

**THE RHETORIC OF POWER: DAENERYS TARGARYEN
FROM THE NOVEL *A GAME OF THRONES***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG**

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**THE RHETORIC OF POWER: DAENERYS TARGARYEN
FROM THE NOVEL *A GAME OF THRONES***

THESIS

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2025

STATEMENT OF AUTHORSHIP

I state the thesis entitled “**The Rhetoric of Power: Daenerys Targaryen from the Novel *A Game of Thrones***” is my original work. I do not include any material previously written or published by another person, except those cited as references and written in the bibliography. Hereby. If there is any objection or claim. I am the only person who is responsible for that.

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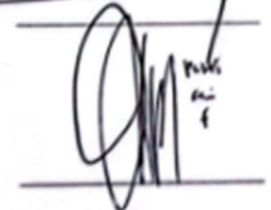
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Malang, September 13th, 2025

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MOTTO

“Arriva, Compi, Lascia andare”

Arrive, Fulfil, Let Go.

DEDICATION

I dedicate this thesis to my beloved father and mother, Amirudin and Sudaryati, who always supported and encouraged me at every step of my journey during college. For all your sacrifices, both of you, may Allah reward you abundantly.

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The researcher is aware that this thesis still needs improvement and has weaknesses in several aspects. Therefore, criticism and suggestion for improving this work are welcomed. Hopefully, this thesis will benefit both the researcher and the reader in general.

Malang, September 13th, 2025

The Researcher,

A handwritten signature in black ink, appearing to read 'Eikri' or 'Alfikri', with a stylized underline.

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ABSTRACT

Muhamad Alfikri (2025). The Rhetoric of Power: Daenerys Targaryen from the Novel *A Game of Thrones*. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Muzakki Afiffudin, M. Pd.

Keywords: Rhetoric, Power, Critical Discourse Analysis, Fantasy, Daenerys

This research analyses the rhetoric of power in the character of Daenerys Targaryen in George R. R. Martin's *A Game of Thrones* using Pierre Bourdieu's perspective of power and Ruth Wodak's Critical Discourse Analysis (CDA) approach. Daenerys constructs her authority not only through political claims or acts of conquest, also through rhetorical strategies. The title *The Rhetoric of Power: Daenerys Targaryen in A Game of Thrones* emphasizes the main focus of how power is formed, exercised, and perceived through the types of rhetoric as defined by Aristotle. Daenerys is an interesting subject because of her complex transformation from an outcast to a ruler, which is marked not only by political actions but also by the use of rhetoric, language, metaphors, and symbols. Using Bourdieu and Wodak's framework, highlighting how Daenerys negotiates her identity, influence, and insights into the dynamics of power in literary narratives. This research categorized as literary criticism focusing on Daenerys Targaryen's rhetoric of power. Data are taken from selected quotations in *A Game of Thrones* demonstrating Daenerys' rhetorical expression. This research aims to explore how rhetorical strategies function as instruments of authority. Bourdieu and Wodak's frameworks chosen because their strengths in analysing discourse and symbolic power. To deepen the rhetorical analysis, the researcher classified them based on Aristotle's theory that discusses types of rhetoric such as deliberative, epideictic, and forensic, and interpreted them through Bourdieu's sociological lens and Wodak's CDA approach. This method provides multidimensional understanding how Daenerys constructs and exercises power through her language and rhetoric.

ABSTRAK

Muhamad Alfikri (2025). *The Rhetoric of Power: Daenerys Targaryen from the Novel A Game of Thrones*. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Muzakki Afiffudin, M. Pd.

Kata Kunci: Retorika, Analisis Wacana Kritis, Fantasi, Daenerys

Penelitian ini menganalisis retorika kekuasaan dalam karakter Daenerys Targaryen dalam *A Game of Thrones* karya George R. R. Martin menggunakan perspektif kekuasaan Pierre Bourdieu dan pendekatan Analisis Wacana Kritis (CDA) Ruth Wodak. Daenerys membangun otoritasnya tidak hanya melalui klaim politik atau tindakan penaklukan, tetapi juga melalui strategi retorika. Judul *The Rhetoric of Power: Daenerys Targaryen in A Game of Thrones* menekankan fokus utama bagaimana kekuasaan dibentuk, dijalankan, dan dipersepsikan melalui jenis-jenis retorika sebagaimana didefinisikan oleh Aristoteles. Daenerys merupakan subjek yang menarik karena transformasinya yang kompleks dari seorang terbuang menjadi seorang penguasa, yang ditandai tidak hanya oleh tindakan politik tetapi juga oleh penggunaan retorika, bahasa, metafora, dan simbol. Dengan menggunakan kerangka kerja Bourdieu dan Wodak, penelitian ini menyoroti bagaimana Daenerys menegosiasikan identitas, pengaruh, dan wawasannya tentang dinamika kekuasaan dalam narasi sastra. Penelitian ini dikategorikan sebagai kritik sastra yang berfokus pada retorika kekuasaan Daenerys Targaryen. Data diambil dari kutipan-kutipan terpilih dalam *A Game of Thrones* yang menunjukkan ekspresi retorika Daenerys. Penelitian ini bertujuan untuk mengeksplorasi bagaimana strategi retorika berfungsi sebagai instrumen otoritas. Kerangka kerja Bourdieu dan Wodak dipilih karena kekuatan dan kecocokan teori mereka dalam menganalisis wacana dan kekuatan simbolik. Untuk memperdalam analisis retorika, peneliti mengklasifikasikan retorika berdasarkan teori Aristoteles yang membahas jenis-jenis retorika seperti deliberatif, epideiktik, dan forensik, dan menafsirkannya melalui lensa sosiologi Bourdieu dan pendekatan CDA Wodak. Metode ini memberikan pemahaman multidimensi tentang bagaimana Daenerys membangun dan menjalankan kekuasaan melalui bahasa dan retorikanya.

الملخص

"محمد الفكري (٢٠٢٥). بلاغة السلطة: تحليل شخصية دينيرس تارجارين في رواية "العبة العروش

قسم الأدب الإنجليزي، كلية العلوم الإنسانية، الجامعة الإسلامية الحكومية مولانا مالك إبراهيم مالانج

المشرف: الدكتور مزاكي عفيف الدين، الماجستير في التربية

الكلمات المفتاحية: البلاغة، السلطة، تحليل الخطاب النقدي، الفانتازيا، دينيرس

للكاتب *A Game of Thrones* تتناول هذه الدراسة تحليل الخطاب السلطوي لدى شخصية دينيرس تارغاريان في رواية عند (CDA) جورج ر. ر. مارتن، من خلال منظور السلطة عند بيير بورديو وبلاستعانة بمقاربة التحليل النقدي للخطاب روث ووداك. تسعى دينيرس إلى بناء سلطتها والتفاوض عليها، لا من خلال الادعاء السياسي أو الفعل العسكري فحسب، بل عن *A Game of Thrones* أيضاً عبر استراتيجيات خطابية متعددة. ويعبر العنوان "بلاغة السلطة: دينيرس تارغاريان في جوهر هذه الدراسة، إذ يركز على كيفية تشكل السلطة وممارستها وتلقيها من خلال أنماط البلاغة كما عرّفها أرسطو. وتعدّ شخصية دينيرس مثيرة للاهتمام لما تحمله من تحوّل معقّد؛ إذ تنتقل من منفى وهشاشة إلى موقع القيادة والتمكين، وهو انتقال لا يتأسس على السياسة فحسب، بل يتجلى كذلك عبر الخطاب، واللغة، والاستعارات، والرموز. وباستخدام إطار بورديو ووداك، تبرز الدراسة الكيفية التي تفاوضت بها دينيرس على هويتها ونفوذها، وتكشف في الوقت نفسه عن ديناميات السلطة في السرد الأدبي. وتصنّف هذه الدراسة ضمن النقد الأدبي مع تركيز خاص على بلاغة السلطة عند دينيرس تارغاريان، وقد استخرجت المادة العلمية من مقتطفات مختارة من الرواية تكشف عن ملامح الخطاب البلاغي لديها. وتهدف هذه الدراسة إلى استكشاف الدور الذي تؤديه الاستراتيجيات البلاغية كأداة للسلطة والهيمنة الرمزية. وقد وقع الاختيار على إطار بورديو التحليلي ومقاربة ووداك للخطاب لقدرتهما على إضاءة العلاقة بين الخطاب والسلطة الرمزية، ولتعميق التحليل جرى تصنيف أنماط البلاغة وفق نظرية أرسطو، ثم إعادة قراءتها عبر منظور بورديو السوسيولوجي ومقاربة ووداك النقدية للخطاب، وبهذا الأسلوب تمنحنا الدراسة فهماً متعدد الأبعاد لكيفية بناء دينيرس سلطتها وممارستها من خلال اللغة وبلاغتها

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CHAPTER I

INTRODUCTION

This section serves as the introduction to the study, providing a comprehensive discussion about the researcher's thesis title namely *The Rhetoric of Power: Daenerys Targaryen From The Novel A Game of Thrones* where the researcher discusses about the introduction of this study. This section includes the background of the study, research problems, significance of the study, scope and limitations of the study, and the definitions of key terms. In this chapter, the researcher also mentions several previous studies.

A. Background of the Study

When discussing about rhetoric Aristotle (2007) stated that rhetoric is the art of persuasion, which is crucial in public affairs and politics. He saw rhetoric as a practical tool for influencing the actions of others in public forums, it can be close to several aspects such as politics, leadership, dominance, and symbolism. Rhetoric is not merely a means of expression but functions as a strategic tool to assert legitimacy and reshape social hierarchies according to Aristotle (2007).

