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THE MAIN CHARACTER'S CUNNING STRATEGIES FOR POWER IN A FEAST FOR CROWS NOVEL

Remi Apriliandi¹, Sumitro^{1}*

¹ *Department of English Literature, Faculty of Humanities, Universitas Airlangga,
Surabaya-60286, Indonesia*

**Corresponding author: Sumitro, Department of English Literature, Faculty of
Humanities, Universitas Airlangga, Surabaya-60286, Indonesia.
Email: sumitro@fib.unair.ac.id; sumitromuhammad@yahoo.co.id*

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ABSTRACT:

The basic trait of human for being ambitious to achieved their dreams and objectives sometimes leads to a disastrous results. This phenomenon occurs also in the literary works. A Feast for Crows novel of George Raymond Richard Martin tells a story about the negative sides of being ambitious for achieving the absolut authorities and objectives. This study to analyze the the main character's strategies in the text, the impact of the main character's strategy, her personality, and the irony of her strategies in order to determine the theme and find the organic unity of the text. We analyze *A Feast for Crows* novel, this research uses New Criticism theory proposed by Rene Wellek. In addition, descriptive qualitative method is applied in analyzing the novel. By analyzing plot, characterization, and irony of the text, it can be inferred that being ambitious shall not be expressed in an ill intention to others. Cersei's negative traits such as manipulative, cunning, and lacking judgment and patience make her ambition become disastrous. Furthermore, it is believed by many people that being ambitious can help people to reach a goal. However, some variables such as lacking in judgment and patience can result in an inconsiderate decision. That inconsiderate decision can also leads to unexpected result. Being ambitious can lead to a negative results when it comes to an intention for hurting an endangring other people's lives.

Keywords: ambition, strategy, power, organic unity

INTRODUCTION

Being ambitious is not always considered as a positive trait, it can be considered as devastating or disastrous as well. Being ambitious can be defined as to have or to show a very strong desire to reach a particular goal. Ambition can serve as a source of motivation to reach a goal and sometimes can also push an individual to be able to advance and reach an objective (Barsukova, 2014). However, to reach a goal may not be easy, because there may be various kinds of difficulties and obstacles to face before being able to accomplish the goal. Therefore, to be able to reach a goal, one needs to plan a strategy. A strategy helps an individual to systematically reach the desired objective. Strategy is actions which purposed on achieving the desired goal (Getz, 2001).

However, the situation in reality is not always in favor with the desired goal, which make it more difficult to reach an objective. As a result, being ambitious will push some people to do everything in order to achieve their goal without concerning the consequences and the manner of their attempts are. In accordance with that, being ambitious can be considered as wicked because of the inappropriate manner of how it is done. Some people who is ambitious and does not care about the manner of their attempt to reach an objective may do morally inappropriate actions. The reason is because of the strong motivation that makes them very determined to reach their objective no matter what the costs is. One of the objectives that is usually pursued in life is power.

It is unavoidable that human will never content with everything they possess and achieved. People may be satisfied with their possession at first, but they will quickly dissatisfied some time later. As Fiona Ellis argues, a person will be satisfied once he or she has achieved something. But, that satisfaction will not last for long since people may shift their focus to another objective they have not accomplished (Ellis, 2013). As an example of this case is the major character in the novel *A Feast for Crows*, Cersei Lannister, who is very ambitious to maintain power as the ruler of the kingdom. She attempts to reach her objective by doing anything, including inappropriate actions. She is very ambitious that she does not care about the cost and the manner of her actions. From the explanation above, this research is aimed to analyze the main character's (Cersei) disastrous strategies for power in the *A Feast for Crows* novel and also the significance of the story based on the discussion of Cersei's strategies.

