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**Power and Gender in
George R.R Martin's *A Song of Ice and
Fire***

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Dedication

*I dedicate this work to my father's soul, my mother for her sacrifice to my beloved brother, sisters and their kids
And I fully dedicate this final work to our beloved not only colleague but a mentor, mister Ben chaabana Abd Essalam may Allah grant him his higher paradise for his love and smile that never left his shining face, also to our dear colleague and brother Ali Meddour and I truly ask Allah to grant him strength and recovery over his illness at the earliest convenience . To my friends and colleagues. At last I dedicate this last chapter of my studies to our great teacher Dr. Farida Saadoune, thank you for being such hope.*

Abdallah

I dedicate the whole work to my beloved family, friends to all my teachers especially Dr. Farida Saadoune for her generosity , a big thanks to my lovely Malika and to our humble dean of the faculty Professor Laid Djallouli for his supports and I dedicate this dissertation to the soul of Abdeslam Ben Chaabana may Allah bless and grant him paradise.

Saad

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Abstract

This study seeks the treatment of gender and power in *A Song of Ice and Fire*; it aims to tackle these aspects in the book which is an adaptation of the war of roses and the attempt of Edward the second to invade France, also the war between the Scottish and the English into a middle ages story between the families of Westeros and Essos which are the Starks, Lannisters, Baratheons, Greyjoys and the Targaryans, they battle and fight in order to claim the iron throne of Westeros. This work is divided into three chapters; the first chapter is theoretical concerning gender and power supporting the work with attributes of famous scholars such as, Simone De Beauvoir and Carl Marx, to clarify the theories that this study is applied on. The second chapter deals with an overview of the corpus such as the biography of the author and the elements of fantasy in the book, also the writing style of the author and the use of realism and the historical fiction by the author. Last but not least the third chapter is an investigation of the aspects of gender and power in the novel, it provides textual evidence, eventually this work tends to show and crystallizes the existence of power and gender in the story.

Keywords: fantasy, throne, wars, magic, power, gender, Feminism

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General Introduction

1. Background of the Study

From Westeros to Essos , from the North and beyond the walls a fictional world was created by George Martin, to tell us a story about the Iron throne that leads clash of clans to a blood bath, royal families pay their lives to claim the throne of the seven kingdoms. His efforts succeeded very much, and the plan for promoting such blend of literary work succeeded too, it was with fiction and fairy tales being mingled to a certain point of historical point of views that he attempted to create; a more sensual world with depiction of true events from real world by two main aspects which are power and gender represented in female character, despite stance, status and the entire approaches of power they had to share; they were portrayed the exact way. George Martin (1948.until present) wanted it to be in accordance with his relevance to the subject as well being an anti-Feminist and a literary man who nailed his combination of historical fiction and fairy tales.

2. Aim of The study

The aim of this study is to define the conflict between power and gender and to explore them in literature through female characters and how they influenced society and exploring gender roles within a Feminist framework.

3. Motivation

The choice of this topic was not at random but for many purposes the main ones are :

1-The fact that Martin Debut has no successes, until he came back with two millions copy sold of *A Song of Ice and Fire* and with an adaptation of Home Box Office (HBO).

2-Also the fact that Martin starts his saga with a feminist orientation and ends it with anti-feminist orientation.

3- Not many studies have been written on Martin's work yet.

4. Research Questions

Based on the background of the study defined above; this work seeks to answer the following questions:

- 1- To what extent Feminist approaches in *A Song of Ice and Fire*?
- 2- What is the conflict and duality between gender and power in *A Song of Ice and Fire*?
- 3- To what extent gender identity in lances of George Martin In *A Song of Ice and Fire* ?
- 4- How female characters are portrayed in *A Song of Ice and Fire* ?

5. Hypotheses

In order to answer the above stated questions ,the following hypotheses are formulated :

- 1- The novel of *A Song of Ice and Fire* has a feminist interpretations within its lines.
- 2- A conflict is building his path between gender and power and this conflict is what makes them develop a duel.
- 3- Martin develops the gender in the novel within a conflict between male and female character over the throne.
- 4- The author represents female as an element that develops itself gradually.

3. Methodology

This study is descriptive analytical. We followed the notions of Marxism and feminism, founded by Carl Marx and Simone de Beauvoir to construct this study , the sequel of *Game of Thrones* or also known as *A Song of Ice and Fire* is written in 8 books and consists of approximately two million words so we covered only one third of the sequel.

4. Dissertation Structure

This work is divided into three chapters. The first chapter defines gender and power and presents a general definition in which it tackles some of the main types Feminism and Marxism. The second chapter is a definition as well as an overview to *A Song of Ice and Fire* that consist of exhibiting and explaining the writing style of the author, his use of historical fiction fused with fantasy, the use of realism last bit not least presenting the setting and the characters, in the other hand the third chapter details the investigation of the previous theories and approaches in the given corpus which *A Song of Ice and Fire* with reference to the corpus itself.

*Theoretical
Part*

Chapter One

Gender & Power

Introduction

The interpretations of power and gender have always differed through time, to the extent of having vast knowledge upon these personas, as well as the tendency of having such orientations that are now very realistic to our plateau of today. And by that we vouch to call upon both Feminism and Marxism as leading theories in this domain of novels, short stories and real life potentials of relating, developing and even sensing those qualities as they get to be beyond the act of knowledge and getting to know further particulars about certain cultural backgrounds. George Martin (1948.until present),

1.1. Gender and Power: The Evolution of the Concept

The field of Feminism as it has developed through time to tackle acts of power and knowledge that women felt free to initiate for reasons they thought better of, that is to say; to commence the representations of having an independent reference to their relevance of the actual world of existence, and more obvious reasoning that pushed the notion of clan to a movement more radical in performance and less driven by the previous behaviour of fear and presentiment upon their future, till the last resort of beginning to experience the favour of the outer world; beyond the plain knowledge prior to the sense of captivity, and the insecurity of being irrelevant though maltreated miserably, this added to the dilemma that the initiations of women's constant struggle have finally come to terms with the productivity that they always wished to have and thrive.

The vicinity of Marxism has gained a sense of elaborate determination in the way Karl emancipated his idea, and furthered it by stating no room for otherwise, this sense of interpretations has threaded

its way through several societies by all means possible to start following the Marxist beliefs, and that any reversing defiance was yet a rebellious act, despite of the time and pace, a country's recession and its prosper; will nevertheless find no sense of samples but following the regimen of such economic, political and societal stratagem that just had to lead for Communism.

In the *Games of Thrones*, the book of (*Ice and Fire*) there was the emphasis of having to deal with the excessive deteriorations of rulers, systems, tyrants and even acts of connivance that the leading class of politics have always ended up examining in challenging treaties, and battling for no apparent reason but to converge to one system that summons the fear of loss and total destruction, as well as notion of having a gender with previous access to the world of actions and probable coups, as that would be interpreted into the plain momentum of power that concerns not only those in the attire of dominations, but also in the creative individuals who sought for gaining force and leading an essential effect of wanting to achieve something out of the fragile sense of foreseeing futuristic platforms and they way they conducted the mentality of the world leaders.

The space created for both Marxism and Feminism within the plot of *Games of Thrones* have maintained the same views held within the very beginning of such colossal theories, in spite of spreading enthusiastically to cause a mass murder in the mid of the 20 century, it still facilitated the mental struggle as well as the physical one for those who failed to follow such regime, or wished to update the regulations of the systematic beliefs stood for, as this would reveal the true figure that the real world at the time, and the plot itself which held the very sense of opening to the outer

world as it came to surprise the brave humanity with these foundations. The ones whose dependability work as a mandatory for understanding the explosive mentality ahead of its conquer for the reality, and the way it is embraced for both theories and the plot, in enthusiasm and belief this mixture found a way to initiate in power.¹

1.2. Literary Criticism

The thread of these theories tackled above, maintain o the fact that they shared the very same orientation that stood for incredible struggle coming from the bottom of social dreams, social dreams that are of underground reference to the ultimate goal of being an actual systematic beliefs that are well accredited, and these procedures worked their way in forming the ultimate goal, that is application and a status within the regulations of being powerful yet stabilized, with a point of view that stood its ground and had a chance to prove to the realm of this Brave New World that being an underground; means something big especially when being associated either with powerful head start such as that of Marxism that began with a platform of political affiliations to the regime of Feudalism.

Marxism as quoted through time; it came with additional features to the new world at the time, it was close to recognizing that this new world shares bigger visions that than of shared by Feudalism, visions that denoted the idea of war as the sole solution for tearing down the other criticized systems, as this step for instance came in a form of criticism; in which it included the issue of class struggle, such an idea that touches the entire aspects of having a compact community, based on specific regulations with common knowledge and unique realization to the designated subject matter, this very little pace seemed to create a

¹https://www.researchgate.net/profile/Amy_Mazur/publication/288623012_Women's_movements_feminism_and_feminist_movements/links/5799dbfa08ae33e89fb79d6b/Womens-

massive void in the relationships of the main systems in rivalry to the subsidiary; yet consequently the result paid off and Marxism took over from then and succeeded in the race of fixing beliefs, changing orientation and beliefs as well.

As for the rest of the theories tackled herein, such as Feminism, whose maintenance played a very long trip of trials and tribulations, and the fact that Feminism began its struggle in causing multiple effects in the entire universe, and this was courtesy to publicity of voiceless and powerless individuals, whom in return realized the freedom needed for the birth of the new world and its necessity that the community of women will have to conform to and match eventually, Feminism began instantly to sound such as that of the Empowerment theory, those who suffered the lack of power and dominance yet in their nature, they stood for such quality, the Feminists showed up with a little attitude of no more than a few publicity of manifestations and anti-religious radicalism, with the repercussion of the worlds views instantly turned positively to react to the demise of such ancient beliefs that women felt oppressed towards, the growth of women had deep references to their orientations as a sole community of women, though connected one Society and one destination of future; and what helped this growth to enhance better was with the coming of thinkers and authors, these latter added to the confusion of the Feminism movement for being considered thus at the time, unusual and too erotic to be applied in real life.

The addition of these literary figures helped created a special entourage for the Feminists to invest further goals such as legitimacy of their own, constitutions and rules that declare rights that are as equal as men; basically into every field that did better at. These demands though seemed too extreme and reckless to the courtesy of self-respect and society as

well, now this abomination of their world class struggle as of now and made tremendous success, notwithstanding the critical views whose stance caused a backwash as well, still for the Feminists to bargain their agreement with the encouragement of this modern success; such as in *Game of Thrones (Book of Ice and Fire)*.

