

**Feminist Psychological Analysis on Sansa Stark in Television Series
*Game of Thrones***

UNDERGRADUATE THESIS

BY

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
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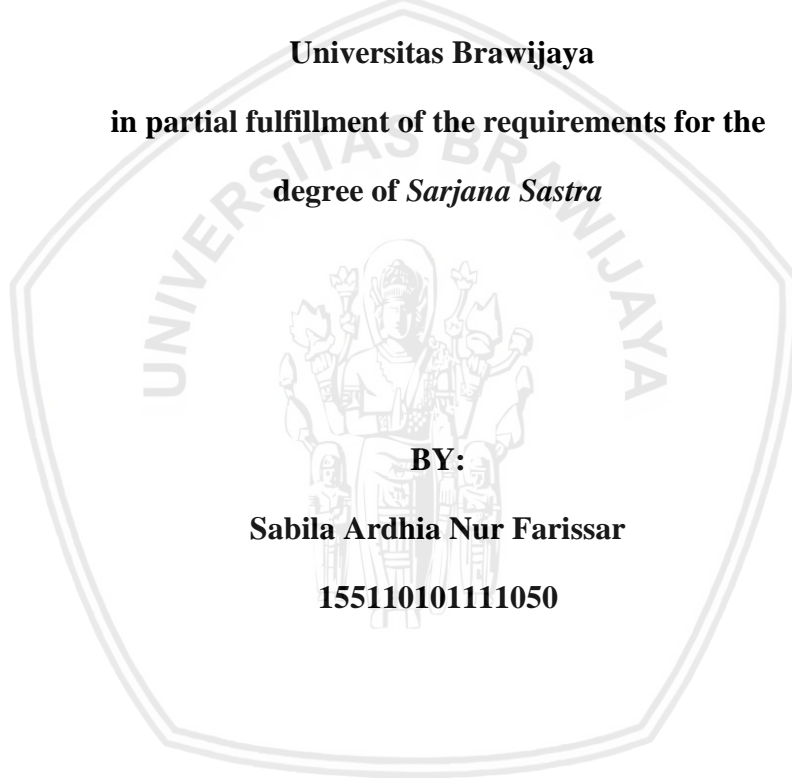
**Feminist Psychological Analysis on Sansa Stark in Television Series
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Presented to

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**in partial fulfillment of the requirements for the
degree of *Sarjana Sastra***



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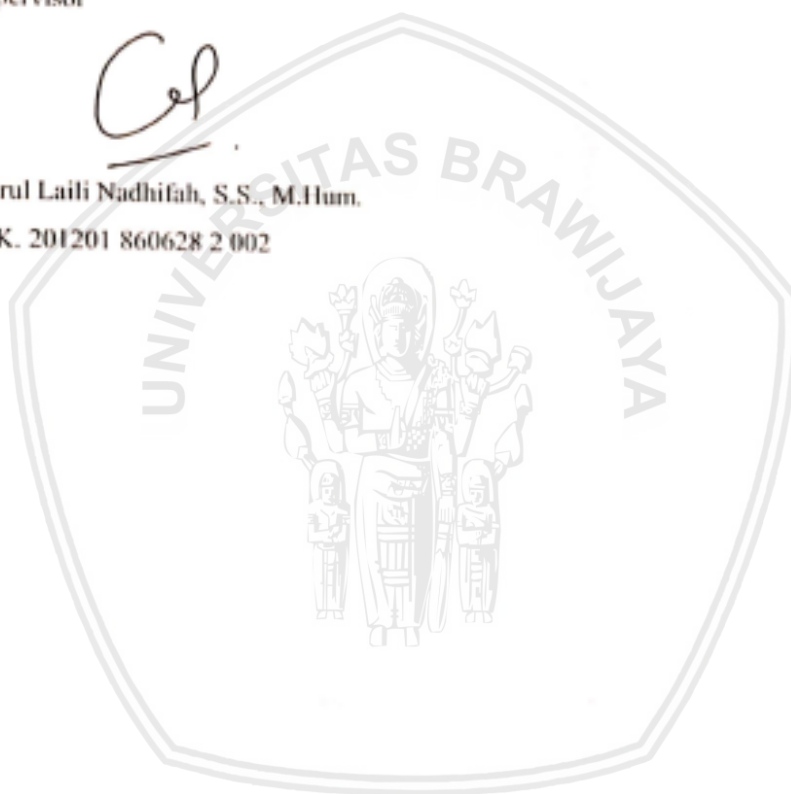
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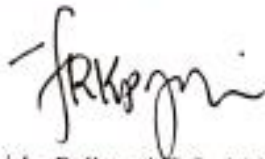


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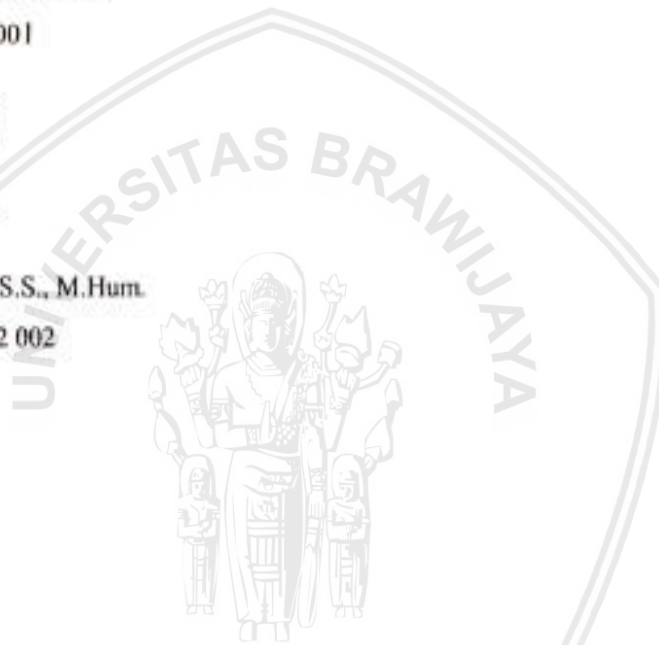
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Sabila Ardhia Nur Farissar