THEORETICAL FRAMEWORK

New criticism

The research uses New Criticism theory by George R. R. Martin as the approach in this study. The main point in New Criticism study is that there must be an organic unity, an interrelation between formal elements such as plot, characterization, and irony (Tyson, 2014). Those formal elements work together to build an organic unity and set up the theme of a text. Before

discussing formal elements, the writer intends to discuss New Criticism theory in general. In addition, this theory emphasizes the analyzing proses by focusing only to the text itself and commonly known as close reading. Other important points that have to be avoided in New Criticism are affective fallacy and intentional fallacy. Affective fallacy is subjective response by audience, meanwhile intentional fallacy is author's expression or intention to his work. Both fallacies are to be avoided in New Criticism approach since its objective is to examine the linguistic form of the text and produce an (Abednia & Crookes, 2019; Jackson, 2016). Consequently, New Criticism is applied in order to seek the aesthetic and language quality of the text itself. The quality of the works can be assessed through the formal elements of the text which build a single organic unity. Those formal elements in the story works together to support a particular theme that defines the text. There are various kinds of formal elements of a text, such as setting, plot, characterization, and linguistic device. Linguistic device covers elements such as ambiguity, irony, paradox, and tension (Tyson, 2014). Formal elements is a product of literary language. Literary language, unlike everyday language, is mainly related with connotation, the deeper meaning behind a word and things associated with it. Literary language formed in order to complement the aesthetic quality of a literary works. Formal elements in a text are related to each other. Those interrelating formal elements build the organic unity and supports a theme and the significance of the text (Tyson, 2014). In conclusion, the theme of a text can be determined by analyzing the formal elements of the text itself.

Plot is a set of events which presented uniquely in a text (Caserio, 2015). The purpose of plot is to reveal the whole story. However, unlike story, it is not always presented in forward motion or in sequential order. Plot can also be presented in irregular order in order to achieve dramatic effect (Adorno, 2019; Taranenko, 2017). In literary studies, the plot implies the structure which are exposition, complication, climax, and denouement. Exposition is where the story begins. It is where characters and other necessary events that precedes the story are introduced in a text. A story has to have a problem to be resolved, otherwise the story would be static and uninteresting. The part of the story where the conflict appear is called complication. It usually appears right after exposition. Complication is also where the conflict develops as well. After the conflict in the story developed, it ultimately will reach its peak. This part where conflict peaked is called as climax. At the end of the story is where the conflict in the story is resolved and the story meets stability. This part of the story is called as denouement (Adorno, 2019; Arbain, 2016).

The term characterization has a very close relation with the term character. Character is a person in a story, and character has a unique quality or traits to differentiate him with others. On the other hand, characterization is the way a character is made in a story. Since each character is unique to each other, the way a character appear in a story is also different. The behavior of a character can reveal the traits of a character. The personality of a character can be known from various aspects of a text, such as the narrative of a text, the character's dialogues, appearances, and thoughts (Adorno, 2019). In characters

dialogues, it is important to note the way they talk and choice of words in order to understand their personality. Also, dialogues and thoughts from other characters can also contribute in revealing the traits of a single character. To conclude, Richard Gill stated that character is the product, while characterization is how the character presented in a story (Gill, 2006).

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There are two ways to present character in a story, which are direct and indirect presentation. Character considered as indirectly presented in the story if they are not described how their traits are in the narrative. Therefore, their traits are revealed through their dialogues, actions, or thoughts throughout the story. Meanwhile, direct presentation is when characters are straightly described in the narrative. Another way to describe direct presentation of characters is "telling", while indirect character presentation is called "showing." More "showing" and less "telling" the characters tends to make the story more interesting as stated by Flaubert and Henry James (Adorno, 2019). Furthermore, character can be classified into flat and round character. Flat character is a character which can be portrayed with a single idea. And, sometimes flat characters' traits can be revealed through his or her name. On the other hand, round characters' traits are complex and difficult to describe. According to E. M. Forster, they have unique motivation and usually able to surprise the readers (Adorno, 2019; Lyons, 2017).