The power and its ideals now have always been related to the extent of the influence that represents what every single theory, from the idea of initiating the standards till applying them in real life despite troubles and obstacles of the world; especially at the time, yet being close to a movement that seemed to stand for what it did and lost blood for regardless of the objective, being aimed at one designation that is dream coming true.²

The Empowerment theories as their prominent ones did manage to be overheard and observed in appreciation, the theories in the Empowerment theories are two, however; they are broken down into other segments.

1.3. Feminism

The beginning of this credited for movement has vouched a profusion of valour and credibility in the field of literature, with an essential capacity to making a reservation resort in this new world, with such cultural background that is of high rate of classification and tension, and influential potentials on becoming a mostly inhabitant by the new belief held at the time; and its new form .

As of now that it became more than a movement itself, it vouched to be a right of outspoken statement out of which several foundations are

²<https://www.britannica.com/art/literary-criticism>

represented through, the Feminism did not change that much where it started first; holding a degree of self-improving frame of mind that bases an amount of obligations towards society, and the other gender as well, being an important part of the evolutionary world; Feminism has come to terms with the bountiful eagerness that is originally existing within human being, yet the head start was hard enough to contaminate this latter to a spacious preview of its own field, yet the movement in turn; found a way of raising the bars of challenge to a more addressing theme; which concerns particular target, who in return conform to such fact of graphic terms, and thus began to belong to this field more often than previously captured with slight details.

The compound side of Feminism kept growing uncontrollably and laid a layout that managed to touch the new world successfully, that is to say; the outcome of this growth had its side effects to the new world, such as the eccentric application of having the same stance as men, from an intellectual point of view; women are to realize their position within society with whatever price that is on mind.

Furthermore, risks to be taken into account as long as Feminists have easily reached to compete against men with inappropriate contexts of having that decent life men has always wanted to have, the culture of sex and reckless attitude in gaining the highly rated forms of both limited additions and literary emphasis, these two phases are to be followed in the field of auditioning for what men did best long time ago, and this includes work position, work force and the perspective that needs men dynamics, as for the literary emphasis which had several famous figures such as Simone De Beauvoir, who not only helped spread the belief of Feminism into everything it stood for, but also precipitated the emerging theory of Existentialism whose very foundations were constructed throughout the platform of Feminism.

Meaning that the subtle outrage of Feminism when being angered by the society disapproval, did not stop them at their head start, it crazed them to the idea of beginning to engage into inadequate sense of power and knowledge, as it seemed very obsolete and quaint; which had them compelled to form a new vision of declaring their own state of mind, which was beyond the simple act of finding a place and attaining forceful management on the expanse of their own honorable mindset, and Feminists on the other hand also shed the lights on new figure of researchers; such as that of Martin George, who picked the notion vigorously, and applied it on his tremendous sequel of Games of Thrones, as this volume contributed so much that it went beyond the very foundations of Feminism whose boundaries knew nothing but obstacles, and that sharing everything with the other Gender was more than a right, it was a duty that respectfully crushed the ideals and froze them into a masculine statement; by this resort it has managed to fulfill, Feminism has vouched to command respect even though it surrounded itself with harsh criticism.³

1.3.1 Feminism Movements

The Feminists intentions have always maintained radical visions upon the qualities they stood for, from the first actions they took into consideration on taking the world with storm, until the conflict they created within the platform of class struggles round the globe, that is to say; societies with whatever orientations they believe whether culturally or religiously, the conflicting struggles of the societies were inflicted by the wave of Feminism. Conclusively for Feminists whose potentials went

³<https://plato.stanford.edu/entries/feminist-philosophy/>

beyond the sacred resorts of those who were converted to their self-recognition and philosophical dialogues with one's self.

In the aftermath of beginning the movement of Feminism, it was first acted like a social, political and a cultural approach to becoming a part of the society respectfully, through which the means of performing such rights came in the form of voting without having to face troubles with this first concept; as it meant to further this effect of having a position within society. The idea here came to indoctrinate the foundations of having rights that included freedom and women liberations, with no sense of limits and an abstract figure to add to the first wave they came with to the world; though it was quite decent and seemed to express an act of awakening.

Eminent figures of the first wave came to open a space for the activists of Feminism, such as Dorothy Wave, Jane Addams, these activists in sociology and poetry have managed to settle a weight power to the pleasure women gained throughout those first strides.

The means of establishing the regulations of ideas, standards Feminists still stand for till this day, was the plain act of predilection to rights and freedom, which meant to state a second subterfuge, that is gaining the civil rights and duties of equality, basically through the establishments of having the right to vote, and thus the right to emanate the qualities of having beyond what was habitual within certain societies that witnessed the growth of Feminism in the first place. As the term of Suffrage maintained a powerful connotation to the push of the second wave itself, as its timeline attained a voice that the world responded to, and publicity of different sorts such as Colored women though oversees came to render well-known figures, such Simone de Beauvoir, this blend of voices created famous acts of sex violence, domestic duties towards the

maximum approval, attention and invasion of this movement, and its roughly authentic approach to coming clear to the society at any given price; although they ended up disregarded as outcast, still that did not refrain them from compelling their statements, these statements effected the divorce laws, custody and eliminating obstacles of workplace and sexuality orientations.

The final act of Feminism was a complete inclination to a brave movement that embraced the popularity gained so far, especially when coming to the end of the 20 Century; where a failure hit the third wave, yet the world began to switch sides and fall for newly founded foundations such As Individualism, and the growth of populations whose inclinations as well maintained the embrace of one's own feature, that is to say; reinvigorating their state of mind respectfully, the main terms gender, class struggle, race, segregations and power in general, came to broad the case studies of the entrance of the 21 century, ending the abuse of women and reassuring a decent position of school and productivity within the social activism, public discussions with educational purposes and reasonable understanding for the services women could provide. The keys for achieving such standards in the new world are the beginning of policies in general, meaning that the final destination for Feminism is the reaction of the world's perception to the movement perspective with every single feature of it.⁴

1.3.2. The Four Basic Principles of Feminism

There are four main principles of feminism which are :

1.3.2.1. Working to increase equality

According to Anne Mikkola asserts in her Role of Gender Equality in Development A literature review. (10, 2005).Obstacles such as making

⁴<https://www.britannica.com/topic/feminism/The-suffrage-movement>

the right balance in between genders in terms of everything came to state that it goes beyond making manifestations, and protesting to outbreak the first voice of making change, thus; the equality that Feminism rendered was that people need to realize the role of women's importance in the productivity of social activism, the publishing of activists' works through everything that links to educational purposes and public discussions such as voting, these acts sounded very rebellious and revolting to the regulations of the American government at first, but it gained support through the congregations of supplementary hands, those of colored women, and others in political position mainly in the parliament and domestic duties.⁵

1.3.2.2. Expanding Human Choice

Feminists have the inclination to apply their wishes and actions on the expanse of their own reputation, yet the point is to help develop a common sense of interest, and more likely a sense of skills that overtake the capacity of men, and thus reduce their value within the society. The precise idea of human choice leads essentially to the right of having similar jobs such as that of men, workplaces that substitute labor, hard work, force and physical appearance that was supposedly to seem almost forbidden to women, but Feminism came to penetrate that notion and redefine the layout for the choices that a society needed to rethink at the time, and enthusiastically stated that opportunities are to be distributed to both men and women equally.

⁵https://papers.ssrn.com/sol3/papers.cfm?abstract_id=871461

1.3.2.3. Eliminating gender segregation

Feminism has already denounced their statement of being strong enough to develop themselves in accordance with their standards, and by which came their idea on gender segregation to insist the elimination of those standards that prevented the multiple variety of opportunities, jobs, education and income for women, only as a disadvantage for women for being incompetent and thus unable to achieve men's potentials whatsoever, however; Feminists opposed this idea by contributing in the diligence of proving themselves through volunteering works that did help them shape the direction they needed to ascertain." Feminist notions of the self, knowledge, and truth are too contradictory to those of the enlightenment to be contained within its categories" (Flax 1987, 625). This quote links the categories of Feminism so it makes a whole.⁶

1.3.2.4. Ending sexual violence and promoting sexual freedom

The sexuality in the realm of Feminism has reached to declare its own freedom respectfully, this means that though growing to thrive within society, they still maintained the frame of mind of choosing their own sexual orientations; even when on the expanse of their reputations that seemed to disfigure their stance within societies, yet this did not stop women to strengthen the positive truth of spreading the status, their standing of grounds for brave acts of selective persona, and that they would not mind the public opinion upon their orientations.

⁶<https://journals.sagepub.com/doi/abs/10.1177/0268580906061380>

1.3.3. Types of Feminism

Feminism has established so far three main basic forms; these types come in the form of the Brave New World's aspects, and they are as follow:

- a- Liberal Feminism
- b- Social Feminism
- c- Radical Feminism

1- Liberal Feminism

As for the Individualism being a part of the Feminist theories, this idea they held throughout time announced the call for making their own choice of ideological beliefs, more specifically the etiquettes they created with no care to the perception of other societies, and thus prompting the idea equality at any price since the main start of Feminism came to imply through actions observed and overseen. As for the notion of incompetency that mankind has always thought of disrespectfully; Feminists roughly argued that that belief as a complete fallacy mean nothing since society refused the workability and availability of women with those environmental habitats, they criticized that their capability are beyond measurements of what men and society as well think of.

2- Socialist Feminism

This branch of Feminism stands for the removal of skilful realms of knowledge, even when coming near certain areas that women happened to be expert at, and society did not seem to approve of it at the time, yet they strived to gain an access to such vicinity of cultural, economic backgrounds, Feminists here demanded nothing but the societal development and liberty in performing so, only for the publicity to grasp

the particular means of the Feminism that thrust them to commence this class struggle enthusiastically.