In the real world, language has significant power in influencing people's perceptions and actions, especially in terms of the legitimacy of power in Karman (2017) opinion. For example, according to Bourdieu (1991), in politics, leaders use language to direct actions, shape perceptions, and maintain dominance, a real example of the use of this rhetoric as a tool of power can be seen in political campaigns, where speeches, symbols, and narratives are used to assert authority and gain support. This phenomenon is also very relevant in *A Game of Thrones*

novel, where character like Daenerys Targaryen use rhetoric as a tool of power to build and legitimize her power, similar to how leaders in the real-world use language and rhetoric as a tool of power.

The novel *A Game of Thrones* in this research uses the first book series entitled *A Game of Thrones: A Song of Ice and Fire*. Which is the first version of the novel *A Game of Thrones*, especially regarding its protagonists' leadership and moral complexity. *A Game of Thrones* was written by George R.R. Martin (1996) and first published by Bantam Spectra in the United States on August 1, 1996. In this first version of the novel *A Game of Thrones*, there are many influential characters, but the most important character in the storyline of a game of thrones and interesting to discuss according to researcher is Daenerys Targaryen.

Daenerys Targaryen, in the novel *A Game of Thrones*, begins her journey as a timid young girl living in exile in Essos with her brother Viserys, the last known heirs of the fallen Targaryen dynasty. She is forced into a political marriage with Khal Drogo, the leader of the Dothraki, by her brother who is obsessed with reclaiming the Iron Throne. Over time, Daenerys transforms into a confident and independent leader, gaining the loyalty of the Dothraki and realizing her own potential for power. After Drogo's death and the loss of her unborn child, she performs a powerful ritual by walking into his funeral pyre with three dragon eggs gifted to her at her wedding. Miraculously, she emerges unharmed with three newly hatched dragons, marking her rebirth as the "Mother of Dragons" and the beginning of her quest to reclaim her family's throne.

In the television adaptation's final season, Daenerys conquers King's Landing but is ultimately killed by Jon Snow for becoming a tyrant. The novel *A Game of Thrones* if sorted, there are fourteen publications, including; 1. *A Game of Thrones* (1966), 2. *The Hedge Knight* (1998), 3. *A Clash of Kings* (1999), 4. *A Storm of Swords* (2000), 5. *The Sworn Sword* (2003), 6. *A Feast for Crows* (2005), 7. *The Mystery Knight* (2010), 8. *A Dance with Dragons* (2011), 9. *The Princess and the Queen* (2013), 10. *The Rogue Prince* (2014), 11. *The Sons of The Dragon* (2017), 12. *Fire and Blood* (2018), 13. *The Winds of Winter* (to be announced), 14. *A Dream of Spring* (to be announced) (Martin, 1996). This novel is very suitable to be discussed using the CDA approach according to the researcher because, from the language and context used, it is culturally bonded.

There are several previous studies related to this study. The researcher found twelve previous studies that have the same object but use different theories and perspectives of the research object and one Critical Discourse Analysis by Ruth Wodak that talks about the CDA approach but unfortunately, researcher have not found any research that discusses *Game of Thrones* using Wodak (2014) CDA approach, so that this research can contribute to its application. The first sixth of the previous studies uses same novel but using different theories including Kahler (2021), Forbish (2019), Rai (2017), Philip (2018), Schubart (2016), and Eriksson (2023) (Forbish, 2019; Kahler, 2020; Philips, 2018; Rai et al., 2017; Schubart, 2016). Their research highlights about, gender, feminist and post-feminist. While the other 6 uses the same object and the same theory among them are; Terres (2023), Roumbanis (2019), Robinson & Śliwa (2024), Khalifa-Gueta, (2024),

Martins (2023), and Tong & Urick (2023) their research discussion related to, the representation theory, the symbolic violence, and the symbolic power as well as Legal theory and justice in the *A Game of Thrones* novel (Khalifa-Gueta , 2022; Martins, 2023; Robinson & Śliwa, 2024; Roumbanis, 2019; Terres, 2023; Tong & Urick, n.d.).

Moreover, power is also formed through various social, cultural, and economic mechanisms that allow individuals or groups to influence, control, and guide the behavior of others. For an example Tong & Uricks (2023) study's uses Bourdieu's theory to analyze power and influence without considering the rhetoric of power in *A Game of Thrones* novel, specifically the Daenerys Targaryen. They examine how Daenerys uses symbolism and symbolic capital, such as the titles *Mother of Dragons* to build her authority (Tong & Urick, 2023) without considering the rhetoric of power. By combining habitus, symbolic capital, and the right environment, Daenerys successfully gains support and overcomes challenges.

The previous studies above show how symbolic capital can be used to achieve and maintain power. The researcher's research is a little similar to Tong & Urick's (2023) research but with differences on the perspective and objective. The researcher's research is more focus in analysing the Daenerys Targaryen's character and how she uses her rhetoric of power to influence people on the novel *A Game of Thrones*. With providing deep insights into the dynamics of power (Bourdieu, 1991) in *A Game of Thrones* and the application of Bourdieu's theory to

fictional characters. Although this study is entitled and discusses about *The Rhetoric of Power: Daenerys Targaryen from The Novel A Game of Thrones*, further research is still needed to research more deeply related to this research.

Then, based on several previous studies, this researcher's research aims to provide a different perspective of the research object of the *A Game of Thrones* novel using Pierre Bourdieu's rhetoric symbolism theory of language and power to provide deeper research and exploration of insight into how Bourdieu's rhetorical symbolism of language and power can construct symbolism on the influence of habitus on rhetorical strategies and dynamics of the field of power according to Bourdieu (1991) and (Ihlen, 2018). With this approach, the researcher's thesis not only increase the researcher's understanding of Daenerys Targaryen's but also show the flexibility and relevance fitting to Philips (2018) and Klarer (1999) research of Bourdieu's theory in the analysis of popular characters and narratives.

Furthermore, this research seeks to bridge the gap between theoretical frameworks, particularly within the realm of popular culture according to Barker & Jane (2016) exploration on their research. By focusing on Daenerys Targaryen's use of rhetorical strategies, the study not only highlights the interplay between language, power, and symbolism but also demonstrates how Bourdieu's symbolism theory concepts of language and power can be adapted to analyze fictional narratives. Additionally, by emphasizing the relevance of Bourdieu's theory in understanding the dynamics of power within *A Game of Thrones* novel,

this research contributes to broader academic conversations about, literary criticism, literature, popular culture (Dhakal, 2021). Paving the way for future studies to explore similar themes in other works of fiction.

B. Problems of the study

Based on the description of the research background, the researcher decided to focus this research by presenting two main research questions:

1. What are the types of rhetoric used by Daenerys Targaryen to influence her followers in Martin's *A Game of Thrones*?
2. How does Daenerys Targaryen's rhetoric reflect her political power in Martin's *A Game of Thrones*?

C. Significance of the Study

This research is expected to contribute significantly to the development of literary studies, especially in analyzing the use of rhetoric as a tool of power by fictional characters. In addition, this study aims to enrich the discussion of Pierre Bourdieu's theory of rhetorical symbolism in the context of popular literature and serve as a reference for future studies. This study is expected to increase readers' appreciation of the complexity of characters and the use of language in building power, especially in the novel *A Game of Thrones*.

D. Limitation of the Study

This study focuses on the use of rhetoric as a tool of power by Daenerys Targaryen in the novel *A Game of Thrones*. The research is limited to an internal narrative analysis that examines how Daenerys uses language to exert power and

influence within the context of the story. It does not compare her rhetoric to other characters or literary works. By utilizing Critical Discourse Studies (CDS), the study investigates the events and interactions that give rise to Daenerys' rhetoric of power and examines the reactions of other characters to her rhetoric. The discussion is confined to Daenerys' use of rhetorical power and does not consider other characters who may also display powerful characteristics. These limitations are due to the constraints of time and resources available to the researcher.

E. Definition of Key Terms

- a. Rhetoric: Rhetoric is traditionally defined as the art of persuasion is the strategic use of language to influence audiences across various contexts, from political speeches to everyday communication. Aristotle (2007) laid the foundation of rhetorical theory by introducing three persuasive appeals: *ethos* (credibility), *pathos* (emotion), and *logos* (logic) to context, audience, and purpose.
- b. Power: Pierre Bourdieu defines power as the capacity to impose meanings and shape perceptions in ways that are accepted as legitimate. This power operates through language, culture, and social norms, and is most effective when it is recognized and accepted unconsciously by those subjected to it (Bourdieu, 1991).
- c. Politics: According to Ruth Wodak, politics is basically a discursive and social practice. In her view, politics is not just about policies or government actions, it is about the strategic use of language to create, maintain, or

challenge power relations in society. Political discourse shape's public opinion, constructs social identities, and legitimizes ideologies (Wodak, 2014).

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses about the approach and theoretical frameworks applied to this research. This literature review aims to support and address several research problems in this study. There are five topics, starting from explanations related to CDA/CDS, rhetoric, power, historical context, language and power.

A. Critical Discourse Studies

Wodak and Meyer's (2009) Critical Discourse Studies (CDS) evolved from Critical Discourse Analysis (CDA) and provide an interdisciplinary framework for examining how language reflects and constructs power and ideology. CDS views discourse as a form of social practice shaped by historical and social contexts, aiming to uncover power imbalances embedded in language. Within this framework, CDA offers methods to analyze the relationship between language, power, and ideology, particularly through rhetorical strategies and their social impact. Studies such as Jones (2012) and Reisigl & Wodak (2009) show how CDS can reveal the use of rhetoric as a tool of power in narratives, highlighting how authority is established through language.