ABSTRACT

Farissar, Sabila Ardhia Nur 2019. **Deconstruction of Feminism Portrayed by Sansa Stark in Television Series *Game of Thrones***. Study Program of English Literature. Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Nurul Laili Nadhifah.

Keywords: *Deconstruction by Derrida, Feminism, Character Development, Sansa Stark, Game of Thrones*

This study aims to identify the feminist psychoanalysis portrayed by Sansa Stark in series *Game of Thrones* which shown on her character development. Focusses on the environmental influences that triggers Sansa Stark character development through the series.

Descriptive qualitative method is used as the research design. The data of this study are acts of female character who played her survival instinct differently with another female characters in *Game of Thrones* series. Feminine Psychoanalysis by Karen Horney was chosen to analyze the character, Sansa Stark on her character development.

The study exposes that Sansa have change her personality. Overall analysis shows that Sansa as a woman suffered a psychological and social inferiority which is caused by the dominance of patriarchal culture in women's life and the limited role of women in social life. This inferiority also affects Sansa personality.

ABSTRAK

Farissar, Sabila Ardhia Nur 2019. **Dekonstruksi Feminisme Digambarkan oleh Sansa Stark dalam Serial Televisi *Game of Thrones***. Program Studi Sastra Inggris. Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Nurul Laili Nadhifah

Kata Kunci: *Dekonstruksi dari Derrida, Feminisme, Pengembangan Karakter, Sansa Stark, Game of Thrones*

Penelitian ini bertujuan untuk mengidentifikasi psikoanalisis feminin yang digambarkan oleh Sansa Stark dalam seri *Game of Thrones* yang ditampilkan pada pengembangan karakternya. Fokus pada pengaruh lingkungan yang memicu pengembangan karakter Sansa Stark dalam series.

Metode deskriptif kualitatif digunakan sebagai desain penelitian. Data penelitian ini adalah tindakan karakter wanita yang memainkan insting bertahan hidupnya secara berbeda dengan karakter wanita lain dalam seri *Game of Thrones*. Psikoanalisis feminin oleh Karen Horney dipilih untuk menganalisis karakter, Sansa Stark pada pengembangan karakternya.

Studi ini memperlihatkan bahwa Sansa memiliki perubahan dalam kepribadiannya. Analisis keseluruhan menunjukkan bahwa Sansa sebagai seorang wanita menjalani inferioritas psikologis dan sosial yang disebabkan oleh dominasi budaya patriarki dalam kehidupan perempuan dan terbatasnya peran perempuan dalam kehidupan sosial. Inferioritas ini juga mempengaruhi kepribadian sansa.

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CHAPTER I

INTRODUCTION

This chapter discusses about the background of the study related to the background of knowledge of the research. This chapter also discusses about the significance of the study, problem of the study and objective of the study.

1.1 Background of the study

Film or movie is one of literary works that can be accepted as a medium to express people's feeling. It is a popular culture that can be easily consumed by anyone from any cultural and social background. Beside functions as an entertainment media, movie also become a one-way communication in a type of visual communication which can spread ideas, messages, issues, even doctrines. According to Filmsite, 2017, movie itself can be defined as a visualized story using moving picture and sound. In its development, movie is produced with wide variety of story line. In those variety, movie can be categorized into several genres according to the similarities in the narrative elements such as settings, themes, mood, period, plot, stock character, etc, and some of the movie genres are action, adventure, animation, comedy, documentary, drama, fantasy, horror, musical, mystery, science fiction, thriller, etc. Along with the emergence of television broadcasting technology, the television movie or drama arise. Television movie or drama is a film that made initially broadcast on television rather

than in theaters or cinema. It consists of a limited number of episodes called as series or season.

Fantasy is one of the popular genres. Fantasy had numerous subgenres characterized by particular themes or setting, such as low fantasy and high fantasy. Low fantasies commonly take place in worlds that largely resemble the real world, with some fantastic or supernatural elements added. According to Boyer and Zahorski (1985) a commonly quoted definition is low fantasy involves “non-rational happenings that are without causality or rationality because they occur in the rational world where such things are not supposed to occur.” Meanwhile, high fantasies or called as epic fantasy is defined either by the epic nature of its setting or by the epic stature of its characters, themes, or plot (Brian Stableford, p. 198).

Some of the most common film adaptations evolve from fantasy and medieval narratives. These two genres, medieval and fantasy, are often grouped together as Driver and Ray (2005) explain, these genres are innately popular because they appeal to contemporary audiences whose understanding of the fantasy and medieval worlds are “mediated by the culture inhabit.” The medieval fantasy genres are also popular as they allow for imaginative diversion from the contemporary reality for audiences. Class system, courtly love, magic, knightly, heroism are motifs that continuously appear in fantasy/medieval films.

