

GENDER BIAS DISCOURSE ANALYSIS ON THE CHARACTER RHAENYRA TARGARYEN IN *HOUSE OF THE DRAGON*

Nadhif Arnellyka¹, Anggian Lasmarito Pasaribu ^{2*}, Alila Pramiyanti³

^{1,2,3} Telkom University Bandung

¹ nadhifellyka@gmail.com; ^{2*} anggianlp@telkomuniversity.ac.id; ³ alilapramiyanti@telkomuniversity.ac.id

* corresponding author

ABSTRACT (CAMBRIA 12, BOLD)

Article history

Received April 3, 2023

Revised

Accepted

Keywords

Gender Bias

Women Representation

Television Series

Gender bias is still an important issue to be discussed at this time. Mass media can be a medium in depicting gender bias, because mass media has the power to influence reality in life. One of the popular mass media in today's society is television series. The television series House of The Dragon is one of the television series that raises the issue of gender bias. This study aims to find out forms of gender bias on the character Rhaenyra Targaryen in the television series House of The Dragon. The research method used is Sara Mills' Critical Discourse Analysis at word level and sentence level. The results of the study found that there is five forms of gender bias in Rhaenyra Targaryen's character, namely (1) stereotypes (2) subordination (3) marginalization (4) double workload and (5) violence. The research results also show that gender bias can occur in women of any status. This research can contribute to the study of gender equality and women.

This is an open access article under the [CC-BY-SA](#) license.



1. Introduction

Gender bias is still an important issue to be discussed at this time and day. According to Amalia (2021) gender bias is an attitude that favors or harms one gender and can occur in various activities in society such as the economy, education, social culture, organization, and leadership. The majority of gender studies are based on the roots of feminism which discusses the position of women as marginalized people in society (Fauzi, 2021). Parties who are usually disadvantaged in gender bias practices are women.

Gender is different from biological sex (Samovar, 2009). Gender is referring to how certain culture distinguishes between feminine and masculine roles in society. Said culture then influences what constitutes gender imagery and how its represented as a whole culture (Sukmayadi et al., 2023). The problem of gender bias is certainly not far from patriarchal culture. Experts explain that in a patriarchal culture, women are portrayed as inferior to men. Patriarchy perceives society as a social system that places men as important role holders in elevating women's status (Israpil, 2017). This then becomes a gender stereotype attached to women. The role and status of women constructed by patriarchal culture last for years so it is

not easy for women to oppose this culture. Patriarchal culture is considered a social system that places men as the center of human life thereby justifying male domination over women and granting special rights to men but not to women (Kartikasari et al., 2020). Even today, women are still struggling to get justice and equality in social life. From the UN Women report, by the end of 2022 around 383 million women and girls will be living in extreme poverty compared to 368 million men and boys.

In reality, the roles between men and women that are constructed by society leads to differences in social statuses. Most people still think that women's social roles are far behind and more passive than men, and this does not happen naturally but is due to cultural constructions inherent in society (Kartika & Kanada, 2017). For example, the traditional view of society placed women on the role of someone who has to take care of household chores and obey the rules made by men. This gender construction in society causes gender bias in reality at this time.

Indirectly, mass media can form a general perception of a particular issue. Such as differences in gender, race, and class (Asmarani & Emilapalau, 2022). Mass media can become a medium for depicting gender bias, for the reason that mass media has the power to influence reality in life. The characteristics of mass media are capable to reach a large and broad audience publicly so that they can easily spread messages to the public. Mass media is not what creates gender bias, but mass media can strengthen, perpetuate, and even exacerbate injustice against women in society because fundamentally, events presented by mass media are the results of the construction of media workers (Haryati, 2012).

As explained by Julia T. Wood (Ibrahim, 2007) there are three consequences of mass media's representation of gender, namely (1) mass media builds an ideal view of the concept of gender that is unrealistic for women and men, (2) mass media influences society to pathologize the normal functions of the human body, (3) mass media can normalize the concepts of femininity and masculinity that exist in society. This can be seen from the many mass media that places women in a position that has no control over themselves and is more dominated by men, so that when there is a female figure who succeeds in the public sphere like men, society will view it as unusual (Haryati, 2012). For example, in advertising mass media, women are more often represented in the domestic sphere so that people's views of women in the domestic sector are considered normal and any other women's roles are considered unfitting.

According to Nielsen, one of the mass media that people are most interested in right now is television series with total streaming usage reaching 35% for television. Television series are generally similar to films, however television series mainly consist of several episodes, with storylines that are sequential and continuous with one another (Nurnabila, 2022).

House of The Dragon is one of the television series that raises the issue of gender bias. *House of The Dragon* is a prequel series to the popular series *Game of Thrones*. *House of The Dragon* series has a fantasy genre and is an adaptation of the book by George R.R. Martin titled *Fire and Blood*. *House of The Dragon* itself received a rating of 8.6 out of 10 and was ranked first in the Most Popular Television Series category on IMDb. IMDb or Internet Movie Database is a database site that provides information about films and television series from around the world. On IMDb there is also a space for the community to contribute directly to provide reviews and ratings on a film or TV series.

