

Game Of Thrones Women

Andrea L. Press, Francesca Tripodi

Queenship and the Women of Westeros Zita Eva Rohr, Lisa Benz, 2019-11-07 Is the world of George R. R. Martin's *A Song of Ice and Fire* and HBO's *Game of Thrones* really medieval? How accurately does it reflect the real Middle Ages? Historians have been addressing these questions since the book and television series exploded into a cultural phenomenon. For scholars of medieval and early modern women, they offer a unique vantage point from which to study the intersections of elite women and popular understandings of the premodern world. This volume is a wide-ranging study of those intersections. Focusing on female agency and the role of advice, it finds a wealth of continuities and contrasts between the many powerful female characters of Martin's fantasy world and the strategies that historical women used to exert influence. Reading characters such as Daenerys Targaryen, Cersei Lannister, and Brienne of Tarth with a creative, deeply scholarly eye, *Queenship and the Women of Westeros* makes cutting-edge developments in queenship studies accessible to everyday readers and fans.

Women in Game of Thrones Valerie Estelle Frankel, 2014-04-28 *Game of Thrones*, one of the hottest series on television, leaves hundreds of critics divided on how feminist the show really is. Certainly the female characters, strong and weak, embody a variety of archetypes--widow queens, warrior women, damsels in distress, career women, priestesses, crones, mothers and maidens. However, the problem is that most of them play a single role without nuance--even the strong women have little to do besides strut about as one-note characters. This book analyzes the women and their portrayals one by one, along with their historical inspirations. Accompanying issues in television studies also appear, from the male gaze to depiction of race. How these characters are treated in the series and how they treat themselves becomes central, as many strip for the pleasure of men or are sacrificed as pawns. Some nude scenes or moments of male violence are fetishized and filmed to tantalize, while others show the women's trauma and attempt to identify with the scene's female perspective. The key is whether the characters break out of their traditional roles and become multidimensional.

Women of Ice and Fire Anne Gjelsvik, Rikke Schubart, 2016-04-07 George R.R. Martin's acclaimed seven-book fantasy series *A Song of Ice and Fire* is unique for its strong and multi-faceted female protagonists, from teen queen Daenerys, scheming Queen Cersei, child avenger Arya, knight Brienne, Red Witch Melisandre, and many more. The *Game of Thrones* universe challenges, exploits, yet also changes how we think of women and gender, not only in fantasy, but in Western

culture in general. Divided into three sections addressing questions of adaptation from novel to television, female characters, and politics and female audience engagement within the GoT universe, the interdisciplinary and international lineup of contributors analyze gender in relation to female characters and topics such as genre, sex, violence, adaptation, as well as fan reviews. The genre of fantasy was once considered a primarily male territory with male heroes. Women of Ice and Fire shows how the GoT universe challenges, exploits, and reimagines gender and why it holds strong appeal to female readers, audiences, and online participants.

Race for the Iron Throne: Political and Historical Analysis of a Game of Thrones Steven Attewell, 2018-05-16 A GAME OF THRONES How would you like to read A Game of Thrones with a PhD by your side? Steven Attewell, creator of Race for the Iron Throne (racefortheironthrone.wordpress.com), is one of the most insightful scholars in political theory and history, but instead of devoting his talents to academia, he's delving into George R.R. Martin's A Song of Ice and Fire saga to give the most comprehensive deconstruction - and explanation - yet offered. Each one of Thrones's 73 chapters is broken down in meticulous detail in four key areas. The Political and Historical Analyses explore the political ramifications that each character's decisions entail while digging into the real-world historical incidents that inspired Martin's narrative twists and turns. What If? offers up a tantalizing look at how these political and historical elements could have played out in dozens of alternative scenarios, underscoring the majesty and complexity of Martin's storytelling. And Book vs. Show looks at the key differences - both good and bad - between the story as originally conceived on the printed page and as realized in HBO's Game of Thrones. At nearly 204,000 words, it's almost literally impossible to imagine a more exhaustive or authoritative reading companion for any novel ever before published. Note: there are spoilers for all five published novels in the Song of Ice and Fire series. About the author Steven Attewell is the author of Race for the Iron Throne, a blog that examines the history and politics of the Song of Ice and Fire series and HBO's Game of Thrones. He has a PhD in History from the University of California, Santa Barbara, where he studied the history of public policy and was a political and union activist. In addition to Race for the Iron Throne, Steven is also a co-podcaster on Game of Thrones at the Lawyers, Guns, and Money podcast, writes about public policy at the Realignment Project, and is a co-author of the Tower of the Hand: A Hymn for Spring anthology book.