Game of Thrones is one of Americans fantasy television series that is popular nowadays. It was created for Home Box Office (HBO), an American premium cable and satellite television network. *Game of Thrones* is an adaptation of George R.R

Martin's novel series called *A Song of Ice and Fire*. It premiered on HBO in United States on April 17, 2011. The series completed airing its seventh on July 16, 2017 and finish the last season on April 14, 2019. The storyline of *Game of Thrones* roughly follows the novels *A Song of Ice and Fire*. The genre of this series is historical fantasy or called historical fiction, its incorporate fantastic elements into a more realistic narrative. The series attracts diverse audiences which have different expectation and desires for the series. This diverse viewership plays a significant role in propelling writers and producers of the series towards the dramatic and shocking plot twist and character developments that has made the show a hit.

Game of Thrones has fictional set in Seven Kingdoms of Westeros and the continent of Essos. The Seven Kingdoms are House of Stark, House of Lannister, House of Durrandon, House of Gardener, House of Hoare, House of Martell, House of Arryn, and House of Targaryen. The series chronicles the violent dynasty struggles among the realm's noble families for the Iron Throne, while other families fight for independence from it. It opens with additional threats in the icy North and Essos in the east. It is generally praised for what is perceived as a sort of medieval realism. The medieval background provides the opportune canvas for such device, as audiences are able to place their contemporary cultural values and ideology onto the film under the guise of experiencing a separate world.

As an adaptation piece, *Game of Thrones* occupies a unique place in popular culture with its themes of intense violence, sexuality, and other mature content. Besides

being praised for complex plot, dynamic characters, and willingness to push the boundaries of television, *Game of Thrones* creates disable characters and female characters as prominent figures in the series. It consists of many major characters divided into some noble families that have their own storyline. Most of the female characters become commodity among male characters. For some instance, Daenerys Targaryen who is traded by her brother to get an army so that her brother can retake their father's throne, or other story of Sansa Stark who has to get married with Ramsay and Tyrion so that she can save her family from the conflict. In other side, some of male characters are also being worthless among other male characters, such as, Tyrion Lanister who never been appreciated because of his appearance who look like dwarf and has no skills on handing a sword, or other story of how Theon Greyjoy treated as a female because his genital is being cut off. This unique storyline makes the writer interested to see how the female characters, especially Sansa Stark can survive in the setting of the series.

The writer choose Sansa Stark to be analyzed because her evolution is sparkling tremendous growth while she keeps her femininity through the series. Sansa Stark is the eldest daughter of Lord Eddard (or Ned) and Lady Catelyn of House Stark. She was born and raised in Winterfell. She has three brothers, Robb, Bran, and Rickon, a sister named Arya, and a bastard brother called Jon Snow. As a high-born girl, she is taught to the arts of being a proper noble woman and enjoys lady-like pursuits. Her father, Ned, had fought alongside Robbert Baratheon, who had usurped the Iron Throne to rule

over Westeros. With marriage on the table for political gain, Sansa was excited with the idea of marrying Prince Joffrey. As a young woman, she was already aware of the beauty standard and the prospects of marrying a Prince, and maintained a sense of elitism simply for being a Stark. Her emotional strength, political intelligence, and her journey from a pawn of war to helping lead one have made her into a formidable woman. Since her father was executed accused as traitor, Sansa's life is miserable. Besides Sansa being treated as a traitor because of her father's perceived treason, she is also tortured for something that she did not do. On her journey, she was being treated as an object to gain wealth and an object to threatening her family.

1.2 Problem of the Study

Based on what the writer has explained, this study purposes the main problem that is how does Sansa Stark's feminine psychological developed through the series.

1.3 Objective of the Study

Based on the problem of study above, the aim of the study is to answer how does Sansa Stark's development of feminine psychology through the series which holds patriarchal society.

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

2.1 Theoretical Framework

This chapter discusses about the theoretical framework used in analyzing the problems of the study. In this study, feminism is used as an approach and feminist psychology theory is applied to analyze Sansa Stark in the series. The movie study will be also used in this study to help the researcher analyze the character. This chapter also presents previous studies which are used to support the study, and the research method which is used to answer the problem of the study.

2.2 Feminism

Feminism movement is widely impacted since 1960, not only for women but also for all societies in America. Feminist movement creates an awareness of the societies about the inferiority of women. In social, political, economic, religious and cultural life, the position of women is always marginalized below the dominance of male superiority. That condition has been established to be changed by women activists who feel concerned about fate her fellow people who eventually gave rise feminism movement. Feminism emerged as resistance and rebellion to the domination of men over women which has happen for centuries. This feminism movement was derived from assumptions that women can be oppressed and exploited and considered a second

class creature. Then feminism believed to be a step to ending oppression (Tong, 2006: 97) the movement itself can be defined in three waves.

The first wave of feminist movement began in the 19th century. In that year the convention tried to declare another version of the Declaration of Independent, which did not represent the women aspiration “All men are created equal.” Therefore, to bring the equality between men and women, the convention declared “All men and women are equal”. This is the first bar of feminist movement and noticed in history as women great rebellion. Then second wave movement happens in 1963, this second wave movement is to fight the sexual discrimination, sexual insulting and getting a fairer house job. Then the third wave, as known as “the rebirth of feminism.” Which give a new formulation to bring a new concept of life for women.

