

Resistance Against Traditional Gender Roles by Sansa Stark

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Abstrak

Penelitian ini mengeksplorasi konsep gender roles dari Judith Butler pada buku "Gender Trouble" dan teori resistance dari James Scott. Konsep dari Butler mengkaji tentang gender sedangkan teori dari Scott merupakan teori bentuk perlawanan individual atau kelompok dengan cara tertutup dan terbuka. Dengan menggunakan karakter Sansa Stark pada Serial Game of Thrones, Penelitian ini menganalisis perlawanan Sansa Stark terhadap peran gender tradisional pada Season 6 dan juga bagaimana dampaknya terhadap Kehidupannya. Analisis ini menunjukkan bagaimana Game of Thrones mendobrak norma gender tradisional dan struktur patriarki dengan menghadirkan karakter perempuan kuat seperti Sansa Stark sebagai salah satu karakter perempuan perkasa dalam serial fiksi laki-laki Game of Thrones.

Kata kunci: Perlawanan, Peran gender, Tradisional

Abstract

This research explores Judith Butler's concept of gender roles in the book "Gender Trouble" and James Scott's theory of resistance. Butler's concept examines gender, while Scott's theory is a theory of resistance in the individual or group forms of closed and open ways of resistance. By using the character Sansa Stark in the Game of Thrones series, this research analyzes Sansa Stark's resistance to traditional gender roles in Season 6 and also how it impacts her life. This analysis shows how Game of Thrones breaks traditional gender norms and patriarchal structures by presenting strong female characters such as Sansa Stark as one of the strong female characters in the male fiction series Game of Thrones.

Keywords: Resistance, Gender roles, Traditional

1. 1. INTRODUCTION

Women's rights and possibilities have changed dramatically throughout time in many cultures and historical periods, usually due to typical social, religious, and economic norms. Throughout history, patriarchal societies have frequently reduced women's responsibilities at home such as parenting and handling households. Historically, these positions have limited women's participation in public, political, and sectors of economy. In the past century, significant improvements in the area of gender equality have been made.

Women now have more access to jobs, education, and political positions. Global movements of great numbers, such as the suffrage movement, the women's liberation movement, and contemporary feminist campaigns, have played a crucial role in opposing and changing laws and practices that are discriminatory. In literary works, women are still seen as the same or traditional positions. Including TV Series.

Over time, TV series have become popular across all age groups, from children to adults. "Game of Thrones," based on George R. R. Martin's "A Song of Ice and Fire" series, premiered on HBO on April 17, 2011. The show spans eight seasons and 73 episodes, created by David Benioff and D.B. Weiss. It's known for its intricate and expansive narrative, memorable characters, political intrigue, and epic fantasy elements. However, "Game of Thrones" has faced criticism for its explicit depictions of nudity, sex, rape, and violence (Rai, S. 2017). Despite its 18+ rating, the series remains incredibly popular among teenagers and adults. Its complex storyline, rich in fantasy and political elements, captivates viewers, particularly with its nuanced portrayal of feminism, which is the focus of this study.

The feminist aspects of "Game of Thrones" are embodied by characters like Daenerys Targaryen, Arya Stark, and Sansa Stark. Initially, many viewers saw Sansa Stark as weak and helpless, but her character development

has proven crucial in the context of feminism. Starting as an innocent young girl married off due to political maneuvering and her love for Prince Joffrey, Sansa embarks on a transformative journey in the Seven Kingdoms. The series creators, David Benioff, D.B. Weiss, and George R.R. Martin (author of the original novels), have crafted female characters in a way that defies strict historical and fantastical stereotypes. Martin himself is known for saying, "Well, I've always thought of women as people" (Martin's Biography on IMDb official page of the series) (Tomoiağă, L. 2016).

Gender roles have a significant impact on our everyday lives. Gender identity has historically resulted in the assignment of specific roles and actions based on gender norms. Men and women have different roles that define what is considered normal or typical behavior. For example, women are expected to be stoic, strong, and emotionally in control while working to support their families, and men are expected to be at home taking care of the children and the house. Despite biological differences, traditional gender roles have always been problematic in daily life and have often led to fears about the relative strengths and weaknesses of the different kinds of genders.