A key model within CDS is the Discourse-Historical Approach (DHA), developed by Wodak, which integrates historical, political, and social contexts into discourse analysis. Compared to other CDA models, such as Foucault's

power/knowledge theory (1980), Fairclough's focus on institutional discourse (1995), and Van Dijk's socio-cognitive model (2008)—the DHA provides a more systematic and context-sensitive method. It not only examines what is said and how, but also why it is said within specific socio-historical moments. Wodak & Meyer's approach to CDS underscores the pivotal role of historical contexts in shaping and understanding language and communication.

According to Wodak & Meyer (2009), discourse is deeply intertwined with historical events, social transformations, and power dynamics, which must be analysed to fully grasp its meaning and societal impact. Historical context provides the backdrop against which discourses are produced, circulated, and interpreted, unveiling implicit assumptions, ideologies, and power relations embedded within language. By tracing how texts and discourses are linked across time, DHA reveals how certain narratives perpetuate or challenge social realities, thereby exposing systemic issues such as inequality, stereotypes, and discrimination.

Wodak and Meyer (2009) illustrate this by showing how discourses around national identity, migration, and politics are deeply rooted in historical narratives and struggles. For instance, Wodak's research on post-World War II Austrian politics demonstrates how narratives of victimhood were strategically constructed to obscure responsibility for Nazi crimes (Veenstra, 1995), thereby influencing national identity and political rhetoric for decades. Similarly, Wodak (2014) and Tsvangirai (2022) show how immigration discourses in the European Union remain shaped by colonial legacies and globalization, framing migrants as threats to security or cultural

cohesion. These examples demonstrate how the Discourse-Historical Approach (DHA) leverages historical context to uncover the complex interplay between discourse, history, and power, offering profound insights into how language reflects and shapes societal dynamics, making it a valuable tool for analysing not only political rhetoric but also character identities and power relations in literature.

B. Rhetoric

Rhetoric is traditionally defined as the art of persuasion is the strategic use of language to influence audiences across various contexts. From political speeches to everyday communication. Aristotle laid the foundation of rhetorical theory by introducing three persuasive appeals: *ethos* (credibility), *pathos* (emotion), and *logos* (logic), which remain central to rhetorical analysis today (Kennedy, 2007). He also categorized rhetoric into three genres based on purpose: 1. *deliberative* (future-oriented), deliberative rhetoric is concerned with persuading an audience about what actions should be taken in the future, often in political, organizational, or community settings (Herrick, 2018).

For example, climate change activism uses deliberative rhetoric when campaigners argue for adopting renewable energy policies to ensure a sustainable future. Greta Thunberg's speeches at the United Nations demonstrate this, as she emphasizes the consequences of inaction and urges leaders to make environmentally responsible decisions (Thunberg, 2019). In everyday life, a student council proposing to build a new library for the benefit of future learners also uses deliberative rhetoric. 2. *forensic* (focused on the past), Forensic rhetoric focuses on questions of justice or injustice regarding past actions (Herrick, 2018). This is

commonly used in courts of law, where lawyers present arguments about whether a crime was committed and who is responsible. For instance, during trials related to the 2008 financial crisis, attorneys debated whether banking executives had engaged in fraudulent practices (McLean & Nocera, 2010).

In daily life, forensic rhetoric can be seen when family members argue about who was responsible for forgetting to pay a bill or breaking a household item. The goal is to establish accountability for events that already occurred. 3. *epideictic* (concerned with the present) Epideictic rhetoric deals with praise, blame, or reflection in the present moment (Herrick, 2018). It is commonly seen in ceremonies, speeches, and commemorations. For example, Barack Obama's eulogy for John Lewis in 2020 served as an epideictic speech, praising Lewis's lifelong commitment to civil rights while inspiring listeners to carry on his legacy (Obama, 2020). In everyday life, epideictic rhetoric is used when people deliver wedding toasts, praise a colleague at a retirement party, or express solidarity during moments of crisis, reinforcing shared values and identities.

Unlike Plato, Aristotle emphasized practical reasoning and audience-centered communication, a view echoed by West and Turner (2010), who argue that effective rhetoric requires ethical balance and sensitivity to audience values. According to West and Turner (2010), rhetoric is the art of influencing thought and action through symbolic communication. It involves the strategic use of language to persuade, shape beliefs, and mobilize audiences. This approach is evident in modern studies, such as Balogun and Okoro's (2017) analysis of Barack Obama's 2008 campaign speeches and Basch et al.'s (2020) study of COVID-19 public health messaging,

both of which demonstrate the relevance of rhetorical appeals in diverse contemporary contexts.

C. Power

Power, in general, refers to the ability of an individual or group to influence, control, or shape the behaviour, actions, or beliefs of others within a social, political, or institutional context, this basic idea is most famously defined by Max Weber (1978), who described power as the probability that a person can carry out their will, even when facing resistance from others. His view presents power as something direct and often coercive.

However, later scholars argue that this view is too narrow. Steven Lukes (2005) expands Weber's definition by introducing a three-dimensional view of power: not only does power involve making decisions (as Weber described), but it also includes controlling what issues are allowed to be discussed (agenda-setting), and shaping people's beliefs so they accept their position without question (ideological power). Lukes' view shows that power can be hidden and works through shaping people's preferences.

In a similar direction, Michel Foucault (1980) challenges the idea that power only exists in the hands of rulers or institutions. He argues that power is everywhere; it exists in everyday practices, language, and knowledge systems. For Foucault, power is not just repressive but also productive, because it creates norms, truths, and identities. Unlike Weber, Foucault sees power not as something people possess, but as something that circulates through relationships, discourses, and institutions.

Pierre Bourdieu (1991) further develops the concept of power by emphasizing its symbolic and cultural dimensions. For Bourdieu, power is the capacity to impose meanings and shape perceptions in ways that are recognized as legitimate. Unlike Weber's direct coercion, Bourdieu highlights that the most effective forms of power operate invisibly through symbolic power—the authority to define what is valued, what is true, and what is normal within a given social field.

Symbolic power is exercised through language, culture, education, and social norms, and it works precisely because it is often accepted unconsciously by those subjected to it. Bourdieu also introduces the concepts of habitus (internalized dispositions that shape how people think and act) and capital (economic, social, cultural, and symbolic resources). Together, these explain how power is reproduced within structured social spaces or “fields” such as politics, education, or media. In this view, power is not only about domination but about the subtle processes by which social hierarchies and inequalities are legitimized and maintained through everyday practices.

CHAPTER III

RESEARCH METHOD

In this section, the researcher explains about the methods and techniques employed to collect and analyze the data for this research. This chapter is divided into four parts: research design, data sources, data collection, and data analysis. This structure aims to provide readers with a clear understanding of how the research was organized.

A. Research Design

This research is classified as literary criticism with a critical discourse analysis approach and discourse (Culler, 1997). To analyse and examine rhetoric as a tool of power in George R. R. Martin's *A Game of Thrones*, focusing on the main character Daenerys Targaryen. The study applies Pierre Bourdieu's (1991) theory of symbolic power, which views language as tool to construct legitimacy, identity, and authority. Furthermore, to analyse how Daenerys asserts dominance through discourse, the study employs Critical Discourse Analysis (CDA), specifically Ruth Wodak's Discourse-Historical Approach (DHA), which emphasizes the socio-political and historical context of language. This method is well-suited for exploring rhetorical strategies in Westeros's politically complex setting.

B. Data Source

The data source used in this thesis taken from soft file version of the novel *A Game of Thrones* by George R.R. Martin (1996) which is first published by Bantam Spectra in the United States on August 1, 1996. According to the novel

that is used by the researcher, the first novel *A Game of Thrones* has 72 chapters within a total of 755 pages.

The novel is also recognized as a worldwide bestseller and gained significant popularity at the time of its publication. The novel's intricate about political intrigue, memorable characters, and richly detailed setting contributed to its reputation as one of the most influential fantasy works of its era. The data taken to analyze is from quotes, phrases and sentences in the novel.

C. Data Collection

The researcher employed a multi-stage approach to gather data from soft copy of the novel *A Game of Thrones* by George R.R. Martin. The process began by reading the novel to gain comprehensive understanding of its contents mainly about Daenerys Targaryen rhetoric, as a tool of power. Following from that, the researcher also gains deeper understanding of the research content from the novel, particularly the contents that related to the research topic. However, the research was relevant to the subject. Subsequently, the researcher identified relevant hypotheses and gathered supporting evidence to analyze the data effectively. Finally, the researcher conducted a detailed analysis to draw inferences based on the information collected and the theoretical framework applied.

D. Data Analysis

During the data analysis process, the researcher used textual studies to understand the data that found in the novel *A Game of Thrones*. During the data analysis process, the researcher employed textual analysis to interpret the data obtained from the novel *A Game of Thrones*. The data that has been found is

classified according to Pierre Bourdieu's (1991) symbolic power theory and Ruth Wodak's (2014) CDA approach. The data collected was used to address the research problems. Furthermore, the data analysis technique in this study involved several steps: 1. Identifying and classifying rhetorical types based on Aristotle. 2. Analyzing through the lens of Aristotelian rhetoric based on the novel *A Game of Thrones*. 3. Utilizing Wodak's Critical Discourse Analysis (CDA) to examine how power is shown through rhetoric and classify which the most powerful and least powerful rhetoric in the novel in *A Game of Thrones*. 4. Applying Pierre Bourdieu's perspective on rhetoric and power to analyze the relevant data found in the novel.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher provides a detailed explanation and response to the two research questions previously outlined in Chapter I. Furthermore, the main findings of this research discussion to examine the types of rhetoric employed and expressed by Daenerys Targaryen to show the types of rhetoric she used to show her power, as well as how she reflects her political power in Martin's *A Game of Thrones*. The findings presented in this chapter are in the form of tables and sentences expressed by Daenerys Targaryen, based on data identified by the researcher within the novel. These findings serve the purpose of the analysis and will be discussed using the theoretical framework and approach adopted by the researcher.