2.2.1 Feminist Psychology

Feminist psychology was found by Karen Horney in 1967. Her idea on this psychoanalysis is based on psychoanalysis by Sigmund Freud. Regarding to female psychosexual development, young girls experience anxiety upon realization that they do not have a penis or known as “*penis envy*.” Freud concluded:

For women the level of what is ethically normal is different from what it is in men. Their super-ego is never so inexorable, so impersonal, so independent of its emotional origins as we require it to be in men. Character traits which critics of every epoch have brought up against women—that they show less sense of justice than men, that they are less ready to submit to the great necessities of life, that they are more influenced in their judgements by feelings of affection or hostility—all

these would be amply accounted for by the modification of their super-ego which we have already inferred. (Tong, 2009, p.132)

Karen Horney claims that women's inferior feelings do not originate from women's awareness of castration, but from awareness of their social subordination. Although Horney recognizes that women are symbolically castrated, in the sense that women do not have the power represented by the penis, she denies that women are ordinary and radically flawed just because women do not have a penis. Instead she argues that patriarchal culture forces women to be passive feminine and tries to convince women, that they like being feminine. In this case, if women want masculinity, they will be labeled as sick people who suffer masculine complexes.

Regard to the masculine complex, Horney (1973, p.63) stated that it is derived from two sources, first is direct observation of children in which the subjective factor plays a relatively insignificant part. Second source is upon which our experience draws is to be found in the analytical material produced by adult women. She claimed women's feelings of inferiority originated not in women's recognition of their castration but in women's realization of their social subordination. (Tong, 2008, p.137)

Karen Horney personality theory mainly around personality and neurosis. She feels that personality develop early and have very basic needs like affection, safety, and when those need are unmined by the parents or by the environment, anxiety can develop.

Neurotic need is a need that is irrational and it is a defense mechanism that manifest itself in by way of personality traits or motivation and actions and it is

determined by the needs that were not met or were undermined in youth. Horney (1945) stated that there are ten neurotic needs;

1. Neurotic need for affection and approval.

In the search for affection and self-acceptance, they will try in any way to meet the expectations of others. Afraid to say that they are right and tend to be uncomfortable with quarrels or hostility.

2. Neurotic need for powerful partner

This involves the need to be centered on a partner. People with this need suffer extreme fear of being abandoned by their partner. Oftentimes, these individuals place an exaggerated importance on love and believe that having a partner will resolve all of life's troubles.

3. Neurotic need for restrict life within narrow borders

Individuals with this need prefer to remain inconspicuous and unnoticed. They are undemanding and content with little. They avoid wishing for material things, often making their own needs secondary and undervaluing their own talents and abilities.

4. Neurotic need for power

Individuals with this need seek power for its own sake. They usually praise strength, despise weakness, and will exploit or dominate other people. These people fear personal limitations, helplessness, and uncontrollable situations.

5. Neurotic need for exploit others

These individuals view others in terms of what can be gained through association with them. People with this need generally pride themselves on their ability to exploit other people and are often focused on manipulating others to obtain desired objectives, including such things as ideas, power, money, or sex.

6. Neurotic need for social recognition or prestige

Individuals with a need for prestige value themselves in terms of public recognition and acclaim. Material possessions, personality characteristics, professional accomplishments, and loved ones are evaluated based on prestige value. These individuals often fear public embarrassment and loss of social status.

7. Neurotic need for personal admiration

Individuals with a neurotic need for personal admiration are narcissistic and have an exaggerated self-perception. They want to be admired based on this imagined self-view, not upon how they really are.

8. Neurotic need for ambition

According to Horney, people push themselves to achieve greater and greater things as a result of basic insecurity. These individuals fear failure and feel a constant need to accomplish more than other people and to top even their own earlier successes.

9. Neurotic need for self-sufficiency

These individuals exhibit a “loner” mentality, distancing themselves from others in order to avoid being tied down or dependent upon other people.

10. Neurotic need for perfection

These individuals constantly strive for complete infallibility. A common feature of this neurotic need is searching for personal flaws in order to quickly change or cover up these perceived imperfections.

From these needs, the writer only analyze used needs that is shown on Sansa Stark’s personality throughout the series.

According to Horney (1945, p.41) , basic anxiety (and therefore neurosis) could result from a variety of things including, direct or indirect domination, indifference, erratic behavior, lack of respect for the child's individual needs, lack of real guidance, disparaging attitudes, too much admiration or the absence of it, lack of reliable warmth, having to take sides in parental disagreements, too much or too little responsibility, over-protection, isolation from other children, injustice, discrimination, un-kept promises, hostile atmosphere.

Neurotic trends can be categorized into three;

1. Compliant Personality (*Move towards others*)

Move towards others is a process of approaching others that refers to a neurotic need to protect themselves from feelings of helplessness. The compliant personality usually has neurotic needs of affection, approval, and dominant power.

2. Aggressive Personality (*Move against others*)

Aggressive personality tends to think of other people as unfriendly. Their behavior is usually triggered by basic anxiety. Rather than having to depend on others, aggressive people prefer to fight others by appearing strong and cruel. Aggressive people tend to play to win rather than just enjoy the game. The need power, exploit others, prestige, admiration, and achievement, basically somebody who is a little power hungry.

3. Detached Personality (*Move away from others*)

To overcome conflict, some people separate themselves from others. This strategy is an expression of the need for solitude, freedom, and independence.

2.3 Film Studies

Film studies is an academic discipline that is appropriate to critic a movie. In fact, movie not only can entertain but also teach some moral value, history, culture, and portray of society at that time. Movie also can be a media to criticize some political issues that happen in that country. This study aims to explore the essence of the cinema and provides conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, and society in large.