According to Butler's concept of gender performativity (1990), gender roles are not innate but are socially constructed. They encompass the expectations, behaviors, and norms that society associates with individuals based on their perceived or assigned gender. Some of the aspects for traditional gender roles according to Butler are Prescriptive Nature, Binary framework, Hierarchical Structure, Reinforcement of Stereotypes, Performativity, Intersectionality, and Evolution and Change. Comprehending these features can be helpful in analyzing and questioning the ways in which traditional gender roles influence people's lives and potential.

On the other hand, Scott's studies highlight how these often-hidden acts of defiance are crucial to understanding social change and transformation. The theory of resistance is a perfect fit for Sansa Stark's journey. At its core, resistance means standing up against something. James Scott's work delves into how resistance and power interact in historical and societal contexts. His main point is that oppressed people have always used subtle, everyday forms of resistance to challenge and eventually overthrow dominant powers.

He believed that organic intellectuals from the working class and other oppressed groups are essential for resisting dominant ideologies and advocating for social change. For example, he examines how Southeast Asian farmers resist exploitation and maintain control over their lives. These farmers use various tactics, like sabotage, dragging their feet, making false agreements, and even theft, to push back

against bureaucrats, landlords, and other powerful figures. Scott's work sheds light on the often unseen ways oppressed individuals assert their agency and shape their own destinies.

Previous scholars have explored women in TV Series. In the series of Game of Thrones, Susan M. Green and Katherine van Wormer's study, "Gender and Power in Game of Thrones: Social Work Lessons in Political Competence," analyzes an important scholar of the gender dynamics in the HBO series of Game of Thrones implementing the ideas of social study. The study demonstrates how popular culture can challenge the division of knowledge in International Relations (IR) by depicting the gendered basis of political authority. Game of Thrones and other cultural works have the capacity to facilitate alternative perspectives on the world, challenging the systems that categorize knowledge and exclude certain knowledge claims.

Similarly, Hohenstein, S., & Thalmann, K. (2019) analyze the first season of *Damages* 2017 as an early example of the representation of 'difficult' women on television. More specifically, the author investigates the relationship between the show's character conception and its complex narration. The author argues that all the major male and female characters on the show are 'difficult' in the sense that the audience experiences close alignment but troubled allegiance to them. For almost sixty episodes *Damages* has held that women are equal to men in all aspects - equally smart, equally flawed, and equally complex - but the show's final moments suggest that the female protagonist finally finds happiness by pursuing exclusively the traditionally nurturing role of mother and wife (to a veteran of the 'war on terror') and cast the woman who has chosen a different path as deeply unhappy.

Another study by Tomoiağă, L. (2016) considers a score of such characters, places them in categories and tries to compare them to the fairy-tale patterns and grammar, pointing out their breaking of the rules, their becoming context-free characters and gaining their aesthetic right to becoming complex and diverse characters, even tragic ones. The article also comes to argue against a narrow ideological view that seems to want a kind of restriction of fiction in view of political correctness, not to give culture the freedom to express and create characters that are representative of reality, but, at the same time aesthetically authentic. The author views that female characters are more than well designed and well contextualized, they destroy stereotypical distribution of gender roles in fairy tales, that is, they go beyond the traditional traits of their biological and social limitations.

2. METHOD

This study employs a feminist approach to literature, focusing on scenes featuring Sansa Stark from the sixth season of *Game of Thrones*. The series, spanning eight seasons and 73 episodes, serves as the primary data source, with a focus on season six. Information is meticulously gathered by analyzing specific dialogues, monologues, settings, and storylines, as well as the series' background, atmosphere, and cultural and historical context.