3 Radical Feminism

As for the pattern of the Radical Feminism, which is the one we are tackling in our very dissertation; this latter finally appears to address the public voices with a brave tone of new stratification of male existence within the platform of social classes, their economical positions and educational researchers that help unfold the sense of development needed for any social backgrounds; till the last resort of reaching a well-civilized point. Feminists through this standpoint are putting an end to the contextual existence of men in every single field that includes foundations of workforce and intellectuality.⁷

1.4 Gender

In the aftermath of apprehending the truest identity man has so far reached to establish, and yet throughout whatever was prevalent at times no sense of record has ever existed to conduct, steer or found regulations upon, as of now, the category in this field of research is going to examine the existence of both analysis, as to what extent gender identity have played the significant role of searching through the right spot and settling actual rules, and denouncing them with real power and actions, where most notions of both orientations are existing to center their attention upon the fortune of the world; such as power and domination, and that it would be shared by both of them as well, yet the exact idea of Marxism

⁷<https://study.com/academy/lesson/feminism-types-and-definitions-liberal-socialist-culture-radical.html>

and Feminism respectfully, maintained its existence on the analytical part with a façade and a structure that touched the reality plateau, where no further than modern ideas have spread, these theories would still manage to go alongside the rhythm of concurring the field of power and self-importance in the sense of defying the multiple shapes of captivity that went throughout times and created a substantial touch to reality, confrontations with the deepest persona of Gender itself, and the whereabouts both men and woman relate to.

Fundamentally speaking, the Gender in its core meaning; it is the research of devoting profound Analysis of comprehending the reasoning of such queer and essential acts that modern Gender stands for, based broadly on the earlier references that paid off with such productivity and growth, previous conflicts and racial segregations, being a stable relevance to the social struggles in general, or class struggle respectfully, such structure of indicating the strength that devotes humankind in general in depicting this new form of living as though on the edge, which is the same notion that Feminism stands for, out breaking due to a resourceful mindset, as well as the influence that faced the individuals with an encouraging push, that is to say, identity was related to the actions made by the powerful most resourceful Gender, with means that helped shape the new face of establishing a contextual side, a literary side and a ranking side, so that the earlier plateau at the time and the new one as well, would easily relate to the contentment of the Gender representation, and the bare tools existing with very little access to the sources ending up in a poor conduct to applying one's wishful dreams of gathering a clan that base their motion upon historical stamps, an act of self-confidence and its relation to existing with authentic foundations and inner working systems based solely on targeting specific sense of

authority, with little depressing moments that passed by the Gender identity in aiming at their goals and achieving them in accordance with personal success. As this concerned an in-depth background of grasping the Gender's full understanding to stratifying the real intellectuals of them, and their coincidental pertinence to the movement of Feminism, this showed the need for the Games of Thrones to relate to the modern man and their capacity of growing with multi-faceted behavior, or a style that respectfully concern the ideological orientations of the Gender itself; into believing that systematic beliefs of the brave new world, and their actions that are perceived with perseverance to maintaining realistic facts of the hideous truth Gender depicted through time, and Feminism on the other hand that thrust its intuition upon the class struggle that witnessed severe changes; and radically continued on to have the same attire with an interdisciplinary devotion to furthering the mechanism of such deep studies, and how they interact especially with the modern man.

1.5. Rape Culture

According to Frankel(2014),this conception of belief held high position and witnessed several acts of exercising as well, as a flourishing part of the Feminism movement, and yet a successful part too; it came to state the normalcy of incest when related, or targeted to certain audience, theme or a conceptual culture that relishes living on such tradition, as this grew within modern plots such as the Game of Thrones as well, one would simplify this idea into a segment of a big movement that partially made reason to everything it stood for, though conceptual but existing in some communities of modern status, and fantasy works that depict real

world with different scenery, and the lack of regret holding such beliefs as though ordinary yet erotic in its basis of appeal, as for societal success that Feminism focused on initially; rape culture has come as a realistic embrace due to some Gender issues and problems, as well as sexuality orientations for both sexes as well, which creates an even further issue to this concept of incest, only when compared to the conservative majority of the world, meaning that this partial segment of the original movement has maintained a certain place in the real world; but furthered its echo elsewhere in novels and short stories in the form of semi-reality.

As for the cultural background of this new pattern of viewing the power of Feminism, sticks very much to its foundations of converging to settle the dominant vicinity of those who are supportive to the movement in the first place, due to reasons that substitute to personal benefits, influential stances within society, and bigger army such as the one depicted in *The Games of Thrones*. As for Gender orientations, this maintains a clear insight on the behavioral acts that some individuals do in accordance with their upbringing, knowledge as portrayed throughout changing times due to modernism effects respectfully, and so becoming a plain act of normalcy for some specific population would still be accounted for quite ordinary, whether supported through stories or real life.⁸

⁸<https://books.google.dz/books?hl=en&lr=&id=HkdXAwAAQBAJ&oi=fnd&pg=PP1&dq=gender+and+power+game+of+thrones&ots=acAGCgDmo2&sig=IYhNx->

1.6. Feudalism

The form of Feudalism as a rolling system of the royal families' in medieval Europe, it came in the form of a hierarchy that stratified the populations' existence upon their ranks, and has always cited for a harsh regimen to is introduction of Nobles, Kings and Lords whose main function told of the folks they rule thoroughly based on an act of "Fealty" also known as loyalty in the system's standpoint of relating to such systematic belief.⁹

In the plot of *Game of Thrones' Song of Ice and Fire*, the Andals, also known as the Lannister; who received a revelation from the God of Seven Kingdoms who prompted the invasion of Westeros, as this imagery of warriors came to apply the very same of the Faudalism regimen, where rulers have total control of their folks in a military pattern, and an act of loyalty in which poor folks swear their oath to follow the same system and thus intrigued by it though unable to revolt.¹⁰

1.7. What is power?

Power is the cornerstone of having managed to develop a sense of approaches and dominant mentality over an idea, piece of land, rule, ideology and a democratic systematic beliefs; despite the regime being followed, as well as the nature of whatever is on the horizon to represent such growth of that given power. And power such as in the realm of Feminism; it represents the growth and influence that this movement managed to overcome; achieve and create over time, and none for the reminder, the Feminism has participated in following the steps of several

⁹<http://thenerdstreamera.blogspot.com/2013/04/a-study-in-westerosi-feudalism.html>

¹⁰<https://edtimes.in/got-is-based-on-a-feudal-system-and-not-monarchy-that-wouldve-changed-the-whole-plot/>

higher powers over its stance and seemed to develop a radical intent of its orientations, this was courtesy to its being unusual and seeming to outbreak the foundations of morality and sense of religious beliefs, Feminism simply approached some genuine philosophical items, such as Existentialist Feminism; which worked its way in provoking several critical outlook on its power and march, especially when coming near the late 20's century, that was the main breakthrough then that multiple corroborations did empower the last steps being a stepping stone to a free ideologically maintained thread to follow; rather a lifestyle not just for regular people, but for great figures and high standardized thinkers such as Simone De Beauvoir; who seriously reacted to not just adding to the success of Feminism, but also wrote books, literary criticisms and deep sighted essays that appended to the growth, foundations of becoming the easily indoctrinating within modern societies as of now, mankind of all sorts and genders appeal to this movement nowadays, with Agility and less sense of disturbance towards both full comprehension of Feminism and its several aspects towards the individual.¹¹

As for the power concerning oppressive attitudes and that clarified sense of radical dogmatism towards creating the maximum social impact upon the iconoclastic doctrine whose wave touched the entire classes, even the aristocratic one, and this was thanks to the backbone of power that Marxism inhaled in enthusiasm and exhaled in a non-fictional manner, influential and very powerful in its political views, unaware of the foundations lying beyond those outcasts of the society; those existing rules were quite defeated to the dominant growth of Marxism. This movement had indeed consolidated also in the thread of how ideological outlooks worked in accordance to Marx. A sense of production was being

¹¹<https://plato.stanford.edu/entries/feminist-power/>

welded to society even though with a little struggle that meant to speak of the other reigning systems of societies, to Marx; the nature of work, technology, labor and most significantly that mentality that deems the very powerful system that would represent the backbone of any given regime, attributing finally is that Marxism appeals genuinely to the notion of power more actively and less expressive on showing power in a bourgeoisie way, rather in a regime and a stratagem that keeps other classes underneath the societal aspects in the form of a class struggle, inclusive and dominant to the extent of power that does maintain to prevail social features of associations.

1.7.1. Empowerment Theories

Julian Rappaport states that the idea of empowerment has increased in rendering the fact that features of social struggles, and class stratification have managed to comprise actual theories beyond the hypothetically concerned theories that remain by all means possible; simple acts of expressive thoughts and irrational outlook, barely finding a way to integrate whatever movement on the way of becoming a theory, thereby consolidating a constitutional right that pays attention to that feeling of being powerless, to the extent of creating a realm of integrating a real voice for the social achievements that demand connections of personal, social, religious and even traditional aspects that work on the thread of community struggling for a plateau of balance within society.

The developing of a theory of empowerment is environmentally crucial to the populations of any certain capacity, potentials to keep up with the entitlements of the democratic titles, the qualities they stand for and the sense of esteem they provide the society with, that is to say; a

social value amongst the people has to realize that coming such a social achievement with support that takes quite some time; it is then a matter of a stratagem than that of quality and a quantity matter in mind, with a statement eventually to mean that Empowerment a contradiction of realizing a society's dream, inspite of coming near causing this reverie of hypothetical theories to an actual existence that stands for something; as well as being compatible and constituting to being subsidiary to social regimes, or even the harshest doctrines, the Empowerment makes a ground in imposing itself of being though quantitative than qualitative due to being incapable to override its fact of being submissive in nature, yet really so far have been really able to invest into everything newly developed movements, such as Feminism, and its status as an underground movement, the sacrifices that have been taken; as well as the layers that have been made only to comprise and it worked cleverly and paid off to call for a social right as of now. As for Marxism which also witnessed the very same regulations of being an Empowerment-like movement; yet it has increased to have a dual effect on both social beliefs in terms of being submissive and rightful of making dogmatic decisions upon any given ruling system, and it did manage to pressure its habitat with its harsh orientation of political views being unusual and inappropriate to most other political and systematic beliefs.

The general fact of the Empowerment theory; is that it has nothing to do with the power itself in terms of application, rather clearly it has something to do with the limitations of knowledge upon those underground believers of Empowerment and their role in instigating the application through the smartest move to being able to realize those dreams more trickily and less affectively by plain facts of political affiliations, this unedited style of implementation has come to an

occurrence in a moment of carelessness towards what the political systems or regimes nevertheless have to offer to the absorption of societies and communities, and that the theories they wished to create were in their favour eventually, only a matter of time for the supportive of the Empowerment is that their theories would one day be embraced and applied enthusiastically even in constitutions and social regulations.