2.3.1 Dialogue

Dialogue is one of the important things in movie. In social behavior conversation is one of the primary ways by human to express emotions, moods, attitude and personality. In a film, conversation delivered in the form of dialogue performed by the characters to implement the storyline or plot, so as an audio visual project, it can be more interesting and it is easier for the audiences to understand and accept the message that is conveyed by the movie. Therefore, from the dialogue, the purpose and the message from the movie can be accepted by the audience easily.

Dialogue used in this study is to support the finding and discussion. The writer needs to analyze the problem and gain evidences of the findings of the study through the dialogue.

2.3.2 *Mise-en-scene*

Mise-en-scene is originally French term meaning “putting in the scene”. It used by theater director to arrange his/her visual components on the stage. *Mise-en-scene*, in discussion of film, refers to the composition of the individual frame-the relation of objects, people, and masses; in the interplay of light and dark; the pattern of color; the camera’s position and angel of view- as well as the movement within the frame (Konigsberg, p.240). It is a cinematic elements that the most easily recognizable because almost entire pictures seen in the film are part of this element. The elements of the *mise-en-scene* support the narrative and establish an atmosphere and mood of a

film or other visual works (Mabruri, 2015). There are four support elements includes setting, costumes and make-up, lighting, figure movement or expression.

In this study, the researcher use two elements, they are :

1. Setting

As an important visual of film, setting, includes all that the viewers sees, which inform time and place apart from costume. Selecting, constructing, and arranging elements of setting all give the director powerful control over his art. Setting is not just the background of the film, but also to build the story and the characters in film. Through setting the researcher identified what is in the story relating to the description of the situation that occurred.

2. Figure movement or expression

Like other elements, figure movement or expression is important elements of *mise-en-scene* used by the director to support the narrative as well as help develop the thematic unity of the film. Figure expression refers to the facial expressions and the posture of an actor, whereas figure movement refers to all the actions of the actors, including gestures. Two of the most important aspects of film study are appropriateness of the expression of the actors and the control of the director exhibits over the actor's movements.

2.4 Previous Studies

In this study, the writer employs the qualitative descriptive research method by using library research. The writer used library research in gathering the data of the research which aims to collect data from written source books that would be useful for the analysis. The writer applies the feminist psychology theory to analyze Sansa Stark's character in *Game of Thrones* through her storyline.

The writer presents some researchers discussed to the same work on feminist psychology in literature related to the whole study. First Virgita Aurelia from Universitas Gajah Mada wrote her thesis entitled *Inferioritas Perempuan dalam Novel Une Vie Karya Guy de Maupassant (2015)*. Virgita analyze the social construction toward femininity and female body create an impact in Jeanne, the main character of *Une Vie* novel. In this study, *Une Vie* novel using the theory of feminist psychoanalytic literary criticism and theory of feminine psychology by Karen Horney.

The second previous study is Bayu Aji Nugroho from Universitas Mulawarman wrote his journal entitled *Perlawanan Perempuan terhadap Dominasi Patriarki dalam Novel Geni Jora Karya Abidah El Khalieqy Kajian Feminisme Psikoanalisis Karen Horney (2019)*. Bayu analyze the correlation between female characters in the novel with resistance to patriarchal domination experienced by women in novel *Geni Jora*. He used the theory of psychoanalytic feminism Karen Horney who stated that women's resistance is based on parenting and the social environment where the woman lives. He founds that Psychoanalytic resistance of women was divided into three forms of

resistance, among others, the way of approaching others, against others, and away from others and the impact of this resistance has resulted in women experiencing a variety of self-defense mechanisms such as transfer, sublimation, identification, repression and projection.

Both previous studies analyze women character by using feminist psychology theory same as the writer so that it will help the writer when analyze the research itself. The first previous study analyzed the woman character from novel entitled *Une Vie* which is different from the writer's object of the study and she focused on the social construction toward femininity and female body. The second previous study analyze one of the woman character from novel *Geni Jora* which also different from the writer's object of the study

2.5 Research Method

In conducting the study, the writer followed these procedures.

2.5.1 Deciding the Object of the Study

In this study the writer chose *Game of Thrones* as the object of the study directed by David benioff and D. B. Weiss written by Gorge RR Martin. The writer chose one of the female character which is Sansa Stark as the material object because she is one of the main characters in this TV series and one of the important role in the movie. Sansa stark also chosen because in this TV series she is portrayed as a strong

women who could survive and overcome the struggles that happen in her life. Despite she is not even have any fighting skills and handling a sword.

2.5.2 Collecting and Validating the Data

The writer collects the data by watching the TV series several times to know and understand the TV series. The writer also collect and capture the scene that contains the important information and element of Sansa Stark. In this study the writer use some aspect in movie studies such as *mise-en-scene*

2.5.3 Analyzing and Interpreting Data

After collecting the data, the writer start to analyze the data. The writer analyze the data using the theory of feminism and feminist psychology. The writer also analyze and interpret the movie using movie studies. In this research the writer use some aspect of *mise-en-scene* which are setting, figure movement and expression.

2.5.4 Drawing the Conclusion

The last step is drawing the conclusion based on the findings. The conclusion and suggestion are presented in chapter IV.

CHAPTER III

FINDINGS AND DISCUSSION

In this chapter, the writer analyzes how the surrounding of Sansa Stark change her become powerful. *Game of Thrones* series shows many women who are oppressed because of their role and status in medieval setting. Feminist psychology theory is used since the study is related to women as a social inferiority which caused by the dominance of patriarchal culture. Sansa's experiences and her modesty nature have led her toward becoming a great leader, all without having to lift a sword, and her evolution and newfound leadership subvert expectation of what power looks like in *Game of Thrones*. From writer's point of view, this is so much related to nowadays era when women can be a leader because of their modesty and intelligence.

