

ARTHUR MAIA BABY GOMES

A THOUSAND HEROES AND ONE:

The Hero's Journey in George R.R. Martin's *A Song of Ice and Fire*

PORTO ALEGRE

2020

UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL
INSTITUTO DE LETRAS
PROGRAMA DE PÓS-GRADUAÇÃO EM LETRAS
ÁREA: ESTUDOS DE LITERATURA/ LITERATURAS DE LÍNGUA INGLESA
LINHA DE PESQUISA: SOCIEDADE, (INTER)TEXTOS LITERÁRIOS E TRADUÇÃO
NAS LITERATURAS ESTRANGEIRAS MODERNAS

A THOUSAND HEROES AND ONE:

The Hero's Journey in George R.R. Martin's *A Song of Ice and Fire*

AUTOR: ARTHUR MAIA BABY GOMES

ORIENTADORA: SANDRA SIRANGELO MAGGIO

Dissertação de Mestrado em Estudos de Literatura,
Literaturas de Língua Inglesa, apresentada como requisito
parcial para obtenção do título de Mestre pelo Programa
de Pós-Graduação em Letras da Universidade Federal do
Rio Grande do Sul.

PORTO ALEGRE,

Novembro de 2020

UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL

REITOR

Carolos Bulhões

VICE-REITORA

Patrícia Pranke

DIRETOR DO INSTITUTO DE LETRAS

Sérgio de Moura Menuzzi

VICE-DIRETORA DO INSTITUTO DE LETRAS

Beatriz Cerisara Gil

CHEFE DA BIBLIOTECA DE CIÊNCIAS SOCIAIS E HUMANIDADES

Maicke Young de Lima

FICHA CATALOGRÁFICA

CIP - Catalogação na Publicação

Maia Baby Gomes, Arthur
A Thousand Heroes and One: The Hero's Journey in
George R.R. Martin's A Song of Ice and Fire / Arthur
Maia Baby Gomes. -- 2020.
94 f.
Orientadora: Sandra Sirângelo Maggio.

Dissertação (Mestrado) -- Universidade Federal do
Rio Grande do Sul, Instituto de Letras, Programa de
Pós-Graduação em Letras, Porto Alegre, BR-RS, 2020.

1. A Song of Ice and Fire. 2. George R. R. Martin.
3. Fantasy. 4. Hero's Journey. 5. Literary Criticism.
I. Sirângelo Maggio, Sandra, orient. II. Título.

ARTHUR MAIA BABY GOMES

A THOUSAND HEROES AND ONE: The Hero's Journey in George R.R. Martin's *A Song of Ice and Fire*

Dissertação de Mestrado submetida ao PPG Letras UFRGS como requisito parcial para obtenção do grau de Mestre em Letras pela Universidade Federal do Rio Grande do Sul.

Porto Alegre, 24 de novembro de 2020.

Resultado: Aprovado com conceito B

BANCA EXAMINADORA:

Prof. Dr. Claudio Vescia Zanini
Universidade Federal do Rio Grande do Sul

Prof. Dr. Demétrio Alves Paz
Universidade Federal da Fronteira Sul

Prof. Dr. Valter Henrique de Castro Fritsch
Universidade Federal do Rio Grande

Profa. Dra. Sandra SirangeloMaggio (presidente)
Universidade Federal do Rio Grande do Sul

ACKNOWLEDGMENTS

A work of this length is never a product of individual efforts only, it is a result of an entire life of learning from others, professors, friends, family, and many people we do not even rationalize about their contributions. The people who follow are only some of those who brought their knowledge, inputs, and opinions to me. There is more than a bit of each of you in here.

Thanks to my closest friends, first and foremost, Amanda, without whose support, both intellectual and emotional, this thesis might not have been finished. As well as Mariana, Buss, Leandra, Vitória, and Isabela, for listening to so much about this during the process, always with interest and smart and comforting things to say. The same amount of gratitude goes to my family, for the unconditional support always, not only respecting my career choices but actively encouraging me to always do my best.

Speaking of career, it is safe to say that my change to literary studies was the rightest choice I could have taken. And this work is proof of that. So I would like to thank the many wonderful professors, classmates, researchers, and friends I got to know in these last few years, to whom I own most of the intellectual aspect of it. To professors Claudio, Elaine, and Sandra for introducing me properly to the fields of studies that resulted here, and for making themselves always available and comprehensive. To Eduarda, Fernanda, Gabriela, Rafael, and Rosana, for being amazing classmates and becoming great friends. And to Fabian, who embraced the challenge of sharing a course, which proved to be a success even with all the difficulties posed, thanks to our team effort. I also thank CNPq (Conselho Nacional de Desenvolvimento Científico e Tecnológico) for the 24-months scholarship they granted me.