There are various kinds of irony such as verbal, structural, dramatic, cosmic irony, et cetera (Adorno, 2019). However, the most relevant kinds of irony to apply in this study is structural irony. Structural irony is a structural feature of a story which have a double meaning. Structural irony occurs where an expected circumstances is not going to happen. Meanwhile, the character or narrator fails to recognize it, usually because of naivety. On the other hand, the audience fully recognize it. And ultimately, the outcome of the story is different from what is expected earlier by the reader.

RESEARCH METHOD

This research applied qualitative descriptive approach. As stated by Bressler, in conducting qualitative descriptive approach, one important aspect to notice is to close read the text. Close reading is a method of reading text thoroughly and repeatedly in order to discover the meaning of a text (Bressler, 2011). This research applies New Criticism as the theory in this study. Consequently, the

writer focus on the text and its organic unity. To find an organic unity in a text, it is important to look after the formal elements such as Plot Characterization and Irony inside the text. The primary source of this study is *A Feast for Crows* novel which author is George R.R. Martin. The formal elements of the text that is going to be analyzed by the writer are plot, characterization, and irony. The secondary sources of this study are books, theses, website, journal articles which discuss about power and ambition in order to give relevant insight to help the writer conduct this study.

Research Findings and Discussion

The Portrayal of Cersei's Strategies for Power in the Novel

The beginning or the exposition of the story shows that Cersei acts as the ruler of the kingdom as the Queen Regent in her son's stead, since the latter is not fit to rule the kingdom yet. It is also revealed that her objective is to protect her son, Tommen Baratheon. In addition, she also determined to surpass her late father, Tywin Lannister, as a great aristocrat. To prove that she is better than her father as a great ruler, she has to rule the kingdom and maintain her authority to be the ruler as long as possible, while also doing several political maneuvers that prove her ability to rule the kingdom. It is later exposed that Cersei poses a deep hatred to the Tyrells, as it is exposed in the following excerpt:

"Tyrell put a hand upon her shoulder. "... If there is aught that I might do to serve in this dark hour, Your Grace need only ask." If you want to be the King's Hand, my lord, have the courage to say it plainly. The queen smiled. Let him read into that as much as he likes. "Surely my lord is needed in the Reach?" "My son Willas is an able lad," the man replied, refusing to take her perfectly good hint. ... "My lord," Cersei broke in, "I fear there has been some misunderstanding. I have asked Lord Gyles Rosby to serve as our new master of coin, and he has done me the honor of accepting." A flush crept up Tyrell's thick neck. "This . . . your lord father assured me . . ." He began to sputter. Then his mother appeared and slid her arm through his own. "It would seem that Lord Tywin did not share his plans with our regent, I can't imagine why ..." (Martin, 2005).

This evidence shows that Cersei is determined to keep the Tyrells away from interfering her as a ruler. Moreover, she never gives the Tyrells the chance to get a position of authority as her attempt to maintain her authority and power. Cersei considers the Tyrells as a threat to her. The reason Cersei distrusts the Tyrells is because she believes that the Tyrells are not loyal enough based on the Cersei's knowledge of history "The Tyrells were only stewards that the dragon-kings had upjumped far above their station. Their vanity was exceeded only by their ambition." (Martin, 2005).

Cersei's creation of strategies marked the middle part of the story. In creating a strategy to eliminate Margaery, Cersei intends to accuse Margaery of treason by ordering Ser Osney Kettleback to sleep with the latter. In addition, Cersei plans to manipulate Tommen to avoid Osney's death punishment. She plans to

have Tommen send Osney to The Wall. Moreover, she also orders Osney to kill someone in The Wall. Although it seems risky, Cersei promises to grant Osney a lordship and that she will have sex with him (Martin, 2005). This strategy shows that Cersei orders other person to do her wicked plan, rendering her away from danger and her method is considered as wicked. She accuses a person of doing what she does not do, which is not a good thing. Furthermore, Cersei prefer this terrible kind of strategy as a method in order to be able to maintain the authority to rule the Kingdom. This further shows that she is an ambitious woman and her ambition brings disaster to another person.