Dangerous Women Jim Butcher, Diana Gabaldon, 2013-12-03 The World Fantasy Award-winning anthology featuring an original Game of Thrones novella and new stories from Diana Gabaldon, Jim Butcher, and many more. The twenty-one stories in Dangerous Women showcase some of the best and bravest female characters from across genre fiction—from women warriors and fighter pilots to female serial killers, superheroes, wizards, and bandits. With work from twelve New York Times bestsellers, readers will discover a new Outlander story by Diana Gabaldon, a tale of Harry Dresden's world by Jim Butcher, a story from Lev Grossman set in the world of The Magicians, and an original novella by George R. R. Martin about the Dance

of the Dragons, the vast civil war that tore Westeros apart nearly two centuries before the events of A Game of Thrones. Also included are original stories of dangerous women—heroines and villains alike—by Brandon Sanderson, Joe Abercrombie, Sherrilyn Kenyon, Lawrence Block, Carrie Vaughn, S. M. Stirling, Sharon Kay Penman, and many others.

HBO's Game of Thrones Coloring Book HBO,2016-10-27 Immerse yourself in the world of Game of Thrones through this beautifully and intricately illustrated coloring book for adults. Complete portraits of your favorite characters, and experience the dramatic landscapes and cities of the Seven Kingdoms and beyond. This is a coloring book of truly epic proportions. Official HBO Licensed Product © 2016 Home Box Office, Inc. All Rights Reserved. HBO and related trademarks are the property of Home Box Office, Inc.

Women of Ice and Fire Anne Gjelsvik,Rikke Schubart,2016-04-07 George R.R. Martin's acclaimed seven-book fantasy series A Song of Ice and Fire is unique for its strong and multi-faceted female protagonists, from teen queen Daenerys, scheming Queen Cersei, child avenger Arya, knight Brienne, Red Witch Melisandre, and many more. The Game of Thrones universe challenges, exploits, yet also changes how we think of women and gender, not only in fantasy, but in Western culture in general. Divided into three sections addressing questions of adaptation from novel to television, female characters, and politics and female audience engagement within the GoT universe, the interdisciplinary and international lineup of contributors analyze gender in relation to female characters and topics such as genre, sex, violence, adaptation, as well as fan reviews. The genre of fantasy was once considered a primarily male territory with male heroes. Women of Ice and Fire shows how the GoT universe challenges, exploits, and reimagines gender and why it holds strong appeal to female readers, audiences, and online participants.

The New Female Antihero Sarah Hagelin,Gillian Silverman,2022-01-25 The New Female Antihero examines the hard-edged spies, ruthless queens, and entitled slackers of twenty-first-century television. The last ten years have seen a shift in television storytelling toward increasingly complex storylines and characters. In this study, Sarah Hagelin and Gillian Silverman zoom in on a key figure in this transformation: the archetype of the female antihero. Far from the sunny, sincere, plucky persona once demanded of female characters, the new female antihero is often selfish and deeply unlikeable. In this entertaining and insightful study, Hagelin and Silverman explore the meanings of this profound change in the role of women characters. In the dramas of the new millennium, they show, the female antihero is ambitious, conniving, even murderous; in comedies, she is self-centered, self-sabotaging, and anti-aspirational. Across genres, these female protagonists eschew the part of good girl or role model. In their rejection of social responsibility, female antiheroes thus represent a more profound threat to the status quo than do their male counterparts. From the devious schemers of Game of Thrones, The Americans, Scandal, and Homeland, to the joyful failures of Girls, Broad City, Insecure, and SMILF, female antiheroes register a deep ambivalence about the promises of liberal feminism. They push back against the myth of the modern-day super-woman—she

who “has it all”—and in so doing, they give us new ways of imagining women’s lives in contemporary America.