My continuous enthusiasm with *A Song of Ice and Fire* has been renewed every day, due to the people I met through loving these books. Reading the novels in detail demand frequent debate and I have been lucky to be among the best. My eternal gratitude to my partners in Gelo & Fogo, Rayane, Bini, and Ana, and to my Worldcon mates, Matteo Barbagallo and Javi Marcos. And, of course, to George R. R. Martin, for granting the world the novels that led me this way.

“The Horned Lord once said that sorcery is a sword without a hilt. There is no safe way to grasp it.”

(George R. R. Martin, *A Storm of Swords*)

RESUMO

Este trabalho discute quatro personagens que se apresentam ao longo dos cinco volumes já publicados da série literária *A Song of Ice and Fire*, de George R.R. Martin, à luz do conceito de “Jornada do Herói”, ou “Monomito”, de Joseph Campbell. Este teórico apresenta uma sequência de passos identificados em uma grande variedade de mitos, que é frequentemente aplicada em análises literárias. O objetivo da pesquisa é identificar o que muda e o que permanece da jornada do herói na obra de Martin, e por quê. Uma peculiaridade de *A Song of Ice and Fire* é que, por conta de sua narrativa com múltiplos enredos, há uma variação do foco narrativo entre muitos personagens, vários dos quais apresentam certas características do herói clássico. Sendo assim, a aplicação do modelo de Campbell funciona em alguns aspectos, porém, não em todos eles. Minha hipótese é que essas discrepâncias se dão devido a mudanças sociais ocorridas nas quase cinco décadas que separam os trabalhos dos dois autores, que influenciaram a noção sobre o que um herói é, ou deveria ser. Os personagens selecionados para a análise são Eddard Stark, Quentyn Martell, Jon Snow e Daenerys Targaryen, pois todos eles se desviam, em diferentes níveis, dos aspectos heroicos clássicos propostos por Campbell. Como suporte teórico, lanço mão da teoria do Monomito de Campbell, que é depois considerada durante a realização das análises. A dissertação é estruturada em três capítulos, cada um dividido em sessões. O primeiro capítulo se presta a contextualizações a respeito de (a) A Jornada do Herói; (b) autor e obra analisados; (c) fantasia imersiva e sua tradição. Os dois capítulos seguintes apresentam a análise dos personagens, que vêm agrupados de acordo com suas semelhanças: (a) Eddard e Quentyn; (b) Jon e Daenerys. Ao final, espero que o trabalho possa contribuir para a fortuna crítica dos estudos a respeito de George R. R. Martin, ao discutir de que formas *A Song of Ice and Fire* acrescenta inovações significativas à fantasia imersiva, esclarecendo porque um gênero baseado em heroísmo vem mudando tão drasticamente, questionando a natureza dos heróis. Acredito que esse tipo de investigação nos ajuda a compreender as constantes mudanças éticas e morais que estão se dando na sociedade contemporânea.

Palavras-chave: *As Crônicas de Gelo e Fogo*. George R. R. Martin. Jornada do Herói. Crítica Literária.

ABSTRACT

This work discusses four characters presented along the five published books of George R. R. Martin's series *A Song of Ice and Fire*, in the light of Joseph Campbell's concept of "Hero's Journey", or "Monomyth". Campbell presents a sequence of steps identified in a large number of myths, which is frequently applied in literary analyses. The research aims to identify what changes and what remains in Martin's work concerning the hero's journey, and why. One peculiarity of *A Song of Ice and Fire* is that, due to its multiplot-narrative feature, there is a shift of focus among several characters who share heroic classical traits. In consequence, the application of Campbell's model works well in some respects, but not in others. I hypothesize that the discrepancies occur because the changes in social functions that took place in the almost five decades separating Campbell's production from Martin's affected the current notion of what a hero is or should be. The characters selected for analysis are Eddard Stark, Quentyn Martell, Jon Snow, and Daenerys Targaryen, all deviating in different degrees from the classical heroic aspects identified by Campbell. As theoretical support, I present Joseph Campbell's theory of the Monomyth, which I later consider in the character analyses. The thesis is structured in three chapters, each divided into sections. Chapter One provides relatable contextualization respecting (a) the Hero's Journey; (b) author and work; (c) Immersive Fantasy and its tradition. Chapters two and three presents the analysis of the characters, who are paired according to their similarities: (a) Eddard and Quentyn; (b) Jon and Daenerys. In the end, I hope this contribution can further the studies about George R. R. Martin and his critical fortune, by checking in what ways *A Song of Ice and Fire* offers significant innovations to Immersive Fantasy, clarifying why a genre based on heroism is changing so drastically, raising questions about what heroes are. I believe that this sort of investigation helps us to better understand the constant shifts that take place in society's ethics, morals, and values.