“Some claim he fled across the narrow sea, but I wonder. The dwarf is cunning. Perhaps he still lurks near, planning more murders. Perhaps some friend is hiding him.” “Bronn?” Ser Balman stroked his bushy mustache. ... “Your Grace, I think I should have noticed a dwarf skulking about our lands,” said Ser Balman. ... Cersei reached across the table and gave his hand a squeeze. “I . . . I would sleep more easily of a night if I were to hear that Ser Bronn had suffered a . . . a mishap . . . whilst hunting, perhaps.” Ser Balman considered a moment. “A mortal mishap?” ... “I beg you, ser,” she whispered, “do not make me say it . . .” “I understand.” Ser Balman raised a finger (Martin, 2005).

This excerpt shows that this strategy is considered as folly since there is no evidence which supports Cersei's assumption that Bronn is hiding Tyrion. Furthermore, she wishes to murder other people which shows her ambitious trait. Moreover, she also orders other person to make the strategy works while keeping her away from danger as well which shows her willingness to do anything to make her strategies work, even the method is considered as wicked. In addition, her ambitious trait is shown as dangerous to other people.

Through the story progression, Cersei obtains various information of Margaery provided by Taena Merryweather, who acts as a double agent to Cersei and Margaery. Some information regarding Margaery which make Cersei able to revise her strategies to eliminate the former are the discovery that Margaery consumes moon tea, the people around Margaery, and the fact that a singer is close to her. This leads to Cersei being able to create more effective strategies to eliminate Margaery. This reformulation of the strategy indicates that Cersei is ambitious and shows that she is willing to commit inappropriate methods in order to be able to reach her objectives.

Cersei's final strategy to eliminate Margaery by accusing her of sleeping with other people that is not the King himself. Cersei is able to formulate the strategy and make it effective by torturing the singer called Blue Bard and force him to give a false testimony, and by ordering Osney to feign a confession. The exposition that Margaery consumes moon tea marks Cersei's first step in formulating a more effective strategy to eliminate the former. Cersei intends to accuse Margaery of fornication and treason since Margaery is not supposed to consume moon tea. In addition, to strengthen her accusation to Margaery of fornication and treason, Cersei tortures Blue Bard, a singer

who is informed as close to Margaery and her cousins.

By dawn the singer's high blue boots were full of blood, and he had told them how Margaery would fondle herself as she watched her cousins pleasuring him with their mouths. ... "... We want the truth!" "The truth. ... I remember now. Once I had to hide under the bed when Ser Loras came to see her. He must never know, she said." "I prefer this song to the other." Leave the great lords out of it, that was for the best. ... And Osney is the plum that makes the pudding. "I know you feel better for having told the truth. You will want to remember that when Margaery comes to trial. If you were to start lying again. . ." "I won't. I'll tell it true..." (Martin, 2005).

This excerpt shows that Cersei brutally tortures Blue Bard and make him tell the truth in her own version. Furthermore, this strategy shows its wicked nature by making an individual suffer for what he has not done. Cersei is willing to do this terrible action just to be able to strengthen the accusation to Margaery. Moreover, this event shows that an innocent individual has become the victim of Cersei's strategy. After that, it is revealed that Cersei has successfully eliminated the Tyrells from the Red Keep. This shows that she has reached her objectives to maintain her power, as the ones whom Cersei deemed as dangerous do not pose a threat anymore.

"The younger queen whose coming she'd foretold was finished, and if that prophecy could fail, so could the rest. No golden shrouds, no valonqar, I am free of your croaking malice at last." (Martin, 2005).

The excerpt above shows Cersei's success of overcoming her conflicts as her source of problem is the prophecy of Maggy the Frog. At this moment, the Tyrells are no longer disturb her in the Red Keep. However, it turns out that Cersei's success does not last long. At the end of the story, it is exposed that Cersei's face her own downfall as well. Osney unexpectedly reveals the plan to the High Septon.

Cersei's Personalities Influence Her Strategies for Power

This research finds that Cersei is portrayed in three characterizations, which are intelligent, hasty, and manipulative. Those characterizations contribute to shape her ambition for power. Firstly, Cersei is portrayed as an intelligent woman, but lack of judgment and patience as noted by her twin, Jaime Lannister.