3.1 Females in the Patriarchal Society in *Game of Thrones*

As a fantasy series, *Game of Thrones* still reflects the reality that might have happened in the middle ages where the patriarchal cultures are the dominant. According to Bell Hooks in her *Understanding Patriarchy* (2004: 1) patriarchy refers to a society, a system, or a country that is ruled or controlled by men. In this series patriarchal culture is embraced. A daughter of a noble family is expected to be gracious and beautiful, in order to be a good match for a male from another noble family. In many aspects of life, this society views women as weak, helpless, and dependent. Women have less influence in society and have fewer rights. In this case,

females become commodities for their family to gain wealth and influence. Another example from the show is the arranged marriage of Lysa Tully and Jon Arryn. Hoster Tully arranged her daughter Lysa to marry Jon Arryn, in order to strengthen the power of House Tully. Lysa did not love Jon Arryn but Petyr Baelish. Nevertheless, Lysa was not allowed to marry Petyr because he is not from an influential family. According to O'Brien (2008) this kind of unwanted arranged marriage were common in such times. A society with patriarchy as dominant culture puts men on a higher position and gives more power to men than women. For example, Daenerys Targaryen, she is traded by her brother to the *Khal* (King) of the Dothraki, so he can get an army to fight against Robert Baratheon to get the throne. However, their status also sometimes gives them power. For example, Cersei Lannister, with her unhappy marriage with King Robert Baratheon, has gained power in the council as Queen Regent after the King's death. Daenerys Targaryen, after being forced to marry the *Khal* of the Dothraki by her brother, Viserys, becomes a *Khaleesi* (name of a Queen).

3.2 Depiction of Femininity in *Game of Thrones*

Femininity is a set of attributes, behaviors, and roles generally associated with women and girls (Martin & Finn, 2010). Society in *Game of Thrones* strongly holds patriarchal system. It is shown in the first season how young noble men and young noble women are doing stuff differently. The noble men were introduced to weapons since in their young age, such as archery, dagger, sword, etc.



Figure 3.2.1 Noblemen learn archery while noblewomen learn sew
(Source *Game of Thrones*, Tim Van Patten, 2011, Season 1, Episode 1,
10:01, 10:03)

Figure 3.2.1 shows the difference stuff to do between men and women. Since in the young age, they learn how to be an ideal noble men and women. First picture shows Brandon Stark, a noble men, learn how to use archery, he was prepared to be a

knight when he is older and fight for his castle in the battlefield, and the second picture shows Sansa Stark, a noble woman, learn how to sew, she prepared to be a gracious lady who will marry a prince or another noble man from another noble family. It can be also proven when Cersei told Sansa about her past,

CERSEI :“When we were young, Jamie and I, we look so much alike even our father can’t tell us apart. I could never understand why they treated us differently. Jamie was taught to fight with sword, and dagger, and cleaver, and I was taught to smile and sing and pleased. He was heir of Casterly Rock, and I was sold to some stranger like a horse that can be ridden whenever he desired.” (Beinoff & Weiss, 2012).

From the dialogue it can be seen that restriction on the role of women by the patriarchy makes women shackled. It gives the authority and domination of men in family life and society. The society constructs men as the protectors while women as someone who should be protected. Construction of ideological roles and abilities of women effects women’s access to obtain various occasions at various levels: individual, institutional, and system. According Beauvoir (1949) stated that women lack ambition because of how they are raised. Girls are told to follow the duties of their mothers, whereas boys are told to exceed the accomplishment of their fathers.

3.2.1 Sansa’s Adaptation of Feminine Ideas in *Game of Thrones*

According Horney (1973, p.56-57) said that the importance factor of masculine complex situation is women adapted themselves to the wishes of men and felt as if the adaptation is their true nature. Since a young age Sansa was thought to the art of being a proper noble woman and makes her aware of the prospect on marrying a prince.

SANSA :” I can’t go, I supposed to marry Prince Joffrey, I love him, and I meant to be his queen and gave his babies.” (Tim Van Patten,2011)

It shows that Sansa confident that her destiny is to marry with prince by saying “I meant to be his queen.” Sansa believe that as a noble women, she should be marrying with a prince so she will be a queen, and that become one of her dreams, because her society taught her that noble women should become a queen to be respected.

3.3 Neurosis Symptoms of Sansa Stark

Neurosis is when conflicting neurotic trends or personality types, one type seeks dominance over the other to be expressed. According to Horney (1973, p.55), these neuroses grow out of an extreme need to feel loved and wanted. At one time or another, most people act on these insecurities to feel better about themselves. However, it becomes unhealthy when they strive to obsessively meet a few needs for self-protection, rather than all of them more evenly.

3.3.1 Needs of Affection and Approval

In the search for affection and self-acceptance, they will try in any way to meet the expectations of others. Afraid to say that they are right and tend to be uncomfortable with quarrels or hostility.

TYRION :”My Lady, I’m sorry for your loss.”
 JOFFREY :”Her loss? Her father was confessed traitor”
 TYRION :”But still her father.”
 SANSA :”My father was a traitor, my mother and brothers were traitors too. I am loyal to my beloved Joffrey.”
 (Beinoff & Weiss, 2012)

Here Sansa tend to say that her father and family all are traitors, because she is afraid to say the truth and makes Joffrey angry. If she does not satisfy her, he might punish her. Sansa choose to hide her sadness and her anger by saying “my father was a traitor, my mother and brothers were traitors too.” All need to be done in order to pleased Joffrey. Sansa is considered as a woman who has emotional intelligence, because she can manage her emotion. According to Mayer (2008, p.507) one of the abilities in four-branch model of emotional intelligence is management. Management is the ability on manage one’s emotions as well as manage emotional relationship with others. Since she understand that her position is dangerous because of the death of her father, Sansa learn to manage her emotion and attitude by saying and doing something that her enemies wants.