This comprehensive analysis aims to understand why Sansa Stark's resistance challenges traditional gender roles and how it impacts her personal life in the fictional world of *Game of Thrones*. Key areas of analysis include examining traditional gender roles within the series, exploring Sansa's character conflicts and her journey towards independence, and assessing the visual and narrative evidence of how her life changes as a result of her resistance. The research method involves a detailed and systematic approach to capturing relevant scenes and dialogues, ultimately providing a thorough analysis of Sansa Stark's resistance to traditional gender roles and its impact on her character and the series' narrative.

3. RESULT AND DISCUSSION

In this section, the researcher shows a detailed analysis of traditional gender roles and resistance among Sansa Stark as depicted in the sixth season of *Game of Thrones TV Series* (2016) directed by American author George R. R. Martin that, penned by David Benioff and D.B. The aim of this study is to explore traditional gender roles in the series and examine how Sansa Stark's character development represents resistance to these roles. The study is specifically focused on Sansa Stark's resistance in terms of femininity, and does not address other aspects of her character.

3.1 Traditional Gender Roles represent in *Game of Thrones*

Gender roles are standards, behaviors, and expectations that are socially constructed depending on one's perceived gender, according to Butler's idea of gender performativity (1990). Judith Butler's theory of gender performativity is used in this analysis. Gender norms have long shown problems. According to these roles, women are expected to care for their families, clean the house, and rely upon men. Men, on the other hand, have a reputation as the main earners, heads of households, decision-makers, leaders, and physically stronger, which often brings up questions over the comparative strength and weakness of the two genders despite biological differences. These roles determine how people should act, dress, and interact with one another. They are strengthened by socialization and cultural standards.

In the sixth season of *Game of Thrones* (2016), hegemony is depicted through themes of colonialism and exploitation, similar to the original *Avatar* film (2009). The sequel continues the narrative of human attempts to dominate Pandora and exploit its resources, primarily through the RDA (Resources Development Administration), a powerful corporation based on Earth.

The following scenes from the sixth season illustrate how traditional gender roles portrayed in the sixth season of *Game of Thrones* (2016):



Picture 1 - Sansa Stark mainly depends on Theon for Defense - (Timestamp - 00.14.12)

The binary framework creates unequal power dynamics between males and females by stating that women require men's assistance to maintain traditional gender roles. This belief system has its starting point in patriarchal standards that assign men the duty of provider or protector and place women in subservient roles. This scene points out gender norms by portraying women as dependent on men.

Theon Greyjoy is providing Sansa Stark with safety and direction as they escape Ramsay Bolton through the cold wilderness. The way Sansa is portrayed—as a helpless woman in need of a male protector—confirms the stereotype of femininity as being fragile and dependent. Meanwhile, Theon adopts the powerful protector role, symbolizing the gender roles that are binary.



Picture 2. Littlefinger's conversation with Sansa after winning The North - Episode 10 Timestamp - (00.51.14)

Littlefinger: "Every time I'm faced with a decision, I close my eyes and see the same picture. Whenever I

consider an action, I ask myself will this action help to make this picture a reality? Pull it out of my mind and into the world? And I only act if the answer is yes. A picture of me on the Iron Throne... and you by my side."

By picturing a future in which they will rule Westeros together, Littlefinger intends to appeal to Sansa's feeling of power and influence with this revelation. It's a calculated action that appeals to her feelings as well. Historically, women in Westeros have occasionally been viewed as little more than props in the political games that males play, with their only authority being to support their male allies. Littlefinger's proposition demonstrates this way of thinking; he views Sansa as his power partner while upholding a framework in which he is the primary architect of their objectives.

This scene also suggests that Sansa's job is to help him qualify, not to abuse her own authority. In his idealized future, he will be in command, with Sansa at his side to help him gain credibility.

This is indicative of the conventional gender role in which women are not viewed as autonomous beings with agency, but rather as extensions or complements of male authority. Butler (1990) describes this feature as a binary framework that distinguishes between male and female, with different expectations for each gender category. Butler contends that because it imposes rigid expectations on how people must display their gender identity, this binary system may be constrictive and restrictive.



