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ANTONIO RICARDO SILVA PIMENTEL

THE HEROIC JOURNEY OF DAENERYS IN
THE ICE AND FIRE CHRONICLES: AN ARCHETYPAL READING

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Monografia apresentada à disciplina Trabalho Acadêmico Orientado como requisito para a conclusão do Curso de Licenciatura em Letras na Universidade Estadual da Paraíba, na área de Literatura, sob a orientação do Prof. Ms. Valécio Irineu Barros.

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Epigraph

I will take what is mine with **Fire and Blood**

Daenerys Targaryen

Abstract

A Song of Ice and Fire is a series of books of the epic-fantastic genre written by the novelist and screenplay writer George R. R. Martin. These books have many characters whose stories are intertwined, but highlight three main events increasingly connected: a war between several families for control of the seven kingdoms; the threat of supernatural creatures; and the ambition of Daenerys Targaryen, the exiled daughter of a murdered king who wants to regain what is rightfully hers. This work focuses on providing a brief overview of Campbell and Vogler's theory and use their narrative or evolutionary model as the basis for analysing the journey of the character Daenerys Targaryen, during her attempt to regain the kingdom lost by her father, so as to understand the stages she goes through in her path and to know if the steps she took and the lessons learnt by her were enough to make her a heroine. This study is relevant because it makes use of a traditional theory in the academic world, which still influences authors and screenplay writers, but that few people have heard about it.

Key-words: Daenerys. Archetype. Hero's Journey. Vogler. Campbell.

Resumo

As Crônicas de Gelo e Fogo são uma série de livros do gênero literário fantástico-épico, escritos pelo romancista e roteirista George R. R. Martin. Livros estes que possuem muitas personagens, cujas histórias estão interligadas, com destaque para três acontecimentos principais: uma guerra entre várias famílias pelo controle dos sete reinos; a ameaça de criaturas sobrenaturais; e a ambição de Daenerys Targaryen, filha exilada de um rei assassinado e que pretende reconquistar o que é seu por direito. Este trabalho tem como objetivo fornecer um breve resumo da teoria de Campbell e Vogler e usar suas narrativas ou modelos evolutivos como base para a análise da jornada de Daenerys Targaryen, durante sua tentativa de recuperar o reino que foi tomado de seu pai, como também compreender os estágios que ela percorre e saber se os passos que ela escolheu e as lições aprendidas foram suficientes para torná-la uma heroína. Este estudo torna-se relevante, pois faz uso de uma teoria tradicional no meio acadêmico, que ainda continua influenciando autores e roteiristas, mas da qual poucas pessoas escutaram falar.

Palavras-Chave: Daenerys. Arquétipo. Jornada do Herói. Vogler. Campbell.

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Introduction

The Ice and Fire Chronicles is a collection of books, a series of high fantasy novels, written by George R. R. Martin. It was first published on August 6, 1996, and was originally meant to be a trilogy, but currently consists of five volumes and with two more books planned.

The books have been translated into 45 languages, and have sold 60 million copies. All the romances were generally well received by literary critics and the public, and have been indicated to several awards for fantasy and science fiction, as the *Locus*, *Nebula* and *Hugo* in Brazil. In the United States of America the books were printed by the Bantam Spectra and in Brazil by LeYa.

The books of The Ice and Fire Chronicles have been adapted into a large number of formats, such as video games, comic books, miniature dolls, and a TV series called *Game of Thrones*, produced by HBO. Television broadcasting presented the series to a larger readership and brought the author more notoriety, causing the first five volumes of the series to appear among the top ten in the list of best-selling books of The New York Times in 2009.

There are three main storylines that are increasingly interconnected in the course of the books: the chronicle of a dynastic civil war between multiple families competing for control of the Seven Kingdoms; the growing threat of supernatural creatures known as the White Walkers who dwell beyond an immense wall of ice to the North; and the ambition of Daenerys Targaryen, the exiled daughter of a mad king – deposed 15 years before, in another civil war – about to return to her land and claim her throne by right.

The purpose of this monograph is analyzing the journey of the character Daenerys (Dany) from The Ice and Fire Chronicles; so as to understand the stages she goes through in her path to become a heroine to provide, making use of Campbell and Vogler's theory and use their narrative or evolutionary model as the basis for it.

In this research we will present the theme/concept known as a Monomyth, a theory created by Joseph Campbell in 1949. Campbell borrowed this term from the novel *Finnegans Wake* written in 1939 by James Joyce.

This paradigm issued from the analyses that Joseph Campbell made of the history of some mythological characters, which led him to perceive that such characters traveled around a winding path, in order to become a myth or a hero.

Campbell describes 17 stages along this journey, though just a few characters really go through all of the 17 steps. Some myths involve many stages, while others just focus on one of

these stages. The stages identified by Campbell are organized in a triple sequence: Departure or Separation, Initiation and Return.

About this evolutionary pattern, Vogler (2007) pointed out that the hero's journey is a compendium to life, a comprehensive instruction manual for the art of being human.

Vogler, considered a disciple of Campbell, explains why this author's book is called *The Hero with a Thousand Faces*. It received this name because this journey can be applied for pacifist, modern, pilgrim, crazy, wanderer, inventor, nurse, liberator, artist, whimsical, lover, joker, king, victim, slave, worker, rebellious, adventurous, failed, cowardly, saint, monster, etc. In short, it can be applied to virtually any kind of character.

As for gender, Vogler (2007) made a comparison between the journey of a man and that of a woman. Man's journey can be in some aspects, more linear, evolving from an external target to the next, whereas woman's journey can develop in spirals, inwards and outwards. According to Vogler, the spiral can be a more exact analogy for a woman's journey than a straight line or a circle. Another model consists of a series of concentric rings, with the woman's journey at first headed inward, toward the center, and then expanding back to the margins.

Nowadays there has been much writing of books and screenplays of films that tell the story of many heroes. Yet, many people do not know that, in order to become heroes, these characters need to go on a journey, which Campbell (2004) named *The Hero's Journey*.

Vogler (2007) observed that, the different stages vary according to necessity and depend on the culture in which the stories are produced.

The research that will be carried out in this study has an exploratory, applied and qualitative nature. It is exploratory, because according to Gil (1994), this type of investigation is concluded in subsequent studies, which is the case of this monograph.

According to Charles (1995) an applied research is "realized with the purpose of solving a problem", in other words, it is created to solve a specific problem, involving some interest. In this case, it was a personal problem/curiosity, namely: understand the route that a given character has to go through to become a hero/heroine.

As a limitation, this work is incomplete because the last two books of the chronicles have not yet been published, so the study will be based, initially, in the five books already issued, and will be completed in a future paper.

CHAPTER I

Departure

1.1 Call to the Adventure

In this stage of the Hero's Journey, the hero is called to some challenge or adventure, which is usually indicated by the appearance of a herald or announcer. The heralds, who announce the adventure, are usually obscure, repugnant and terrifying beings, which are always considered evil. According to Campbell, the heralds can take on the form of an animal, as in fairy tales, or of a strange figure – the Unknown.

In this first stage of the journey, the hero is called and then transferred to a unknown region, represented by “a distant world, a forest, underground kingdom, beneath the waves, above the sky, a secret island, a mountaintop or a dream state” (Campbell 2004, 53). Such places are usually inhabited by strange figures.

As pointed out by the same author, the hero can continue in the adventure by his own volition or he is simply taken or sent to a distant place by a good or a bad entity.

The starting point of the adventure may be a simple error, or else the character is attracted by some event and is consequently sent away.

As for its function, Vogler (2007) considers the call to the adventure the stage responsible for showing the goal of the journey, and for making clear the purpose of the hero: conquering a treasure or a love, obtaining revenge or justice, making a dream come true, facing a challenge, changing life etc.

1.2 Refusal of the Call

According to Campbell (2004, p. 54) the “[r]efusal of the summons converts the adventure into its negative”, where for some reason the hero is transformed into a victim and has to be saved. It is due to the refusal that the world of the hero stops being a good place and becomes full of challenges. The hero's life also becomes almost meaningless.

According to Vogler (2007), when the hero refuses the call, it is necessary that some other influence arise to overcome this impasse, this influence may appear as a change of circumstances, a new offense against the natural order or the encouragement of a mentor.

1.3. Meeting with the Mentor

Campbell (2004, p. 63) who named this stage as **Supernatural Aid**, mentions that, for those who do not refuse the call to the adventure, “the first meeting in their journey will be with a protective figure and this figure will provide the adventurer with amulets for protection against the titanic forces” which he or she will come across.

This figure represents the good power and is responsible for protecting the hero’s fate. In a lot of cases the power of the guardian seems threatened by challenges, but it will never be extinguished, the hero just needs to know and believe that the guardians will appear.

In some cases the guardians emerge in the masculine form: a wizard, a hermit, a priest and a blacksmith. In other cases, this protective figure takes on feminine forms: a fairy godmother, an elderly woman, a Virgin, the cosmic Mother and the Mother Nature.

Campbell (2004) emphasizes that this type of aid is commonly seen when the hero accepts the call.

Vogler (2007) named this figure as a Mentor, who has the objective of preparing the hero to face the unknown. However, the mentor can only go with the hero to a certain point. And sometimes the mentor has to push the hero, for the adventure to continue.