In the aftermath of being powerless and awaiting for the right incentive to resist, yet conform to any system being submissive to it, and still has to render its sense of theoretical achievements, though lacking clearness and voice in applying the cornerstone of its anthropological philosophy on real life, and thus fulfilled with its very background of knowledge and the very preexisting approaches to its powerless platform, notwithstanding time and effort.¹²

1.8. The Transactional Approach in Environmental Psychology

This theory is highly based on both phenomenology and ethnomethodology, this strategy works fully to dedication to the Micro level that is the person, and the Macro level that is the environment, thus unit of study means to state the psychological state of both individual and environment pour into one pile of interdisciplinary threads that the case is to be studied accompanied together, and this due to the features, definitions and orientations of what factors such being pragmatic and eclectic in realizing this brought together samples of study.

As this is a sociologically topic that goes for social relevance, here is a quote by Thomas Luckmann and Peter L.Berger of the book of Social Construction of Reality: A Treatise in the Sociology of knowledge:

¹²<https://grow.ie/wp-content/uploads/2012/03/In-Praise-of-Paradox-A-Social-Policy-of-Empowerment-Over-Prevention-.pdf>

“Human Existence is, abinito, an ongoing externalization. As man externalizes himself, he constructs the world into which he externalizes himself, in the process of externalization, he projects his own meanings into reality. Symbolic universes, which proclaim that all reality is humanely meaningful and call upon the entire cosmos to signify the validity of human existence, constitute the farthest reaches of this projection”. Peter, B. (1966), the social construction of reality.

This theory comprises of many principles, these principles accommodate to realizing one’s persona of conducting the right moves and contributions to their environments, as the more perspective is utilized, the more the individual is apprised of relating themselves to both psychological and sociological realm, as to the extent of permitting empirical sense of guidance towards the orientation one would feel affiliated to this theory works in parallel to a certain level on inseparable situations theoretically, socially and even in terms of having the same belief that ends up in an inseparable, this methodology has stated itself as the strength of being powerless in the nature of the Empowerment theory, yet strong in holding the idea of being under one batch of case studies that concern the futuristic orientations, and the observations of aiming at being submissive; yet increasing in the theory realm; to a success that existed and still exists till this day¹³.

¹³https://www.researchgate.net/publication/234167386_Environmental_Psychology

1.9. Structuration Theory: Giddens's duality of structure

This theory structure pours neither into the diverge of both primacy and preference to humanity, another name that refers to the Structuration is Social structure; this latter denotes the outcome of human being actions, and that whatever though intentional and unedited in their nature; there is a relevance as to the extent that human being are the ones who deem their own destiny towards their environmental society, that is to say; condemnation of social struggles cannot be solved nor measured by other investments such as hoping to get advantage from the social structures to somehow help develop the sense of enhancements, and that only people who enable the duality of structure that is working in a vice versa manner. This latter renders purpose, power, and efficacy to the social rules and resourcefulness of both structures once again that is men and its surroundings.

There are three main concepts courtesy to the Structuration theory of Giddens, *Communication*, *Power*, *Sanctions*, these aspects relate to the actions render by human being throughout their entire duality with those three concepts of having a significance to life, according to Anthony Giddens, the founder of this Duality Structuration theory; he states in his *Constitution of Society*:

Suppose, by way of illustration, we isolate a relation between technological change and patterns of managerial organization in business firms. The expanding use of microchip technology, let us say, might be shown to be associated with a partial dissolution of more rigid forms of hierarchical authority. The 'Social force' involved here is not like a force of nature.

Causal generalizations in the social sciences always presume a typical 'Mix' of intended and unintended consequences of actions, on the basis of the rationalization of conduct, whether 'Carried' on the level of discursive or of practical consciousness.

Anthony, G. (1984), the constitution of society.

In this quote from his Constitution of Society; Anthony gives the example of duality, and by that he declares the effect of both human and environment upon the significance of their own social patterns and how they are possibly conducted within these circumstances.¹⁴

Conclusion

In the aftermath of this research, we have discovered subsidiary subjects that led us to the foundations of numerous fields, and the manner we chose to tackle this dissertation was to expand main titles into other multiple titles, such as the extension of Feminism, the more readability the more availability we encountered during the collection of data, the views on Feminism grew to include more than a simple movement.

¹⁴<https://www.britannica.com/topic/structuration-theory>

Chapter Two

**Overview of George Martin's *A Song of Ice and Fire*:
A Literary and Critical Context**

Introduction

This chapter deals with the corpus overview that treats the writing style of the author and his use of historical fiction fused with fantasy, moreover , it treats the use of realism within the novel and the explanation of main themes such as power and gender, additionally the setting and the characters were treated and explained. This chapter showed the fabulous touch of Martin which is linking the events of real world and real facts with unreal characters by using fantasy.

2.1. Critical context

The establishment of the characters' destinations in *The Song of Ice and Fire* so far has maintained a deal of radical orientations to more than Cersei, Daenerys Targaryen and John Snow, it went beyond to tackle minor characters such as Sansa, Arya stark and Theon Greyjoy, where thereby to the matter of identity change for certain and killing acts and desires that these characters hide throughout the plot of the story; reaching eventually a climax of a social lifestyle that is used to be determined according to one's rank, despite capacities and power any individual used to have; or could have provided, most importantly religious and sexual designations that maintained a solid stand to Martin when he prioritized the sense of anti-feminism very graphically throughout the ups and downs of characterizations generally attached to the thread of the story, in terms of gaining the throne, revenge procedures as they grew with the major characters and acts of killing as they lived up to enrich both main and sub characters till the end of the story.

As Martin attempted to portray the female image as a powerfully driven character to power and domination; he pictured the race for both

wealth and heritage as a radically overrated race that took a bloody deviation where Cersei Lannister roughly attempted to satisfy her greed by pursuing wealth, power and domination, yet through the victory she prospered; yet eventually by the end of the story she lost her gigantic kingdom for being killed by this second character, this latter was yet another radically portrayed story of an anti-feminist outlook from Martin; it was that of Daenerys Targaryen, the young girl who experienced a horrific experiment of rape, maltreatment and absolute abuse throughout her adulthood, Daenerys had thoroughly sought for the sense of legacy ever since she was a child, and did maintain her stand by being both abused and pushed to such orientation of heritage most righteous one in the entire village where she resided, because she was fond of Dragons as she raised; her plan was to burn Kings' landing, an attempt of her to gain the throne of the Seven Kingdom, the place where she lived; she felt it was time to focus on gaining her throne and she did burn it and destroyed Cersei's kingdom as well, however; Targaryen's sense of reign lasted for a very short time due to another character interference.

It was Jon Snow who betrayed her by stabbing her to death; causing a tragic finale to the story, this was due to an agreement that Targaryen failed to keep and felt rather wrathfully inclined to eliminate the entire of Kings' landing, both John and Targaryen had in mind such an end before the burning procedures took place and order, and by such illustration of this ultimate persecution that ended several familial combats and indicated intentions of both major and minor characters, the final reign as of then went solely to the Stark family, the ruling family that had always kept the sense of reign exact and wholesome undisputed, John Snow was eventually stabbed to death by Alliser Thorne and several men and fighters of the Night's Watch; mainly he was already perceived to be a

traitor and a losing case to every side he joined, but in fact John was looking for the best to all the seven kingdoms to live in peace, if Mother of Dragons reign she will sow terror if they disobey her they will live under her mercy.¹

2.2. Corpus Overview

This part exposes an overview about the corpus treating a nutshell about the author and his well-known works, also some main characters and what is significant about their names, it dealt also with the female portrayal and writing style of George RR Martin and the setting of the story.

2.2.1. A Song of Ice and Fire plot

A Song of Ice and Fire is a mixture of fantasy and historical fiction, Martin exposes the conflict that happened between Westeros seven kingdoms, also known as the families of Westeros towards the legacy and throne, the story is full of betrayals and assassination among those families and kingdoms, the story also contains abnormal and supernatural behaviors belongs to a certain characters in the story. The story takes place in the two continent of Westros and Essos, the story knew a great deal of changes because the events shows that the dispute's pace gives main characters no time to show, many protagonists in the story didn't survive in between two page, starting with the assassination of king Robert Baratheon by his wife Caersi Lannister and having an affair with her twin brother Jaime, when it reaches at the level of revenge Daenerys

¹<https://www.theguardian.com/books/2018/nov/10/books-interview-george-rr-martin>

Targaryen takes the torch towards the revenge of her family so she can claim royalty and the fact that she deserve the throne.

All in all the entire story exemplify the best of seeking wealth and fame and what surrounds them, also Martin shows what really happened in that era but in different way by adding such characters and imaginary creation.

2.2.2. The Author's Biography

George Raymond Richard Martin is an American novelist and a writer; he was born in September 20, 1948 Bayonne, New Jersey U.S. He is a Fantasy fanatic writer, of both horror and science fiction, he is best known for his Song of Ice and Fire books series, as well as the international bestselling series of the epic fantasy novels; which was later adapted by the HBO dramatic Game of Thrones (2011)."In simplistic fantasy, the wars are always fully justified you have the forces of light fighting a dark horde who want to spread evil over the death but real history is more complex." Martin George R.R.²

2.2.3. The Writing Style of George RR Martin

In his masterpiece *A Song of Ice and Fire* Marin uses a narrative style; he made a fusion between the historical fiction and fantasy. The intention of Martin when he combined the historical fiction and fantasy is to understand the extreme of the human behavior by exploring, understanding and living the horrific events in the past, a smart move by

²<https://www.goalcast.com/2019/04/19/george-rr-martin-quotes/>

Martin to make either the reader or the researcher think the next time he treats a historical fiction. In this book, Martin used real places and real events however he included fictional details made by him, when Martin created his own world of *Game of Thrones* he brought a lot of places together like western European middle ages with some Mediterranean and an Asian world mixed in, in a world called Westeros and Essos, the main place is Westeros the continent been adapted from Great Britain, in the other hand the secondary setting is Essos which is a mixed between West of Europe until the far China or Eurasia with civilization called Yi Ti, we can see here that Martin has adapted the real life settings and put them within the events of the story.

In order to create such a spectacular world with such tremendous events and characters Martin has to fill his bag with a dozen of ideas about what happened in that era and he covered all the surface starting with food and feasts and how knights and kings drove through the hundred year war of roses, that's to say a writer should not rely only on what he found in research because the data he gathered is only a platform, what is important is the story and how the events are written, Martin is a brilliant resourceful author his intelligence made all what is surrounding language work for him, the whole books series is approximately two million words, he is a taping machine he only uses the old DOS system of typing.