House of The Dragon has 10 episodes with a duration of about 1 hour per episode. *House of The Dragon* has been broadcasted since August 21st 2022, on the HBO television station and

is also available on the HBO Max streaming platform. This TV series is written and directed by a different individual in each episode. *House of The Dragon* is set in a fantasy kingdom called “Westeros” and tells the story of a civil war that took place within the Targaryen family, a legendary noble family known for controlling dragons. This civil war then became the beginning of the destruction of the family as the ruler of Westeros.

The main character in the series is Rhaenyra Targaryen, a daughter of a noble Targaryen family who faced many challenges during her life as heir to the throne of Westeros. Even though she has been officially crowned as the official heir to the throne of Westeros, there are still many people and parties who refuse and do not recognize Rhaenyra simply because of her nature as a woman because in this series, the patriarchal cultural values are still strongly attached. Rhaenyra's coronation as heir to the throne of Westeros was considered to have deviated from Westerosi culture for hundreds of years so many other parties tried to prevent Rhaenyra from becoming Queen in the future.

As reported by Matriarchy (2022) the British empire in the current era tends to have a strong matriarchal system because of the many strong female rulers in its history. Many historians consider Queen Elizabeth I to be the best ruler England has ever had. But officially, the British Empire does not adhere to a matriarchal system. Elizabeth I, Elizabeth II, and Victoria were able to ascend to the throne because there was no male heir, not because of a system designed to put women in power. The heir to the British throne runs from the first son to their first son. If the first son is unable to assume the responsibility of being the heir to the throne, then the second or third son will be the next. If there is no son, then only a daughter will inherit the throne.

Data from the BBC show more women are now running the world's biggest companies, but research shows that this has also been accompanied by a fall in trust in female leaders. Academics as well as leadership and gender experts are generally not surprised by the research findings, and have different theories as to why trust in women leaders has declined. However, they all warn that fixing the trust gap is critical to eliminating the bias that permeates every level of companies and institutions. In line with the findings of Endang SM & Naumi (in Triana, et al. 2019) the problems experienced by women when occupying high positions are doubts about their ability to lead and the inherent stereotype that women still need help from men. Richmond–Abbott (in *Masculine and Feminine: Gender Roles Over the Life Cycle*, 1992) explains that power relations are often part of a stratification system related to those in power and those who are weak, therefore male superiority can become a problem when a woman occupies a higher position. This shows a problem for women, namely women in whatever status and position, still do not get a safe place and still get gender bias treatment. Same with Rhaenyra's character in the television series *House of The Dragon* where she as a woman has a high position but is still not free from gender bias.

Gender bias is an unfair behavior to one gender that causes injustice against that party. Gender bias arises due to gender inequality and is more common in women. Gender bias against women can occur in various forms such as the economics, political, social and cultural fields (Nurkaolin & Putri, 2019). Taken from Gender Concepts and Theories by Sundari & Sasongko (2009) there are five forms of gender bias, namely 1) stereotype: labeling of one gender that is usually negative and causes injustice, 2) subordination: the assumption that one gender is in a lower position compared to other genders, 3) marginalization: discrimination against one gender in work fields which results in poverty, 4) double workload: treatment of

one gender where one works far more than the other, and 5) violence: physical or psychological attack on a person.

Based on the results of the observation process by watching this television series, researchers saw several scenes containing forms of gender bias namely 1) stereotypes, 2) subordination, 3) marginalization, 4) double workload, and 5) violence towards the main character Rhaenyra Targaryen. Therefore, researchers are interested in researching the TV series *House of The Dragon* because apart from depicting gender bias, this series is also the most popular series in 2022 reported by IMDb with a rating of 8.6/10 and has reached 9.3 million viewers after airing the final episode on its first season.

There have been several previous studies regarding gender bias and gender inequality in mass media. "*Representasi Bias Gender dalam Charlie's Angels*" written by Tiara Satriavi, Mayasari, and Muhamad Ramdhani (2022), explores gender representation in *Charlie's Angels* film using Roland Barthes' Semiotics approach. Then there is "*Analisis Perjuangan Perempuan dalam Menolak Budaya Patriarki pada Film Marlina Si Pembunuh dalam Empat Babak*" by Victoria and Virgitta (2021) which discusses patriarchal culture in the film *Selesai* using John Fiske's semiotic approach. Then there is also a study entitled "*Representasi Gender Inequality dalam Film Kim Ji-Young, Born 1982 (Analisis Wacana Kritis Sara Mills)*" by Ira Kaestiningtyas, Anaziah Safitri, Ghina Fadhilah Amalia (2021) which examines the values of gender inequality in the film *Kim Ji-Young, Born 1982* using Sara Mills' critical discourse analysis. "*Sara Mills Model Critical Discourse Analysis on the Peaky Blinders Serial*" by Evira Ayustin and Maylanny Christin (2022) explains several gender issues in the discrimination against women in the television series *Peaky Blinders*. "*Representasi Girl Power dan Perlawanan Domestifikasi Perempuan dalam Film Charlie's Angel*" by Defa Ayu Triana, Prawinda Putri Anzari, and Nanda Harda Pratama Meiji (2019) looks at the representation of women in the film *Charlie's Angels* using John Fiske's semiotic analysis.

In some of the previous studies described above, women who appear in the media are women who are part of ordinary society in a position that is vulnerable to gender bias. Whereas in this study, the female figure involved is a royal princess and heir to the throne who certainly has a high social status in the royal system but still gets gender bias treatment. In addition, the previous studies' objects were mostly films, while in this study the object is television series. Television series are different from films because the scenes on television series are divided into several episodes. *House of The Dragon* is also the newest television series as it just finished broadcasting in August 2022.