1.4 Crossing of the First Threshold

After receiving help from the mentor, the hero goes on a journey, whose next step is the crossing of the first threshold and the facing of the "threshold guardian", an entity that defends the limits of the sphere or the horizon of the hero's life. Beyond these limits are darkness, the unknown and danger.

As examples of these unknown places, we have: the deserts, the jungle, the seafloor, a strange earth, and all of these are places in which the hero/heroine projects things that come from his/her unconscious.

Campbell (2004) also mentions that it is just by crossing the limits of the threshold, that the hero will acquire new experiences. Corroborating this idea Brown (1933, pp. 175-77 apud Campbell 2004, pp. 75-76) points out that “The adventure is always and everywhere a passage beyond the veil of the known into the unknown; the powers that watch at the boundary are dangerous; to deal with them is risky; yet for anyone with competence and courage the danger fades.”

About the crossing of the first threshold, Vogler (2007) affirms that, in order to carry it out, the hero has to face the consequences of dealing with the problem or the challenge presented by the call to the adventure. This continues when the hero masters his fear, and decides to face the problem and take action. The hero is now committed to the journey and there’s no turning back. The same author adds that “once across the first threshold, the hero naturally encounters new challenges and tests, makes allies and enemies, and begins to learn the rules of the special world.” (2007, 13)

CHAPTER II

Initiation

2.1 Tests, Allies, Enemies

As Campbell (2004) named this trial as **Road of Trials** pointed out, after crossing the threshold, the hero/heroine walks through a place where he comes across villages, which are inhabited by strange creatures, and he/she has to survive along the route, in order to arrive at these villages. During the journey, the hero is aided by a strange force, though in an undisclosed manner. This aid happens by means of a piece of advice, an amulet and sometimes by the secret agents of the supernatural helper or mentor, or in this part the hero discovers a power (for the first time) that has been helping him in his journey.

If someone decides by himself to enter a perilous journey into the darkness, voluntarily or involuntarily, in his own spiritual labyrinth, he will come across symbolical figures (at the risk of being devoured). According to the mystic vocabulary, this is the second step from the Road, the stage of “purification of the self”, when the senses are “cleansed and humbled”.

Vogler (2007) says that, at this point, the hero fully enters in the Special World, where he will go through new experiences, many of which can be frightening. During this stage, he points out; the hero will face a series of tests and challenges, with the objective of preparing him for the greatest trials yet to happen. The tests of the beginning are very hard to overcome. One of these tests is to determine how quickly the hero will adapt to the new rules. “The Tests may be a continuation of the mentor’s training” (id. *ibid.*), considering that many mentors stay with the hero at this point, giving instructions for the big trials that lie ahead.

About the Special World, Vogler adds that “[it] is usually dominated by a villain or Shadow, who is protected by traps, barricades and checkpoints. Often the hero falls into these traps and how [he] deals with these traps are part of the testing” (2007, p. 137).

Another aspect mentioned by the same author in this stage is the appearance of allies and enemies. According to him it is common for the hero to spend a time trying to find out who can be trusted and who is not to be trusted. When he finds a sidekick, sometimes this character aids the hero and acts as his conscience, other times he/she causes mischief.

As the hero can make friends, he can also make enemies. The hero’s appearance in the Special World can lead to threatening events. Sometime the enemies may be the Threshold Guardian or even the Herald. Usually the enemies are not out to kill the hero, but to defeat him in a challenge.

According to Vogler (2007, p. 141), the phase of Tests, Allies, Enemies “is useful for getting to know the hero’s self, where the characters get acquainted with each other and learn more about them [and] allows the hero to accumulate power and information”. It also prepares the hero for the next stage: Approach to the Inmost Cave. It is in this stage, that the hero will make the final preparations for the central test of the adventure.

“Some heroes boldly stride up to the castle and demand to be let in” (Vogler, 2007, p. 144), in this case the hero is sacrificing himself for the benefit of the group. However, the approach will not be so easy; the hero will find a lot of challenges and obstacles, that will “prepare him for the life-and-death struggle yet to come” (*op. cit.*, p. 145). One of these obstacles will be the threshold guardian, so that to deal with this test, the heroes must make themselves as ready as they have never been. Sometimes they have to use emotional appeal to cross the threshold.

In addition Vogler (2007) comments that, when the hero is approaching the ultimate goal or reward, this may be a turning point that may seem tearing, but it is another test. One example of turning point is a villain’s headquarters with an almost insurmountable defense.

Some heroes tend to resist what was intended for them, but Vogler (2007, 152) affirms that sooner or later this resistance will be closed off and the hero has to face this life-and-death issue. As a matter of fact, “[t]he Approach of the Inmost Cave encompasses all the final preparations for the Supreme Ordeal. New perceptions are put to test, and the final obstacles to reaching the heart are overcome. And now the Supreme Ordeal may begin” (loc.cit.).

2.2 Approach to the Inmost Cave

After the hero has adapted to the special world, he goes to a region located between the border and the center of the journey. In this place the hero will find a mysterious zone with its own guardians and tests, (Cf. Vogler 2007).

On the same topic the same author goes on to explain that the approach to the inmost cave is to prepare the hero to the end of the central tests of his/her adventure. This is the time to make a plan, recognize the enemy and get prepared to confront the guardian[s]. In some cases the hero sacrifices himself and defies death for the benefit of others, a heroic act. In fact, Vogler points out, “[n]o matter how the heroes try to escape their fate, sooner or later the exits are closed off and the life-and-death issue must be faced” (2007, p. 152).

To confront the tests in this part, all kinds of experience gained by the hero is valid to continue the journey, considering that, the hero can enter another special world with different values and rules, and find a lot of surprises. About the same point Vogler (2007) comments that the hero may come across some test that discourage him or her when they are approaching the goal, these plot twists seem lacerating, but it is just to test if the hero[ine] will go ahead.

2.3 Ordeal

The ultimate adventure, when all the barriers and the ogres have been overcome, is represented by a mystic marriage (*hieros gamos*) of the triumphant soul-hero with the Queen-Goddess of the world.

[Wo]man in mythological language represents knowledge, according to Campbell (2004), this step is called **Meeting with the Goddess**, Woman/Man acts as a guide on a sensual adventure. The hero is the one who searches the knowledge, and as he/she advances on

advances, the goddess goes through numerous transformations, but she can never be greater than the hero. This female character attracts, guides and makes the hero break what is preventing him from continuing the adventure. If the hero considers the goddess with kindness and security as she wants, he has the potential to be the king, to be the incarnate god.

According to Vogler (2007) this kind of character is known as a shapeshifter (another kind of archetype), and he/she has the function of dazzling and confusing the hero/heroine rather than trying to kill them, and “mislead the hero/heroine or keep him/her guessing, and their loyalty or sincerity is often in question” (p. 59). Usually this kind of character appears as the opposite sex of the hero, and a main characteristic of their personality is that they are always changing, which makes it difficult for the hero pin them down. In addition, Vogler affirms that it is very common for the hero to fall in love with this character.

While Mann points that, the hero is tempted to fall in his adventure by a seductive woman “or more metaphorically by the temptations of the material life that he has chosen to abandon as part of his quest” (2008, p. 5).

As pointed out by Campbell (2004) in this stage the hero gets a superpower. After having gone through the trials of resisting the woman as a temptress and achieving atonement with the father, the hero is really prepared to confront the hardest part of his journey.

Vogler (2007) points that, this is the moment when the hero will face the biggest challenge and the most fearsome enemy. According to him, the main point of this stage is that “Heroes must die, so that they can be reborn” (2007, p. 155). Conversely, there is no obligation for the hero to die; he can be a witness of death or the cause of death.

One example of challenge, according to Vogler, is a crisis of the heart, in which the hero experiences a betrayal or the apparent death of a relationship. Joseph Campbell (2004) divides this romantic crisis of the Ordeal in two stages: “Meeting with the Goddess” and “The Woman as Temptress”.

The hero has to face death (literally or symbolically), and most of the times he/she survives and then receives the reward of overcoming death or, as Vogler points out, “heroes cheat death” (2007, p. 162). Commenting on this statement, the same author points out that “heroes face certain death but survive where others have failed, because they have wisely sought supernatural aid in the earlier stages. They cheat death, usually with help of the Mentor’s gift” (p. 165),

The most common form of Ordeal is a kind of battle or a confrontation with an opposite force, which may take on the form of an “enemy, villain, antagonist, opponent or even a force of

nature” (VOGLER, 2007, p.163). In other words, “the hero’s greatest opponent is his own Shadow” (loc. cit.).

Generally, this Shadow represents the fear and the unpleasant and objectionable qualities of the hero, everything that can be projected onto other people. However, no matter how the values of the hero and of the enemy are different, and according Vogler (2007) in some way the enemies reflect the dark desires of the heroes, magnified and distorted.

Vogler summarizes the Ordeal as the moment when the hero faces his greatest fear, and cites some examples of fear such as: “facing up to a phobia, challenging a rival, roughing out a storm or a political crisis, or the fear of standing up to a parent or authority figure.” (2007, p. 169).

The Ordeal means the death of the ego. In the Ordeal or Apotheosis, the hero is like a god, from the moment he faces death. It is when the hero risks his life for the good of others, that he earns the right to be called Hero.