“Every man should lose a battle in his youth, so he does not lose a war when he is old” these words said by Martin (1948.until present) can prove the early works of his, he had no sales and no turnout while *a song of ice and fire* the 2016 bestseller with over two million copy and the book been adapted to the HBO. “In real life, the hardest aspect of the battle between good and evil is determining which is which” these words said by Martin

himself show the mentality that he was thinking with when he created the epic story of *Game of Thrones*, all the events and the characters are ambiguous, you can't find the truth until you understand and determine who from who and which from which, even if the language is so simple and it's at the level of the simple reader however the order of events and the arrangement of the characters is what makes the story more historical and much more fantasy.³

2.3. Historical fiction

Is a literary genre in which the plot takes place in a setting located in the past. Although the term is commonly used as a synonym for the Historical novel it can also be applied to other types of narrative, including theater opera television.

George R.R. Martin set out to make the story feel more like historical fiction than contemporary fantasy, with less emphasis on magic and sorcery and more on battles, political intrigue, and the characters, believing that magic should be used moderately in the epic fantasy genre.

2.4. Definition of Fantasy

According to Merriam Webster's dictionary fantasy is an *obsolete*: "hallucination" or "fancy": especially the free play of creative imagination, a creation of the imaginative faculty whether expressed or merely conceived. "*Fantasia*": imaginative fiction featuring especially strange settings and grotesque characters; called also *fantasy fiction*. The power or process of creating especially unrealistic or improbable mental images in response to psychological need *an object of fantasy*; also: a mental image or a series of mental images (as a daydream).

"The best fantasy is written in the language of dreams. It is alive as dreams are alive, more real than real ... for a moment at least ... that long

³<https://www.standoutbooks.com/george-r-r-martin-writing-advice/>

magic moment before we wake.by George R.R Martin (1948.until present).⁴

In other words fantasy opens up the gate of impossible possibilities, it is precisely about what cannot happen in real life, as human beings we are limited in all what is logical (rational) real and possible, for us life is simple and rarely unusual things happen, hence we intend to imagine and fantasize extraordinary things using our minds and inner thoughts in order to make life exciting, thrilling and worthy of living; therefore people write and read fantasy.

2.4.1. Elements of Fantasy in Literature

Fantasy is a genre of literature such an imaginative fiction dependent for effect on strangeness of setting like a fiction world and characters can have super power or magical effects supernatural elements as part of the plot. However, fantasy works can often combine the real world with a second fantastical reality.

a. Plot

The plot is structured in a convenient way thus, it seems believable and logical for the readers and keeps them attracted to the story events, the plot is almost a natural it is simple, predictable. The characters' actions often based on traditional roles and archetypes rather than on personal motivation.

b. Setting

The setting in the fantasy genre is usually beyond realistic world, because some stories take place entirely in a fantasy world; where everything is unreal, unknown and timeless, in other words fantasy setting lacks specificity, hence other stories travel back and forth between the real world and fantasy world in which the story begins with the hero living in the real world and somehow he is taken into fantasy

⁴<https://www.goodreads.com/quotes/53166-the-best-fantasy-is-written-in-the-language-of-dreams>

world just like in *Peter Pan* by Sir James Barrie, 1911, and *the Adventures of Alice in Wonderland* by Lewis Carroll⁵

c. Characters

In fantasy, characters are different from the other genres' characters; the difference is that a character can have super powers which allow him or her to do extraordinary things such as flying, transforming things into whatever they want using magic and people who represent transformations of basic human traits such as wizards, witches, elves, fairies, dwarves, goblins often these creatures are psychic types such as villains, or ugly stepmothers...etc. (ibid)

d. Tone

The tone in fantasy is often serious, though the stories are often light and airy, it is magical and at the same time plausible and humorous. Fantasy is perfectly suited to the thoughtful exploration of fantasy stories at a level that can be understood and appreciated by readers. Hence failure is an option for characters. However; the tone of fantasy genre stories is serious with a light sense of humor that gives the reader a slight feeling of anxiety and much more thrill and amusement, in addition to the magical atmosphere in which the story takes its course smoothly.(ibid)

2.5. How historical fiction benefits from the injection of fantasy

When Martin used historical fiction in his story he adapted a real life settings and events that happened in a certain period of time, however he brought a new creation of characters made by him, and he much better represented the most important elements of it which are adapting a real life events and setting and brining a new characters.

⁵<http://www.homeofbob.com/literature/genre/fiction/fantasyElmnts.html>

As it is mentioned earlier in this paper Martin links certain historical events, characters and settings with fantasy, *A Song of Ice and Fire* is full of adaption from the real world the story is written in a real setting and real characters but the use of fantasy by Martin gives the story the imaginary side, this option is available only in Martin's works, his manipulation with words allowed him to create such style, he has the ability to link the adaptation of real life events, places and characters and creating a world of his own, in addition to this he adds the fantasy as a link between the events.

The heptarch of England in the dark ages is replaced by the continent of the seven kingdom of Westeros and the rest of the Western Europe and Asia is replaced by the continent of Essos, Martin didn't stop at this level he also adapted the war of roses as the war of the red wedding and the war of Edward the third when he tried to claim the French thrown also another war between England and Scotland in the late middle ages. , this real world and real events were surrounded by a fantasy, he give the power of controlling the dragons to Daenerys Targaryen which seems quite abnormal and supernatural behavior, "I will take what is mine with fire and blood". (1 prologue, 144. These words of Daenerys show the power that she has when she said fire she meant that herself and the dragons are ready to proclaim ad recover the legacy of the Targaryen, in the other hand the Starks have also another power which is controlling wolves that were raised by the family members of Starks, not quite normal behavior that the real life characters used to do the mixture that Martin creates in his novel took it to higher level of creativity, because the factor of fantasy gives the story a better shape unlike the usual works, he allowed the reader travel throughout the events of that era by replacing the real characters and settings by others of his own.

2.6. Main themes in the Song of Ice and Fire

Like any other novel or a literary work *A Song of Ice and Fire* contains a great deal of themes that treat different kinds of subjects, Martin in this piece of writing came upon the following themes: Politics and society.

Power, Gender, Betrayal, Sexuality, Religion, Violence and Death

- **Power**

The biggest struggle in the book is the conflict over political/royal power in the Seven Kingdoms; but power is also portrayed through warfare, "The broken sword fell from nerveless fingers. Will closed his eyes to pray. Long, elegant hands brushed his cheek, then tightened around his throat. (1 Prologue.109)". "Ten thousand, that would be enough, I could sweep the Seven Kingdoms with ten thousand Dothraki screamers. The realm will rise for its rightful king. [...] They cry out for their king." He looked at Illyrio anxiously. "They do, don't they?" (4. Daenerys 1.34).

- **Gender**

The roles for men and women are pretty narrow: women are pretty and nice; and men are strong and capable of violence. At least, that's the way things are *supposed* to be. But since it's a George R.R. Martin book, nothing ever happens easily. Instead we're given a number of men and women who push against the boundaries of the roles that society has given them, whether it's tomboy Arya or sensitive Samwell.

If she choked on the blood or retched up the flesh, the omens were less favorable; the child might be stillborn, or come forth weak, deformed, or female. (47 Daenerys 5.3).

Daenerys eats a horse's heart to prove her child will be strong. But check out the alternative. If she fails her child might be (a) stillborn, (b) weak, (c) deformed, or (d) God forbid, a girl. Clearly the Dothraki are hoping for sons, too, just like our friends in Westeros.

- **Betrayal**

Game of Thrones is chock-full of betrayals, even the people who are incredibly principled do their share of betraying. But remember that betrayals are different than lies. Ned Stark, notes, "We all lie" [23 Arya 2.63]). In order to betray someone, you have to have their trust first. So if there is a lot of betrayal in the world of *A Game of Thrones*, that means there's also a lot of trust. In a world where no one man can accomplish anything on his own, trust is hugely important; and that means betrayal is a major risk. And a major pain in the neck. "Lord Petyr," Ned called after him. "I... am grateful for your help. Perhaps I was wrong to distrust you." Little finger fingered his small pointed beard. "You are slow to learn, Lord Eddard. Distrusting me was the wisest thing you've done since you climbed down off your horse." (26 Eddard 5.81-82).

- **Politics and society**

When Martin created the universe and the world of *a Song of Ice and Fire* taking place in Westeros; he adapted the real life war of roses in England between the kings and the thrones, a rich south and a poor north, where the characters and folks were to be valued by their kingship⁶, as of nowadays such standards that measure the value of a person or folk are not perceived or prevalent, people give their loyalty to careless kings and rulers; whereas in return they only follow their desires and the willingness of fame and wealth that come in time.

In this novel, Martin illustrated would be called the battle between the creation of those territories; villages and towns with rulers' obsession directly channeled to power and domination, these latter ignore the fulfilment of religious standards, duties and values, this novel is famous with its inclinations to political sides, more than the heroism's idea or the fact of being the humanity's saver, within the plot, characters were obliged to make a call between their beloved Ones and those in higher positions, however if disobedience happened to appear in any way, the Characters or folks pay precious deal, it is their lives⁷.

Arya Stark and Theon Greyjoy are the best examples by Martin for the change of identities in the vast image of social life, as that period of time or so is called the medieval era; entities used to be brought to declare and exhibit their classes in the society, this was due to the sorry's plot that stood for characters being compelled to lose their identity and names in a way that they have to figure a solution for escaping such despotism at the time, as for the examples mentioned above; Arya Stark the character

⁶Walter, Damien G, George R.R.Martin's fantasy is not far from reality,(july 26, 2011).

⁷Serwer, Adams, Game of Thrones when fantasy looks like reality, (April 12, 2011).

that underwent a lot of obstacles, and due to being unable to keep her identity, she had to remain close to faceless men identity so that she can recognize other identities at ease since hers was forcefully taken away, on the other hand; Theon Greyjoy and his fellows preferred to hide their identities by faking their names, nevertheless, this was never effective in affecting who and what they really were⁸.

- **Sexuality**

Unlike Martin's usual thread of writing, this time he decided to add more intriguing content to his own picture of Fantasy, he included sexuality in a very graphic figure, and simply because he was rather interested in that certain lifestyle of the Middle Ages, at the time where sex in its exaggerating rate depicted that each character had every right in including sexual orientations within the story's narration and event⁹. The best example for such designation was the case of Cersei Lannister and Daenerys Targaryen, as these two characters experienced both sex and rape simultaneously perfected according to the story's sexual themes, whether in the beginning or within the story events; Cersei cheated on her husband by having an affair with her twin brother Jaime, so she can have a pure blooded son or heir, only to maintain the position that she still had as of then, on the other hand; Daenerys Targaryen was raped at an early young age, where thereby this helped constructed a deep sense of revenge, she became more powerfully related more often in the story progressive event, as for the majority of the high born women married below or also married at the age of 13, they had an assumption that stated the sooner the person grows sexually mature, the faster they become

⁸Andres, Charlie Jane, George R.R. Martin explains why we'll never meet any gods in a song of ice and fire ,(july 21, 2011).