Key-words: *A Song of Ice and Fire*. George R. R. Martin. Hero's Journey. Literary Criticism.

APOIO DE FINANCIAMENTO

O presente trabalho foi realizado com apoio do CNPq – Conselho Nacional de Desenvolvimento Científico e Tecnológico – Brasil.

This thesis was financed in part by the *Conselho Nacional de Desenvolvimento Científico e Tecnológico* – Brazil (CNPq).

TABLE OF CONTENTS

INTRODUCTION	11
1. HEROES AND FANTASY: AN OVERVIEW	16
1.1. Joseph Campbell’s Hero’s Journey	16
1.1.1. Heroes	22
1.1.1.1. Antiheroes	24
1.1.1.2. Female Heroes	25
1.2. George R. R. Martin and <i>A Song of Ice and Fire</i>	26
1.2.1. George R. R. Martin and the new wave of science fiction	28
1.3. Immersive Fantasy and Tolkienian Tradition	30
1.3.1. <i>A Song of Ice and Fire</i> and the challenges to the Tolkienian Tradition	32
2. THE FATE OF CAMPBELLIAN HEROES: EDDARD STARK AND QUENTYN MARTELL	34
2.1. Eddard Stark, The Classical Hero	34
2.1.1. Eddard’s journey	36
2.2. Quentyn Martell, The Unlikely Hero	46
2.2.1. Quentyn’s journey	47
2.3. Final Thoughts	51
3. THE MANY FACES OF A HERO: JON SNOW AND DAENERYS TARGARYEN 53	
3.1. Jon Snow and the Bildungsroman	54
3.1.1. Jon’s Journey	55
3.2. Daenerys Targaryen, The Princess That Was Promised	69
3.2.1. Daenerys’ journey	71
3.3. Final Thoughts	79
CONCLUSION	82
REFERENCES	87
APPENDIX	92

INTRODUCTION

I started reading the book series *A Song of Ice and Fire*, by George R. R. Martin (1996 onwards) when I was in high school. That signaled not only my return to fantasy literature – I had read some in my childhood, although it was not a major interest – but, also, a return to reading, after some teenage years in which I had other priorities. Later, as I watched some episodes of the TV show adaptation of the novels, *Game of Thrones*, (BENIOFF; WEISS, 2011) I was so compelled by that fictional universe that I decided I needed more of it. And the author George R.R. Martin granted it to me.

In the coming years, the TV series and the book series followed in different directions, and I took the path of the books. In 2017, when I was finishing my History course at UFRGS, I wrote my first piece on Martin's work, a paper about his vampire historical novel, *Fevre Dream* (MARTIN, 2012f). In 2018, in my undergraduate monograph, I investigated the impact of *A Song of Ice and Fire* and *Game of Thrones* in high school students' views of the Middle Ages (GOMES, 2018). In the same year, I entered the graduate program in Literature so that I could keep studying Martin's work. Soon after that, I was invited to join *Gelo & Fogo*, a Brazilian website dedicated to the fan community of the series, and related material. And in 2019 I had the opportunity to attend the world's biggest science fiction and fantasy literary convention, Worldcon, representing the website, where I met many other international fans.

A Song of Ice and Fire led me to many other authors, which now figure among my favorites. More than that, it made me aware of the power of science fiction and fantasy narratives in contributing to our readings of the world. I concluded that they are possible and necessary fields of study, which reflects society's fears, desires, paradigms, and relationships in a very particular way, appealing to a specific group of onlookers who usually take them as more than mere entertainment. Literature becomes actively a part of their lives, and they are very vocal about it.

Halfway through the 2010s, since the stupendous success and repercussion of *Game of Thrones* as a cultural phenomenon, medieval based fantasy experienced increasing popularity, a revival that has its precedents in the movies based on J.R.R. Tolkien's *The Lord of the Rings*, (TOLKIEN, 1999), some ten years prior. This is easily observed in pop culture conventions, such as *Comic-Con Experience*, held in São Paulo, Brazil, every year since 2014. *Game of Thrones* has a panel in all the editions of the event, held in the largest auditory, and it has always been overcrowded. In 2016, *A Song of Ice and Fire* reportedly sold 70

million copies and had nearly 18 million readers (WHITEHEAD, 2018), becoming the most successful fantasy saga after Tolkien's trilogy.