2.4 Reward

All other steps have the objective of preparing the hero and purifying him for this stage. The ultimate boon is when the hero conquers the goal of his journey. Mann affirms that, “[t]his could be the milk of paradise, the elixir of life, a holy object, a magical talisman or simply a great feat.” (2008, p. 06). But, the hero may also win the prize in an easy way, he only needs to show himself truly worthy of receiving it.

Campbell (2004), which named this stage of the journey as **The Ultimate Boom** points another way of receiving this prize. It is a more complicated one, because some guardians (in this case specifically the gods) are more rigorous and cautious, so that to get hold of the object, the hero has to use tricks.

After having gone through all the challenges, the hero conquers his entire prize, a stage Vogler (2007) named “**Reward**” and/or “**Seizing the Sword**”. After their celebration, the heroes will rest and recover, once the journey was arduous.

CHAPTER III

Return

3.1 The Road Back

After the hero has achieved the object of his quest, the adventurer has to return to the common world “through the grace of some male or female, human or animal” (Campbell: 2004, p. 179), taking with him, of course, the object that was the goal of the adventure, so that the boon may redound to the renewing of the community, the nation or the world. Campbell calls this stage as **Refusal of the Return**.

In *The Aeneid* (Book VII, Canto 10) Vergil seems to corroborate the same idea, when he has the Sibyl tells Aeneas before he goes into the underworld: “Easy is the descent to the Lower World; but, to retrace your steps and to escape to the upper air – this is the task, this is the toil” (Vergil *apud* Vogler, 2007, p. 187)

Despite this difficulty, Vogler emphasizes that “although the Special World may have its charms, few heroes elect to stay. Most take **The Road Back**, returning to the starting point or continue on the journey to a totally new locale or ultimate destination.” (2007, p. 187)

As we know the journey happens outside of the hero’s community, but to return he has to cross another threshold, and Campbell considers that this return is the same as “coming back out of that yonder zone.” (2004, p. 201). The world to which the hero goes “is a forgotten dimension of the world we know (*loc. cit.*)” And, in the hero’s journey the exploration of this unknown world (voluntary or not) is one of the main points in his adventure.

One of the difficulties found by the hero is bringing back with him -- to the human world -- the wisdom gained during the journey, and then shares it with the people who live there. That is why Vogler (2007) calls this step “The Road Back”. The taking of this road back may be voluntary or else induced by an external force. Yet, this does not mean the return will be quiet, i.e., there may be changes in the purpose of the journey back. Some obstacles may appear, and part of them seems to condemn the journey to failure.

About the same topic, Vogler affirms:

The Road Back may be a brief moment or an elaborate sequence of events. Almost every story needs a moment to acknowledge the hero's resolve to finish, and provide him with necessary motivation to return home with the elixir, despite the temptations of the Special World and the trials that remain ahead. (2007, p. 193)

But before the heroes return to the common world, they will face another challenge, which is the final test of the journey. Ultimately, the greater purpose of the Resurrection is for the hero to give an external sign that he is really different from what he initially was.

3.2 Resurrection

In this stage, the hero is free to transit between the two worlds. As Mann points out, this happens “when the hero loses attachment to limitations, ambitions, hopes and fears, winning on physical and spiritual planes. He is now the cosmic dancer able to move from the sunlit to the dark worlds and come again to the gods’ world” (2008, p. 7), in other words, he became a master of the two worlds, and he can move between them.

Vogler (2007) named this point **Resurrection**. For him this stage is the climax of the hero’s journey, as he/she needs to go through a process of purification before joining the return journey to the Ordinary World.

In order to do that the heroes must have some changes in both behavior and appearance, the same way they showed when they entered the Special World; to return to the Ordinary World they have to change their personality acquired during the journey and build a new suitable personality for their return to the Ordinary World. In Vogler’s words “it should reflect the best parts of the old selves and the lessons learned along the way” (2007, p. 198).

He also mentions that one of the functions of Resurrection is to clean the heroes from the smell of death, but in a way that the acquired experience remains. In this step they will confront the villain for the last time, but the threat now is not only to the hero but to the whole world.

The risk has never been so high. Here the hero and the villain are in front of each of

other, to the last fight, the duel of life or death. Or else the heroes have to make a choice, which will indicate if they have truly learned.

In other words, just like the heroes had to change their old selves to enter the Special World, so now they have to shed the personality they acquired during the journey and build a new one, in order to return to the Ordinary World, but the experience that they gained during the journey is preserved.

As Vogler points, this “showdown pits hero and villains in an ultimate contest with the highest possible stakes, life and death.” (2007, p. 200) Usually the hero survives and it is the villain who dies or is defeated. The Resurrection is the last chance the hero has to change in attitude and behavior.

Besides that, according to Vogler, “the Resurrection can be a potential misstep for a returning hero who may be walking a narrow sword-bridge from one world to the next.” (2007, p. 207) Heights may be used, at this point in a story, “to stand for the potential failure to return from the Special World alive.” (loc. cit.) This misstep can be a physical happening or a moral and emotional stumble in crossing back the threshold during the return.

Immediately after this misstep, a false claimant may appear, as Vogler points out: “[...] questioning the hero's credentials or claiming that he, not the hero, achieved the impossible. For a moment it looks like the hero's hopes are dead.” (2007, p. 208) So, according to the same author, “To be reborn, the hero must provide proof that he is the true claimant, [...] perhaps by besting the pretender (the Shadow) in a contest.” (loc. cit.)

3.3 Return with the Elixir

According to Vogler (2007), **The Return with the Elixir** - name by which he uses for this stage - after having survived all the ordeals, the heroes can return to the Common World or they can continue the journey, but they always proceed with the sense that they are starting a new life, because of the journey they made before, and will never be the same again. And if they are heroes they will Return with the Elixir for the Common World, bringing something to share with the others. Commenting on this step, the author states “[r]eturning with the Elixir means implementing change in your daily life and using the lessons of adventure to heal your wounds.” (2007, p. 216)

He also affirms that there are two ways to complete the journey: the first called circular or closed-form that gives us the sense that the journey is complete, this means that the hero is back to the world that he had left; and the open-end, which gives the sense that something is incomplete, like an “unanswered question, ambiguities, and unresolved conflicts”. Vogler (2007, p. 216)

According to Vogler (2007) one of the functions of **The Return with the Elixir** is the distribution of rewards and punishments. Another function is to show that the hero is different from whom he was before leaving for the journey. As a matter of fact, this change is so important that even after having endured terrible ordeals, if the hero returns to have the same behavior that he had before entering the heroic journey, he “is doomed to repeat the Ordeals until the lesson is learned or the Elixir is brought home to share.” (2007, p. 223)

CHAPTER IV

Within the Journey of Daenerys

Differently from what happens to other heroes, the story of Daenerys does not begin in the Ordinary World [is the world which the hero/heroine lives before entering the journey]. Her journey has initiated since she was born, once she needs to be always running to keep from falling into the hands of those who killed her father, the King of Westeros. But we have to bear in mind that the real journey of Daenerys begins after the death of Khal Drogo, her husband, in her teenage years.

In fact, according to Oliveira (2009), the hero archetype is directly connected to teenagers' life stages. Commenting on this aspects, she says:

Na adolescência, exatamente como na jornada do herói, nos distanciamos de nosso lugar de origem, empregando energias em busca de autoafirmação e autonomia, isto é, na redescoberta de nossa identidade [...] visto que existem regras a serem respeitadas até que se alcance a maioridade e mesmo depois dela. (p. 25).^[1]

Thus, it is no coincidence that Daenerys' journey begins in her teenage years, when she had to abandon her wanted way of life, after some events which happened in her life since childhood, as it is in the teenage years that we create new concepts and develop our personality

For Daenerys, the beginning of the journey is a preparation for the future battle against the enemy[ies] who killed almost all of her family members, and took her father's kingdom; so, because of these two reasons, Daenerys entered the journey with her brother.

4.1 Call to the Adventure

Daenerys starts her adventure chiefly to avenge some bad things that happened after her birth, this objective of revenge appears after the death of her brother (Viserys) and her husband

[¹] **Free translation:** In adolescence, just like in the hero's journey, we get far away from our place of origin, using energy in search of self-assertion and autonomy, i.e., in the rediscovery of our identity [...] as there are rules one must abide by till one attains adulthood and even afterwards.

(Khal Drogo); and because she was tired of living in exile; so she decided to reclaim what was rightfully hers:

She had never seen this land her brother said was theirs [...] Yet sometimes Dany would picture the way it had been, so often had her brother told her the stories. The midnight flight to Dragonstone, moonlight shimmering on the ship's black sails. Her brother Rhaegar battling the Usurper in the bloody waters of the Trident and dying for the woman he loved. The sack of King's Landing by the ones Viserys called the Usurper's dogs, the lords Lannister and Stark. Princess Elia of Dorne pleading for mercy as Rhaegar's heir was ripped from her breast and murdered before her eyes. The polished skulls of the last dragons staring down sightlessly from the walls of the throne room while the Kingslayer opened Father's throat with a golden sword. (MARTIN, 2015a, p. 30)

And the call of the adventure is better perceived when Daenerys assumes the command of the *khalasar* after the death of her husband, Khal Drogo, and sees a comet passing and thought that it was leading to the way she should go:

The Dothraki named the comet *shierak qiya*, the Bleeding Star. The old men muttered that it omened ill, but Daenerys Targaryen had seen it first on the night she had burned Khal Drogo, the night her dragons had awakened. It is the herald of my coming, she told herself as she gazed up into the night sky with wonder in her heart. [She thought] The way the comet points is the way we must go," Dany insisted... though in truth, it was the only way open to her. (MARTIN, 2015b, p 187).