TYRION :”I apologize for my nephew’s behavior. Tell me the truth, do you want to end this engagement?”
 SANSA :”I am loyal to King Joffrey, my one true love”
 TYRION :”Lady Stark, you may survive us yet.”
 (Beinoff & Weiss, 2012)

Tyrion help her and ask her if she wants to change her mind to marry with Joffrey, Sansa ignore it and saying “I am loyal to King Joffrey, my one true love.” She is lying and even Tyrion knows that. Which is why he says “You may survive us yet.” While in the first season she literally tried to push Joffrey off the ledge to kill him because of how much she hates him but she knows if she do or says a single word against Joffrey in a place where she’s surrounded by enemies, she will be toast, so she swallow her pride and says whatever they want to hear.

Horney (1973) said that neurotic need is a need that is irrational and it is a defense that manifest itself and determined by the needs that were unmined in youth. The need for affection and approval of Sansa is triggered by how the expectation of the people around her who want Sansa to obey and loyal to the King without caring about the situation of Sansa who is lack of affection because her father was executed and he also separated from his mother.

JOFFREY : “This one’s your father. This one here, look at it and see what happens to traitors!”
 SANSA : “You promised to be merciful.”
 JOFFREY : “I was. I gave him a clean death. Look at him!”
 SANSA : “Please let me go home. I won’t do any treason, I swear.”
 JOFFREY : “Mother says I’m still have to marry you. So, you’ll stay here and obey. Look at him!” (Tim Van Patten, 2011)

From the dialogue, it can be seen that Sansa has to follow what Joffrey said, which shows that he has power more than her. He command her three times by saying “look at him!” and he oppress her by saying “see what happens to traitors” he showed that if she does something against him, she might be considered as a traitor and also might be end up like her father and other traitors, executed by beheaded. It can also be seen that Sansa has no power by begging him to let her to go home and swearing that she will not doing something against him.

3.3.2 Needs of Powerful Partner

BAELISH :”Why did you help me?”
 SANSA :”They would’ve thrown you through the moon door if they found you guilty.”
 BAELISH :”That’s not an answer.”
 SANSA :”They’d have executed you, what would they have done with me?”

BAELISH :”I don’t know.”
 SANSA :”Neither do I.”(Beinoff & Weiss,2014)

The dialogue above shows that Sansa need someone to rely on, since she has no one to save her life because her family was murdered, she needs someone who have more power than her to save her life. Here, Sansa think that Baelish is the one who can save her life, it shows when she said “They’d have executed you, what would they have done to me?” although she knows that Baelish was guilty by murder her aunt, Lysa.

SANSA :”If Ramsay wins, I’am not going back there alive, do you understand me?”
 JONSNOW :”I won’t ever let him touch you again, I’ll protect you, I promise.”

Sansa also depends on her half-brother, Jon Snow, since he is the only her family that still alive. From the dialogue above, Sansa really hopes that Jon wins the battle between him and Ramsay. Since her marriage with Ramsay Sansa get abused and if Jon lose, she will back to Ramsay’s hand. Sansa rely her life on Jon’s since he is the Lord of Black Castle and he has an army and also power to cooperating with another houses to enlarge his army.

Sansa’s need of powerful partner is triggered by how people treat her cruelly. It shown in figure 3.3.2.1 and 3.3.2.2.



Figure 3.3.2.1 Sansa publicly ashamed in a council

(Source Game of Thrones, Beinoff & Weiss, 2012, Season 2, Episode 4, 08:51)



Figure 3.3.2.2 Sansa being stripped and beaten

(Source Game of Thrones, Beinoss & Weiss, 2012, Season 2, Episode 4, 09:00)

Figure 3.3.2.1 and 3.3.2.2 show Sansa being tortured in a council by the guard.

It can be seen in the first figure, Sansa is kneeling in the middle of people with the

guard behind her ready to do Joffrey's command. The figure shows that the power is in Joffrey's hand shown by the position of Joffrey standing in front of them in a higher place than the people and Sansa. The second pictures also shows the superiority of men from the way the guards and Joffrey standing in front of Sansa. McPhail (2003,p.271) said such violence is often seen as a mechanism for the subjugation of women, whether in society in general or in an interpersonal relationship. Here, Joffrey tortured Sansa because her brother was rebelling against him. Sansa is being tortured for something that she did not do. To make it clear, from the dialogue below.

JOFFREY : "You are here to answer your brother's latest treason."
 SANSA : Your Grace, whatever my traitor brother have done I had no part, you know that I begged you please!
 (Beinoff & Weiss, 2012)

3.3.3 Needs of Power

Power might be the greatest neurotic need. The need for power is usually accompanied by a need for ownership which manifests in the form of the need to regulate others and avoid feeling weak or fool.