A. The Types of Rhetoric Used by Daenerys Targaryen to Influence her Followers in Martin's *A Game of Thrones*

Daenerys Targaryen started as a quiet girl living in exile, often ignored and controlled by her brother. As the last daughter of House Targaryen, she carried the hope of restoring her family's name. She's not just wanted the throne but she wanted to be a fair and strong leader in a broken world. At first, she had no army, no support, and no real claim. Many saw her as weak woman and unfit to lead. But through many challenges, including betrayal and loss, Daenerys found her strength and learned how to lead with confidence.

Her success did not come from power or privilege, but from determination and clear purpose. She freed slaves and become a liberator, earned loyal followers, and

brought dragons back to life. Even when others doubted her such warlords, nobles, and her own people. Daenerys kept going, believing in her destiny. From being a forgotten exile, Daenerys became a powerful figure and respected by many and feared by others, because of her courage, dragons and her dream to make the world better.

In the data presentation and analysis conducted, the researcher provides with total of nine data points related to the rhetorical types that demonstrated by Daenerys Targaryen in the novel. These include the Deliberative, Epideictic, and Forensic rhetoric types according to Aristotle (2007), which will be classified and analysed by the researcher. Each type will then be divided into three, and the researcher has determined which data best represents each one the most powerful and the least powerful rhetorical types, based on Bourdieu's (1991) perspective on power.

1. Deliberative Rhetoric (Genos Symbouleutikon)

Deliberative rhetoric, as defined by Aristotle (2007), emphasizes future outcomes by encouraging or discouraging actions based on their anticipated benefits or harms. The researcher selected the three data points because each one articulates a clear intention or plan directed toward future consequences, aligning well with the principles of deliberative rhetoric. The following data exemplify how her speech aligns with the core features of deliberative rhetoric, which, according to Aristotle (2007), is concerned with decision-making about future outcomes.

Then, the data of deliberative rhetoric presented in the table below have been reviewed, categorized, and classified by the researcher based on the findings in the novel *A Game of Thrones*. These data has been discussed one by one by the

researcher, starting with the story context, rhetorical function, sentence structure analysis, stylistic features employed by Daenerys, and finally the logical coherence and persuasive power expressed in her statements.

Table 1. Deliberative Rhetoric Used by Daenerys Targaryen

1. <i>"I will take what is mine with fire and blood."</i> (Chapter 12, Daenerys I)	2. <i>"I will answer injustice with justice."</i> (Chapter 80 – Daenerys VIII)	3. <i>"We will lay waste to armies and burn cities to the ground!"</i> (Chapter 80, Daenerys VII)
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In *A Game of Thrones* (Martin, 1996), Daenerys Targaryen makes a powerful declaration in Chapter 12 (Daenerys I), following the death of her brother Viserys, who had long tried to assert dominance over her and claim the Targaryen right to the Iron Throne. With Viserys gone, Daenerys begins to embrace her identity and legacy as a true Targaryen, waiting for the dragon eggs to hatch and envisioning her future as a ruler. This moment functions as a rhetorical act, not merely an expression of emotion, but a persuasive declaration of authority. This can be seen in the first data table above.

"I will take what is mine with fire and blood." (Chapter 12, Daenerys I)

The structure of the sentence itself enhances its rhetorical force. Beginning with *"I"* places Daenerys firmly as the subject and agent of action, underscoring her control. The phrase *"will take"* reflects determination and certainty, while *"what is mine"* frames her claim as a matter of rightful inheritance, not mere ambition. Finally, *"with fire and blood"* directly invokes her family motto, strengthening her legitimacy and symbolically aligning her with the Targaryen legacy. This choice of

words highlights that Daenerys will rely on the strength of her house and is willing to use force to achieve justice and reclaim power.

The use of the future tense “*will take*” situates the statement within deliberative rhetoric, which is forward-looking and oriented toward decision-making. The dramatic rhythm created by the phrase “*fire and blood*” turns the sentence into a declaration of intent, almost like a rallying cry. By speaking in the first person, Daenerys shows both personal commitment and emotional intensity, positioning herself not as a passive figure under others’ influence but as the decision-maker and executor of her destiny. Her tone is bold and authoritative, marking her transformation into a political actor ready for decisive leadership.

Furthermore, the phrase “*fire and blood*” functions as a metaphor for both violence and purification, while simultaneously referencing the Targaryen house words. This intertextual reference strengthens the rhetorical impact of her statement, connecting her personal declaration to a larger cultural and historical legacy. The rhythm and balance of the sentence ensure that it is memorable and persuasive, enhancing its role as a symbolic turning point in Daenerys’s development.

The quotation above, selected from an early stage of the narrative, illustrates Daenerys’s shift from a marginalized young woman into an active and influential leader. It demonstrates how she recognizes her identity as the rightful heir of the Targaryen dynasty and asserts her determination to reclaim the legacy once dominated by her brother. The logical flow of the sentence is clear: Daenerys

(subject) → declares action (“*will take*”) → claims her right (“*what is mine*”) → states her method (“*with fire and blood*”). This cohesion shows how her legitimacy, personal agency, and willingness to use force are intertwined in one deliberate rhetorical move. The statement thus exemplifies deliberative rhetoric, as it not only shows Daenerys’s emotions but also persuades, inspires, and projects her political vision for the future.

Next, the researcher proceeds to analyse the second deliberative data from the table above based on the findings in the novel *A Game of Thrones*.

When Daenerys Targaryen makes another significant declaration in Chapter 80 (Daenerys VIII), at a time when she is no longer the exiled heir struggling to reclaim her birthright, but a queen ruling Meereen amidst internal rebellion from the Sons of the Harpy and external threats from the slaver cities. At this stage of the story, she faces a moment of crisis when acts of murder and sabotage under her reign demand a response. This moment functions as a rhetorical act, not merely an expression of emotion, but a public assertion of her leadership style and moral stance. By choosing to frame her decision around justice rather than vengeance, Daenerys shifts from the earlier rhetoric of conquest and violence to one of law, legitimacy, and ethical responsibility. This can be seen in the second data table above.

"I will answer injustice with justice." (Chapter 80 – Daenerys VIII)

The sentence begins with “*I*,” placing Daenerys at the centre of agency and decision-making. The phrase “*will answer*” employs the future tense, signalling certainty and resolve. The verb “*answer*” implies proportionality and careful

judgment rather than simple retaliation. The juxtaposition of “*injustice*” and “*justice*” establishes a clear moral binary, appealing to universal values of fairness and legitimacy. Her choice of words reflects not only her authority but also her intention to govern through principle. By speaking in the first person, Daenerys takes personal responsibility, reinforcing her image as a ruler who acts with conviction and accountability.

The structure of the sentence enhances its rhetorical effect. Built as a simple declarative statement, it follows a logical sequence: problem (“*injustice*”) → response (“*justice*”). This parallelism, known as isocolon, lends rhythm, symmetry, and memorability to her words. The future tense “*will answer*” affirms her commitment to action, making the utterance both forward-looking and policy-oriented. The rhetorical clarity strengthens its function as a guiding principle of her governance, elevating her voice from that of a revolutionary fighter to that of a political legislator.

Her tone further underlines this transformation. Daenerys’s solemn and principled voice positions her as a moral sovereign who emphasizes fairness and restraint. By replacing the imagery of fire and blood with the language of justice, she signals her evolution as a ruler committed to law and ethical governance. The use of abstract nouns— “*injustice*” and “*justice*”—gives her statement a universal quality, aligning her authority with symbolic legitimacy and allowing her words to resonate beyond immediate political struggles.

This passage represents a pivotal rhetorical shift in Daenerys's journey. By framing her response to rebellion in terms of justice, she crafts a deliberative argument focused on what must be done to restore order and ensure fairness. The logical flow of her declaration is clear: Daenerys (subject) → declares action ("will answer") → identifies the problem ("injustice") → states the solution ("with justice"). This cohesion demonstrates her legitimacy, moral agency, and commitment to ethical rule as deliberate rhetorical choices. Her words thus function not only as a personal vow but as a persuasive political doctrine, making this statement a compelling example of deliberative rhetoric in action. This aligns with the principles of deliberative rhetoric, which, according to Aristotle (2007), focuses on future-oriented speech that proposes actions based on their anticipated outcomes.

The sentence that Daenerys spoke above has a clear logical flow: Daenerys (subject) → declares action ("will answer") → identifies the problem ("injustice") → states the solution ("with justice"). This cohesion shows that her sense of legitimacy, moral agency, and commitment to ethical governance are all part of a single, deliberate intention. Her statement is not just a personal promise but it is a rhetorical move that argues for what ought to be done, making it a clear and compelling example of deliberative rhetoric.

Lastly from data above, the researcher will proceed to analyse the last or the third deliberative data from the table above based on the findings in the novel *A Game of Thrones*.

When Daenerys Targaryen makes another forceful declaration during the height of the conflict in Slaver's Bay in chapter 80, Daenerys VII, where she faces both internal rebellion from the Sons of the Harpy and external threats from the slaver cities. At this point, she is surrounded by betrayal and siege, and no longer speaks merely as a liberator or reformer, but as a military commander preparing for retaliation. This moment functions as a rhetorical act, not solely to express anger, but to intimidate her enemies and rally her supporters. According to Cicero (2001), rhetoric in times of war can operate as both persuasion and warning. In this case, Daenerys employs vivid and destructive imagery to dramatize the consequences of resistance, projecting a sense of dominance, resolve, and strategic authority. This can be seen in the third data table above.