"Seven save us all, you do. His sister liked to think of herself as Lord Tywin with breasts, but she was wrong. Their father had been as relentless and implacable as a glacier, where Cersei was all wildfire, especially when thwarted ... She does not lack for wits, but she has no judgment, and no patience"(Martin, 2005).

The excerpt explicitly reveals Cersei's trait as it is stated by another character, who is none other as her own twin. The evidence for the statement of Cersei is

intelligent is shown when she makes a scheme to eliminate Bronn and Margaery. Those strategies reveal Cersei's intelligence. In the scheme of eliminating Bronn, she asked Lord Balman Byrch to plan a mishap (Martin, 2005). Cersei does not think the long-term effect will be bad. It is proved that they disturb the kingdom instead of helping what she originally intended, which is to defeat Stannis. Furthermore, the idea of arming the Faith of the Seven was considered as not wise, because what the Kingdom's need and what the Faith of the Seven's ordinance are different as it exposed that the Faith of the Seven became more aggressive and started to preach at the brothels.

"His High Holiness sent me in his stead, and bade me tell Your Grace that the Seven have sent him forth to battle wickedness." "How? By preaching chastity along the Street of Silk? Does he think praying over whores will turn them back to virgins?" ... "It is base and sinful for women to sell their holy parts for coin." ... "These sinners feed the royal coffers," the queen said bluntly, "and their pennies help pay the wages of my gold cloaks and build galleys to defend our shores. There is trade to be considered as well. If King's Landing had no brothels, the ships would go to Duskenale or Gulltown. His High Holiness promised me peace in my streets. Whoring helps to keep that peace. Common men deprived of whores are apt to turn to rape. Henceforth let His High Holiness do his praying in the sept where it belongs." (Martin, 2005).

The excerpt above shows that Cersei finally experiences the unexpected impact of her strategy. Has Cersei been less hasty and put more consideration to the idea of arming the Faith of the Seven, will she be less troubled in ruling the Kingdom. This event shows Cersei's traits of lacking judgment and patience which result in the interference to her quest for power. The premise of Cersei lacks judgment and patience is proven in the conversation between Jaime and his aunt, Genna Lannister. The latter states that Cersei makes several terrible decisions, such as Cersei's decision to let the Faith of the Seven arm themselves.

"And speaking of the Seven, why would Cersei permit the Faith to arm again?" ... Lady Genna made a rude noise. "... The Swords and Stars troubled even the Targaryens. The Conqueror himself tread carefully with the Faith, so they would not oppose him. And when Aegon died and the lords rose up against his sons, both orders were in the thick of that rebellion. The more pious lords supported them, and many of the smallfolk. King Maegor finally had to put a bounty on them. ... until the Iron Throne slew Maegor and King Jaehaerys agreed to pardon all those who would set aside their swords." (Martin, 2005).

Finally, Cersei is portrayed as a very powerful woman. She is a noblewoman born to house Lannister, and she also currently holds the power to rule the Seven Kingdom in her son's stead. Therefore, she can utilize her wealth to manipulate other people to do her plan. Cersei's way of manipulating other people is by teasing them to gain land, lordship, and or other kinds of wealth if

her plan is succeeded.

The evidence to the statement that Cersei is manipulative is her strategies which intended to eliminate Bronn and Margaery, as it is discussed before these strategies involve Balman and Osney respectively. In Cersei's strategy which intended to eliminate Bronn, she acts as a miserable mother in order to persuade Balman to accept to do the dirty part of her strategy (Martin, 2005). Furthermore, in order to eliminate Margaery, Cersei manipulates Osney by teasing him a granted land and lordship after doing a series of difficult tasks. Moreover, Cersei also willing to commit adultery with Osney just to make sure that her strategy will come to fruition.