SANSA : "I am Sansa Stark of Winterfell, this is my home, and you can't frighten me." (Beinoff & Weiss, 2015)

There was a girl named Myranda, she has been a servant to the Boltons and she is Ramsay's lover. Before her wedding with Ramsay, Myranda is sent to help Sansa bathe. During this scene, she is trying to tell about Ramsay's habit of getting bored easily to a girl and what Ramsay do to those girls, she warns Sansa not to bore

Ramsay or she will end up like the women in his past, hunted down and killed by his dogs. This is clearly a threat from a jealous girl and Sansa immediately put Myranda to her place and let her know that she will not be intimidated. After suffered in silence long enough since she live in Kings Landing, Sansa finally can stand on her own feet being more confident and brave to speak out when there is someone annoyed her. She shows that she is no longer powerless.

In season six, Jon Snow wins the battle because of Sansa's help. She secretly send a message to Baelish asked him to bring the knight of the Vale to join together fight alongside Winterfell.

SANSA : "Your words will disappear, your house will disappear, your name will disappear, and all the memories of you will disappear."(Beinoff & Weiss,2016)

After suffered being abused by Ramsay, Sansa shows her need of power from Ramsay who saw her as a fool and weak. Her revenge is by feeding him to his own dogs who has been starving so they would not care if it was her owner.

Women's inferiority is the product of a social system which has produced and fostered innumerable other inequalities, inferiorities, discriminations and degradations. Sansa was forced to marry with Ramsay at Winterfell by Baelish, so she can take back her home, but instead of have a happy life, again Sansa is being abused by her husband, Ramsay. It can be seen in the dialogue from Sansa to Baelish when she confront him, which shows how she discriminated by Ramsay;

- SANSA :“Would you like to know about wedding night? He never hurt my face, he needed my face, the face of Nedd Stark’s daughter but the rest of me, he did what he likes with the rest of me as long as I could still give him an heir. What do you think he did?”
- BAELISH :”Did he beat you?”
- SANSA :”Yes he enjoyed that, what else do you think he did?”
(Beinoff & Weiss, 2016)

The dialogue above show how miserably Sansa is treated by her husband, Ramsay. These situation trigger the needs of power by Sansa, because she wants to revenge to those who was mistreat her.

3.4 Neurotic Trends of Sansa Stark

According to Horney (1945) compliant personality or known as move toward people, usually need affection, approval, and dominant partner, somebody that they can rely on, it can be somebody who basically be a new parents for them. Here in the first season Sansa was lose her father because he accused as a traitor, she has to live around her enemies. No one can protect her except herself. Then Baelish came to help her when Joffrey poisoned by stranger, since that Sansa rely on Baelish because he was the only one who can save her. Soon after she reunited with her half-brother, known that he is the only her family that still alive, Sansa has depends son Jon Snow as her act of needs of powerful partner. She aligning herself with him so she can arrange the revenge on Ramsay and all people who had hurt her.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

The findings and discussion of this research on *Game of Thrones* series shows information about the development of one of the main female characters named Sansa Stark when she has to live around her family's enemies. The series shows how Sansa Stark's experiences and unassuming nature have lead her toward becoming a great leader, all without having to lift a sword and her evolution ruins expectations of what power looks like on *Game of Thrones*.

Patriarchal culture is responsible for creating a view that holds that women should have been a figure who is weak and dependent on men. Beside that, culture also constructs the concept of femininity that ideal for women, such as submissive, passive, patient and forgiving, then make women believe that they should be like that. The character of Sansa reflects the inferiority experienced by women. As a young girl, Sansa thinks that having a prince as her husband and giving an heir is the purpose of her life. Sansa's mindset constructed as a result formed from the patriarchal culture, considering the setting of the series is in the medieval era when the patriarchal culture was still very much thick in social life and women are kept away from the realm politics and economics.

In the discussion of inferiority, it appears that Sansa experiencing psych and psychologically oppressed since her father executed and her family is all dead, those made Sansa has a low judgment of herself and felt her life was meaningless. Sansa also experienced social inferiority which is shown through her attitude of letting others take control of her life and depend on others in taking care of her own lives. Those experience also shaped her become submissive, dependent, and masochistic. It can be seen on her neurotic needs of powerful partner and needs of approval.

Her submissive attitude shown by how Sansa does not brave enough against Joffrey and let him mistreat her and do whatever he wants. Then her dependance attitude shown on how she relies on someone who are trustworthy to save her life and the impact of inferiority experienced by Sansa is also reflected through the masochistic behavior that she does. Masochism or a tendency to endure suffering or pain is very often correlated with femininity existing in a woman, such as pain during menstruation and give birth. Sansa's masochistic behavior can be seen from resignation herself in accepting various oppressions committed by Joffrey and Ramsay. Sansa suffered many oppressions from both Joffrey and Ramsay, but she only lamented suffering and did not try to resist their treatment at all because Sansa knew that she would not survive if she resisted.

Based on this study, it can be concluded that women's resistance is divided into three forms against others, move towards others, and away from others. Sansa considered has compliant personality which move towards others shown by her

neurotic needs of powerful partner and approval. It can be seen on how she relies her life on Baelish and Jon Snow.

4.2 Suggestion

This research takes one of the female characters of *Game of Thrones* series, named Sansa Stark, as the object of the study. The study itself is focused to analyze how Sansa's character developed in feminine psychology. The approach used in analyzing this series is feminism and supporting theory to analyze this series is feminist psychology which found by Karen Horney. For the next researchers who wants to analyze this series, they can use theory psychoanalysis by Karen Horney to analyze Joffrey Baratheon. Since in the theory Horney said that social and culture effect to shape the personality of someone, especially their childhood, it can be apply to Joffrey character to see what factors that makes Joffrey become a sadist men. So, it is recommended for the next researcher to develop the study in this series.

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