⁹Robinson, Tasha, interview, George R.R. Marin continues to sing a magical tale of ice and fire, (December 11, 2000), science fiction weekly 6, No.50.

adults even if they achieved it by age; this is respectfully what explains the sexual history that Daenerys had undergone through her early upbringing¹⁰.

- **Religion**

Religiously speaking, Martin pioneered the mentioning of religion and varied it in his book to make the story seem close to reality, raising attention in a Catholic church that religion was and is still an important subject even if the story took place in the Medieval ages, Westeros in a land of religion; several realistic and fictional religions appeared due to historical and spiritual background of the city, in the next worlds, discussions congregates those religions vigorously¹¹.

1. The Old Gods

Depending on the belief system of ancient people in a fusion of fantasy elements, Martin created this very ongoing religion in his novel.

2. The Faith of Seven

In the contrast of the Christian trinity, the Father the Son and the Holy ghost, the Faith of the Seven or simply as the Faith; it is a middle ages Catholic church faith that has seven elements, six Masculine and six other Feminine, and the remaining one is neither of them, the Feminine elements that represents the pagan views on motherhood are the mother, maiden and Crone, the other three Masculine elements were added later which were the father, smith and the warrior, the last piece of the religion

¹⁰Itzkoff, Dave, A family affair as old as Oedipus, (December 11, 2011).

¹¹Andres, Charlie Jane, explains why we'll never meet any gods in a song of ice and fire,,(july 21, 2011).

is the stranger; it represents the mystery and death, like any other church, there are priests in both genders in the Seven gods religion, they have a slight change in naming those priests and ranks within the church, the high septon is the head of the church, and he would be elected by the most devout which is the church council, male priests are called septon while female priests are called septa, among those priests, there are the silent sisters who devote themselves to work with strangers; such is the element of death and mastery¹².

3. The Drowned god

Other beliefs Martin mentioned in his spectacular story, as this latter is known among the Iron born in the Iron Islands and has the same ceremonies as baptism, but this is different, and not in a river, in fact it happens in a holy sea, however this religion encourages piracy and women capture not exactly in a religious way, yet this was what the Iron born thought of, and as a reprieve, they would be punished by being drowned in the sea if somewhat misbehavior or disobedience come upon both them and the rules as well.

4. R'hllor the lord of light

They rarely appeared in the land of seven kingdoms, the priests of the lord of light, or as also known the red lord the fundamentals of this religion; is that men can communicate with the lord through fire, such as the example of worshipping fire of Zoroastrianism; the oldest religion that lasts till nowadays, the people of Essos or the fire worshiper think that a man should come and redeem them, this exercise is called Azorahai with his lightbringer sword, for in the book of Asshai, it is

¹²Author@Google, George R.R. Martin in a conversation with Dan Anthony at Google talks, July 28, 2011.

mentioned that a war will come to an end when this Azaro returns and the prophecy will see light.

5. Violence and death

A man having his nose chopped off, a boy being thrown off of a balcony, a lady having her ear sliced off and labeling it as a children literature, for some critics; Martin is being ruthless in his sequel of books, the killing of relatives and depicting atrocity towards the loved ones in a way that showed savagery, according to Martin, what pushed him to include this scenery was the lack of reality in fantasy, the reader must bear in mind that no character is safe in this fabulous Piece of writing, relying on Tolkien's Lord of the Rings, the latter already helped Martin create the spectacular world of surprising deaths in his book.

"There is an inherent dishonesty to the sort of fantasy that too many people have done, where there's a giant war that rips the world apart, but no one that we know is ever really seriously inconvenienced by this. [...] The heroes just breeze through [devastated villages], killing people at every hand, surviving those dire situations. There's a falsehood to that troubles me."George R. R. Martin in an interview with Science Fiction Weekly in 2000.

When it comes to some characters who were chosen to be dead whether by betrayal or during a battle scene; Martin chooses the character without valuing it significantly; his reason for such a thing to do comes to restrain that character's development throughout the plot, in some cases they are just names, there is a chapter called the Red Wedding; Martin said the chapter "was painful to write, it should be painful to read, it

should be a scene that rips your heart out, and fills you with terror and grief.” This shows how much murder and killing in this chapter had happened, and the intentions of Martin to make the book exclusively surprising and interesting.

2.7. The Characters

In fantasy, characters are different from the other genres’ characters; the difference is that a character can have super powers which allow him or her to do extraordinary things such as flying, transforming things into whatever they want using magic, or they can do whatever comes on one’s mind.

It’s widely known that novelists, including George RR Martin, agonize over the naming of their characters: names represent much more than just a handy handle. Classic literature often uses symbolic names to foreshadow the destiny of characters,

Choosing a character name for an epic fantasy novel such as *Game of Thrones* the *Song of Ice and Fire* it has to suit the character’s personality , make sense for the era and most important to be unforgettable.

George Martin attached meaning to most every name chosen in his book series. Some character names are rooted in ancient myth and others have different meanings.

- “**Aegon**”, comes from the Germanic name Egon meaning edge of the sword and in the Ancient Greek Agon meaning struggle, competition seems so far right for Jon Snow and his namesake. Jon Snow, born Aegon Targaryen, is the son of Lynna Stark and Rhaegar Targaryen, the late Prince of Dragonstone.” Winter is coming”.

The motto of House Stark is more than just a reminder to bundle up for the cold. The lords of the North are always prepared for the harshest season and the arrival of White Walkers, but the phrase is also a warning to others to think twice about provoking the family, because “the North remembers.”.

- **“Cersei Lannister”**, described as a witch in some tales, Cersei is a variation on Circe, the mythological sorceress who fed men wine and turned them into swine. Given how a pig impales King Robert after Cersei’s “agent” (Lancel) induces him to drink too much wine, Cersei’s name foreshadows her defining moment: murdering a king through wine. “Everyone who isn’t us, is an enemy” – Cersei Lannister.

She has concocted hateful schemes and brutal demonstrations of power. Cersei is made up of so much more than her violent acts. She is mostly a victim of shitty circumstance and near constant abuse. Cersei Lannister is never feelingless, she feels desperate love for her children and Jaime and all-consuming fear of losing her own autonomy. “When you play the Game of Thrones you win, or you die. There is no middle ground” – Cersei Lannister. There is. Cersei describes the brutal game that the high lords of Westeros play. In the pursuit of power, you either win or you die.

- **“Arya Stark”**, her name origins means noble and honorable. Since her father’s death Arya is trained as a faceless knight in Braavos she uses her skills to revenge her family and to bring those who have wronged her father to justice. “Leave one wolf alive and the sheep are never safe. When people ask you what happened here, tell them the North remembers. Tell them winter came for House Frey.” Arya getting her revenge on House Frey. She says this line after poisoning the Freys while wearing the

face of their patriarch and Red Wedding mastermind. Arya's quote here makes clear that, for as long as she's alive, no Stark enemy is safe.

- **“Tyrion Lannister”** One of the major characters in the book Tyrion sometimes called the Imp and Halfman, because he is a dwarf. He is most lovely character to George Martin because he is lucky and intelligent. “My mind is my weapon. My brother has his sword, King Robert has his war hammer, and I have my mind... and a mind needs books as a sword needs a whetstone if it is to keep its edge. ". The wit & Wisdom of Tyrion Lannister by Martin R.R George. Because his golden tongue has saved his skin from death plenty of times.

- **“Sansa Stark”**, her name describe praise charm and sacred she is the princess of the house of Winterfel, it has a ton of charm. “My skin has turned to **porcelain**, to ivory, to steel.” “There are no heroes...in life, the monsters win.” It means Sansa change from fragile flower to strength Ivory. After her father executed and Lannisters forced her to marry king Joffrey her life change to the worst after the maltreatment and violence Sansa turned to a cold heart women. She was effectively a hostage of her betrothed, Joffrey, and his Lannister family in King’s landing. Martin George drew a lot of inspiration for the names of his characters from history and it could be very well that he was inspired by a member of the famous Borgia family.

- **“Daenerys Targaryen”**, Daen origins is a Hebrew which means God is my judge, where Erys is derived from the Greek Eris meaning goddess. Martin George use this name to his character to show how powerful she is. Mother of Dragons the last Targaryen she fight to get back her legacy throne of the seven

kingdoms and the only thing that defeated her was Love. "When the sun rises in the west, and sets in the east, then you shall return to me, my sun and stars" – Daenerys Targaryen. "I am Daenerys Stormborn, of House Targaryen, of the blood of Old Valyria – I am the Dragon's Daughter. And I swear to you, that those who would harm you will die screaming" – Daenerys Targaryen.

In this masterpiece, *A Song of Ice and Fire*, the author shows no mercy to his characters, and maybe that's why we love it so much. We sometimes feed on stories where good triumphs over evil, yet we know that "life happens" to everyone, irrespective of how good or bad people are. In his fantasy tales, Martin reflects the reality of war, which is mostly unexpected and unfair.

2.8. The setting

The storylines of *A Song of Ice and Fire*, set in the fictional Seven Kingdoms of Westeros and the continent of Essos. The series chronicles the violent dynastic struggles among the realm's noble families for the Iron Throne, while other families fight for independence from it.

Martin has described the world inhabited by his characters as an earth-like world similar to that of Fantasy's vast worlds and dimensions, but it is based exclusively on Western European Middle Ages with some Mediterranean and Asian world-building mixture, the primary setting is the continent of Westeros in the west that resembles a much larger Great Britain, the secondary setting with much of the action is the continent of Essos in east across the Narrow Sea from Westeros. Essos is like a combination of Western Europe and the Mediterranean, almost precisely like Eurasia with a very China-like civilization called Yi Ti in the far east.

There are other areas like the continents of Sothoryos and Ulthos and the Summer Isles, but no action has taken place there yet.

The setting in the fantasy genre is usually beyond realistic world, because some stories take place entirely in a fantasy world; where everything is unreal, unknown and timeless, in other words fantasy setting lacks specificity, hence other stories travel back and forth between the real world and fantasy world in which the story begins with the hero living in the real world and somehow he is taken into fantasy world just like in *Peter Pan* by Sir James Barrie, 1911, and *the Adventures of Alice in Wonderland* by Lewis Carroll¹³

Conclusion

The series of struggles and collapses so far; have maintained throughout *A Song of Ice and Fire* a great deal of a fully expressed and mixed aspects of both dramatic and gradual sense of damage, as well as natural turning point that Martin tried to convey, and through which the gaining of wealth, power and domination over the throne .