As it was presented by Vogler (2007) the first moment of the hero is the call to the adventure, but differently from other heroes, Daenerys was practically forced to accept the adventure, because if she had refused the call, she would live her life always afraid because the usurper wanted to kill her. And she did not want to pass all of her life running away.

As mentioned above, when the hero accepts the call, during the journey she/he meets a mentor, which will give some item or a piece of advice that will help her/him during the adventure. This is the theme of the next section.

4.2 The Meeting with the Mentor

This step, according to Vogler (2007) is the one in which the hero receives the supplies, knowledge and confidence needed to overcome the fear and start the adventure.

As mentioned above, those who do not refuse the call, like Daenerys, receive an aid, which Campbell calls Supernatural Aid, and about which he says:

For those who have not refused the call, the first encounter of the hero journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass. (2004, p. 63)

This supernatural aid, Daenerys got on the day of her marriage with *Khal Drogo*, as a wedding gift, given to her by one of her mentors:

Magister Illyrio murmured a command, and four burly slaves hurried forward, bearing between them a great cedar chest bound in bronze. When she opened it, she found piles of the finest velvets and damasks the Free Cities could produce... and resting on top, nestled in the soft cloth, three huge eggs. [...]
 “What are they?” she asked, her voice hushed and full of wonder.
 “Dragon’s eggs, from the Shadow Lands beyond Asshai”, said Magister Illyrio.
 (MARTIN, 2015a, p. 104)

Such information was confirmed when the dragon eggs hatched and three dragons emerged from the bonfire flames, because she put the eggs in the same bonfire in which the body of her husband was:

She heard a crack, the sound of shattering stone [...] And there came a second crack [...] The third crack was as loud and sharp as the breaking of the world. They had been born from her faith and her need, given life by the deaths of her

husband and unborn son [...] Dany had walked into the flames as they came forth [...] MARTIN (2015a p. 805; 2015b p. 186)^[2]

In Daenerys' adventure the supernatural aid is this set of dragon eggs, especially after the eggs hatch and the dragons appear in front of everybody, around her.

And other character we can consider as a mentor is named Quaithe of the Shadow, a masked shadowbinder^[3] of Asshai, who is always helping Dany with pieces of advice, but in the form of the riddle-like prophecies, like: "To go north, you must journey south. To reach the west, you must go east. To go forward you must go back, and to touch the light you must pass beneath the shadow." (MARTIN, 2015b, p. 583)

And other prophecy is:

Hear me, Daenerys Targaryen. The glass candles are burning. Soon comes the pale mare, and after her the others. Kraken and dark flame, lion and griffin, the sun's son and the mummer's dragon. Trust none of them. Remember the Undying. Beware the perfumed seneschal [...] "If you have some warning for me, speak plainly. What do you want of me, Quaithe?" [...] Moonlight shone in the woman's eyes. "To show you the way." [...] "*Daenerys*. Remember the Undying. Remember who you are." (MARTIN, 2015c, p. 166)

As Campbell and Vogler pointed out, during the journey the hero[ine] makes some allies, faces some tests and confronts the enemy; they need some time to adapt. This time of adaptation will be seen in the next topic.

4.3 Allies, Enemies, Tests.

According to Vogler (2007) in this step the hero will face some tests, find some allies and confront the enemy, in a way that the hero/heroine learns the rules of the special world. In the case of Daenerys' journey, she found some allies during the time she lived moving from place to place. She became friend of some people who lived there, and they guided her all of the time.

One example of ally is seen when Jorah Mormont put his sword at her feet to prove that he would help her from that day onward, as shown in this fragment; "[...] Ser Jorah Mormont jested. The exile had offered her brother his sword the night Dany had been sold to Khal Drogo

^[2] In this case we have used two references because begin in one book and finish on the other.

^[3] A **shadow binder** is a practitioner of magic who binds shadows to do their will. They possibly originate from Asshai, as the shadowbinders Melisandre and Quaithe come from the city near the Shadow Lands. (Source: <http://awoiaf.westeros.org/index.php/Shadowbinder>)

[...] Mormont had been their constant companion ever since.” (Martin. 2015a, pp. 99-100). And this alliance is better perceived when Daenerys asked him to stand beside her:

-Ser Jorah Mormont, she said, -First and greatest of my knights, I have no bride gift to give you, but I swear to you, one day you shall have from my hands a long sword like none the world has ever seen, dragon-forged and made of Valyrian steel. And I would ask for your oath as well.

-You have it, my queen, - Ser Jorah said, kneeling to lay his sword at her feet. -I vow to serve you, to obey you, to die for you if need be. (MARTIN, 2015a, p. 801)

Another example of alliance is shown when Magister Illyrio accepted Daenerys and her brother in his home. Apart from this moment, he passes a lot of time helping them, especially Daenerys, advising her about the behaviour of the Khalasar^[4] and giving her gifts, as we saw elsewhere above.

Other allies found in the chronicles of Daenerys are really confirmed when her husband (Khal Drogo) succumbed, she decides to assume what is left of the Khalasar, and names three young warriors (Jhogo, Aggo and Rakharo) as blood-mates:

[Daenerys said] - Jhogo, to you I give the silver-handled whip that was my bride gift, and name you ko, and ask your oath, that you will live and die as blood of my blood, riding at my side to keep me safe from harm.
Jhogo took the whip from her hands.

Aggo, Dany called [...] To you I give the dragon bone bow that was my bride gift. It was double-curved, shiny black and exquisite, taller than she was. I name you ko, and ask your oath, that you should live and die as blood of my blood, riding at my side to keep me safe from harm.

Aggo accepted the bow [...]

^[4] Khalasar is a nomadic horde of Dothraki led by a chief called a khal.

-Rakharo, Dany said, turning away from the refusal [because only a man can lead a khalasar or name a ko.], you shall have the great arakh^[5] that was my bride gift, with hilt and blade chased in gold. And you too I name my ko, and ask that you live and die as blood of my blood, riding at my side to keep me safe from harm.

-You are khaleesi, Rakharo said, taking the arakh. -I shall ride at your side to Vaes Dothrak beneath the Mother of Mountains, and keep you safe from harm until you take your place with the crones of the dosh khaleen. No more can I promise. (MARTIN, 2015a, p. 800-01)

We can confirm that all of them will continue with her, beyond the moment she entered in the pyre, and was “reborn” from the flames and all of them kneel in front of her

As Daenerys Targaryen rose to her feet [...] Wordless, the knight fell to his knees. The men of her khas came up behind him [...] And after them came her handmaids, and then the others, all the Dothraki, men and women and children, and Dany had only to look at their eyes to know that they were hers now, today and tomorrow and forever, hers as they had never been Drogo’s. (MARTIN, 2015a, p. 806)

And in the following passage “-We follow the comet, Dany told her khalasar. Once it was said, no word was raised against it. They had been Drogo’s people, but they were hers now. Her word was their law.” (MARTIN, 2015b, p. 189).

Just as the hero[ine] makes some friends in this stage, they can also find an enemy, or just servants. Vogler pointed out that with this appearance of the hero in the special world, some threatening events can initiate.

As for her enemy, Daenerys does not confront him in a direct way, for he offered a reward for those who hand over her head to him “The Usurper on his Iron Throne had offered

^[5] arakh - a kind of sword; it has a crescent moon-shaped, curved blade about two and a half feet long and a thick handle almost the same length, making it half-sword and half scythe... the arakh gives a wielder tremendous maneuverability of wrists.

land and lordship to any man who killed her.” (MARTIN, 2015c, p. 112) and sent someone to spy on her, as seen in the following passage:

“It may be that I must die a traitor’s death,” Ser Barristan said. “If so, I should not die alone. Before I took Robert’s pardon I fought against him on the Trident. You were on the other side of that battle, Mormont, were you not?” He did not wait for an answer. “Your Grace, I am sorry I misled you. It was the only way to keep the Lannisters from learning that I had joined you. You are watched, as your brother was. Lord Varys reported every move Viserys made, for years. Whilst I sat on the small council, I heard a hundred such reports. And since the day you wed Khal Drogo, there has been an informer by your side selling your secrets, trading whispers to the Spider for gold and promises.”

[...] “The others take you, Selmy.” Ser Jorah flung his longsword to the carpet. “Khaleesi, it was only at the start, before I came to know you... before I came to love...” (MARTIN, 2015c, p. 790-91)

From the time the usurper has offered a reward for the head of Daenerys, many began to look for her to kill and claim the reward offered by her enemy:

[Ser Jorah Mormont] -I have a thirst. Open it, wine seller.

The merchant frowned. -The wine is for the khaleesi, not for the likes of you, ser.

– Pour, Ser Jorah commanded.

– Do as Ser Jorah says, she [Daenerys] said.

– As the princess commands. [said the wine seller] He had to set aside his hammer to lift the cask. He filled two thimble-sized tasting cups, pouring so deftly he did not spill a drop.

– Ser Jorah offered him the cup. – You taste it first.

– Me? The man laughed. I am not worthy of this vintage, my lord.

The wine seller shrugged, reached for the cup... and grabbed the cask instead, flinging it at her with both hands.