Television series in Indonesia, especially soap operas, mostly still often depict women who are ordinary people as weak and in a subordinate position, for example in several popular soap opera titles in Indonesia namely *Ikatan Cinta*, *Takdir Cinta yang Ku Pilih*, *Tajwid Cinta*, *Aku Bukan Wanita Pilihan*, *Nurani Istri*, and *Pilihan*. So this research takes the title of a television series that is not set in Indonesia to see that gender bias can also occur in women with high social status.

2. Method

This study uses a qualitative research method in the form of Sara Mills' Critical Discourse Analysis in looking at gender bias discourse on characters in a television series. The paradigm used in this study is the constructivism paradigm. The constructivism paradigm is a paradigm that views social science as a systematic analysis of actions that have a social impact through

direct and detailed observation of the social behavior concerned with creating and maintaining or managing their social world (Hidayat, 2003).

The subject of this research is a television series entitled *House of The Dragon* which consists of 10 episodes with a duration of about 1 hour for each episode. The object of this research is the discourse on gender bias in main character Rhaenyra Targaryen in the series. The data analysis unit used are scenes from the television series *House of The Dragon* with a focus on gender bias that occurs in the main character Rhaenyra Targaryen. The analysis was carried out based on the indicators of Gender Bias Theory proposed by Sasongko (2009) in the form of (1) Stereotypes, (2) Subordination, (3) Marginalization, (4) Double Workload, and (5) Violence. There are 14 analysis unit scenes taken from 6 episodes starting from episodes 1-5 and episodes 10.

There are two methods used to collect data in this study, namely observation and documentation. The researcher made observations by watching and observing the television series *House of The Dragon* which began airing on August 21st 2022 and reading the subtitle transcripts or subtitles of the series several times. The documentation stage carried out in this study was to collect screenshots of several scenes that depict gender bias in the character Rhaenyra Targaryen in the television series *House of The Dragon* and collect dialogues from the subtitle transcripts of the series.

After collecting data through the process of observation and documentation, the data that has been collected is then categorized and analyzed according to the formulation of the research problem. The analytical method used in this study is the Discourse Analysis method with the feminist approach of Sara Mills' Critical Discourse Analysis. In Sara Mills' Critical Discourse Analysis, discourse is seen from how the positions of the actors are presented in the text, namely the position of the subject-object. The subject-object position is the position in which an event is seen from the point of view of the narrator and the person being told (Nurkaolin & Putri, 2019). In Sara Mills' approach, discourse is seen and analyzed on how the structure of the text and how the meaning is applied in the text as whole (Eriyanto, 2001). The analysis was carried out at two levels, namely the word level and sentence level to see the form of gender bias in the character Rhaenyra in television series *House of The Dragon*. At the word level, one to two words are taken from the dialogue contained in the unit of analysis. While at the sentence level taken from a string of sentences in the dialogue contained in the unit of analysis. After being analyzed, the findings are then classified according to the forms of gender bias described in Gender Bias Theory by Sasongko (2009), namely (1) Stereotype, (2) Subordination, (3) Marginalization, (4) Double Workload, and (5) Violence.

In maintaining the validity of the data, this study uses source triangulation technique. Source triangulation technique is used to test the credibility of the data by verifying various different data sources (Pujileksono, 2015). In this study the sources used for data triangulation were several reference journal articles about films and other television series that contained gender bias and books that discussed gender bias, patriarchy, and construction in the mass media.

3. Results and Discussion

House of The Dragon is a fantasy drama series created by George R.R. Martin and Ryan Condal which is also a prequel to a popular television series *Game of Thrones* (2011-2019). *House of The Dragon* has aired since August 21st, 2022 on HBO television channel and can also

be accessed via HBO Go and HBO Max streaming platforms with a total of 10 episodes and a duration of about 1 hour per episode. This series is an adaptation from a novel by George R.R. Martin entitled *Fire & Blood* which is the second serial novel from the *Song of Fire and Ice* novel collection.

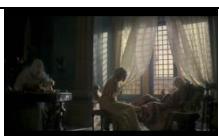
Set in a medieval kingdom called “Westeros”, *House of The Dragon* tells a story of a civil war that took place in the Targaryen family, a legendary noble family known for being able to control dragons. King Viserys, the current King of Westeros, was unable to get a male heir so he doesn't have a legitimate heir the throne. The King then was required to immediately choose between his younger brother Daemon Targaryen or his first daughter Rhaenyra Targaryen to become the heir to the royal throne. Seeing the unstable and brutal nature of the Daemon, King Viserys then crowned his first daughter Rhaenyra as heir to the throne of Westeros or as known as the Iron Throne. Even though she has been officially crowned heir to the throne, there are still many people and parties who refuse and do not recognize Rhaenyra as heir simply because of her nature as a woman. Her coronation as heir to the throne is considered to have deviated from the patriarchal culture of Westeros which has lasted for hundreds of years. This then made many other parties try to impede Rhaenyra from becoming Queen in the future. As a result of the patriarchal culture in this series, even though Rhaenyra is the Princess of Westeros and also Heir to the Iron Throne, she still gets gender-biased treatment.