Those strategies are based on Cersei's ill-intention to eliminate her enemies, and the result is both people she entrusted to do her cunning strategies are facing a disastrous fortune as revealed in previous paragraphs in this discussion. Accordingly, it can be inferred that her beauty and wealth allow Cersei to manipulate other people handily. Her position as a Queen Regent renders her to be able to manipulate others with ease. It is portrayed that Cersei also utilizes her sexuality to manipulate others by teasing them to have an opportunity to sleep with her and or by giving them land and lordship as the example of her scheme which involves Osney, all those to eliminate Margaery (Martin, 2005). This evidence shows that she is ambitious and willing to do anything in order to reach her objectives. The combination of her intelligence and her manipulative nature make her able to make a various scheme which intended to eliminate other people without putting herself in danger. However, her lack of judgment and patience render her strategies to be disastrous both to herself and to others as well.

Cersei is portrayed as a flat character. She embodies the idea of an ambitious woman who will do everything in order to reach her objectives as revealed throughout the discussion. The strategies she makes such as when she intends to eliminate Bronn and Margaery reveals that she is willing to resort in a wicked method in order to reach her objective, giving an implication that Cersei's is a cunning and ambitious individual who is willing to commit dirty methods just to be able to reach her objective.

The Irony of Cersei's Strategies for Power

Structural irony is a structural feature of a story which has a double meaning. Structural irony occurs where an expected circumstance is not going to happen. Therefore, the result of the story will be different from what is expected earlier by the reader (Adorno, 2019). In A Feast for Crows novel, Cersei makes several strategies which intended to reach her objective. Throughout the story, it is exposed that Cersei's attempts to reach her objectives backfire to herself. However, her attempts acts as her own downfall that she has dug all along. This evidence exposes the irony in Cersei's strategies.

Cersei is determined to protect her son and to surpass her father as a politician.

Consequently, it is revealed that Cersei only needs to maintain her authority as the ruler of the kingdom in order to be able to reach those objectives. After that, Cersei creates several strategies which attempted to maintain her position as the ruler of the Seven Kingdoms. Her strategies mostly involve the elimination of other people, which is not a good thing to do. She believes that eliminating the Tyrells, whom she deemed as a hindrance to her objective, will bring her to success. As the story progresses, it is shown that the Tyrells are eliminated from the Red Keep one by one. Firstly, Olenna Tyrell has returned to Highgarden and will no longer disturb her rule. In addition, Cersei also sends Mace Tyrell to siege Storm's End as shown in the following excerpt:

"You will be rid of Lady Olenna soon enough," Jaime broke in quietly. "She's returning to Highgarden on the morrow." "So she says." Cersei did not trust any Tyrell promise. "She's leaving," he insisted. "Mace is taking half the Tyrell strength to Storm's End, and the other half will be going back to the Reach with Ser Garlan to make good his claim on Brightwater. A few more days, and the only roses left in King's Landing will be Margaery and her ladies and a few guardsmen." "And Ser Loras. Or have you forgotten your Sworn Brother?" (Martin, 2005).

The excerpt exposes that both Olenna and Mace Tyrell leave the Red Keep, showing that Cersei will be less troubled, and this event marks the first step of Cersei to be closer to her objective. Secondly, it is exposed that Loras Tyrell will fall as well. He is severely wounded in the process of seizing the castle of Dragonstone as shown in the following excerpt:

"Do we have Ser Loras to thank for this triumph?"... "I never saw a braver knight... They carried him inside the castle after the battle, but his wounds are grievous. He has lost so much blood that the masters will not even leech him." (Martin, 2005).

The excerpt above explicitly shows that Loras is eliminated, leaving only Margaery as the last Tyrell for Cersei to deal with. Previously, Cersei agreed to send Loras to command the siege to the castle of Dragonstone. This event gives an advantage to Cersei in many ways, such as having Dragonstone seized more quickly, and also the result that Loras is severely injured in the process of seizing the castle. This situation shows that Cersei is getting closer to reach her objective since most of the Tyrells have eliminated from the Red Keep. Finally, Cersei's strategy to eliminate Margaery also works out as the latter is confined to the custody of The Faith of the Seven.