Picture 3. Jaime Lannister giving emotional support to Cersei - Episode 1 Timestamp - (00.23.09)

CERSEI: No, I knew this would happen. The witch told me years ago. She promised me three children. She promised me they'd die. "And gold their shrouds." Everything she said came true. You couldn't have stopped it. It's prophecy. It's fate.

JAIME: You don't believe that.

CERSEI: Of course I do. You told me yourself when Father died. You said we had to stay together. You said people would try to tear us apart, take what's ours. That

was a prophecy, too. I didn't listen to you, and everything you said came true.

JAIME places his hand on CERSEI's cheek..

JAIME: Fuck prophecy. Fuck fate. Fuck everyone who isn't us. We're the only ones who matter, the only ones in this world. And everything they've taken from us, we're going to take back and more.

JAIME embraces CERSEI.

Through her emotional vulnerability, Cersei's representation as a female character in this heartbreaking process strongly illustrates traditional gender roles, reinforcing enduring impacts about femininity. In contrast to her typically dominant attitude, Cersei's mental distress is evident as she struggles with the loss of her children. This explosive display of natural emotion is in line with the social norm that women are naturally more sensitive and caring and should communicate their emotions honestly when they are unhappy.

The scene emphasizes how Cersei is shown to be quite fragile emotionally, even with her political influence and strategic intelligence. During the conversation, her brother who is also the father of one of her murdered sons offers her sympathy and support, emphasizing the connection of familial ties and personal sorrow in contrast to conventional gender norms.

Butler's theory of gender performativity suggests that this representation influences the perceptions of women as emotionally fragile and associated with roles of sorrowful motherhood. Due to the deep cultural narrative fostering these stereotypes, societal standards that influence particular emotional actions and expectations depending on gender are reinforced. The series reflects broader social ideas about women's emotional expression and their perceived responsibilities within familial and societal systems by portraying Cersei in such a vulnerable way.



**Picture 4. Sansa Stark's Reunion with Jon Snow - Episode 4
Timestamp - (00.04.14)**

The sixth season of Sansa Stark's adventure includes evidence of traditional gender norms. When Sansa and Jon Snow reunite in the fourth episode, she stands in for the old gender norm that prescribes that women should spend most of their time with their families and depend on them for support. In Westeros, women are supposed to stay in the world of their homes, focusing on family and home, and be submissive, dependent on men for protection and rescue. Gender stereotypes about femininity are reinforced because Sansa is expected to be submissive, dependent on men for protection and rescue, stay in the domestic realm, and prioritize family and home, according to Butler's theory of gender performativity.

This expectation is a reflection of the prescriptive nature of gender roles, which prescribe particular roles and behaviors deemed suitable for people according to their perceived gender identity. These gendered expectations can be seen in the scene where Sansa encounters Jon Snow after fleeing Ramsay. She is portrayed as looking for safety and support from a male figure, Jon Snow, and wants to return to him. The narrative's use of Sansa's vulnerability and need for rescue to reinforce traditional ideas of femininity and women's reliance on male figures for safety and security serves as an example of how gender roles interact with power dynamics and hierarchical systems.

3.2 Resistance opposed to traditional gender roles by Sansa Stark

The study of resistance by James C. Scott (1990) examines the various methods, approaches, and drives people apply in order to challenge and resist dominance in a range of social contexts. He emphasizes the complex relationship between power and resistance, highlighting the necessity of comprehending both public and disguise forms of resistance in the fight for social change. One of the main female characters, Sansa Stark, at first portrays the stereotypical image of a northern noblewoman. Sansa is the eldest daughter of Ned Stark and the heiress of Winterfell. Because of her beauty and famous background, men find her to be a highly desirable match.

Acts of resistance, according to Scott (1990), may take place in daily behaviors and interactions as well as dramatic or planned ones. In order to secretly oppose dominance, subordinate groups frequently employ strategies like foot-dragging, avoiding something, gossip, and symbolic gestures. This approach makes a differentiation between the two types of resistance covert and public that are vital to the larger fight against oppression. Disguise resistance is a powerful and continuous form of protest that can progressively damage the confidence and power of dominant elites over time,

even while overt resistance might attract more attention and have quick effects.