In Sara Mills's discourse analysis method, events are seen based on the position of the actor displayed in a text. These positions consist of who is the subject of the story, and who is the object of the story. Sara Mills also looks at how readers and writers are treated in texts and how readers identify and place themselves in a discourse. Women tend to be presented in a text as the marginalized party compared to men. It is this injustice and depiction of women that is the main focus in Sara Mills' analysis (Nurkaolin & Putri, 2019). The following are the results of data analysis on the form of gender bias in the character Rhaenyra Targaryen in *House of The Dragon* :

a. Stereotypes on the Character Rhaenyra Targaryen

Stereotype is a form of gender bias that is often aimed at Rhaenyra's character. Stereotypes are labeling of one gender which is usually negative and causes injustice (Sasongko, 2009). Gender stereotypes are views about appropriate behavior for men and women. Women tend to be seen as having a gentle and emotional nature. Meanwhile, men are seen as having the opposite characteristics, such as being tough, assertive and rational (Susilo & Nisa, 2019). In this series, Rhaenyra's character often suffers injustice due to society's stereotypes of women. The stereotyped form of Rhaenyra can be seen from the scenes shown in Table 1.

Table 1 Stereotypes on the Character Rhaenyra Targaryen

NO.	EPISODE	SCENE	WORDS	SENTENCES
1.	1 (06:37 – 07:17)		Serve Royal Wombs Child bed	“This discomfort is how we serve the realm.” “We have royal wombs, you and I.” “The child bed is our battlefield.”

2.	1 (46:07 – 46:37)		Girl	"If order and stability so concerns this council, Then perhaps we shouldn't break 100 years of by naming a girl heir."
3.	3 (40:44 – 41:41)		Tear itself apart Woman Firstborn son	"You mustn't ignore the certain truth that if Rhaenyra were to step over Aegon to ascend the throne, the realm would tear itself apart." "It wouldn't matter if she were Jaehaerys himself born again. Rhaenyra is a woman."
4.	4 (23:28 – 24:10)		Slight Feeble A cock	"Rhaenyra. The realm's delight. A girl so young and so slight, loved by all of her people. But would she make a powerful queen, or would she be feeble?" "Though Aegon, the babe Prince, might long for a claim, he has two things Rhaenyra cannot, a conqueror's name, and a cock." "Many of the smallfolk are like to believe that, as a male, Aegon should be the heir."
5.	4 (54:37 – 54:58)		Exposed	"Were I born a man, I could bed whomever I wanted. I could father a dozen bastards, and no one in your court would blink an eye." "You are right, but you were born a woman."

Source: Researchers Notes (2022)

The words "serve", "royal womb", and "child bed" show a stereotype that women have to give birth and work at home. In the context of the scene, the word "serve" can be interpreted as a form of domestication of women. Domestication of women means placing the role of women in household affairs. The sentence in scene 1 also shows a stereotype where women must give birth in order to continue the royal bloodline and also the stereotype that women cannot become knights. Each community group has several rules regarding appropriate behavior for both men and women, and these regulations depend heavily on culture (Dewi, 2019). This relates to the traditional gender roles that exist in society where women have reproductive functions and are placed in the domestic sphere (Sasongko, 2009).

Then the words "girl", "tear itself apart", "woman", "slight", "feeble", "firstborn son", and "cock" show a form of stereotype that women cannot become leaders. Society tends to construct male traits as dominant, strong, masculine, aggressive characters and construct female traits as gentle, caring, feminine and sensitive characters (Sitanggang, 2020). Traditionally, women are often identified with softness, which make their existence as a human becomes weakened (Prastuty, 2022). The formation of this view is due to the existence of a

patriarchal culture that places men as the sole, central, and rules everything (Rokhmansyah, 2016). So that when a woman becomes a leader, people tend not to believe that the woman can lead well. On the sentences in scene 2, 3 and 4, one can also see the people's distrust regarding Rhaenyra as the heir to the throne. In Westeros tradition, the heir to the throne is always the firstborn son and the next male descendant, if there is no male heir, the right to the throne goes to the oldest female descendant. For hundreds of years, there has never been a woman ruling the land of Westeros. Rhaenyra as the only descendant of the king certainly has a strong claim to the throne. But crowning Rhaenyra as heir to the throne was seen as disrupting the country's stability, simply because Rhaenyra was born as a woman.

In fact, in the UK itself, research from the *European Round Table for Industry: Women in Leadership Positions 2022* shows that as many as 26.05% of women has jobs, 25.46% of women are in leadership positions and 12.68% of women are in a leadership position in the workforce. From the results of research conducted by the House of Commons (British People's Council) on *Women in Politics and Public Life* (Uberoi et al., 2011), in 1918 and 2019, 559 women were elected to become members of the House of Commons where 55% first elected as a Labor Member of Parliament and 31% in the Conservative Party. There are 229 female members in the House of Lords (British House of Lords) this figure only covers 28% of the total members. Then as many as seven ministers in the current Cabinet are women where this figure is only around 33% of all members. The small number indicates that there is still a gender bias against women in leadership positions in the UK. In addition, British social policies have not been consistent in their commitment to gender equality. They still maintain the heteronormative family concept so that despite various policy changes, the roles of "workers" and "parents" are still based on traditional gender roles (Chanfreau, 2022).