Robert Baratheon offers lands and lordships for your death, or your brother's.

–“This poisoner was the first, Ser Jorah Mormont warned [...], but he will not be the last. Men will risk much for a lordship”. (MARTIN, 2015a, p. 590-93)

Other situation in which she “faces her enemy” was, when she was walking in the city of Qarth and a man tried to poison her, and she was saved by two men who become her allies:

A Qartheen stepped into her path. “Mother of Dragons, for you.” He knelt and thrust a jewel box into her face. Dany took it almost by reflex. The box was carved wood, its mother-of-pearl lid inlaid with jasper and chalcedony. “You are too generous.” She opened it. Within was a glittering green scarab carved from onyx and emerald. Beautiful, she thought. This will help pay for our passage. As she reached inside the box, the man said, “I am so sorry,” but she hardly heard.

The scarab unfolded with a hiss [...] Sudden pain twisted her fingers. As she cried out and clutched her hand [...] “Your Grace, a thousand pardons.” The old man knelt. “It’s dead [...]

“They were defending me [said Daenerys]

“Who is it that I owe my life to?”

“You owe me nothing, Your Grace. I am called Arstan [...] [and the other is] Belwas” (MARTIN, 2015b, p. 880-82)

In Daenerys’ journey there are also tests. One of them happened sometime after she got married with Khal Drogo and they began to move from side to side, because she was not accustomed to ride a horse; she did not have the habit of riding a horse, which caused her to get hurt during the first rides, as can be seen in the following fragment:

At first it had not come easy. The khalasar had broken camp the morning after her wedding, moving east toward Vaes Dothrak, and by the third day Dany thought she was going to die. Saddle sores opened on her bottom, hideous and bloody. Her thighs were chafed raw, her hands blistered from the reins, the muscles of her legs and back so wracked with pain that she could scarcely sit. (MARTIN, 2015a, p. 227-28)

Another test came when she began to command her own khalasar, and entered a place like a desert, where she did not find others khalasares as she did it to prevent these meetings because I was afraid of what might happen, and when they were in this place, they experienced hunger and thirst:

“Wine gave out first, and soon thereafter the clotted mare’s milk the horselords. Then their stores of flatbread and dried meat were exhausted as well [...] Dany hungered and thirsted with the rest of them. The milk in her breasts dried up, her nipples cracked and bled, and the flesh fell away from her day by day until she was lean and hard as a stick. (MARTIN, 2015b, p. 190)

After Daenerys made her allies, during the beginning of the journey, and got her dragons, -- even if “the dragons were no larger than the scrawny cats she had once seen skulking along the walls of Magister Illyrio’s estate in Pentos” (Martin, 2015b, p.190) --, she was ready to enter the desert, which will act as the guardian of the first threshold.

Other allies are the members of the family Greyjoys of Pyke, as the Sealord sends his younger brother [Victarion Greyjoy] to help Daenerys in the war of Meereen and then return with her to Westeros and help her retake what is rightly hers:

[Victarion Greyjoy talking to one of his captans] Our victory will be that much the sweeter if we win it with a smaller fleet.’ And I must needs reach the dragon queen before the Volantenes [...] The dragon queen awaits me in Meereen.” The fairest woman in the world if my brother could be believed. Her hair is silver-gold, her eyes are amethysts. (MARTIN, 2015e, p. 813-14)

The phase of allies, enemies and tests is useful for the characters to know each other. And it also allows the hero to accumulate information for the next stage: Crossing the First Threshold.

4.4 Crossing of the First Threshold

According to Vogler (2007) in this step, the hero[ine] will encounter the threshold guardian, whose function is prevent the hero/heroine from continuing on their journey. Or as Oliveira (2009) puts it, the first threshold is a division between the hero's real life and the new life that he/she will find.

In Daenerys' case, this function is carried out by the ground on which they rode, which seemed to act as the threshold guardian:

That way lie the red lands, Khaleesi. A grim place and terrible, the riders say. [...] This was no kindly country. [...] There was little forage in the red waste, and less water. It was a sere and desolate land of low hills and barren windswept plains. The rivers they crossed were dry as dead men's bones. (MARTIN, 2015b p. 187-89)

Before Daenerys knew the Dothrakis, she had only heard about them; their different habits, since they spent much of their time on horses, the fact that they did not dwell in a permanent place, and spoke a different language from hers, who did not understand anything, all these things made her fear that people, as shown in the passage below:

As the hours passed, the terror grew in Dany, until it was all she could do not to scream. She was afraid of the Dothraki, whose ways seemed alien and monstrous, as if they were beasts in human skins and not true men at all [...] Most of all, she was afraid of what would happen tonight under the stars, when her brother gave her up to the hulking giant who sat drinking beside her with a face as still and cruel as a bronze mask. (MARTIN, 2015a p. 103)

And especially about the man who will be her husband

Khal Drogo was a head taller than the tallest man in the room... He was younger than she'd thought, no more than thirty. His skin was the color of polished copper, his thick mustachios bound with gold and bronze rings [...] Dany looked at Khal Drogo. His face was hard and cruel, his eyes as cold and dark as onyx. Her brother hurt her sometimes, when she woke the dragon, but he did not frighten her the way this man frightened her. "I don't want to be his queen," she heard herself say in a small, thin voice. (MARTIN, 2015a, p. 37-38)

Sometime after the marriage, though, when she received a gift given by her husband Khal Drogo [when he was alive] -- a horse chosen by himself especially for her --, she began to lose her fear of Khal Drogo, as she realized that he would treat her with kindness:

And last of all, Khal Drogo brought forth his own bride gift to her. An expectant hush rippled out from the center of the camp as he left her side, growing until it had swallowed the whole khalasar. When he returned, the dense press of Dothraki gift-givers parted before him, and he led the horse to her. She was a young filly, spirited and splendid. Dany knew just enough about horses to know that this was no ordinary animal. There was something about her that took the breath away. She was grey as the winter sea, with a mane like silver smoke. Hesitantly she reached out and stroked the horse's neck, ran her fingers through the silver of her mane. Khal Drogo said something in Dothraki and Magister Illyrio translated. "Silver for the silver of your hair, the khal says." "She's beautiful," Dany murmured. "She is the pride of the khalasar," Illyrio said. "Custom decrees that the khaleesi must ride a mount worthy of her place by the side of the khal" (MARTIN, 2015a, p. 105)

And other way whereby he treated her with affection was when she was riding the mare; and it as was too high for Dany to mount alone, so he helped her up to the mare's loin, by a simple smile and staring at her tears, the relationship between captive and captor changed for true love.

Drogo stepped forward and put his hands on her waist. He lifted her up as easily as if she were a child and set her on the thin Dothraki saddle, so much smaller than the ones she was used to [...] Dany saw her new husband smile for the first time [...] when he turned to look at her, she began to cry. Khal Drogo stared at her tears [...] Dany did not understand the words, yet there was warmth in the tone, a tenderness she had never expected from this man. (MARTIN, 2010, p. 105-107)

Another moment of test is when she enters the pyre:

A rising heat puffed at her face, soft and sudden as a lover's breath [...] The heat beat at the air with great red wings, driving the Dothraki back, driving off even Mormont, but Dany stood her ground. She was the blood of the dragon, and the fire was in her [...] she took a step closer to the conflagration, but the brazier had not been hot enough [...] Dany opened her arms to them, her skin flushed and glowing [...] Another step, and Dany could feel the heat of the sand on the soles of her feet, even through her sandals [...] Ser Jorah was shouting behind her, but he did not matter anymore, only the fire mattered. The flames were so beautiful, the loveliest things she had ever seen, each one a sorcerer robed in yellow and orange and scarlet, swirling long smoky cloaks. She saw crimson fire lions and great yellow serpents and unicorns made of pale blue flame; she saw fish and foxes and monsters, wolves and bright birds and flowering trees, each more beautiful than the last. She saw a horse, a great grey stallion lined in smoke, its flowing mane a nimbus of blue flame. (MARTIN, 2015a, p. 804-05)

And finally when she is inside the pyre:

Her vest had begun to smolder, so Dany shrugged it off and let it fall to the ground. The painted leather burst into sudden flame as she skipped closer to the fire, her breasts bare to the blaze, streams of milk flowing from her red and swollen nipples [...] Ser Jorah calling her name and cursing. No, she wanted to shout to him, no, my good knight, do not fear for me. The fire is mine. I am Daenerys Stormborn, daughter of dragons, bride of dragons, mother of dragons, don't you see? Don't you SEE? With a belch of flame and smoke that reached thirty feet into the sky, the pyre collapsed and came down around her. Unafraid, Dany stepped forward into the firestorm, calling to her children. (MARTIN, 2015a, p. 805-06)

And then she left the pyre reborn from the flames, not like the shy and innocent child she was, but as a woman; announcing a new age, so that she enters the pyre with the wedding dress with Drogo, burning it, thus giving an end to the relationship with the Khal, though she never ceased to love him, always continuing to call him sun-and-star:

Ser Jorah Mormont found her amidst the ashes, surrounded by blackened logs and bits of glowing ember and the burnt bones of man and woman and stallion.