Sansa Stark's disobedience can be seen as she resists the idea that women need to be modest and submissive. She has gone through a long time of manipulation, betrayal, and humiliation by the sixth season, at which point she knows she must fight back.



Picture 5. Sansa Stark asking for help to Jon Snow - Episode 4
Timestamp - (00.07.20)

Sansa Stark convinces her older brother Jon Snow to take back Winterfell from Ramsay Bolton's control in the fourth episode of the sixth season. Ramsay, Roose Bolton's illegitimate son, married Sansa Stark to strengthen his position of power in the North. Littlefinger planned this marriage to accomplish multiple goals at once. Its goal was to rebuild the alliance that had been destroyed by Robb and Catelyn Stark between the North and the Vale. Sansa's reputation as one of Westeros' most attractive women was further highlighted by Ramsay's decision to marry her, even though their union resulted in abuse and exploitation rather than love.

The choice Sansa made to go to Castle Black and ask Jon Snow for assistance is indicative of her proactive attitude to regaining her agency and demanding justice for the wrongs done to her. When she states, "I'll do it myself if I have to," it is obvious how determined she is. This decision goes opposed to gender norms that limit women to depending only on men for protection. Sansa also rejects the shame and guilt that are often attached to sexual assault victims. She has suffered horrifying torture at the hands of Ramsay, but she won't allow victimization to define who she is. Rather, she finds strength in her horrific experiences, directing them toward her pursuit of justice and independence.

Sansa Stark's refusal to follow gender stereotypes that depict women as helpless victims is seen in her disregard of social norms. According to James Scott (1990), public resistance is when people openly oppose authority and call for social change. Her acts fall into this category. In this scene, Sansa asserts her right to Winterfell as a Stark and openly calls on Jon Snow to take back the North. With this act of rebellion, she is demonstrating her refusal to be

subjugated or dominated and rejecting the idea of female quiet and subservience.



Picture 6. Sansa's conversation with Littlefinger after he apologize for what he did - Episode 5
Timestamp - (00.05.29)

Sansa: "You freed me from the monster who murdered my family.....and you gave me to other monster who murdered my family. Go back to Moat Cailin, My brother and I will take back The North on our own."

Sansa Stark takes control of her fate in the sixth season of Game of Thrones by asserting her Stark inheritance and increasing her influence in politics. She demonstrates her commitment to her family and her will to retake her kingdom by asking for assistance from her father's followers. Sansa acts decisively to rescue Winterfell from the tyrannical House Bolton rather than letting her fate be handed down to her. Her defiance serves as a signal of her rejection of the gender stereotypes that force women to be silent and obey.

Sansa is presented as a pawn in men's political games for the most of the series, easily swayed by their choices and deceit. Currently, though, she actively opposes the situation by advocating for herself and contributing to stop being a prop in other people's games. Her choice to spare Littlefinger's life despite the consequences of his treachery is more evidence of her astute acquisition of kindness and power.

When she confronts Littlefinger in the fifth episode on her marriage to Bolton, she decides not to murder him in an effort to show her agency and hold him responsible for his actions. Littlefinger apologizes. The traditional gender stereotype that views women as the helpless objects of men's choices and manipulations is challenged by this behavior. Sansa's choice to reject Littlefinger's offer of assistance and face her signifies a significant shift from her prior, weaker self.

When she forgives him, she demonstrates her morals and her capacity to keep him accountable while still displaying empathy and resolve. She publicly rejects in front of the other people, who are watching, and this act of rejection is an example of public resistance. and admitting to them that she knew they were always manipulating her.



Picture 7. Sansa adding more money - Episode 9
Timestamp (00.48.19)

After almost losing the war, Sansa Stark faces her pride and turns to Littlefinger, the man who had misled her and set up her marriage to Ramsay Bolton, for assistance. Littlefinger, who was well-known for his cunning and aspirations, had planned the marriage in order to consolidate his power and take command of the North. In the Battle of the Bastards, Sansa recognizes the tactical benefit of having more forces, despite their past of deceit and deception. She puts her mistrust of Littlefinger aside in order to focus on her mission of stopping Ramsay and taking back Winterfell.