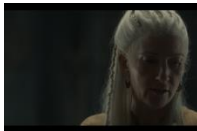
The word "exposed" in scene 5 is directed at Rhaenyra. Where she is considered to have exposed herself to the public because Rhaenyra was seen visiting a brothel with her uncle. Because Rhaenyra is a woman, she was considered to have exposed herself since she visited brothels so the public has a bad view of Rhaenyra's reputation. Meanwhile Daemon, Rhaenyra's uncle who also went to the brothel, did not receive any comments from the public. This also shows the existence of a double standard towards women, where women who visit brothels are considered naughty and impure, while men who do the same are considered normal. Double standards are the result of gender ideology which causes women to be judged unfairly compared to men (Foschi 1996).

The sentence in scene 5 also shows stereotype to Rhaenyra. The injustice experienced by Rhaenyra here is that there is a double standard for men and women. Foschi (1996) saw a double standard in society when judging men and women. Double standards are the result of gender ideology which causes women to be judged unfairly compared to men. In this series it is shown that a man can sleep with anyone and society will not see this as a negative thing, but when a woman does the same thing then society considers the woman to be a naughty and impure. Women naturally have reproduction functions in the form of menstruation, pregnancy, childbirth and breastfeeding and this makes people think that women's bodies are dangerous and cannot be controlled (Fujiati, 2016). So that female sexuality tends to be considered as a taboo in society. Especially if the woman is not married. This makes a woman must refrain from engaging in sexual relations before marriage. Society considers a woman who is caught having sexual relations outside of marriage to have lost her honor, and not only the woman is humiliated but also the woman's family (Bennett et.al., 2018). So in words on scene 5 Rhaenyra has considered to be not only humiliating herself but also humiliating the royal family.

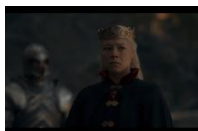
b. Subordination on the Character Rhaenyra Targaryen

The form of gender bias that is mostly directed at Rhaenyra's character is subordination. Subordination is the assumption that one gender is in a lower position than the other gender (Sasongko, 2009). The form of subordination aimed at Rhaenyra can be seen in table 2.

Table 2 Subordination on the Character Rhaenyra Targaryen

NO.	EPISODE	SCENE	WORDS	SENTENCES
1.	1 (42:45 – 43:04)		Son	"I will never be a son."
2.	2 (24:01 – 25:14)		Male heir	"Men would sooner put the realm to the torch, than see a woman ascend the Iron Throne."
3.	3 (13:14 – 13:38)		Supplanted	"Your dear uncle is the great mind behind this war, is he not? Since you supplanted him as heir."
4.	3 (16:25 – 17:13)		Prize	"Is that what I am to you? A prize to offer about to the great houses?"
5.	3 (18:49 – 19:08)		Sell me	-
6.	3 (40:44 – 41:41)		-	"He's the firstborn son of the King. To deny that he is heir to the throne, is to assail the laws of gods and men."
7.	4 (14:52 – 15:51)		Sell me Sold for	"My father seems content to sell me off to whichever lord has the biggest castle." "There are worse things to be sold for."
8.	4 (23:28 – 24:10)		Princeling	-
9.	5 (20:17 – 20:34)		True-born prince	-

10. 10 (27:03
– 27:53)



Son

"The succession changed the day your father sired a son."

Source: Researchers Notes (2022)

The use of the words "son", "male heir", "princeling" and "true-born prince" shows how the people of Westeros really expect a man to become the leader of Westeros. This shows a form of subordination in which Rhaenyra, the first daughter of King Viserys who is the legal heir to the royal throne, is still considered to be in a lower position than her younger brother Aegon who is the firstborn son of the King. Sentences in scene 1, 2, 6, and 10 also show a form of subordination to Rhaenyra where a man is expected to be a leader because his position is considered higher than that of a woman. This is also due to the existence of a very strong patriarchal culture in the land of Westeros. For hundreds of years, the land of Westeros has always been ruled by men, the successor to the throne being chosen from the male lineage. The King's decision to crown Rhaenyra as heir to the throne raises doubts in the country. Even Rhaenyra was considered to usurp Aegon's throne even though Rhaenyra was enthroned before her brother was born.

The words "sell me", "sold for", and "prize" are generally used to refer to an object that has a nominal value in a transaction. So these words show how Rhaenyra as a woman is only seen as an object that can be exchanged for wealth. This is a form of oppression against women because in using those words women are also placed in a passive position. Likewise in sentence 7, Rhaenyra seems to be seen as an object that can be sold to nobles. Rhaenyra's father always tried to set Rhaenyra up with noblemen in order to increase her royal status. From this it can be seen that Rhaenyra's position as a princess was still considered lower than those of the nobles. This shows that there is a form of subordination to Rhaenyra. In a patriarchal culture, men feel that they have full power because they feel they have a higher degree than women, so this also places women in a subordinate position (Azahra, 2021).