She was naked, covered with soot, her clothes turned to ash, her beautiful hair all crisped away... yet she was unhurt [...] As Daenerys Targaryen rose to her feet [...] Wordless, the knight fell to his knees. (MARTIN, 2015a, p. 806)

Thus becoming a steely and strong leader after marriage with the lord of horses Khal Drogo, the death of his domineering brother, Viserys, and especially because of the the birth of the dragons. Being the first woman to lead a khalasar.

And Daenerys points out that she lost all of her fears, after she was “reborn” from the flames: “I lived in fear for fourteen years, my lord. I woke afraid each morning and went to sleep afraid each night ... but my fears were burned away the day I came forth from the fire. Only one thing frightens me now.” (MARTIN, 2015e, p. 231)

It is during The First Threshold that the real adventure begins, in which the heroes will face their fears and also collect some information to then be able to move on to the next stage: Approach to the Inmost Cave.

4.5 Approach to the Inmost Cave

In this section the hero[ine] may know that the journey is ending, and they need to have in mind that they may die; before reaching their goals the heroes and the group of allies meet challenges and obstacles; these challenges or obstacles can be another threshold, another special world or just an illusion that will prepare them for the battle of life and death, in other words, this step serves to prepare the heroes psychologically than physically.

In Daenerys adventure this happened when she decided to assume what was left of her husband khalasar “[...] You have a hundred. ‘No, Dany thought. I have four. The rest are women, old sick men’ and boys whose hair has never been braided. ‘I have the dragons,’ she pointed out” (MARTIN, 2015b, p. 188), and decided to move forward and on her journey. In this step, she finds an obstacle that will test her and her group psychologically:

Yet when she put the thought into words, her handmaid Doreah quailed. “That way lie the red lands, Khaleesi. A grim place and terrible, the riders say [...] They rode by night, and by day took refuge from the sun beneath their tents. Soon enough Dany learned the truth of Doreah’s words. [...] Their mounts subsisted on the tough brown devilgrass that grew in clumps at the base of rocks and dead trees [...] Their hunters found no game, and only the flesh of their dead horses filled their bellies. Death followed death. Weak children, wrinkled old

women, the sick and the stupid and the heedless, the cruel land claimed them all. Doreah grew gaunt and hollow-eyed, and her soft golden hair turned brittle as straw. (MARTIN, 2015b, p. 187-90)

The approach to the inmost cave is the preparation to the ordeal, in which the hero[ine] and his/her allies will come on the scene with all the lessons they have learned. New perceptions were tested; the obstacles were overcome to finally get to the heart of the day of the Supreme Ordeal.

4.6 The Ordeal

At this point, according to Vogler (2007), the fate of the hero is sealed, as he/she will face his or her biggest fear or challenge, the most frightening enemy and/or just a very hard decision, including having to face the possibility of death. It is as if the hero died or seemed to die and was then reborn. And most of the time they survive, magically, this death and are then reborn – literally or symbolically - and then reap the rewards of having beaten or cheated death.

In Daenerys' journey, first, she does not confront her major enemy at this point, but one who acts like him, causing fear in Dany and in her group. The situation is even worse, as she does not know who or what she is facing or will face, "I am still at war, Dany realized, only now I am fighting shadows [...] In some of those pyramids, the Sons of the Harpy are plotting new murders even now, and I am powerless to stop them." (MARTIN, 2015e, p. 37-39)

Daenerys got those enemies from the moment she broke into the city of Meereen the largest of the three slavers cities to end slavery, in the same way she had done with the other two, Astapor and Yunkai:

Worst of all, they had nailed a slave child up on every milepost along the coast road from Yunkai, nailed them up still living with their entrails hanging out and one arm always outstretched to point the way to Meereen. Leading her van, Daario had given orders for the children to be taken down before Dany had to see them, but she had countermanded him as soon as she was told. "I will see them," she said. "I will see every one, and count them, and look upon their faces. And I will remember."

By the time they came to Meereen sitting on the salt coast beside her river, the count stood at one hundred and sixty-three. I will have this city, Dany pledged to herself once more. (MARTIN, 2015c, p. 775-76)

From the moment she managed to take the city and end slavery, some members of the nobility -- which were harmed with the anti-slavery policy of Daenerys – created a revolutionary group: the Sons of the Harpy. The group threatens everybody who helps Daenerys and is always attacking and killing the freedmen, especially those of them who managed to thrive in her government, in the black of night. After they kill, they draw a harpy near by the man who was killed with his blood:

“Your Grace,” Ser Barristan said, “there was a harpy drawn on the bricks in the alley where he was found ...”

“... drawn in blood.” Daenerys knew the way of it by now. The Sons of the Harpy did their butchery by night, and over each kill they left their mark. (MARTIN, 2015e, p. 36)

And after killing The Unsullied^[6]:

“The Sons grow bolder,” Dany observed. Until now, they had limited their attacks to unarmed freedmen, cutting them down in the streets or breaking into their homes under the cover of darkness to murder them in their beds. “This is the first of my soldiers they have slain.”

“The first,” Ser Barristan warned, “but not the last.”

(MARTIN, 2015e, p. 37)

She just have tried to do everything to protect those of them, especially who is helping her, so she ordered that The Unsullied, in pairs, patrol the streets of the city, Meereen, but this did not stop the attacks. On the contrary, they increase every night:

⁶ The **Unsullied** are eunuch slave soldiers, trained from a young age in Astapor to unquestioning obedience and martial prowess. They make excellent guards, do not loot and will never rape. Their training starts an age 5 and is from dawn to dusk. It is brutal, designed not only to teach them how to fight, but to strip away all individuality, empathy, and self-worth. Only one in three survive, and those that fail at any stage are killed.

Every night the shadow war was waged anew beneath the stepped pyramids of Meereen. Every morn the sun rose upon fresh corpses, with harpies drawn in blood on the bricks beside them. Any freedman who became too prosperous or too outspoken was marked for death. (MARTIN, 2015e, p. 161-62)

So Daenerys ordered that the city should be patrolled by the shavepates and freedmen, so she sent someone to recruit who wanted to join the patrol, and decreed that for each murder caused by The Sons of the Harpy, the nobles' meereeneses had to pay a hundred gold coins, money that would be used to pay patrolmen, as we can see in the following passage:

From this day, it shall be for Meereenese to keep the peace in Meereen. Skahaz, make me a new watch, made up in equal parts of shavepates and freedmen."

"As you command. How many men?"

"As many as you require."

Reznak mo Reznak gasped. "Magnificence, where is the coin to come from to pay wages for so many men?"

"From the pyramids. Call it a blood tax. I will have a hundred pieces of gold from every pyramid for each freedman that the Harpy's Sons have slain."
(MARTIN, 2015e, p. 163)

But someone said to Daenerys, that some of the Great Masters were thinking to leave the city, because most of them were worried about their children, and to show that she was also concerned, she said she would take care of two children of each pyramid, because two reasons: (a) next to her were saved and (b) children would also be used as hostages, it would also be a way to stop the attacks of the Sons of the Harpy; if any of her soldiers died or freed one, one of the children could also be killed:

That brought a smile to the Shavepate's face. "It will be done," he said, "but Your Radiance should know that the Great Masters of Zhak and Merreq are making preparations to quit their pyramids and leave the city."

Daenerys was sick unto death of Zhak and Merreq; she was sick of all the Meereenese, great and small alike.

"They are afraid for their children," Reznak said.

Yes, Daenerys thought, *and so am I*. “We must keep them safe as well. I will have two children from each of them. From the other pyramids as well. A boy and a girl.”

“Hostages,” said Skahaz, happily. “Pages and cupbearers. If the Great Masters make objection, explain to them that in Westeros it is a great honor for a child to be chosen to serve at court.” She left the rest unspoken. “Go and do as I’ve commanded.” (MARTIN, 2015e, p. 163-64)

However, this did not end the attacks of the Sons of the Harpy, but Daenerys never did anything to any children, alleging that they had no guilt,

“Your Radiance has found the courage to answer butchery with mercy. You have not harmed any of the noble children you hold as hostage.”

“Not as yet, no.” Dany had grown fond of her young charges. Some were shy and some were bold, some sweet and some sullen, but all were innocent. “If I kill my cupbearers, who will pour my wine and serve my supper?” she said, trying to make light of it.

The priestess did not smile. “The Shavepate would feed them to your dragons, it is said. A life for a life. For every Brazen Beast cut down, he would have a child die.”

They had fought about the hostages half a dozen times. “The Sons of the Harpy are laughing in their pyramids,” Skahaz said, just this morning. “What good are hostages if you will not take their heads?” In his eyes, she was only a weak woman. *Hazzea was enough. What good is peace if it must be purchased with the blood of little children?* “These murders are not their doing,” Dany told the Green Grace, feebly. “I am no butcher queen.” (MARTIN, 2015e, p. 322-23)

As it has been mentioned by Vogler (2007) sometimes the hero must also take a difficult decision. In Daenerys adventure this happened in this step; she must decide whether to marry the man whom she has come to love, when she met him in the city of Meereen, or marry the man who promised to end the killings caused by the Sons of the Harpy, which would be for the good of the whole group she was responsible for. About this, she says: “A queen belongs not to herself, but to the realm. Marriage or carnage, those are my choices. A wedding or a war.” MARTIN (2015e, p. 328)

And she chose to marry a man who could put an end to all those murders

[...] [a dialogue between Daenerys and Gallaza Galare]” You need a king beside you to help you bear these burdens.”