Sansa's willingness to set aside her pride and old grudges in favor of a more important goal shows her maturity and pragmatism. Her participation in House Stark's victory over Ramsay Bolton and the retaking of Winterfell emphasizes her opposition to patriarchal oppression.

She aggressively challenged Ramsay in public by assisting Jon Snow in rallying additional men and boldly approaching Littlefinger for assistance despite his previous manipulations. In order to regain her house and her family's honor, Sansa has demonstrated by her deeds that she is ready to take chances and work with her former enemies. According to James Scott (1990) this act is public resistance where she publicly resists being traditional and going back to Ramsay.



Picture 8. Sansa's expression change when she looking at Littlefinger - Episode 10 -
Timestamp (01.01.51 - 01.01.55)

The Great Hall gathering in the North in the tenth episode of season six accentuates Sansa Stark's ambition and her nuanced relationship with authority. Her

interactions with Littlefinger and Jon Snow, as well as her mental strife, are revealed in this sequence. After defeating Ramsay Bolton and taking back Winterfell, the Northern lords, knights of the Vale, and other influential persons convene in Winterfell's Great Hall to debate who will govern the North going forward. Sansa is pleased and acknowledges Jon Snow as a Stark when the Northern lords proclaim him to be King in the North. Jon is taken aback and humbled by the cries of "The King in the North!" He turns to check on Sansa.

She gives him a supportive grin, but her face changes when she sees Littlefinger. Littlefinger, who appears in the background, is clearly aware of both his own cunning plans and Sansa's possible aspirations. Sansa's conflicted emotions are a reflection of her pride in Jon's acknowledgment as well as her reflection on her own status and power. She is happy for Jon at this point, but she is also conscious of the power dynamics and her own involvement, which highlights her internal anxiety.

Sansa Stark doesn't publicly declare her desire to rule as Queen of the North, but her deeds speak louder than words about her views on authority and leadership. Her first objective is to rescue Winterfell from the oppressive House Bolton and carry on her family's heritage. She believes she should inherit the North. She recognizes the need to unify the Northern lords under a Stark leader to preserve their independence and prosperity, so when Jon Snow shows promise as a leader, she backs him in his bid to become King in the North. Sansa does not, however, lack ambition or a thirst for power despite her devotion for Jon.

Her exposure to violence and trauma has influenced the way she approaches leadership and how she perceives power relationships. Sansa appears to be supporting Jon, but her actions also suggest that she has ambitions to command and become Queen of the North. This act is a disguised resistance according to James Scott, as she hides her ambition even though Littlefinger knows what she desires. The next season will be showing her true desire through Arya Stark and her act.

3.3 The Impact of Resistance Through Sansa's life

James C. Scott argues that understanding resistance is essential to comprehending how people and groups negotiate oppressive power structures, claim their agency, and make meaningful life improvements. Through increasing self-worth and confidence, encouraging solidarity among those going through similar hardships, and creating support networks, acts of resistance can empower people. But resistance frequently has hazards, such the possibility of social rejection, repression, or reprisal, which can affect relationships, safety, and general well-being.

Depending on the situation, resistance can have different psychological repercussions, such as stress, anxiety, defiance, or resilience. In addition, resistance helps people express who they are and develop their sense of self and purpose by giving them a platform to voice their opinions and goals. Resistance has the potential to bring about societal change over time. This study will use Sansa Stark's life story to investigate the effects of resistance.

Sansa Stark's rejection of conventional gender roles has a significant impact on her character's development as well as her relationships, decisions, and experiences over the course of the show. Her life is impacted by her resistance in both good and bad ways. Through her disobedience, Sansa learns power and agency, rejecting the expectations placed on women by society and creating her own route to independence.