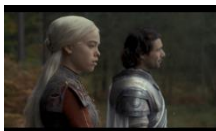
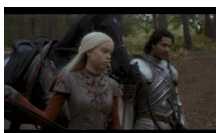
Then the word "supplanted" here refers to how Rhaenyra is only considered as the heir to the throne to replace her uncle who should've been the heir to the throne as the people wanted. The use of the word "supplanted" to Rhaenyra here means that the claim to the royal throne did not belong to Rhaenyra from the start, but Rhaenyra only served as a substitute for her uncle as the heir to the kingdom. Rhaenyra's uncle, Daemon is considered more entitled to become heir to the kingdom because of Westerosi patriarchal tradition which prioritizes men as leaders. In sentence 3, there is also a form of subordination to Rhaenyra. Before Rhaenyra's coronation, Rhaenyra's uncle named Daemon was expected by the people as heir because the king at that time did not yet have a male heir. However, because of Daemon's cruel and brutal nature, the King finally chose Rhaenyra as the heir to the kingdom. The coronation of Rhaenyra as heir made many people disagree with this because it was considered to have violated tradition for hundreds of years, namely that only a man could lead the kingdom. This tradition occurs from the existence of a patriarchal culture, which is men have the main control in society, while women have few or even none at all (Rokhmansyah, 2016). In a patriarchal culture, men tend to have control over women, thus creating a gap between men and women which is basically gender inequality (Nurussa'adah, 2020). Because of this patriarchal culture, many people rejected Rhaenyra as heir to the throne just because she was a woman, even though Rhaenyra had been officially named heir by the King. Richmond-Abbott (in *Masculine*

and feminine: gender roles over the life cycle, 1992) also describes that power relations are often part of a system related to those in power and those who are weak, therefore male superiority can become a problem when a woman occupies a higher position. This is what made many parties and the public reject Rhaenyra's ascension to the throne.

c. Marginalization on the Character Rhaenyra Targaryen

Rhaenyra, as a princess and heir to the royal throne, is also not free from gender bias in the form of marginalization. Marginalization is a discrimination against one gender in work fields which results in poverty (Sasongko, 2009). Marginalization can also be interpreted as a process of neglecting rights that should be obtained by marginalized parties (Murniati, 2004). The form of marginalization in Rhaenyra Targaryen can be seen from table 3.

Table 3 Marginalization on the Character Rhaenyra Targaryen

NO.	EPISODE	SCENE	WORDS	SENTENCES
1.	3 (16:25 – 17:13)		-	"Even I do not exist above tradition and duty, Rhaenyra! You must marry."
2.	3 (18:49 – 19:08)		-	"Was I named heir to the Iron Throne so that I might only further raise the standing of a Lord of Casterly Rock?"
3.	3 (19:55 – 20:07)		Toothless	"I may be the Princess of Dragonstone, but I am toothless."
4.	4 (14:52 – 15:51)		Death sentence Made to produce heir	"For men marriage might be a political arrangement. For women it is like to be a death sentence."

Source: Researchers Notes (2022)

The word "toothless" means having no power. It can be seen from the use of the word that Rhaenyra received gender-biased treatment from the people around her. Rhaenyra, who is a royal princess, still does not have the freedom to decide her own path in life which is why she feels powerless. From this it can be seen that even a high position for women cannot guarantee freedom from gender-biased treatment. Rhaenyra felt helpless because she was not given the right to make her own life choices. This is because Rhaenyra as a royal princess and heir to the throne cannot be separated from her duties and traditions as a member of the royal family. This also shows that a woman, regardless of her position, still do not get a safe space to express herself. The word "toothless" also describes Rhaenyra's behavior being limited by her father under the pretext of duty and obligation.

The word "death sentence" in the scene above means that the marriage for women is a bond for life, so Rhaenyra considers it a death sentence. The sentence in scene 4 also shows that when a woman enters marriage, she realizes that she will be fully controlled by men for

her lifetime. This is also related to the existence of a patriarchal system and culture in which men have full control. A woman after marriage means that she will be bound for life with her husband. A wife is expected to devote her entire life to her husband, and they are oppressed by a system where the system always benefits men (Kusnadi, 2022).

The second word on scene 4 means that women in the royal system are continuously forced to give male heir so they can become heirs to the royal throne. When a Queen is unable to produce male heir, then she will be considered a failure as a king's wife not only by the public but also by other members of the kingdom. This sentence shows that women are only seen as machines for producing children, and women's feelings and wishes are ignored, making women a marginalized party. This is also related to traditional gender roles where women have a function to reproduce (Sasongko, 2009).

In sentences on scene 1, 2, and 3 it can be seen that Rhaenyra, even though her status is a princess and also heir to the royal throne, she still feels helpless because it is very difficult for her to decide her own path in life. As a woman, she was forced by her father to marry and produce heir to continue the royal lineage. A royal princess and heir to the throne should have the right to determine her own path in her own life, but Rhaenyra is unable to do so because she was commanded to carry out her duties and follow royal traditions. Those duties and traditions of the kingdom are to marry a nobleman to get legitimate heir. In this sentence it can also be seen that Rhaenyra's rights were ignored so she became a marginalized party. This can also be related to the traditional gender roles that exist in a society where women are placed within the scope of domestic and reproductive functions (Sasongko, 2009).

d.Double Workload on the Character Rhaenyra Targaryen

Another form of gender bias that Rhaenyra faces is double workload. Double workload is the treatment of one gender where one works far more than the other gender (Sasongko, 2009). Gender bias in the form of double workload on Rhaenyra can be seen in Table 4.

Tabel 4 Double Workload on the Character Rhaenyra Targaryen

NO.	EPISODE	SCENE	WORDS	SENTENCES
1.	4 (14:52 – 15:51)		-	"My mother was made to produce heir until it killed her. I won't subject myself to the same fate."