A Game of Thrones George R. R. Martin, 2003-01-01 NOW THE ACCLAIMED HBO SERIES GAME OF THRONES—THE MASTERPIECE THAT BECAME A CULTURAL PHENOMENON Winter is coming. Such is the stern motto of House Stark, the northernmost of the fiefdoms that owe allegiance to King Robert Baratheon in far-off King’s Landing. There Eddard Stark of Winterfell rules in Robert’s name. There his family dwells in peace and comfort: his proud wife, Catelyn; his sons Robb, Brandon, and Rickon; his daughters Sansa and Arya; and his bastard son, Jon Snow. Far to the north, behind the towering Wall, lie savage Wildings and worse—unnatural things relegated to myth during the centuries-long summer, but proving all too real and all too deadly in the turning of the season. Yet a more immediate threat lurks to the south, where Jon Arryn, the Hand of the King, has died under mysterious circumstances. Now Robert is riding north to Winterfell, bringing his queen, the lovely but cold Cersei, his son, the cruel, vainglorious Prince Joffrey, and the queen’s brothers Jaime and Tyrion of the powerful and wealthy House Lannister—the first a swordsman without equal, the second a dwarf whose stunted stature belies a brilliant mind. All are heading for Winterfell and a fateful encounter that will change the course of kingdoms. Meanwhile, across the Narrow Sea, Prince Viserys, heir of the fallen House Targaryen, which once ruled all of Westeros, schemes to reclaim the throne with an army of barbarian Dothraki—whose loyalty he will purchase in the only coin left to him: his beautiful yet innocent sister, Daenerys.

Power and Subversion in Game of Thrones A. Keith Kelly, 2022-09-27 This collection of essays examines the structures of power and the ways in which power is exercised and felt in the fantasy world of Game of Thrones. It considers how the expectations of viewers, particularly within the genre of epic fantasy, are subverted across the full 8 seasons of the series. The assembled team of international scholars, representing a variety of disciplines, addresses such topics as the power of speech and magic; the role of nationality and politics; disability, race and gender; and the ways in which each reinforces or subverts power in Westeros and Essos.

The Woman Fantastic in Contemporary American Media Culture Elyce Rae Helford, Shiloh Carroll, Sarah Gray, Michael R. Howard II, 2016-11-02 Contributions by Marleen S. Barr, Shiloh Carroll, Sarah Gray, Elyce Rae Helford, Michael R. Howard II, Ewan Kirkland, Nicola Mann, Megan McDonough, Alex Naylor, Rhonda Nicol, Joan Ormrod, J. Richard Stevens, Tosha Taylor, Katherine A. Wagner, and Rhonda V. Wilcox Although the last three decades have offered a growing body of scholarship on images of fantastic women in popular culture, these studies either tend to focus on one particular variety of fantastic female (the action or sci-fi heroine), or on her role in a specific genre (villain, hero, temptress). This edited collection strives to define the Woman Fantastic more fully. The Woman Fantastic may appear in speculative or realist settings, but her presence is always recognizable. Through futuristic contexts, fantasy worlds, alternate histories, or the display of superpowers, these insuperable women challenge the laws of physics, chemistry, and/or biology. In chapters

devoted to certain television programs, adult and young adult literature, and comics, contributors discuss feminist negotiation of today's economic and social realities. Senior scholars and rising academic stars offer compelling analyses of fantastic women from Wonder Woman and She-Hulk to Talia Al Ghul and Martha Washington; from Carrie Vaughn's Kitty Norville series to Cinda Williams Chima's The Seven Realms series; and from Battlestar Gallactica's female Starbuck to Game of Thrones's Sansa and even Elaine Barrish Hammond of USA's Political Animals. This volume furnishes an important contribution to ongoing discussions of gender and feminism in popular culture.