Sansa indicates her right to choose her own destiny rather than playing the part of a submissive princess suited only for childbearing. She challenges characters like Littlefinger, Ramsay Bolton, and Joffrey Baratheon, regaining her independence and refusing to bow to their rule.



**Picture 9. Sansa's statement to Ramsay shows identity and self expression - Episode 9
Timestamp (00.05.36)**

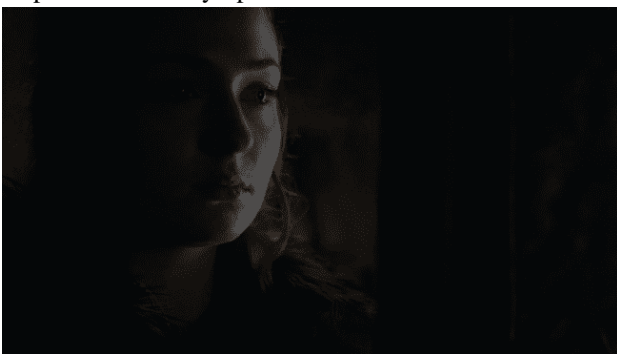
Sansa: "You'll going to die tomorrow, Lord Bolton. Sleep well."

There are various reasons why this statement is important. First of all, it's a far cry from the terrified, obedient child Sansa used to be under Ramsay's cruel rule. Second, it's a shameless declaration of her faith in their cause and her expectation that they will succeed. Sansa is clearly regaining her agency and power in this instance, as evidenced by her disobedience.

Despite all of this, the most significant thing that occurs in this moment is that Sansa Stark's drive to retake Winterfell and her independence are crucial components of her developing personality, as evidenced by her interactions with Jon Snow. This progression is demonstrated by her comment, "Lord Bolton, you're going to die tomorrow." She said, "Sleep well," displaying her

growing fearlessness and self-assurance. This is the fundamental idea of self-expression and identity.

The action takes place on the battlefield shortly before the Battle of the Bastards gets underway. Ramsay Bolton meets with Jon, Sansa, Tormund Giantsbane, and Davos Seaworth to talk terms. Ramsay continued to boast and made an effort to provoke Jon Snow and Sansa Stark. Sansa Stark, however, is aware of him and realizes that his deed is intended to rile up them. With his typical arrogance, Ramsay enters the discourse and tries to scare Jon and his supporters by demonstrating his dominance over Winterfell and his numerical advantage. Sansa walks up and calmly and strongly makes her statement in response to Ramsay's provocations.



**Picture 10. Sansa's bravery in seeing Ramsay being eaten by his own dog - Episode 9
Timestamp (00.57.17 - 00.57.26)**

In the ninth episode of season six, Sansa Stark seeks even with Ramsay Bolton as he sees him being eaten by his own dogs. She is about to turn away, but then something forces her to watch without blinking. She has changed from an innocent girl to a strong, brave lady at this point. Her smile upon Ramsay's death emphasizes her special dedication, implying that by destroying him, she has also faced her own troubles.

Although Sansa suffers psychologically from this act of revenge, it shows how strong she is to face and go past her pain. As portrayed by James Scott (1990), Sansa finds that seeing Ramsay die is both therapeutic and inspiring, marking a turning point in her emotional recovery and self-discovery.

CONCLUSION

The purpose of this study is to investigate how traditional gender roles are portrayed in Game of Thrones, with a particular emphasis on Sansa Stark's defiance of these traditions and how they affect her personal life in the sixth season. The goal is to examine the ways in which Sansa's personal growth impacts the political climate in the North as a whole. The research shows that Sansa Stark went through a dramatic change in personality: she has gone from being a young child who aspires to marry a king and have children to a powerful, autonomous ruler.

Sansa's path in the sixth season demonstrates her lack of appreciation for conventional gender roles. Sansa is shown as an innocent young woman who follows social norms at first, but she eventually develops into a bold and astute leader. Her attempts to take back Winterfell and bring her family's honor back serve as a marker of this change in form. Her choices and tactics set her apart from the series' conventional female image and reflect her newly discovered independence and leadership.