Can he put food in the bellies of my children and bring peace back to my streets?” [...] When my people look at you, they see a conqueror from across the seas, come to murder us and make slaves of our children. A king could

change that. A highborn king of pure Ghiscari blood could reconcile the city to your rule. Elsewise, I fear, your reign must end as it began, in blood and fire.”

Dany pushed her food about her plate. “And who would the gods of Ghis have me take as my king and consort?”

“Hizdahr zo Loraq,” Galazza Galare said firmly.

Dany did not trouble to feign surprise. “Why Hizdahr? Skahaz is noble born as well.”

“Skahaz is Kandaq, Hizdahr Loraq. Your Radiance will forgive me, but only one who is not herself Ghiscari would not understand the difference. Oft have I heard that yours is the blood of Aegon the Conqueror, Jaehaerys the Wise, and Daeron the Dragon. The noble Hizdahr is of the blood of Mazdhan the Magnificent, Hazrak the Handsome, and Zharaq the Liberator.”

“His forebears are as dead as mine. Will Hizdahr raise their shades to defend Meereen against its enemies? I need a man with ships and swords. You offer me ancestors.”

“We are an old people. Ancestors are important to us. Wed Hizdahr zo Loraq and make a son with him, a son whose father is the harpy, whose mother is the dragon. In him the prophecies shall be fulfilled, and your enemies will melt away like snow.” (MARTIN, 2015e, p. 323-324)

Then, she asks Hizdahr zo Loraq why he wants to help her and he has a good answer, he will do the same thing that she intends to do

I can be of help to you, however. I have gold and friends and influence, and the blood of Old Ghis flown in my veins. [...]

“Why would you *want* to help me? For the crown?”

“A crown would suit me well, I will not deny that. It is more than that, however. Is it so strange that I would want to protect my own people, as you protect your freedmen? Meereen cannot endure another war, Your Radiance.” (MARTIN, 2015e, p. 325-26)

And she gave him a task to know if he had the dignity to be a king; put an end to those murders in the maximum of ninety days and nights

“Put an end to this shadow war, my lord. That is your quest. Give me ninety days and ninety nights without a murder, and I will know that you are worthy of a

throne. Hizdahr looked thoughtful. “Ninety days and ninety nights without a corpse, and on the ninety-first we wed?”

“Perhaps,” said Dany, with a coy look. “Though young girls have been known to be fickle. I may still want a magic sword.”

Hizdahr laughed. “Then you shall have that too, Radiance. Your wish is my command. Best tell your seneschal to begin making preparations for our wedding.” (MARTIN, 2015e, p. 327-28)

After the ninety days and without any murder, she married him, Hizdah zo Loraq, although she did not trust in everything he said:

“Gracious queen, well met!” Another procession had come up beside her own, and Hizdahr zo Loraq was smiling at her from his own sedan chair. My king [...] Side by side the queen’s procession and Hizdahr zo Loraq’s made their slow way across Meereen, until finally the Temple of the Graces loomed up before them, its golden domes flashing in the sun [...] Galazza Galare awaited them outside the temple doors [...] The Graces brought forth an ivory chair and a golden bowl. Holding her *tokar* daintily so as not to tread upon its fringes, Daenerys Targaryen eased herself onto the chair’s plush velvet seat, and Hizdahr zo Loraq went to his knees, unlaced her sandals, and washed her feet [...] When her feet were clean, Hizdahr dried them with a soft towel, laced her sandals on again, and helped her stand. Hand in hand, they followed the Green Grace inside the temple, where the air was thick with incense and the gods of Ghis stood cloaked in shadows in their alcoves. Four hours later, they emerged again as man and wife, bound together wrist and ankle with chains of yellow gold. (MARTIN, 2015e, p. 632-633)

Afterwards, as they were celebrating with a feast, to mark the day of the marriage, she decided to reopen the fighting pits; during the fights Strong Belwas ate a locust in honey, which was poisoned probably to kill her; saving Daenerys:

Strong Belwas bellowed, “*Locusts!*” as he seized the bowl and began to crunch them by the handful [...] “Strong Belwas ate too many locusts.” There was a queasy look on Belwas’s broad brown face. “Strong Belwas needs milk.” [...] Strong Belwas gave a moan, stumbled from his seat, and fell to his knees [...] Belwas lingered at the door of death in the temple [...] (MARTIN, 2015e, 756-57; 762-63; 799)

After that, Daenerys was saved once more by one of her dragons, during a big confusion inside the fighting pit, during which some of the Suns of the Harpy tried to wound her. And, Daenerys mounts on the back of the dragon and escapes

[...] Drogon rose, his wings covering her in shadow. Dany swung the lash at his scaled belly, back and forth until her arm began to ache [...] The dragon gave one last *hiss* and stretched out flat upon his belly [...] Drogon twisted under her, his muscles rippling as he gathered his strength. The air was thick with sand. Dany could not see, she could not breathe, she could not think. The black wings

cracked like thunder, and suddenly the scarlet sands were falling away beneath her. Dizzy, Dany closed her eyes. When she opened them again, she glimpsed the Meereenese beneath her through a haze of tears and dust, pouring up the steps and out into the streets. The lash was still in her hand. She flicked it against Drogon's neck and cried, "*Higher!*" Her other hand clutched at his scales, her fingers scrabbling for purchase. Drogon's wide black wings beat the air. Dany could feel the heat of him between her thighs. Her heart felt as if it were about to burst. *Yes, she thought, yes, now, now, do it, do it, take me, take me, FLY!* (MARTIN, 2015e, p. 765-66)

After that, she disappeared and let everyone think she was dead. At this moment Barristan Selmy [Lord Commander of the Queensguard] refused to believe that Daenerys Targaryen was dead. (MARTIN, 2015e, p. 799) and:

He could almost hear them whispering – Great Masters, Sons of the Harpy, Yunkai'i, all telling one another that his queen was dead. Half of the city believed it [...] Of Daenerys Targaryen, no trace had been found. Some swore they saw her fall. Others insisted that the dragon had carried her off to devour her" (*op. cit.* p. 802-03)

But as we have mentioned, she had only disappeared, and was on a hill:

The hill was a stony island in a sea of green [known as Dothraki sea]. It took Dany half the morning to climb down. [...] Scrub grass and thorny bushes covered its lower slopes; higher up a jagged tangle bare rock thrust steep and sudden into the sky [...] Daenerys Targaryen was no stranger to the Dothraki sea, the great ocean of grass that stretched from the forest of Qohor to the Mother of Mountains and the Womb of the World. (MARTIN, 2015e, p. 1018-21)

While she was disappeared and lost, Hizdahr (Daenerys' husband) was arrested on suspicion of conspiring for the death of the queen. The Sons of the Harpy resumed their attacks on freedmen; and to stop the attacks, they wanted to release Hizdahr and kill the dragons:

They want Hizdahr free and me [Shavepate] dead, and they want you [Ser Barristan Selmy] to slay these dragons. Someone told them knights were good at that.

Ser Barristan had known all that. "And the butcher's tally?" he asked, dreading the answer.

"Nine-and-twenty."

"*Nine-and-twenty?*" That was far worse than he could ever have imagined. The Sons of the Harpy had resumed their shadow war two days ago. Three murders the first night, nine the second. But to go from nine to nine-and-twenty in a single night ...

“The count will pass thirty before midday. Why do you look so grey, old man? What did you expect? The Harpy wants Hizdahr free, so he has sent his sons back into the streets with knives in hand. The dead are all freed-men and shavepates, as before. One was mine, a Brazen Beast. The sign of the Harpy was left beside the bodies, chalked on the pavement or scratched into a wall. There were messages as well. ‘*Dragons must die,*’ they wrote, and ‘*Harghaz the Hero.*’ ‘*Death to Daenerys*’ was seen as well, before the rain washed out the words.” (MARTIN, 2015e, p. 1004)

From this point on, all steps followed by Daenerys will be speculative and based on our knowledge of Martin's work, since to date the first five books in the series have been published and there remains the publication of two more volumes.

As mentioned above, Daenerys had disappeared, but after a long time, she was found by Khal Jhaqo and his *khalasar*. He decided to take her as a “prisoner” and accompany her to the city of Vaes Dothrak to join the Dosh Khaleen. Khal Jhaqo called all of the others khals to decide what they would do with her and they decided to leave Daenerys with the other widows, but she did not accept.

She tried to persuade them to join her and follow her on her journey, but they did not accept. So, she burned all of them and assumed the command of the *khalasars*. While she was returning to Meereen with a large number of warriors, Drogon flew over them and stopped next to her, so she climbed on his back and then traveled to Meereen flying while the *khalasar* followed by land.

When she arrived in Meereen, she saw the Unsullied and the Brazen Beasts fighting against the Sons of the Harpy, while ships from the towns of Yunkai, Astapor, New Ghis, Qarth and Tolos along with the ships of Meereen itself attacked by sea.

Daenerys called all of her protectors, captains, commanders, the Meereenese court; to a meeting to decide what to do about the attacks to the city, with the aim of bring the practice of slavery back, and also about the deaths caused by Sons of the Harpy, and also because the masters had violated the pact made between Daenerys and the masters of the city with her husband Hizdahr as mediator, a pact sealed with their marriage.

After they decided what to do, Daenerys and some of the members of her council convoked some masters of the cities to punish some of them with death, and told the others who were still alive, to abandon the war and return to their cities or they would die the same way.