"We will lay waste to armies and burn cities to the ground!" (Chapter 80, Daenerys VII)

The use of "we" shifts the voice from individual authority to collective agency. By including her army, her dragons, and her advisors in the pronoun, Daenerys builds solidarity and frames her threat as the unified will of her forces. The phrase "will lay waste" employs the future tense to signal certainty and resolve, while the idiom connotes complete devastation rather than limited retaliation. The target, "armies," functions as a metonym for organized opposition, suggesting she is prepared to dismantle entire military systems. The second clause, "burn cities to the ground," escalates the imagery with hyperbolic destruction, evoking apocalyptic force and drawing on her dragons as symbols of fire and retribution. Beyond literal violence, this also symbolizes erasing corrupt political structures and imposing a new order.

The sentence structure mirrors its rhetorical power. Using parallel construction, Daenerys links two balanced clauses through the conjunction “*and*”— “*lay waste to armies*” and “*burn cities to the ground.*” This rhythm builds intensity and makes the declaration both memorable and forceful. The future tense maintains its deliberative orientation, presenting a conditional but decisive plan of action. The progression from destroying armies to destroying cities mirrors the escalation of military retaliation, reflecting the logic of uncompromising war rhetoric.

Her narrative voice here shifts from diplomacy to martial leadership. By using “*we,*” she positions herself as both leader and member of a united force, not a solitary monarch. The tone is assertive and collective, designed to inspire allies and instill fear in opponents. In Bourdieusian terms, Daenerys mobilizes her symbolic capital—her dragons, her reputation, and her Targaryen legacy—as political leverage. Her rhetoric thus blends physical threat with symbolic power to maximize its persuasive force.

The hyperbolic imagery strengthens the emotional stakes of her statement. The phrase “*burn cities to the ground*” exemplifies exaggerated war rhetoric that shocks listeners and magnifies the threat. The use of metaphor and metonymy— “*armies*” and “*cities*” standing in for broader systems of power—extends the threat from individuals to entire institutions. This creates a sense of total transformation: opposition will not only be defeated but erased.

This utterance clearly exemplifies deliberative rhetoric as defined by Aristotle (2007) and Herrick (2018). It is future-oriented, presenting a conditional plan of

action that outlines what should be done if resistance continues. By explicitly declaring her intent to retaliate, Daenerys uses rhetoric to shape political choices, deter enemies, and solidify loyalty among her followers. The statement is more than a threat—it is a persuasive commitment to decisive future action, embodying the deliberative function of rhetoric in moments of crisis.

The logic of the sentence is straightforward and effective: Daenerys and her allies (subject) → declare intent (“*will lay waste*”) → identify the targets (“*armies*” and “*cities*”) → state the method (“*burn to the ground*”). This cohesion integrates her military identity, her collective voice, and her use of dramatic imagery into a single rhetorical act. Her declaration transforms violence into persuasion, showing how language itself becomes a weapon to assert authority and shape outcomes. Through this, Daenerys demonstrates her ability to wield deliberative rhetoric not only to warn but also to govern, reinforcing her authority as both commander and queen.

2. Epideictic Rhetoric (Genos Epideiktikon)

Epideictic rhetoric focuses on the present, used to praise or blame in ceremonial or ideological contexts. So, its function is not necessarily to make decisions but to reinforce communal values and collective identity. Aristotle (2007) also emphasizes that epideictic discourse appeals to emotion and shared beliefs, often through often through language.

Then, the data of epideictic rhetoric presented in the table below have been reviewed, categorized, and classified by the researcher based on the findings in the

novel *A Game of Thrones*. These data will be discussed one by one, starting with the story context, followed by the rhetorical function, sentence structure analysis, stylistic features employed by Daenerys, and finally the evaluative dimension and moral values expressed in her statements.

Table 2. Epideictic Used by Daenerys Targaryen

1. <i>"I am Daenerys Stormborn of the blood of Old Valyria."</i> (Chapter 12, Daenerys I)	2. <i>"You are not slaves. You are warriors. You are free."</i> (Chapter 23, Daenerys II)	3. <i>"He was no dragon. Fire cannot kill a dragon."</i> (Chapter 46, Daenerys V)
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In *A Game of Thrones* (Martin, 1996), chapter 12, Daenerys I. When Daenerys Targaryen makes a declaration that marks the beginning of her separation from Viserys's control as she starts to assert her rights and establish her own authority. At this moment, her words do not serve as a political threat or a strategic plan, but rather as a proclamation of self in the present. The statement functions as an affirmation of her lineage, legitimacy, and personal identity, shaping how others perceive her. Acting as a ceremonial gesture of self-naming, it celebrates her heritage and lays the foundation for her mythic persona and future authority. In this sense, the rhetorical act carries an epideictic character, designed to affirm values, inspire recognition, and elevate her status through language. This can be seen in the first data table above.

"I am Daenerys Stormborn of the blood of Old Valyria." (Chapter 12, Daenerys I)

The sentence begins with *"I am,"* a declarative construction that asserts her existence with confidence and finality. This marks the utterance as rhetorical self-praise, a key feature of epideictic rhetoric. The name *"Daenerys Stormborn"* is

more than a personal label—it is an epithet. “*Stormborn*” references her birth during a violent storm, symbolically linking her identity with chaos, resilience, and destiny. The phrase “*of the blood*” evokes purity of lineage and nobility, extending her identity beyond the personal to the inherited. By invoking “*Old Valyria*,” she situates herself within a lost civilization renowned for dragons, magic, and imperial grandeur, thus aligning her personal identity with a legacy of power and mystery.

Structurally, the sentence is simple and declarative, without qualifiers or modal verbs. This lack of hesitation enhances its performative effect, presenting her claim not as an opinion but as an absolute truth. The construction resembles a ritual naming or ceremonial proclamation, reinforcing the epideictic function of affirming values and identity in the present. The statement does not propose future action or judgment, but instead celebrates who she is, elevating her personal existence into myth.

Her tone and narrative voice also reinforce this ceremonial quality. Daenerys speaks with pride and reverence, asserting her agency and legitimacy. The tone is not combative but elevated, resembling the recitation of a sacred truth. In this way, the utterance helps to construct her heroic persona, rooted in genealogy and cultural memory. She embodies authority by speaking it into existence.

The rhetorical devices further intensify the impact. The epithet “*Stormborn*” distinguishes her, making her identity unique and mythically charged. The allusion to “*Old Valyria*” connects her with cultural memory, dragons, and imperial greatness. The structure “*I am ... of the blood of ...*” recalls biblical and mythic

declarations, giving the line ritualistic weight. This anaphoric rhythm makes the utterance timeless and authoritative, ensuring it resonates as more than simple self-description.

Each phrase in the sentence contributes to its semantic cohesion: “I,” “*Daenerys Stormborn*,” “*blood of Old Valyria*” form a unified statement of power, heritage, and divinity. The semantic field evokes themes of nobility and destiny. Rather than commanding action, the sentence affirms identity and reinforces communal recognition, making it a clear example of epideictic rhetoric.

This quote is drawn from an early moment in Daenerys’s character development, when she first asserts her identity independently of her brother. At this stage, she is not yet issuing threats or outlining plans, but she is establishing the foundation of her mythic authority. The line exemplifies the essence of epideictic rhetoric as described by Aristotle (2007), which focuses on praise and affirmation in the present. The rhetorical progression is ceremonial: Daenerys (subject) → asserts identity (“*I am Daenerys Stormborn*”) → invokes lineage (“*blood of Old Valyria*”). This cohesion demonstrates how self-naming, mythic reference, and declarative tone converge into a single elevated affirmation.

Her utterance transforms personal identity into public recognition, celebrating her origins while legitimizing her authority. Through this declaration, Daenerys uses language to elevate her persona, inspire allegiance, and solidify her role as a future leader. Her statement is not merely descriptive, it is a rhetorical move that celebrates her origins and legitimizes her authority, making it a clear example of epideictic

rhetoric. Through this utterance, Daenerys transforms personal identity into public recognition, using language to elevate her status and inspire allegiance.

Next, the researcher proceeds to analyse the second epideictic data from the table above based on the findings in the novel *A Game of Thrones*.

When Daenerys Targaryen delivers a defining speech after liberating the Unsullied from their masters in Astapor in chapter 23, Daenerys II. At this stage, the Unsullied, who had lived their entire lives as elite slaves under strict discipline, are redefined by Daenerys's words. Her declaration does not merely grant them freedom but provides a new identity that transforms their status and dignity. The speech functions simultaneously as an affirmation and a transformation: turning obedience into dignity, slavery into honour, and subjugation into autonomy. In this moment, Daenerys positions herself not only as a political leader but as a liberator whose authority is grounded in her capacity to inspire loyalty through recognition and freedom rather than through fear or domination. As such, the rhetorical act embodies an epideictic character, celebrating values of honour, dignity, and autonomy, while elevating both Daenerys and her followers through language. This can be seen in the second data table above.

"You are not slaves. You are warriors. You are free." (Chapter 23, Daenerys II)

The structure of her statement relies on short, emphatic phrases— "*not slaves*," "*warriors*," "*free*." Each phrase builds upon the last, rejecting past oppression, affirming present strength, and culminating in liberation. The utterance is rhetorical because it performs more than description; it is a speech act that helps create reality. By declaring the Unsullied to be free, Daenerys both enacts their legal emancipation

and affirms their moral autonomy. The performative nature of this declaration demonstrates language's power to transform identity, situating the moment firmly within the tradition of epideictic rhetoric.

According to Aristotle (2007), epideictic rhetoric functions to affirm values and build communal identity in the present. Daenerys's words accomplish precisely this. By calling the Unsullied "*warriors*," she praises their strength and valour, giving them dignity long denied. By declaring them "*free*," she replaces the ideology of slavery with one of autonomy and honour. This rhetorical move builds solidarity and reconfigures values, making her followers loyal not out of compulsion but out of respect.