Source: Researchers Notes (2022)

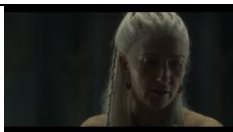
Sentence 1 shows how Rhaenyra's mother was forced to provide a son to continue the royal lineage which eventually led to her death. Rhaenyra, as a woman of the royal family, was also demanded with the same thing. Meanwhile, men of the royal who are also in a leading position do not get a double workload because domestic roles tend to be given to women. For example King Viserys, doesn't need to do household chores and tending to children because it has been handled by his wife the Queen. In contrast to Rhaenyra, as a woman and the future Queen she has to carry out her duties in leading the kingdom as well as giving birth to royal babies and taking care of them so this creates double workload for Rhaenyra. This can happen

because of the existence of traditional gender roles that exist in society where women are placed within the scope of domestic and reproductive functions Sasongko (2009).

e. Violence on the Character Rhaenyra Targaryen

Violence is a form of attack to a person physically and psychologically. Violence can be in the form of physical violence (rape, beating) and psychological violence (sexual harassment, threats, and coercion). This attack can occur anywhere including households, workplaces, and the public (Sasongko, 2009). The form of violence to Rhaenyra can be seen in table 5.

Table 5 Violence on the Character Rhaenyra Targaryen

NO.	EPISODE	SCENE	WORDS	SENTENCES
1.	5 (20:17 – 20:34)		Knives	"Rhaenyra's succession will be challenged. Knives will come out for her, her husband, and for their heirs.

Source: Researchers Notes (2022)

The word "knives" was addressed to Rhaenyra. It means to take someone's life. From the use of that word, it can be seen that there is a gender bias in the form of violence against Rhaenyra. The violence is in the form of threats. These words were not addressed directly to Rhaenyra, but it was still a threat from parties who disagreed with Rhaenyra's coronation as heir to the throne. This was due to the existence of a new male descendant of the King, namely Aegon, who in the royal system did have a stronger claim to the throne than Rhaenyra. Even so, the King still did not change his decision and still made Rhaenyra the heir to the throne. This is what made many parties try to prevent Rhaenyra's ascension to the throne by any means including violence against Rhaenyra and her family.

From the sentence in table 5 it can also be seen that the violence Rhaenyra faced was in the form of threats. Princess Rhaenys explained to her husband that Rhaenyra's throne would be challenged due to the birth of the "true prince" namely Aegon Targaryen who was the King's first son. The royal tradition of Westeros holds that the king's firstborn son has the strongest claim to the throne. But Rhaenyra herself had been named as heir to the throne long before Aegon's birth and the King didn't want to change that decision. But still, Aegon's birth made people believe that Aegon should be the heir to the throne simply because he was a man. Threats directed at Rhaenyra were caused by problems regarding male superiority when a woman occupies a higher position (Richmond-Abbott, 1992). This happened due to the existence of a very strong patriarchal culture in Westeros, where men are considered rulers and have primary control in society, while women have little or zero influence at all. So this gave rise to various threats against Rhaenyra and her family from various parties who would try to prevent Rhaenyra's ascension to the throne.

f. Subject-Object Position on the Character Rhaenyra Targaryen

Sara Mills' discourse analysis model looks at the position of actors that appear in the text. This position shows the actor telling the story as the subject and other actors told in the story as the object (Asmarani & Emilapalau, 2022). Based on the overall results of the data analysis,

it can be seen that Rhaenyra is often placed in an unfair position because of the many forms of gender bias that occurred to her. So it can be said that Rhaenyra in this television series is in the object position. In Sara Mills' discourse analysis, actors who are in the object position are marginalized parties. Rhaenyra's life as a princess and heir to the throne cannot be separated from the rules made by men. It can be seen from several scenes where Rhaenyra is not allowed to make her own decisions and must follow the rules made by the men. In addition, there are also many scenes that show that the people do not believe and do not support Rhaenyra's accession to the throne just because she is a woman despite the fact that she has been officially named heir by her father. This shows that a high position cannot guarantee freedom and security for a woman.

4. Conclusion

Based on the results of the research, it can be seen that the character of Rhaenyra Targaryen, as a princess and heir to the throne, continues to experience various gender-biased treatments in the series *House of The Dragon*. The form of gender bias is seen from the level of words and sentences in the form of stereotypes, subordination, marginalization, double burden, and violence. The gender bias that Rhaenyra faces shows that women in any position still do not get a sense of security. The gender bias that occurs in Rhaenyra is also inseparable from the strong patriarchal culture in Westeros where the leader always has to be a man. It was this patriarchal culture rooted for hundreds of years that made Rhaenyra not trusted by the people to become the leader of the Westeros.

In the real British empire, female leaders are not impossible. As a clear example, there have been three Queens who led the British Empire, namely Elizabeth I, Elizabeth II, and Victoria. Even so, the British royal system still adheres to a patriarchal system. The three queens were able to ascend the throne due to the absence of a male heir. However, British society still accepts a woman as a royal leader. Many historians even consider Queen Elizabeth I to be the best ruler England has ever had. The heir to the British throne runs from firstborn son to their firstborn son. If the firstborn son is unable to assume the responsibility of being heir to the throne, then the second or third son will be the next in line. If there is no male heir, then only a female heir will inherit the throne. It's the same with the royal system of Westeros. However, Westeros society still considers women unfit to be leaders. This shows that the patriarchal culture in Westeros is very strong and it is quite difficult to change people's views about women as their leaders.