But she did not wait for them to make a decision, and began to counterattack, to retake the control of the city, starting by the marine and destroying a large number of ships, attacking with three dragons. Meanwhile, the members of her *khalasar* attacked by land killing especially

the Sons of the Harpy, during which time the Unsullied protected the pyramid where she and the captains lived.

This battle took several days, and Daenerys won the fight against the great masters of the free cities, but also lost many warriors. She finally regained control of the city. After she faced her enemies and escaped alive, she goes on to reap the consequences of her challenge and escape from death, in the next stage: the Reward.

4.7 Reward

From this stage on, all the events mentioned about the journey of Daenerys are speculations or hypotheses that can happen in future volumes of the series.

After having gone through the ordeal, the hero now experience the consequences of having survived death, they grab the reward. In some cases the triumph may be misleading, but now it's time to enjoy the pleasures offered by reward. To return to the common world it is necessary to take a time to recover the Power, because of this they need a time to rest, recover and for replenishment.

One of the most important points in this stage is that the hero/heroine takes possession of whatever they came seeking. This reward acts as an exchange, as the hero[ine] put their life at risk or sometime sacrifice himself or herself, it is time to take the reward. In some cases the reward can be new knowledge acquired by the heroes.

As for Daenerys' journey we can think that the reward acquired by her is the knowledge and experience of commanding a kingdom. As she has defeated the Sons of the Harpy; Daenerys can govern the free-city of Meereen without anything to disturb her reign and seize this time to get experience to govern the Seven Kingdoms^[7] when she takes what she is fighting for.

Confronting death has consequences which change the hero's/heroine's life and they experiment this on the step of the reward, but it is necessary to resume the journey. They have to

[7] This is the name given to the realm that controls most of the continent of Westeros and numerous offshore islands, these were: Kingdom of the North, ruled by House Stark of Winterfell; Kingdom of the Mountain and the Vale, ruled by House Arryn of the Eyrie; Kingdom of the Iron Islands, ruled by House Greyjoy of Pyke; Kingdom of the Rock, ruled by House Lannister of Casterly Rock; Kingdom of the Stormlands, ruled by House Durrandon of Storm's End; Kingdom of the Reach, ruled by House Gardener of Highgarden; Principality of Dorne, ruled by House Martell of Sunspear.

keep in mind that they will face some more trials and it is time to get ready and face them in the following step: The Road Back

4.8 The Road Back

After the celebration of receiving the reward and absorbing all the lessons; the heroes have two options: remain in the special world or start a new journey back home, to the Common World. According to Vogler (2007) most of the heroes decide to take the road back to the common world and arriving there they will apply the lessons learnt during their passage by the special world, returning to the initial point or continuing on the journey to a new place or to the last destination. The Road Back can be a new moment of crisis, but it is the last.

Thinking on Daenerys' journey, we know that she must cross the sea to reclaim her throne by right and as we pointed out, some sections before, she had won the battle against the Sons of the Harpy assuming again the control of the free-city, Meereen, and consequently the ships that were in the harbor. Joining the ships of Meereen plus the ships of the captain Victarion, which came to meet her and help Daenerys to return to Westeros, Daenerys starts her road back with more than a hundred ships to initiate a battle against those who hold the throne of the Seven Kingdoms.

Returning to Westeros, Daenerys is persecuted by the ships of the other free cities and finally gets rid of the pursuers. First, she stops in the island of Braavos, in which she discovered she has them as allies; Dany knew this by the fact that the Prince of Dorne has a secret pact signed by him and by the sealord of Braavos vowing to always be beside the Targaryen family, joining another army. When the Prince of Dorne discovers that Daenerys arrived in the Isle of Braavos, he starts preparing the army of Dorne to help Dany in the battle against her enemies' army.

After a long period of marching the soldiers of Daenerys – along with those of Braavos – join the soldiers of the city of Dorne, and everyone follows to finally face the rival army. Considering the proportion of the enemies' army against hers – even with the help of her dragons –, this confrontation will take too much time. And as we know Daenerys always liked to command her army, which gives them more confidence during the battle. Dany goes to the battle mounted on the back of Drogon. And by a stroke of luck a stone thrown by a catapult hits them

and they start to fall over most of the rival army commanders – many of them having been responsible for the murder of her father – and all of her soldiers think she is dead.

This situation enables the next and last step of the journey, for after joining what he/she has learned or received in the special world the hero/heroine decides to return home. Yet, before arriving there, he/she will face one more final test of the journey: the Resurrection.

4.9 Resurrection

According to Vogler (2007) this is the last and the most dangerous meeting with the enemy and the hero/heroine once more needs to pass through a process of purification, which will test if they have learnt their lesson during the Ordeal, before entering the Common World as the same way they have done before entering in the Special World. They have to shed their old personality, and acquire a new one appropriated to return to the Ordinary World, but preserving all the experience gained during the journey. The final meeting with the enemy, in this step, comes at a much larger scale of danger; it is not just a threat to the hero, but to the whole world.

Miraculously, Daenerys is saved by the Black Dragon again – which brings hope to those who thought she was dead, including herself – and rises to finally avenge those who were responsible for her father's death, and to stop those who were responsible for the life she had been living so far, that is, a life of running away because she was afraid of being killed by the usurper or anyone he sent.

And so many days have passed and finally she won the battle, and depending on who is on the throne – if it is the Boy King, she might spare him the death punishment – than killing all of the others who are members of his council. Thus taking the command of the Seven Kingdoms and punishing all those who helped the usurper kill her father and who were against her during the reclaiming of the throne.

We can think of two lessons learnt by Daenerys: (a) never give up your dreams, since thanks to that she managed to regain the throne that was rightfully hers and (b) overcome fears, first she lost her fear of the Dothrakis, then she began to pluck up courage and confronted her brother and finally gathered the courage to command a city.

The Resurrection is the stage in which the hero/heroine has to pass by the last test and show everything they have learnt. Some of them fail in this final test and have to restart the

journey. And those who survive continue to the last step – Return with the Elixir – to complete the journey.

4.10 Return with the Elixir

Having survived all the tests and overcome death, the heroes return to the starting point, they return home or continue the journey. But they know something have changed in their lives and they will start a new life and the things will never be the same, because of the path they passed by. If they are heros/heroines they will return with something that can change the things in the Ordinary World or something they can share with others.

According to Vogler (2007) a good way to know if the hero/heroine really changed is making them go through an experience they had at the beginning of the journey, which was hard or simply impossible to overcome.

As for Daenerys' Return with the Elixir of Daenerys – according to Vogler (2007) it is the Elixir of Responsibility, whereby the hero/heroine forms a family or founds a city – we can suppose that two things might happen: first he may form a new family - as the husband she had, Hizdahr zo Loraq, was condemned for betrayal and conspiracy against her; second, the experience that she had during the journey in governing a city – Meereen – shall enable her to rule the Seven Kingdoms – which were rightfully hers to start with.

And that's how the journey is concluded or at least the hero/heroine takes a break, so as to go on a new journey again, as the adventure never ends. The hero[ine] brings with him/her the elixir, but the quest to integrate the lessons continues.

Final Considerations

In Daenerys' narrative within the series of books *The Ice and Fire Chronicles* written by George R. R. Martin, we have identified the steps of the scheme developed by Campbell and Vogler.

Recapitulating the hero's journey: they receive a *Call to Adventure*, some heroes may be reluctant to accept this call or simply *Refuse the Call*, for those who accept the call there will be the first *Meeting with Mentor*, where they are encouraged to make the *Crossing of the First Threshold*, whereby they enter the special world finding *Tests, Allies and Enemies*. On the *Approach to the Inmost Cave*, the hero/heroine will go through the second threshold, in which they will face *The Ordeal* to then receive *The Reward*. On *The Road Back* they are persecuted. After crossing the third threshold, they experience *Resurrection* and are transformed by some acquired experience. Finally, reaching the moment of the *Return with the Elixir* to the ordinary world.

One of the main characteristics of the heroes is that they need to have some admirable quality and simultaneously some characteristics that make them more human, so that we can identify with them. Daenerys' two main qualities are the self-confidence and the desire for revenge, but at the same time she [still] presents the endearing characteristics of a helpless child.

One of the functions of the hero/heroine is to learn something and/or to grow. They have to overcome obstacles, achieve goals, but also need to acquire some knowledge. Analyzing the character of Daenerys this is really clear, she ceased to be – during part of the journey – a helpless child. This is realized specifically after she married Khal Drogo, faced her fears of the Dothrakis, of her brother and finally having acquired the experience to govern a city.

The objectives of this monography were to present some of the concepts related to the hero's journey developed by Campbell and Vogler, and then associate them to the character Daenerys Targaryen of the *Ice and Fire Chronicles*, in order to see whether the stages were completed by her and whether they were enough for her to be recognized as a heroine. We believe that this point has been established: Daenerys achieved her goals and grew into a heroine in the process.

Throughout this work emerged new possibilities that have not been developed, because they would make this academic work even more extensive. One possibility would be to develop analyses of other archetypes, such as: *the Mentor, the Threshold Guardian, the Herald, the Shapeshifter, the Shadow, the Ally and the Trickster*. They are all related to the archetype of the

hero, but there are many more. Another possibility would be to continue this research, as the series is still incomplete missing the publication of its two final volumes.

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