The grammatical and stylistic features further enhance the rhetorical effect. The repeated pronoun "*you*" creates direct engagement and emotional connection, while the parallel clauses "*you are not slaves*," "*you are warriors*," "*you are free*" employ anaphora and triadic rhythm. This repetition reinforces the message and gives it ceremonial weight. The final word "*free*" carries the strongest emotional resonance, symbolizing not only physical liberation but existential and moral renewal.

The tone of Daenerys's speech is uplifting and affirming, positioning her as a redeemer rather than a conqueror. She speaks with moral conviction, validating the humanity and worth of the Unsullied. This rhetorical posture establishes her as a moral authority and protector, rather than a mere military leader. The message

transforms how her audience perceives themselves and how they perceive her: she is the liberator who recognizes their dignity.

The rhetorical devices intensify this transformation. The contrast between “*not slaves*” and “*warriors*” shifts the ideological frame from weakness to strength. The triadic progression—negation, affirmation, liberation—creates a logical and emotional arc. The semantic cohesion of the words *slaves*, *warriors*, *free* establishes a thematic field of liberation, honour, and identity. Her language not only reflects reality but actively reshapes it.

This passage is a quintessential example of epideictic rhetoric. Daenerys is not outlining future policy (deliberative) or judging past actions (forensic); she is affirming values and identity in the present moment. By declaring the Unsullied free and dignified, she redefines their self-conception and establishes a new moral order. The sentence follows a clear rhetorical progression: Daenerys (speaker) → addresses the audience directly (“*you are*”) → rejects the past (“*not slaves*”) → affirms the present (“*warriors*”) → declares liberation (“*free*”). This cohesion makes her statement more than descriptive—it is a ceremonial act of recognition and transformation. Through this utterance, Daenerys not only liberates bodies but reclaims minds, solidifying her role as a liberator and moral sovereign.

Lastly from data epideictic above, the researcher proceeds to analyse the last or the third epideictic data from the table above based on the findings in the novel *A Game of Thrones*.

When Daenerys Targaryen makes a pivotal declaration in (Chapter 46, Daenerys V) following the death of her brother Viserys, who had long insisted that he alone was the true Targaryen and rightful heir to the Iron Throne. Believing that being a “dragon” made him untouchable and destined for greatness, Viserys meets his end in molten gold—an ironic distortion of the fire that symbolized his family’s power—revealing the hollowness of his claim. Daenerys does not mourn his death; instead, she calmly rejects his false identity and reclaims the dragon symbol as her own. This moment functions as a rhetorical act of self-definition, marking a decisive turning point in her character development. By redefining what it means to be a true Targaryen, Daenerys asserts her own legitimacy and establishes herself as the rightful heir, independent of her brother’s failed legacy. This can be seen in the third data table above.

“He was no dragon. Fire cannot kill a dragon.” (Chapter 46, Daenerys V)

The utterance exemplifies epideictic rhetoric, which Aristotle (2007) has identified as speech that praises or blames in the present. Daenerys’s statement performs both functions at once: she blames Viserys by denying him the title of “dragon” and simultaneously praises herself by implying that she alone embodies its true qualities. In this way, the rhetoric reshapes perceptions of her brother’s weakness while elevating her own strength. Herrick (2018) notes that epideictic rhetoric reinforces values and communal identity, and Daenerys uses this rhetorical mode to redefine the Targaryen legacy around herself rather than Viserys.

Structurally, the sentence is composed of two brief, declarative statements. The first, *“He was no dragon,”* uses the past tense to emphasize the finality of Viserys’s

failed claim. Its bluntness strips him of the noble identity he had always proclaimed. The second, “*Fire cannot kill a dragon*,” carries the weight of a proverb or maxim, presenting itself as timeless truth. The implication is that Daenerys, unlike Viserys, embodies the essence of the dragon—resilient, chosen, and untouchable by fire. Here, “dragon” functions not merely as a creature but as a metaphor for destiny, power, and legitimacy.

The rhetorical force of the line comes from its brevity and sharp contrast. The use of the negatives “*no*” and “*cannot*” gives the utterance finality and authority, leaving no room for ambiguity. The juxtaposition between Viserys’s falseness and Daenerys’s implied authenticity creates a stark binary of weakness versus strength. Her calm and judging tone underscore her transformation: she is no longer a sister mourning a brother, but a leader who decides who is worthy of the Targaryen name. By claiming the symbolic capital of the dragon, Daenerys seizes control of her family’s narrative and positions herself as its rightful heir.

The repetition of the word “*dragon*” links the two clauses, binding denial and affirmation in a single rhetorical gesture. The first clause negates Viserys’s claim, while the second affirms Daenerys’s legitimacy through a principle that seems universal. This cohesion makes the utterance both judgmental and celebratory. The proverbial tone of “*Fire cannot kill a dragon*” lends the statement a sense of timelessness, giving it authority beyond personal opinion.

This moment stands as a strong example of epideictic rhetoric. Daenerys is not planning future action (deliberative) or judging a past crime in legal terms

(forensic); rather, she is redefining identity and values in the present. The progression is clear: Daenerys (speaker) → rejects Viserys's identity (*"He was no dragon"*) → asserts a universal truth (*"Fire cannot kill a dragon"*) → implies her own legitimacy. Through this structure, she simultaneously condemns Viserys and elevates herself, reshaping perceptions of who truly carries the Targaryen legacy. Her words mark a shift from dependent sister to confident leader, claiming the dragon identity as her own and affirming her authority through rhetoric.

3. Forensic Rhetoric (Genos Dikanikon)

Forensic rhetoric deals with the past, functioning as a judicial mode of speech aimed at assigning guilt or innocence, blame or justification. Aristotle (2007) explains that forensic discourse is primarily used in courts or similar settings, where speakers argue based on evidence and moral reasoning. For Daenerys, this genre appears in her justifications of punishment or retribution, especially when she holds others accountable for past injustices. Her rhetorical appeals to justice and fairness reflect how she constructs her legitimacy through ethical and legalistic discourse.

Then, the data of forensic rhetoric presented in the table below have been reviewed, categorized, and classified by the researcher based on the findings in the novel *A Game of Thrones*. These data will be discussed one by one, starting with the story context, followed by the rhetorical function, sentence structure analysis, stylistic features employed by Daenerys, and finally the evaluative dimension and moral values expressed in her statements.

Table 3. Forensic Used by Daenerys Targaryen

1. <i>“He was no dragon. Fire cannot kill a dragon.”</i> (Chapter 46, Daenerys V)	2. <i>“My brother was a fool. He thought he could be a king.”</i> (Chapter 60, Daenerys VI)	3. <i>“Ours by blood right, taken from us by treachery, but ours still, ours forever. You do not steal from the dragon.”</i> (Chapter 11, Daenerys I)
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(Note: this quote appears in both epideictic and forensic contexts because its rhetorical function depends on intent. In this forensic reading, the emphasis is on judging Viserys and justifying his demise.)

In *A Game of Thrones* (Martin, 1996), chapter 46, Daenerys V, the statements following the death of Daenerys’s brother Viserys mark a crucial shift in her character. Viserys had long proclaimed himself the true Targaryen and rightful heir to the Iron Throne, believing that his identity as a “dragon” made him untouchable. Yet his death by molten gold—a cruel parody of the crown he so desperately desired—exposed the hollowness of his claim. Daenerys does not grieve for him; instead, she speaks with calm resolve, rejecting Viserys as unworthy and redefining the dragon identity for herself. This moment functions as a rhetorical act of self-assertion, as she lets go of her brother’s shadow and begins to claim her own power and legitimacy. This can be seen in the fourth data table above.

“He was no dragon. Fire cannot kill a dragon.” (Chapter 46, Daenerys V)

The sentence operates as both epideictic and forensic rhetoric. In the epideictic sense, Aristotle (2007) describes such speech as praising or blaming in the present. Daenerys blames Viserys— *“He was no dragon”*—while praising herself by

implying she is the true dragon. Through this move, she reshapes perceptions of Targaryen legitimacy, condemning her brother's weakness and affirming her own strength. Herrick (2018) notes that epideictic rhetoric reinforces communal values and identity, and Daenerys uses it to reconstruct the Targaryen legacy around herself.

At the same time, the quote also functions as forensic rhetoric, which focuses on judgment of past actions. The phrase "*He was*" places Viserys's claim in the past, finalizing it as over. The blunt denial "*no dragon*" strips him of the identity he sought. The second clause, "*Fire cannot kill a dragon,*" reads like a rule or test. By this logic, if Viserys died from fire's equivalent, then he was never a true dragon. Daenerys transforms his death into evidence, justifying her rejection of his authority. According to Herrick (2018), forensic rhetoric explains and justifies past events, and here Daenerys uses it to judge her brother's failure and defend her own legitimacy.

The rhetorical structure of the sentence is simple but powerful: Daenerys (speaker) → rejects Viserys's identity ("*He was no dragon*") → asserts a universal truth ("*Fire cannot kill a dragon*") → implies her own legitimacy. The brevity and antithesis sharpen the contrast between false and true. Her calm, firm tone resembles that of a judge delivering a final verdict, underscoring her transformation from dependent sister to authoritative leader. The repetition of "*dragon*" connects both clauses, binding rejection and affirmation into one rhetorical gesture.

This dual reading highlights the richness of the moment. As epideictic rhetoric, the statement functions as praise and blame, shaping values and identity in the present. As forensic rhetoric, it operates as judgment, using Viserys's death as proof of his falseness and her authenticity. In both modes, Daenerys appropriates the dragon symbol to herself, rejecting her brother's authority and legitimizing her own. Her words are not a mere reaction to his death but a rhetorical act that simultaneously condemnation and self-affirmation that allows her to take control of her family's legacy and assert her rightful place as the true Targaryen.