¹³<http://www.homeofbob.com/literature/genre/fiction/fantasy/elements.html>

Chapter Three

Investigating power and gender of

A Song of the Ice and Fire

Introduction

The novel is analyzed from an intersectional perspective, and focuses on women's positions in the power hierarchy, and in what ways they use their sexuality to access power. The biggest struggle in the book is the conflict over political royal power in the Seven Kingdoms; but power is also portrayed through warfare, or even the supernatural. The role of *A Song of Ice and Fire* has become more than mandatory in contemporary in existing within the vicinity of literature; Martin's story has approaches historical resorts with an objective that was beyond sharing a gender issue in power, some male and female dynamics and other royal family and social classes struggles, Martin's story came to show up in its historical impact upon the idea of Fantasy as it shared more than one figure significantly; it was something beyond old and modern fantasy, it was the multiple sides he chose to back, support and refuse eventually in accordance with some very perfectly arranged sense of events and characters.

3.1. Gender and power in *A Song of Ice and Fire*

As it has been established before by Martin, the point of view he shared throughout the entire chapters' plot; was a step by step inception of the Gender matter in *A Song of Ice and Fire*, and how a switch in the characterization alongside each event that took place so far have contributed in causing a crack, a foundation and an honest point of view that Martin felt personally involved when he inserted his Anti-Feminist onto female protagonists, it was by then when he rendered them power, domination and wealth mainly to both Daenerys Targaryen and Cersei Lannister, these two major characters who the very sensations and notions of power in its clearest relation to Gender; they demonstrated the most profound aspects that Martin wanted to utilize against what was

meant to be the narrative point of view, and that climax and wars mad against men were none but the Feminists close-up to reaching their dream-like status in society, where men do not exist at any given chance, killing was necessary at some points in the development of chapters nevertheless.

And despite being needed as well, Daenerys has stated several statements and mostly actions against the existence of men, as those were the most extreme appearance that Martin ever created throughout his epic *A Song of Ice and Fire*; these statements were to illustrate the massive hate towards men, and especially the stance they seemed to have naturally; or as were in the form of belongings, Lands, Wealth, Kingdoms, Properties and Thrones as well. One of Daenerys courageous statements were some quotes that sounded such as these following: “*All men must die, but we are not men*” “Another statement that showed the abnormal inclinations towards the sense of power in their very Gender, when Daenerys stated: “*I will take what is mine with fire and blood*”

“Power resides only where men believe it resides. [...] A shadow on the wall, yet shadows can kill. And of times a very small man can cast a very large shadow.”

— George R.R. Martin, *A Clash of Kings*.¹

These speeches and especially actions that still stood for what Daenerys did, as well as that of Cersei too, they only appeared to a certain fact that Martin himself displayed in those two vicious characters, and that was his limited access to them for his first portrayal of *A Song of Ice and Fire* since being slightly related to reality, Martin so far felt extremely obliged to have a sort of an omniscient access to controlling fully the imagery of Female Gender being close; and most importantly

¹<https://www.goodreads.com/quotes/804367-i-will-take-what-is-mine-with-fire-and-blood>

abusing power and domination, misunderstanding it and rather disobeying what a social etiquettes had to stand for to keep balance in between the appearances he worked on from the beginning of the story; a blend of both male and female dynamics with Gender issues.

3.2. Gender Issues in Power

Martin had had another means to depict the Gender issues in power throughout the plots once again, with a perfectly laid plan that knew how to apply upon his second major character, Cersei Lannister; this manipulative personage that paved her to a well-designed plan including of ultimate wealth and domination, and though in a legal relationship for this Cersei that she was portrayed in; according to Martin, she managed to create herself yet another powerful part that showed itself in being politically subjected the thing she did, the love affair and the erotic scenery she had to go through for an actual gaining of a status she wished to have to satisfy her greed, nevertheless; Martin with this smart character, attempted to show the Feminist side being conducted through the application of brilliance; mainly through a sense of politics, legalization and royal matters that occur where men are powerfully the most.

The struggle throughout each event and with each character, is none but Martin's feelings of opposing his anti-feminist side, as well as the addition of female not only in a figure of power, wealth and domination, but also in a state of personal details that went further to tackle huge deal of erotic matters such as sex, as this aspect who also profoundly dealt with when Martin oriented it to a state of violence; nevertheless, he wanted the portrayal of female to be his for a reality picture that existed

back then, royal family battles with other class struggles round each kingdom at the time, this scenery grew bigger in *A Song of Ice and Fire*, and Martin had to switch his objective side to a subjective one, however, it was anti-feminism being the one to experience not only failure when starting, but also conflicts that seriously indicated the growth of women general voices in stances that did not belong to them.²

The multiple side that female ended up portrayed in, were due to Martin's relevance to both imagery of old and new era, that is to say; the style in which he conducted his point of view was very deep as to what women felt oppressed towards, and how they rebelled eventually with the addition of supernatural powers and paranormal status that was added to the main plot, the position of Dragons, Witches, a human being who turns into a Raven crow with three eyes, through which this disguise of the crow it was Brandon Stark, he was able to see and know past and future, as well actions of each attacks and predictions, and one of the last remaining members of the Stark family to reign the Seven Kingdoms in the end of the last chapter, as for witches; it was Melisandre, or as was pointed to as the Red Woman or the Red Priestess, she used fire at will and had the ability to bring death to life. (ibid).

There was a quote when Daenerys warned one of the abusive characters who courageously raised his hand and talked down to her, Daenerys instantly replied in her original figure of an aggressive woman and said: "*The next time you raise a hand to me will be the last time you have hands*" (1.04). As this is more than a menace that frightens a minor character, or a major one, yet in the essence of a female individual that is related to power as that of Daenerys and Lannister, it is quite clear to the readers to realize the multiple figures that female were portrayed in the

²https://www.academia.edu/7724226/Women_in_Game_of_Thrones_Power_Conformity_and_Resistance_McFarland._April_2014

story generally, despite of the rank, inclinations and the rest of Martin's imagery when he first created them, we get to notice the depth being minded heavily through the mindset of an oppressed female who breaks into fury and results in an either way successful case; a reign of a kingdom or a sense of rebellion, each power acquisition however was accompanied with a combatant conflict from male in the sense of both legacy and heritage to be kept, Jon Snow was an example of what a male character was able to do before he was murdered, his connection with Daenerys displayed so much trickery and power that was laid in his hands.

Now to the sense of Fantasy, Martin managed to create a conventional way of approaching the plateau of *A Song of Ice and Fire*, from the sense of both modern and new fantasy till the ruling systems, each idea of stratifications and social ranks Martin had in mind a plan for, the world in which he depicted the story in the Seven kingdoms of Westeros by the Iron Throne in the city of King's landing. Martin had in mind a vast science fiction with fairy tales, this perspective was adequate to convey the message of the enriched cultural background of *A Song of Ice and Fire*, with more approaches to Realism and realistic social conflicts, however, those conflicts, combats and struggles over one another and properties as well, as mainly added such fantasy of fairy tales; and majorly conducted through legendary literary works, such as *The Arabian Nights*,

“The best fantasy is written in the language of dreams. It is alive as dreams are alive, more real than real ... for a moment at least ... that long magic moment before we wake.” By George R.R Martin.³

³<http://www.georgerrmartin.com/about-george/on-writing-essays/on-fantasy-by-george-r-r-martin/>

Nevertheless, for Martin, the addition of such graphic orientations of Sex, Rape, Castration, Torture and mainly every sense of victimization towards the characters that the narrator used passionately, only to enclose a very brave sense of switching from one genre to another rather traditionally and modernly.

Martin succeeded in conducting these efforts and eventually separated their struggles in accordance with drives and dreams in their life challenges, from male to female dynamically, these foundations that Martin cleverly endured in creating each new chapter; was significantly the main aim that the narrator attempted to reach, especially when put to comparison to the Brave New World regulations, such as that of the drive for power, greed, wealth and domination, not to mention the political inclinations that an individual despite gender may head for.

Martin planned for such collision for both old and modern outlook of his *A Song of Ice and Fire*, as of such point, it is an opinion from readers, fans and literature fanatics that take the world of views upon the clash of fantasy with the modern world, when Martin thought of engaging modern aspects with the spine of his story, he dove to realize people's enlightenment with their designations in life, so having a deal of paranormal activities with real people, unusual behaviour that both his characters and characterizations in general seemed to have and apply: to the ultimate point of having facts of being congregated in one thing that was common, it was social ranks, or stratifications being original the way narrated, put together in a multiple considerations for readers and fans.

The adaptation of Fantasy in *A Song of Ice and Fire* was the best addition to Martin's hit, as it dealt a seriously appreciated matter; that is literature in its newest and oldest figure, no fantasy towards gender or power was specifically chosen, it was the plain focus on realizing

historical events with more dramatic visualizations and theatrical focus on characters that portray realistic matters, yet still in an epidemic of real social struggles and gender issues till this day are making a huge controversy within each community and each society.⁴

3.3. Power in *A Song of Ice and Fire*

According to Robert Dahl's power is about influencing, controlling and making the other do what is not supposed to do when he said "A has power over B to the extent that he can get B to do something that B would not otherwise do" (202–203). This way Martin represented power in the world of game of thrones and how kings and royals deal with the others.

Pablo Iglesias interpreted that Martin labeled power with two types the power or the ability to control others with no attempt to inter in war or making a single sort of hazard, while the other type of power is the ability and the capacity of your army and how this last can control and affect the enemy, in the book of *Clash of Kings* the second book of *A Song of Ice and Fire*, it is been mentioned a dialogue between the Bartheon brothers Rarly and Stannis , this argue between the two brothers of Baratheon represent the two types of power that been already mentioned.

Stannis: "The Iron Throne is mine by rights. All those who deny that are my foes."

Renly: "The whole of the realm denies it, brother... Old men deny it with their death rattle, and unborn children deny it in their mothers' wombs. They deny it in Dorne and they deny it on the Wall. No one wants you for their king. Sorry."

⁴https://www.researchgate.net/publication/301649619_Women_of_Ice_and_Fire_Gender_Game_of_Thrones_and_Multiple_Media_Engagements

Renly: “Look across the fields, brother. Can you see all those banners?”

Stannis: “Do you think a few bolts of cloth will make you king?”

