more agency, but both portrayals of the narrative also change other smaller tropes inherent to fantasy. These changes in tropes, related to gender or not, prove that tropes are constantly reinvented with each new age of stories. One example of this changed fantasy trope is that of dragons, and according to Schubart, “*A Game of Thrones*, written in 1996, predates *Shrek* and *Maleficent*, and Martin’s novel is, as far as I know, the first text to establish a positive relation between a heroine and dragons” (120). Dragons and women are usually used as foes, with women serving as damsels stolen by dragons as the monsters. Dany’s narrative circumvents that notion, as she “is the reverse of a dragonslayer: she is a dragon maker” (Schubart 120). To take it a step further, her dragons are her children instead of her friends, making the creatures both monstrous and beloved. This change shows that female characters, their relationships with others, and even static characters/creatures like dragons can be written differently. Change is possible.

Schubart argues that, as a character, Dany represents ideologies that depend on what kind of role model the audience is looking for, but I think that is yet to be seen (123). The audience in a modern society is looking for female empowerment in which a strong female character can achieve her goal without getting fridged to engage a male storyline and to continue the patriarchal tropes. How can Dany be a “role model” for anyone when she is punished for her

attempt to gain agency? It sends a message that female characters will always be stopped before reaching the finish line unless they follow the rules governed by the high fantasy world, deeply entrenched in medieval and patriarchal guidelines.

Writers and producers have a responsibility to deliver material that is socially aware and reflective of the wants of the desired audience. This is why there is a call for change in high fantasy fiction to prevent issues related to the madwoman in the refrigerator in *A Song of Ice and Fire*. While there have been multiple instances of fridging and unnecessary violence or stereotyping of female characters in Martin's work, Martin is still revered as a male writer who writes women well. If Martin is the bar in terms of standards for authors of fantasy, how many are falling beneath it? Can the genre be blamed?

To a certain extent, it is the fault of the genre, as the authors of fantasy have specific tropes they must fulfill in order to grant them space within the genre. If an author strays too far from the damaging tropes of high fantasy, then he/she/they risk the recognition of being an author within the genre and disappointing the expectations of traditional readers of the genre. Readers have been conditioned to expect and react well to these tropes, and thus the authors are rewarded with reader for sticking to them. It is a vicious cycle that will be broken eventually, but the tropes are not changing fast enough. Martin attempts to break this cycle by writing multi-dimensional female characters, with some being angels, some being monsters, but his complex angelic monster Daenerys is fridged right at the climax of the narrative, unfortunately recapitulating damaging stereotypes. This ending may not be the direct work of Martin, but he has not corrected the ending set by the HBO series by finishing the book series. Until then, Dany remains fridged, and the wheel of damaging stereotypes continues to turn.

If Dany had been allowed to become the queen regnant, *A Song of Ice and Fire* and *Game of Thrones* would have changed the genre in a radical way, but she was not allowed to, as that is not how it works according to the fantasy genre tropes as they are at the moment. Maybe it will take another wave of feminism to inspire audiences to push the genre. The bottom line is that even though there has been development of female characters' tropes (like empowerment, etc.), authors are still held hostage by genre tropes that make their work recognizable to the genre label; women are still killed, maimed, made to go crazy, and/or vilified to continue the story. It has come this far but writers, producers, and those who contribute to the narratives propagated in the fantasy genre today, through written words or words spoken on a screen, need to be called to do better by audiences everywhere. If society changes, call for writers to change their narrative tropes with it. Audiences need to express dissatisfaction. The madwoman in the refrigerator is a developed trope from both the madwoman in the attic trope and the woman in the refrigerator trope, but it has not yet reached its final form. There is more to be done.



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Appendix A



(00:05:28 and 00:07:24 of HBO, *Game of Thrones* episode 8.1)

Appendix B



(00:33:29-00:33:31 of HBO, *Game of Thrones* episode 8.6)