Next, the researcher proceeds to analyse the second forensic data from the table above based on the findings in the novel *A Game of Thrones*.

When Daenerys Targaryen delivers a statement following the death of her brother Viserys in chapter 60, Daenerys VI, who had long insisted that his Targaryen blood entitled him to the Iron Throne. Surrounded by the Dothraki, she is observed closely for her reaction, as their culture prizes composure and strength. Instead of mourning, Daenerys remains calm and resolute, offering a sharp judgment on her brother's life. By labelling him a "fool," she reduces his ambitions to delusion, while her measured tone signals clarity and authority. This moment functions as a rhetorical act of separation, as Daenerys distances herself from Viserys's failed legacy and redefines leadership not as a matter of blood entitlement, but as wisdom, strength, and the ability to earn respect. This can be seen in the sixth data table above.

"My brother was a fool. He thought he could be a king." (Chapter 60, Daenerys VI)

The utterance is a clear example of forensic rhetoric, which Aristotle (2007) defines as discourse focused on past actions, assigning blame or justification. Daenerys looks back at Viserys's behaviour and renders a verdict. The first clause, *"My brother was a fool,"* is a blunt judgment: the word *"fool"* conveys not only lack of intelligence but also lack of wisdom and discernment. The past tense *"was"* signals finality—his failures are complete. The second clause, *"He thought he could be a king,"* provides the reason for her judgment. The verb *"thought"* highlights that Viserys's ambitions were based on fantasy rather than reality. The two short, declarative sentences form a logical sequence: claim → explanation. This brevity, coupled with her calm tone, strengthens her authority by making the statement sound reasoned rather than emotional.

Rhetorically, the sentence draws on contrast and evaluation. The opposition between *"fool"* and *"king"* highlights the gap between what Viserys truly was and what he aspired to be. The phrasing *"thought he could be"* frames his ambition as wishful thinking, further exposing his unfitness to rule. As Herrick (2018) argues, forensic rhetoric builds credibility by demonstrating fairness and understanding of justice. Daenerys's judgment fits this function: she does not attack her brother out of anger but explains, with clarity, why his claim was illegitimate. This shift allows her to distance herself from his arrogance and align herself with the qualities of a true leader.

The rhetorical structure of the statement is straightforward: Daenerys (subject) → passes judgment (*"was a fool"*) → provides justification (*"thought he could be*

a king”). This cohesion underscores her ability to evaluate the past rationally, rather than emotionally. By doing so, she demonstrates insight into the requirements of real leadership—wisdom, strength, and respect—qualities Viserys lacked. Through this utterance, she claims moral authority before the Dothraki audience, showing that she is not following a broken dream but building her own legitimacy. Her words are both a condemnation of Viserys and a declaration of her own emerging identity as a worthy leader.

Lastly from forensic data above, the researcher proceeds to analyse the last or the third forensic data from the table above based on the findings in the *novel A Game of Thrones*.

When Daenerys Targaryen makes a declaration at a decisive turning point in her transformation chapter 11, Daenerys I, when she steps into the funeral pyre with the dragon eggs and emerges unharmed, reborn as the mother of Dragons. This moment signifies not only her physical survival but also a symbolic renewal, as she sheds past grief and fear to claim her destiny as a leader. The Dothraki, astonished by her miraculous rebirth, kneel before her, acknowledging her as a figure of myth and power. The declaration thus functions as a rhetorical act of self-reinvention, articulating both her personal rebirth and her family’s enduring claim to rule. By transforming trauma and loss into legitimacy and strength, Daenerys asserts herself as a political and symbolic leader destined for authority. This can be seen in the fifth data table above.

"Ours by blood right, taken from us by treachery, but ours still, ours forever. You do not steal from the dragon." (Chapter 11, Daenerys I)

The rhetorical force of the passage lies in its forensic structure. Aristotle (2007) defines forensic rhetoric as discourse concerned with past actions, blame, and justice. Daenerys follows this pattern: she asserts her family's *legitimacy* ("Ours by blood right"), identifies the *injustice* committed against them ("taken from us by treachery"), reaffirms *continued ownership* ("but ours still, ours forever"), and delivers a *warning* ("You do not steal from the dragon"). This sequence not only looks backward in judgment but also uses the past as a foundation to justify future action. According to Herrick (2018), forensic rhetoric allows a speaker to build credibility by assigning moral weight to events, and Daenerys employs it to condemn betrayal while legitimizing her right to reclaim power.

Stylistically, the sentence builds momentum through parallelism and repetition. The phrase "*ours still, ours forever*" reinforces permanence and inevitability, transforming a claim into a timeless principle. The repetition of "*ours*" strengthens communal identity, aligning Daenerys with her lineage and audience. The final line— "*You do not steal from the dragon*"—uses mythic metaphor to elevate her family beyond politics into the realm of sacred authority. The "dragon" becomes more than a sigil; it is a symbol of inviolable strength and divine right. By couching her claim in sacred language, Daenerys frames the Targaryen legacy not as political ambition but as moral destiny.

The tone is firm, proud, and righteous. Daenerys speaks not with grief but with conviction. Her voice frames the rebellion against her family as illegitimate, not a revolution but an act of theft. By choosing the words "treachery" and "steal," she

imposes a moral lens on political history, recasting it as betrayal rather than justice. This rhetorical strategy allows her to reclaim authority, even in exile. She is not merely recounting a loss—she is constructing an argument for legitimacy.

The cohesion of the sentence underscores her rhetorical power: Daenerys (subject) → claims inheritance (*blood right*) → condemns injustice (*treachery*) → reaffirms permanence (*ours forever*) → warns against violation (*steal from the dragon*). This structure ensures that her personal identity, her family's history, and her moral authority are bound together in a single utterance. Her words function as forensic rhetoric: they judge past wrongs while justifying her future claim. Daenerys's message is unmistakable—her family was wronged, the throne still belongs to them, and she is destined to reclaim it.

B. Daenerys Targaryen's Rhetorics that Reflect her Political Power in Martin's *A Game of Thrones*

Bourdieu says that power is not always about force or control but it is more subtle than that. According to Bourdieu (1991), power works best when it feels natural, when people accept it without realizing they are being influenced. This is what he calls symbolic power. It happens through language, culture, and the way people see the world. When someone uses language to shape how others see themselves or their place in society, that is a powerful kind of control, because it does not feel like control at all.

Daenerys Targaryen emerges not only as a central character in the narrative but also as a compelling figure of political transformation. Her journey from a powerless

exile to a commanding leader is marked by shifting rhetoric, evolving alliances, and contested legitimacy. More than a tale of personal growth, Daenerys's arc reflects the intricate ways in which political identity is shaped, challenged, and redefined through language and symbolic action. Her speeches, titles, and decisions are not merely narrative devices, they are discursive tools that construct her authority and position her within competing ideological frameworks. To understand Daenerys's political role, the researcher provide the table and it is essential to examine how her discourse interacts with broader historical and cultural contexts, particularly through the lens of Critical Discourse Analysis.

Table 4. Daenerys Political Position

House	Branch	Key Figures	Political Claim	Region to Influence
House Targaryen	Exiled Royal Branch	Aerys II (father), Viserys (brother), Daenerys	Rightful Queen by Birth (Lineage of Old Valyria, Last Targaryen Heir)	Essos (Slaver's Bay), Westeros (Claim to the Iron Throne)
Targaryen Loyalists	Supporters of Restoration	Illyrio Mopatis, Ser Jorah Mormont	Support Restoration of Targaryen Monarchy	Essos, Secret Allies in Westeros
Breaker of Chain	Self-Established Liberation Ideology	Daenerys, The Unsullied, Freedmen	Justice, Abolition of Slavery	<u>Astapor</u> , <u>Yunkai</u> , <u>Meereen</u>

Source: Martin, G. R. R. (1996). A Game of Thrones series

Particularly in how political identity is constructed and transformed through discourse over time and within historical contexts like the table above. Wodak conceptualizes politics not merely as institutional power or governance, but as a discursive arena where competing ideologies, narratives, and identities are negotiated and legitimized (Wodak, 2014). In Daenerys's case, her initial discourse as a "rightful queen" rooted in hereditary legitimacy reflects a traditional monarchical narrative and not always successfully emphasized because there are

some people that doesn't like the way she rules, one that invokes historical memory and symbolic capital central themes in CDA. However, as her journey unfolds, Daenerys's rhetoric undergoes a radical shift: she reframes her political identity from monarch to liberator. By calling herself "Breaker of Chains" and positioning herself as a voice for the oppressed as her discursive strategies and these are evident in her moral positioning against the slavers of Essos, casting herself as justice incarnate.

1. Most Powerful and Least Powerful Rhetoric According to Bourdieu and Wodak's Perspective

The reason why researcher only picked only each one of the most powerful and one least powerful rhetoric is so that readers can more easily understand why they are classified as one most powerful and least powerful and differentiate which models show the most powerful rhetoric and least powerful rhetoric based on the perspectives of Bourdieu and Wodak, so that readers can compare them independently based on the explanations and presentations that have been discussed by researcher.

The table below shows two data that the researcher found in the novel *A Game of Thrones* according to the most powerful rhetoric and the least powerful rhetoric in Bourdieu and Wodak's perspective. Then, from these two tables below, there are one most powerful and one least powerful rhetorical data that selected and examined using CDA by the researcher.