Acknowledgment

Researchers would like to thank God Almighty, themselves and their parents, supervisors, friends, and all parties involved in assisting the completion of this research.

References

- Amalia, G. F., Kaestiningtyas, I., & Safitri, A. (2021). Representasi Gender Inequality dalam Film Kim Ji-Young, Born 1982 (Analisis Wacana Kritis Sara Mills). *JISIP : Jurnal Ilmu Sosial Dan Ilmu Politik*, 10(1), 48–61. <https://doi.org/10.33366/jisip.v10i1.2241>
- Asmarani, A., & Emilapalau, E. (2022). Representasi Perempuan dalam Pemberitaan Kasus Prostitusi Online Artis Vanessa Angel. *Jurnal Ilmu Komunikasi*, 20(3), 352. <https://doi.org/10.31315/jik.v20i3.6911>
- Azahra, R., Rifai, M., & Arindawati, W. A. (2021). Representation of Sexism in the Netflix Drama Serial the Queen's Gambit from Roland Barthes' View. *Jurnal Spektrum Komunikasi*, 9(1),

- 24 - 44. <https://doi.org/10.37826/spektrum.v9i1.157>
- Bennett, L.R., Davies, S.H., & Hidayana, Irwan. (2018). *Seksualitas di Indonesia*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Dewi, P. A. R. (2019). Hijabers Community: Upaya Muslimah Urban Indonesia dalam Membentuk *Feminine Space*. *Jurnal Spektrum Komunikasi*, 7(2), 73–81.
- Fauzi, E. P. (2021). Konstruksi Sosial Soft Masculinity dalam Budaya Pop Korea. *Jurnal Ilmu Komunikasi*, 19(1), 1–23. <http://jurnal.upnyk.ac.id/index.php/komunikasi/article/download/3687/3408>
- Fujiati, Danik. (2016). *Seksualitas Perempuan dalam Budaya Patriarki*. Jakarta: Yayasan Obor
- Haryati. (2012). Konstruktivisme Bias Gender Dalam Media Massa. *Penelitian Dan Pengembangan Komunikasi Dan Informatika*, 10(1).
- Israpil, I. (2017). Budaya Patriarki dan Kekerasan Terhadap Perempuan (Sejarah dan Perkembangannya). *Pusaka*, 5(2), 141–150. <https://doi.org/10.31969/pusaka.v5i2.176>
- Kartika, Q., & Kanada, R. (2017). Peran Ganda Perempuan pada Keluarga Masyarakat Petani: Kasus Istri Petani di kecamatan Merapi Selatan Kabupaten Lahat. *An Nisa'a: Jurnal Kajian Gender Dan Anak*, 12, 151–162.
- Kartikasari, B. W., Wibawa, A., & Prayudi, P. (2020). The News Construction Of Women In Online Media Tirto.Id About Cases Of Sexual Abuse. *Jurnal Ilmu Komunikasi*, 17(2), 109. <https://doi.org/10.31315/jik.v17i2.3513>
- Kusnadi, H. F. N. (2022). Discourse of Women's Body Construction in Advertising and Promotion "Lovely Nia" and "Alitaren." *Jurnal Spektrum Komunikasi*, 10(4), 321–329. <https://doi.org/10.37826/spektrum.v10i4.367>
- Prastuty, L. (2022). Representation of Urban Women and the Loyal Friendship in Bebas (2019). *Jurnal Spektrum Komunikasi*, 10(1), 34–46. <https://doi.org/10.37826/spektrum.v10i1.275>
- Nurkaolin, V., & Putri, I. P. (2019). Analisis Wacana Perempuan Dalam Film Kartini Karya Hanung Bramantyo Analisis Wacana Kritis Sara Mills. *Jurnal Bahasa Indonesia*, 6(1), 1465.
- Nurnabila, D. (2022). Representasi Topeng Dali Dalam Serial Film (Analisis Semiotika Roland Barthes Serial Film Spanyol Money Heist). 9(2), 1182–1194.
- Nurussa'adah, E. (2020). Perempuan dan Komunikasi Politik pada Pemilihan Umum Daerah Istimewa Yogyakarta. *Jurnal Ilmu Komunikasi*, 18(1), 111. <https://doi.org/10.31315/jik.v18i1.3236>
- Richmond-Abbott, Marie. (1992). *Masculine and feminine : gender roles over the life cycle*. New York: McGraw-Hill
- Sitanggang, A. (2020). Androgini: Popularitas dan Eksistensi Bagi Remaja di Era Digital. *Jurnal Spektrum Komunikasi*, 8(1), 30–44. <https://doi.org/10.37826/spektrum.v8i1.73>
- Sukmayadi, V., Rouf, M. F., & Halim, A. (2023). Indigenous Concepts Of Gender, Communication and Spatial Processes: A Case Of Kasepuhan Ciptagelar, Indonesia. *Jurnal Spektrum Komunikasi*, 11(March), 1–12.
- Susilo, M. E., & Nisa, N. L. (2019). Strategi Komunikasi Politisi Perempuan. *Jurnal Ilmu Komunikasi*, 16(1), 54. <https://doi.org/10.31315/jik.v16i1.2682>