Game of Thrones versus History Brian A. Pavlac, 2017-02-28 Since it first aired in 2011, Game of Thrones galloped up the ratings to become the most watched show in HBO's history. It is no secret that creator George R.R. Martin was inspired by late 15th century Europe when writing A Song of Ice and Fire, the sprawling saga on which the show is based. Aside from the fantastical elements, Game of Thrones really does mirror historic events and bloody battles of medieval times—but how closely? Game of Thrones versus History: Written in Blood is a collection of thought-provoking essays by medieval historians who explore how the enormously popular HBO series and fantasy literature of George R. R. Martin are both informed by and differ significantly from real historical figures, events, beliefs, and practices of the medieval world. From a variety of perspectives, the authors delve into Martin's plots, characterizations, and settings, offering insights into whether his creations are historical possibilities or pure flights of fantasy. Topics include the Wars of the Roses, barbarian colonizers, sieges and the nature of medieval warfare, women and agency, slavery, celibate societies in Westeros, myths and legends of medieval Europe, and many more. While life was certainly not a game during the Middle Ages, Game of Thrones versus History: Written in Blood reveals how a surprising number of otherworldly elements of George R. R. Martin's fantasy are rooted deeply in the all-too-real world of medieval Europe. Find suggested readings, recommended links, and more from editor Brian Pavlac at gameofthronesversushistory.com.

Women in Popular Culture [2 volumes] Laura L. Finley, 2023-03-24 Including more than 300 alphabetically listed entries, this 2-volume set presents a timely and detailed overview of some of the most significant contributions women have made to American popular culture from the silent film era to the present day. The lives and accomplishments of women from various aspects of popular culture are examined, including women from film, television, music, fashion, and literature. In addition to profiles, the encyclopedia also includes chapters that provide a historical review of gender, domesticity, marriage, work, and inclusivity in popular culture as well as a chronology of key achievements. This reference work is an ideal introduction to the roles women have played, both in the spotlight and behind it, throughout the history of popular culture in America. From the stars of Hollywood's Golden Age to the chart toppers of the 2020s, author Laura L. Finley documents how attitudes towards these icons have evolved and how their influence has shifted throughout time. The entries and essays also address such timely topics as feminism, the #MeToo movement, and the gender pay gap.

Gender and Female Villains in 21st Century Fairy Tale Narratives Natalie Le Clue, Janelle Vermaak-Griessel, 2022-02-11 For every hero, there is a villain, and for every villain there is a story. But how much do we really know about the villain? Filling a gap in the field of gender representation and character evolution, the chapters in this edited collection focus on female villains in the fairy tale narratives of 21st Century media.

Memory and Medievalism in George RR Martin and Game of Thrones Carlyne Larrington, Anna Czarnowus, 2022-08-11 This book explores the connections between history and fantasy in George RR Martin's immensely popular book series 'A Song of Ice and Fire' and the international TV sensation HBO TV's Game of Thrones. Acknowledging the final season's foregrounding of the cultural centrality of history, truth and memory in the confrontation between Bran and the Night King, the volume takes full account of the TV show's conclusion in its multiple readings across from medieval history, its institutions and practices, as depicted in the books to the show's own particular medievalism. The topics under discussion include the treatment of the historical phenomena of chivalry, tournaments, dreams, models of education, and the supernatural, and the different ways in which these are mediated in Martin's books and the TV show. The collection also includes a new study of one of Martin's key sources, Maurice Druon's *Les Rois Maudits*, in-depth explorations of major characters in their medieval contexts, and provocative reflections on the show's controversial handling of gender and power politics. Written by an international team of medieval scholars, historians, literary and cultural experts, bringing their own unique perspectives to the multiple societies, belief-systems and customs of the 'Game of Thrones' universe, *Memory and Medievalism in George RR Martin and Game of Thrones* offers original and sparky insights into the world-building of books and show.