"Margaery Tyrell is done... The younger queen whose coming she'd foretold was finished, and if that prophecy could fail, so could the rest. No golden shrouds, no valonqar, I am free of your croaking malice at last." (Martin, 2005).

The excerpt above shows Cersei's eventual success in maintaining the authority and power to rule the kingdom, as she only considers the Tyrells and

her younger brother as the biggest threat to her. Therefore, since both the Tyrells and Tyrion are no longer present around Cersei, it means that she seems to be successful in achieving her goal. This seemingly successful situation of Cersei is caused by none other than her intellectual trait. However, at the end of the story, the expectation of Cersei ruling the Kingdom in peace does not come to fruition. When Cersei goes to The Sept of Baelor to retrieve Osney from confinement, an unexpected thing happens. The High Septon tortured Osney as the former thinks that no one has ever easily confessed a sin. This causes the latter to unexpectedly reveal Cersei's plan and ruining Cersei's short-lived success (Martin, 2005). As a result, Cersei is confined because of her own strategy to eliminate Margaery, in which the former set an accusation of fornication and treason to the latter. Therefore, her objective to protect her son by eliminating the Tyrells is successful, but she is failed to protect herself. Furthermore, this sudden downfall is also caused by her own trait of lacking judgment. In conclusion, Cersei's ill-intentions to the Tyrells result in a disaster to many people including herself.

The Significance of A Feast for Crows

The value and significance of a particular story can be concluded throughout the progression of the story. What the story implies is based on the topic of the story itself. Therefore, by finding the relation between plot, characterization, and irony of A Feast for Crows, the organic unity can be exposed and the significance of the story can be determined. Based on the discussion of the plot, it can be concluded that being ambitious can result in a disaster. At the beginning of the story, it is revealed that Cersei is an ambitious and determined woman. She desires to be a greater ruler than her father was, and she also wants to protect her son, Tommen, from all kinds of danger. The middle of the story exposed her attempts to reach her goal. Her attempts are considered inappropriate since she endangers other people in order to achieve her objective. The climax of the novel reveals Cersei's seemingly successful strategies to eliminate her enemies. However, at the end of the story, Cersei and several people around her face devastating fortune. From this evidence, it can be inferred that Cersei's strategies bring disaster to many people including Cersei herself.

Furthermore, in the discussion of Cersei's characterization strengthens the premise of being ambitious can lead to disaster. It is exposed that Cersei is a powerful and wealthy woman, and she utilizes those traits in order to manipulate other people. She is also portrayed as an intelligent woman, as she is able to make various political maneuvers which benefitted her. However, she never considers others' well-being and only focuses on her own strategies. She also noted as a woman who lacked judgment. This made her political decisions do not favor her in the long run.

In addition, the discussion of irony also supports the idea of being ambitious can result in a disaster. Cersei's ill intention to eliminate the Tyrells unfortunately backfires to herself. What Cersei has been planning throughout the story to reach her objective instead serves as her own downfall. In this

novel, it is shown that being ambitious leads to one's downfall instead of reaching a goal. As revealed in the climax of the novel, Cersei has seemingly accomplished her goal which is being able to eliminate her enemies. But suddenly, the story goes against Cersei's favor. What is expected does not come to fruition, and the story goes the other way around.

CONCLUSIONS

The writer finds the portrayal of this phenomenon in the novel. The simulation is in the Coffin. The Coffin processes the representation of reality to become false reality. For the simulacrum is the virtual reality game itself. It is designed as a representation of reality but then it becomes a copy without originality. Everything that happens in the virtual reality game does not relate with any object in reality. The hyperreality is seen when Michael brings his character in the virtual reality game to reality. His character on reality is not as confident as in the Sleep. But then he idolizes Gunner Skale and becomes excited whenever he gets a mission. He acts as a team leader between his friends in the game. His addiction to finish the game as like Gunner Skale, is carried by Michael to reality. He becomes the character that he has been played.

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