Renly: “Tyrell swords will make me king. Rowan and Tarly and Caron will make me king, with axe and mace and warhammer.”

(Martin, *A Clash Of Kings*. pp 356–59).

Despite the fact that Stannis has the legitimacy to be the king because he is the elder brother yet he didn't do what is good for himself to be a king, he didn't do what is called soft power which is influencing and controlling the others, however his younger brother Renly proved himself among other kings and among his soldiers that he is the best and the most legitimate person to be the king and this following words in the story approve that, “great king, strong yet generous, clever, just, diligent, loyal to my friends and terrible to my enemies, yet capable of forgiveness, patient” (Martin, *A Clash Of Kings*. p360). All the kings and the people agreed that Renly is the best to be the king because he did what his brother didn't, which is providing in himself the two types or the two sources of power soft power which is controlling others mentally without any harm and the other type which is the hard power which is preparing a well trained and ruthless army to destroy everything in his path, with this two factors that Pablo mentioned in his studies and Martin presented in his characters he took all the credit and became the king.⁵

According to Michel Foucault , power exists among all people, and it is not a certain person's belonging, he also defines power as an act that all the classes of society can have and practice, so that no one else should guard to himself and practice it freely. In the book of *A Song O Ice and Fire*, the author provides a great example of what Foucault concludes about power

⁵ <http://journal.finfar.org/articles/the-favor-of-the-gods-religion-and-power-in-george-r-r-martins-a-song-of-ice-and-fire/>

in his previous studies. This novel contains a vast cases represents the description of power by Michel Foucault, the best example is when all the kings and queens were battling and ruling the continents, and spreading their power, a neglected bastard called Jon Snow, is an example of a man who develops and courage himself to be a better and stronger man, the development of the character of Jon Snow shows to what extent Michel Foucault defines power because the events shows that all the kings are powerful and pureblooded, and have all the characteristics of royalty, however that didn't prevent Jon Snow the bastard to be one of the main characters in the novel and among the kings.

“They hate you because you act like you're better than they are” “[they are] Four that you humiliated in the yard. Four who are probably afraid of you. I’ve watched you fight. It’s not training with you. Put a good edge on your sword, and they’d be dead meat; you know it, I know it, they know it. You leave them nothing. You shame them. Does that make you proud?” (George R.R. Martin, *A Song of Ice and Fire*. n.p.).

In this passage, a stranger informs Jon Snow how the kings and the queens of other kingdoms are afraid of him and the bitter fact of facing him along wars, the bastard that everybody neglects; is now everybody’s nightmare, this is power according to Michel Foucault, the author didn’t limit it and precise it to a certain group of people or given community.

3.4. Female Character Portrayal

Within a story or a novel, the author is compelled to create characters, these characters are males or females vary in the way the writer portrays them, in Fantasy; female used to be portrayed like a slave or a follower to the male, they obey them resolutely for male contributes

to wars; ruling kingdoms and countries, and mainly the burden of making decisions and imposing command. Martin in his *a Song of Ice and Fire* saga, he tried to portray the female character with a complexity that is similar to the complexity of the conflict over the iron throne, and a different structure also, the story is told from a different point of view; unlike the usual Fantasy, stories only from a single point of view and each chapter is named after a certain female character, which is the point of view of that chapter when told by that character, Martin's female character in this novel takes a further, as it would be called tomboy, seductress or extremely violent, writers like Martin who engages in such a genre, high Fantasy or saga; they take into considerations the development and the involvement of the female in the story, simply because the story takes place in the European medieval ages, and each intervention of a female has a sexual background as well as the persecution they underwent thoroughly, conclusively; they Develop and involve in certain things that are not meant to evolve in the first place, Under the light of these portray Martin gives the female another dimension in the genre of Fantasy. Ivana Varga, Women Character in *A Game of Thrones*. (Osijek, 2015)

The range of characters includes Cersei Lannister, the mother of the current king; Margaery, the king's wife; Sansa Stark, whose family's home has been taken over by their enemies; and her sister Arya, who is learning how to disguise herself with the help of those at the House of Black and White.

There's so much controversy, its depiction of women in so many different stages of development. There are women depicted as sexual tools, women who have zero rights, women who are queens but only to a man, and then there are women who are literally unstoppable and as

powerful as you can possibly imagine. So it pains me to hear people taking 'Thrones' out of context with anti-feminist spin – because you can't do that about this show. It shows the range that happens to women, and ultimately shows women are not only equal, but have a lot of strength.⁶

Conclusion

As far as the story continues, the more it provides and shows what the majority of critics and political experts say concerning power and politics, this part decipher what the story hides between its lines, and how Martin uses his vast knowledge about what has been mentioned about power in different studies and books written by qualified and intellectual persons, that their mental and critical abilities allowed them to create such platform of study so that authors and researchers can rely on in their projects, this chapter treats what has been mentioned earlier with providing a textual evidence from the story, the examples that were exhibited are the case of the Baratheon brothers, Stannis and Renly and the argue between them about their situation. The second example is when a stranger told him about his power and showing his transformation in the story, so we can conclude that this chapter is a representation of what other said with and example from the text.

⁶<https://www.thedailybeast.com/the-abused-wives-of-westeros-a-song-of-feminism-in-game-of-thrones>

General Conclusion

General conclusion

This newly work of both modern mixture, that is literature and fantasy, have escalated several steps of being introduced to an academic field and more literary related realms as of now, as Martin aimed to convey certain qualities and direct language of several subjects that he wanted to tell to the Brave New World of today, he successfully did it and managed to create a space of real conflicts and real events with a little bit of additions that included the art of literature and fantasy; being able to come up with a background of fiction and supernatural aspects of fright and terror deeply embedded through characters, with the help of these characterizations in his imaginative pictures towards his mindset of fantasy worlds, as well as writing and his style specifically which answer many of fans and readers of his story.

A Song of Ice and Fire as previously broken down within each segment of this dissertation, and since it was a dedication to literary vicinity, it had to address both clashing sides of the story, that was male and female, and as being exclusively modern and relates to real events the new world here can understand and feel concerned too; with several indications of reign and power towards the right individual to catch it first, such an experience that Martin focused on throughout the entire motion of the story, has successfully worked its way to mention more personal battles that touched the risk that male and female were able to provide at the time Martin knew how to depict, inside the story; those personal battles were to indicate the sacrifices each major and minor character had to share fully, this absolute focus was brilliantly put together by the narrator in order to illustrate the meaningful articulations of ancient times Martin pictured and related to almost realistically, yet for the addition of paranormal realms being moved with the possession of

power and domination as that was the main appearance of Ice and Fire in entitlement, to show the mixture of historical fiction and fairy tales being conducted in a manner of a new phase that meant to tackle relevant objectivity through a subjective deal, and the deal was to enlarge his own personal attachment to the figure he utilized as an Anti-Feminist individual; with more approaches to other old and new regulations the world underwent once upon a time, such as Marxism.

Conclusively, this new pattern of explaining thoughts on fantasy and literature the way Martin did, is still a major success for tackling reality through fantasy and fiction in a society that once believed in Realism and congregations of the most powerful individuals that were either way; men or women, they just had to accommodate to the title itself, since it was meant to touch the sides of both genders when seduced with power and domination, especially dared over family members and heritage matters . This touch that is nowadays modern and denotes a very sensitive side of Literature, Fantasy and Narration nevertheless, it has oriented to undertake an academic side and intellectual praise for Students, Lecturers and Constructors to build a new path of relating to modern literature and fantasy being intermarried onto this path.

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Résumé

Cette étude cherche à aborder le sexe et le pouvoir dans *Une Chanson de Glace et de Feu*, ainsi que les aspects du livre adapté à la guerre des roses et à la tentative d'Edouard II d'envahir la France, ainsi qu'à la guerre entre les Écossais et les Anglais dans l'histoire médiévale entre les familles de Wisseteros et d'Isos, , Grayes et Targariens, se battent pour la revendication du trône de fer de Luostros. Dans cet article, nous divisons notre travail en trois chapitres: Le premier chapitre traite de tous les aspects théoriques du genre et de l'autorité qui sous-tendent le travail de savants célèbres tels que Michel Foucault, Simon de Beauvoir et Karl Marx afin d'illustrer les théories auxquelles cet article s'applique. Le deuxième chapitre traitait du groupe d'étude que nous avons présenté et qui présentait une vue d'ensemble du corps, telle que la biographie de l'auteur et les éléments de fiction contenus dans le livre, ainsi que le style d'écriture de l'écrivain, l'utilisation du réalisme et l'imaginaire historique de l'auteur. Enfin, le troisième chapitre traite de la recherche du genre et du pouvoir dans le roman et de la fourniture de preuves textuelles. En fin de compte, cet ouvrage tend à montrer la présence du pouvoir et du sexe dans l'histoire et à les cristalliser.

Mots clés : Fantaisie, trône, guerres, magie, pouvoir, sexe, féminisme

ملخص

تسعى هذه الدراسة إلى معالجة الجنس والسلطة في أغنية من الجليد والنار بمعالجة هذه الجوانب في الكتاب الذي يعد تكييفاً لحرب الورود ومحاولة إدوارد الثاني لغزو فرنسا، وأيضاً الحرب بين الاسكتلنديين والإنجليز في قصة العصور الوسطى بين عائلات ويسينيروس وإيسوس وهي ستاركس، لانيسترز، باراثيون، غرايوز وتارغاريانز، يقاتلون من أجل المطالبة بالعرش الحديدي لويستروس. في هذا البحث نقسم عملنا إلى ثلاثة فصول؛ الفصل الأول يدور حول كل ما هو نظري فيما يتعلق بنوع الجنس والسلطة التي تدعم العمل بسمات علماء مشهورين مثل وسيمون دي بوفوار وكارل ماركس، لتوضيح النظريات التي تطبق عليها هذا البحث. الفصل الثاني الذي تعاملنا مع مجموعة الدراسة التي قدمناها حول لمحة عامة عن المدونة مثل سيرة المؤلف وعناصر الخيال في الكتاب، كما تم تناوله مع أسلوب الكتابة للكاتب واستخدام الواقعية والخيال التاريخي للمؤلف. أخيراً وليس آخراً، يتعلق الفصل الثالث بالتحقيق في جوانب الجنس والسلطة في الرواية وتقديم أدلة نصية، وفي نهاية المطاف يميل هذا العمل إلى إظهار وجود القوة والجنس في القصة وتبلورهما .

الكلمات المفتاحية : خيال. عرش. حروب. سحر. سلطة. جنس. نظرية نسوية