Studies in Medievalism XXXIII Karl Fugelso, 2024-04-16 Essays on the post-modern reception and interpretation of the Middle Ages. Though *Studies in Medievalism* has hosted many essays on gender, this is the first volume devoted specifically to that theme. The first part features four short essays that directly address manifestations of sexism in postmedieval responses to the Middle Ages: gender substitutions in a Grail Quest episode of the 2023 television series *Mrs. Davis*, repurposed misogyny in the last two episodes of *Game of Thrones* (2011-19), traditional gender stereotypes in Capital One's credit card commercials from 2000 to 2013, and shaggy medievalism in Robert Eggers' 2022 film *The Northman*. The second part contains ten longer essays, which collectively continue to demonstrate the ubiquity of gender issues and the extraordinary flexibility of approaches to them. The authors discuss the misogynistic sexualization of Grendel's mother in Parke Godwin's 1995 fantasy novel *The Tower of Beowulf*, in Graham Baker's 1999 film *Beowulf*, in three episodes from the television series *Xena: Warrior Princess*, and in Robert Zemeckis's 2007 film *Beowulf*; gender substitution in David Lowery's 2021 film *The Green Knight* and in Kinoku Nasu's and Takashi Takeuchi's anime series *Fate* (2004-); female authorship of three early-nineteenth-century plays about court ladies' medieval empowerment; extraordinary violence in medievalist video

games; nationalism in fake nineteenth-century medievalist documents and in contemporary online fora; racial discrimination in video gaming and in Jim Crow literature; and the condemnation of racism in Maria Dahvana Headley's 2018 novel *The Mere Wife*.

Confronting Visuality in Multi-Ethnic Women's Writing A. Laflen, 2014-08-07 Considering new perspectives on writers such as Toni Morrison, Margaret Atwood, and Louise Erdrich, *Confronting Visuality in Multi-ethnic Women's Writing* traces a cross-cultural tradition in which contemporary female writers situate images of women within larger contexts of visuality.

Media-Ready Feminism and Everyday Sexism Andrea L. Press, Francesca Tripodi, 2021-03-01 Feminism can reflect the cultural moment, especially as media appropriate and use feminist messaging and agenda to various ends. Yet media can also push boundaries, exposing audiences to ideas they may not be familiar with and advancing public acceptance of concepts once considered taboo. Moreover, audiences are far from passive recipients, especially in the digital age. In *Media-Ready Feminism and Everyday Sexism*, Andrea L. Press and Francesca Tripodi focus on how audiences across platforms not only consume but also create meanings—sometimes quite transgressive meanings—in engaging with media content. If television shows such as *Game of Thrones* and *Jersey Shore* and dating apps such as *Tinder* are sites of persistent everyday sexism, then so, too, are they sites of what Press and Tripodi call media-ready feminism. In developing a sociologically based conception of reception that encompasses media's progressive potential, as well as the processes of domestication through which audiences and users revert to more limited cultural schemas, Press and Tripodi make a vital contribution to gender and media studies, and help to illuminate the complexity of our current moment.

The "M" in CITAMS@30 Casey Brienza, Laura Robinson, Barry Wellman, Shelia R. Cotten, Wenhong Chen, 2018-12-14 Volume 18 of *Emerald Studies in Media and Communications* celebrates the thirty year anniversary of the Communications, Information Technology, and Media Sociology Section of the American Sociological Association.

Queenship, Gender, and Reputation in the Medieval and Early Modern West, 1060-1600 Zita Eva Rohr, Lisa Benz, 2016-10-08 This edited collection opens new ways to look at queenship in areas and countries not usually studied and reflects the increasingly interdisciplinary work and geographic range of the field. This book is a forerunner in queenship and re-invents the reputations of the women and some of the men. The contributors answers questions about the nature of queenship, reputation of queens, and gender roles in the medieval and early modern west. The essays question the viability of propaganda, gossip, and rumor that still characterizes some queens in modern histories. The wide geographic range covered by the contributors moves queenship studies beyond France and England to understudied places such as Sweden and Hungary. Even the essays on more familiar countries explores areas not usually studied, such as the role of Edward II's stepmother, Margaret of France in *Gaveston's* downfall. The chapters clearly have a common thread and the editors'

summary and description of the collection is valuable in assisting the reader. The collection is divided into two sections “Biography, Gossip, and History” and “Politics, Ambition, and Scandal.” The editors and contributors, including Zita Eva Rohr and Elena Woodacre, are scholars at the top of their field and several and engage and debate with recent scholarship. This collection will appeal internationally to literary scholars and gender studies scholars as well historians interested in the countries included in the collection.

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