Table 5. Most and Least Powerful Rhetoric

Most Powerful Rhetoric Used by Daenerys Targaryen	Least Powerful Rhetoric Used by Daenerys Targaryen
<i>“You are not slaves. You are warriors. You are free.”</i> (Chapter 23 – Daenerys II)	<i>“My brother was a fool. He thought he could be a king.”</i> (Chapter 60 – Daenerys VI)

From the nine rhetorical data presented in Part A, the researcher has selected two examples of Daenerys’s quotes to be presented in the table and analysed in detail one by one. One of these quotes is classified as the most powerful rhetoric, while the other is identified as the least powerful because it is important to know how they consider as the most powerful and least powerful rhetoric. The classification and analysis are conducted using Bourdieu’s concept of power and Wodak’s critical-discourse analysis, which complement each other and together serve as the theoretical framework for this research.

2. Most Powerful Rhetoric

To analyse Daenerys Targaryen’s rhetoric in *A Game of Thrones*, multiple theoretical frameworks are applied to show how language operates as persuasion and power. Aristotle’s rhetoric identifies the persuasive modes of ethos, pathos, and logos, while an Aristotelian lens situates her speech within its narrative context. Wodak’s CDA, through the Discourse-Historical Approach, examines how rhetoric legitimizes power in socio-historical structures. Meanwhile, Bourdieu’s theory of power highlights how socially recognized rhetoric becomes capital that strengthens

authority. Together, these frameworks explain why some of Daenerys's statements are considered the most powerful in the novel.

"You are not slaves. You are warriors. You are free."
(Chapter 23 – Daenerys II)

According to the Aristotelian's lens of rhetoric, the quotation above can be classified as most powerful rhetoric that contains elements of both pathos and ethos. Pathos is evident in its ability to evoke collective emotion, ignite courage, and instils dignity (Aristotle, 2007) among the former slaves who hear it. Ethos appears through Daenerys's credibility as a leader, who is viewed as morally authoritative and trustworthy. This rhetoric not only appeals to the emotions of her audience but also strengthens her image as a liberator, making it a turning point in her rise to power.

When analysed through the Aristotelian lens of rhetoric in the context of *A Game of Thrones*, this statement functions as a transformative collective persuasion. Daenerys does not merely position herself as a leader but also reshapes the identity of the oppressed slaves. By calling them "warriors," she offers a new vision that dramatically alters their social reality. The rhetoric is considered the most powerful because it provides her audience with a renewed sense of identity, dignity, and purpose (Aristotle, 2007), moving them from a state of submission to empowerment. This profound redefinition of identity explains why the rhetoric achieves the highest persuasive impact in the narrative.

From the perspective of Wodak's Critical Discourse Analysis (CDA), Daenerys's rhetoric demonstrates how power is exercised through language. Her

declaration breaks away from the historical legacy of slavery and constructs a new social reality: transforming “slaves” into “free warriors.” This discourse functions hegemonically because it produces legitimacy, solidarity, and collective awareness (Wodak & Meyer, 2009), thereby forming a new social order in which Daenerys gains recognition as a rightful leader. The reason it stands as the most powerful rhetoric is that it not only reconfigures the immediate relationship between speaker and audience but also redefines a broader social order, cementing Daenerys’s authority through collective acceptance.

Through Pierre Bourdieu’s theoretical lens, this rhetoric operates as a form that expands Daenerys’s power. The language she employs shows the use of rhetoric as a tool of power, her statement effective because the audience not only hears it but also accepts and internalizes (Bourdieu, 1991) the new identity she offers. The reason this is the most powerful example lies in its ability to generate long-lasting recognition, turning the oppressed slaves into a material force for leadership. Consequently, Daenerys acquires social legitimacy that strengthens her authority, proving that power does not only emerge from weapons or status but also from the strategic use of language that resonates with and transforms an audience.

3. Least Powerful Rhetoric

To analyse Daenerys Targaryen’s rhetoric in *A Game of Thrones*, it is also necessary to examine the quotation that reveal the limits of her persuasive power. Aristotle’s rhetoric highlights when ethos, pathos, and logos are absent or imbalanced, resulting in the least powerful rhetoric. An Aristotelian lens further situates her words within the narrative, showing how certain utterances fail to

engage or transform her audience. Wodak's CDA, through the Discourse-Historical Approach, demonstrates how rhetoric can lose its capacity to legitimize power when it lacks broader socio-historical resonance. Similarly, Bourdieu's perspective of power reveals that language only becomes capital when socially recognized, and that rhetoric without recognition fails to consolidate authority. Together, these frameworks explain why some of Daenerys's statements, such as her remark about Viserys, are considered the least powerful in the novel.

"My brother was a fool. He thought he could be a king."
(Chapter 60 – Daenerys VI)

According to the Aristotelian lens of rhetoric, the quotation above can be classified as least powerful rhetoric that primarily contains elements of logos while lacking both ethos and pathos (Aristotle, 2007). Logos is evident in its rational evaluation of Viserys's misguided ambition to claim kingship. However, the absence of pathos shows that it fails to stir emotion or inspire Daenerys's audience, while the lack of ethos demonstrates that it does not enhance her credibility or moral authority as a leader. This rhetoric functions more as a personal judgment than as persuasive communication, which explains why it is regarded as one of her least powerful statements.

When analyzed through the Aristotelian lens of rhetoric in the context of *A Game of Thrones*, this statement does not perform a transformative role (Aristotle, 2007). Unlike her speeches that redefine identity or motivate collective action, Daenerys here only dismisses her brother by labelling him a fool. While it creates distance between herself and Viserys's failed legacy, it does not offer her audience a new vision or strengthen their loyalty. The rhetoric is considered least powerful

because it is descriptive rather than persuasive, reflecting an individual evaluation that does not reshape her followers' perception or contribute to her broader leadership.

From the perspective of Wodak's Critical Discourse Analysis (CDA), Daenerys's statement illustrates weak rhetoric because it does not engage in the construction or legitimation of power. Her words neither establish solidarity nor redefine social roles; they remain confined to a personal critique detached from larger socio-historical implications. As a result, the statement is regarded as least powerful since it does not create new frameworks of meaning or consolidate her authority (Wodak & Meyer, 2009). Instead, it operates as a moment of individual reflection with minimal impact on power relations within the narrative.

Through Pierre Bourdieu's theoretical lens, this rhetoric fails to generate symbolic capital, which is central to consolidating authority. Because the statement does not transform social recognition or alter her audience's perception, it does not function as a tool of power (Bourdieu, 1991). While it does separate Daenerys from Viserys's incompetence, the effect remains limited and does not provide her with added legitimacy or strengthened leadership. The reason this is considered least powerful lies in its inability to convert language into symbolic recognition, leaving the remark as a personal dismissal without broader social or political consequences. Thus, unlike her transformative declarations, this rhetoric demonstrates the limits of language when it does not resonate with or mobilize an audience.

CHAPTER V

CONCLUSION & SUGGESTION

This chapter contains about conclusions and suggestions which are based on chapter IV. The researcher provides a summary of the results and discussion of the research according to the formulation of the research questions from chapter IV. Future research should broaden the scope of data and theoretical frameworks to more fully explore Daenerys's rhetorical power across diverse contexts, adaptations, and interpretive lenses.

A. Conclusion

This chapter has analysed Daenerys Targaryen's rhetoric in *A Game of Thrones* to answer the research questions by classifying her utterances and interpreting their political effects. In relation to the first research question, the findings reveal that her discourse embodies all three classical categories of rhetoric: deliberative, epideictic, and forensic. Through deliberative rhetoric, Daenerys projects her vision for the future and persuades her followers to act toward anticipated outcomes, as seen in her vows of conquest and justice. Her epideictic rhetoric operates in the present, affirming values and reshaping collective identity, most notably in her declaration to the freed slaves. Forensic rhetoric, meanwhile, addresses past events, assigning blame or justification, such as her judgments of Viserys and the Targaryen legacy. By employing these three types, Daenerys demonstrates a versatile rhetorical repertoire that allows her to inspire loyalty, affirm legitimacy, and hold authority over her audience.

Concerning the second research question, the analysis shows that her power

emerges not merely from dragons or birthright but from the persuasive capacity of her language. Drawing on Bourdieu's perspective, her most powerful rhetoric transforms social perception, converting words into recognition and symbolic capital that strengthen her legitimacy. At the same time, Wodak's CDA illustrates how her discourse builds solidarity, challenges oppressive structures, and constructs a new moral order that sustains authority. By contrast, weaker rhetorical moments fail to produce recognition or legitimacy, highlighting the limits of language when it does not resonate with broader socio-political contexts. Overall, her political power is constructed and sustained through rhetoric that audiences accept, internalize, and embody, marking her transformation from an exiled claimant to a liberator and moral sovereign.

B. Suggestion

This study has certain limitations, particularly in the scope of data and analysis. The focus was restricted to selected rhetorical expressions of Daenerys within *A Game of Thrones*, which means that the findings cannot fully represent the complexity of her rhetoric across the entire saga or other adaptations. In addition, the analysis relied primarily on Bourdieu's concept of power and Wodak's CDA, which, while effective, might not capture all dimensions of rhetorical influence, especially those shaped by cultural, gendered, or psychological factors.

For future researchers, it would be beneficial to expand the dataset to include Daenerys's rhetoric in subsequent novels of *A Song of Ice and Fire* or in the television adaptation, allowing for comparison across different contexts and audiences. Scholars using Bourdieu and Wodak's frameworks could also enrich

their analysis by integrating complementary theories, such as feminist criticism, postcolonial theory, or cognitive linguistics, to broaden the understanding of how rhetoric intersects with identity, ideology, and audience reception. In doing so, future research can refine and develop the theoretical application of power and discourse analysis, providing a more comprehensive perspective on how literary characters construct and exercise political authority through language.

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