Sansa's interactions with Littlefinger and Ramsay Bolton, among others, emphasize her development even more. Despite being tricked and taken advantage of by both individuals, Sansa grows from them and succeeds in the end. Her achievement in navigating these intricate connections highlights how she transformed from a quiet youngster into a strong lady. Her tenacity and smart thinking are essential to taking back the North and repairing the Stark family's image.

Sansa's development has a big impact on the North's politics in addition to her personal life. Her leadership shows that she is a force to be reckoned with and challenges the existing power structures. Sansa changes the political landscape of the area by taking back Winterfell and establishing her dominance, demonstrating her influence beyond her own experience.

Sansa's development also displays a complicated dynamic between her and her enemies. She employs the intelligent strategies Littlefinger and Ramsay Bolton taught her, but she also outwits them. This dynamic demonstrates how Sansa's character development requires her to take on characteristics from her enemies in order to accomplish her objectives. Sansa's objectives, in contrast to those of Ramsay and Littlefinger, are based on justice and her wish to keep her family and home safe.

In the end, Sansa Stark's defiance of conventional gender norms and the metamorphosis that followed had a significant impact on both her private life and the political environment in the North. Her transformation from a conventional, obedient girl to a powerful, self-reliant leader defies social norms and modifies her place in the series. The way Sansa develops shows how intricate power relationships are and how crucial resilience and strategic thinking are to surviving hardship.

Suggestion

Future studies may broaden the scope of this analysis to cover additional seasons or characters, even though it primarily focuses on Sansa Stark from the sixth season of Game of Thrones. Such studies could offer an in-depth knowledge of the ways in which the series portrays opposition to traditional gender roles. Furthermore, applying resistance theory to the analysis of other female characters in Game of Thrones may provide

important new perspectives on their journeys to self-determination and empowerment.

It would also be beneficial to broaden this research beyond *Game of Thrones* to include other works of literature and media. Examining how gender norms are portrayed in various narratives and the ways in which female characters defy these constraints in order to express their individuality may help identify recurring themes and techniques.

This larger focus might illustrate the worldwide fight against limited gender standards through a range of genres and formats, from modern films and television shows to classic literature.

Furthermore, examining how viewers view characters who defy conventional gender norms may help us comprehend the cultural and societal effects of these stories on a deeper level. Through investigating how viewers view and respond to these figures, scholars can acquire understanding of the more generalized cultural narratives concerning gender and authority. This method might also investigate how these narratives affect the attitudes and ideas that viewers have about gender roles in their own lives.

Future research may also look at how cultural context affects how resistance is portrayed. Comparing characters from various cultural backgrounds or environments, for example, might highlight the ways in which society standards and opinions influence resistance to gender stereotypes. This cross-cultural examination may highlight particular as well as universal aspects of the fight for gender equality.

Furthermore, long-term investigations investigating characters' growth over several seasons or episodes may offer a more thorough understanding of their experiences. Using this method would enable academics to examine how characters change over time and how their rejection of conventional gender roles affects their development and interpersonal interactions.

Lastly, examining the narrative strategies employed to portray resistance may provide insightful information about storytelling strategies. Analyzing the narrative techniques and character development journeys created by authors and other producers may improve our comprehension of successful storytelling in relation to gender norms and resistance.

Even though the focus of this analysis is Sansa Stark from the sixth season of *Game of Thrones*, there are many chances for further investigation to build on these conclusions. Researchers can obtain a deeper comprehension of the intricate dynamics of gender roles and resistance in fictional tales and real-world contexts by

delving into the views of other characters, media, and audiences.

In addition, there are notable shifts in how women are portrayed in *Game of Thrones* as evidenced by "Resistance opposes to traditional gender roles by Sansa Stark" Her significant role-playing journey from an average and sensitive girl to a strong heroine and an independent woman about resistance and resilience challenges patriarchal conventions and traditional gender roles, encouraging an assessment of gender roles in modern storytelling. This study not only advances our knowledge of *Game of Thrones* but also adds to the ongoing conversation about gender and power in popular culture.

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