This phenomenon is not limited to the influence of *A Song of Ice and Fire* and its adaptations. Instead, the whole medieval themed fantasy field rose in the past few years due to its success. In Brazil, many medieval fairs are popping, and have more participants every year. Since Martin's novels were translated into Brazilian Portuguese, many other relevant works so far neglected by local publishing companies were published, such as Robert Jordan's *The Wheel of Time* (2002), Robin Hobb's *Farseer Trilogy* (2014), Brandon Sanderson's *Mistborn* (2008), or Steven Eriksson's *Malazan Book of the Fallen* (2005). National authors writing in the immersive fantasy standards, a subgenre of fantasy in which the story takes place entirely in a secondary world¹, have also obtained acknowledgment, as well as higher sales and raised academic interest in a slow but ongoing process. Instances of this are the works of Felipe Castilho, Rafael Draccon, and Eduardo Spohr (MATANGRANO; TAVARES, 2018).

I refer to the state of affairs in Brazil because it is where I live, and where I can feel the impact of the referred facts, but they certainly take place in different parts of the world. *Game of Thrones* is the most illegally downloaded TV show in history (HOOTON, 2017). The production won 59 Emmy Awards, the most prestigious prize when it comes to television, and one Golden Globe, which also figures among the main awards. It also won the Hugo Awards, a prize granted to science fiction and fantasy fiction, thrice in a row. The current president of the United States of America even referenced the TV show in his Twitter account, as a reference to his conservative politics. Martin, a very vocal Democrat voter, was quick to protest against this use of his creation (MORAES, 2019).

The success of the TV series brings new readers into Martin's books. And this presence of Martin's creation in pop culture makes it an influencer of beliefs and behaviors; hence, studying and debating the values and world visions endorsed is something that has its social significance. Writing a thesis about this subject is a means of investigating the phenomenon while presenting a critical reading. I believe that the role of the literary critic is to promote the debate over what people take as granted when consuming pieces of art and to stimulate critical reading. There is no way in which we should not analyze something as huge as the impact *A Song of Ice and Fire* and *Game of Thrones* has in the consumption of fiction

¹In J. R. R. Tolkien's (2008) definition: "He makes a Secondary World which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside" (p. 52).

nowadays. The point I choose to investigate relates to comprehending the notions of heroism presented in *A Song of Ice and Fire*. What do we think about the place of heroes in our society? What do we look up to becoming as individuals? How do we comprehend the possibilities of changing the world? These questions are some of the motivators for this work.

The discussion about models of heroism has always been present in the field of fantasy studies, where the tradition of literary criticism relies predominantly on Carl Jung's model of the Collective Unconscious (JUNG, 1981). It is from this source that Joseph Campbell extracts the Hero Journey, nowadays so wide and popular in literary criticism (CAMPBELL, 2008). Jung theorizes about human archetypes. Campbell analyses the hero's journey according to archetypes and presents his model. Despite that, when I read Martin, the juxtaposition between the heroic archetype in its more fundamental definition and the completion of its journey is not there. This makes me wonder how much is it possible to define fundamental characteristics of the human mind, and therefore, the universal applicability of such theories.

My work, thus, seeks for a case that might evidence some limits of the Campbellian model. Considering *A Song of Ice and Fire's* insertion in the literary field, it tends to belong to a heavy materialist tradition, which might make the applicability of Jung's system harder, since its philosophical affiliation is idealistic in contrast². This might lead to a more straight perception of the limitations of its applicability since the idealist theories rely upon belief, and while it might be perfectly suitable to the cases studied to create it, they might not work in different contexts. Aware that Campbell's proposition was not intended to be applied to 20th Century literature, I aim at formulating some hypothesis on why is that, and what makes my object of studies different from the myths analyzed by him when formulating the Monomyth.

In order to carry out the investigation, this thesis contrasts Campbell's model of the Hero's Journey and the journeys of four characters selected from *A Song of Ice and Fire*, chosen for their similarities and their differences concerning the Monomyth. As a result, it is expected that we comprehend different notions of heroism present in contemporary fiction, especially in the Fantasy genre. The characters chosen for this exercise are Eddard Stark, Quentyn Martell, Daenerys Targaryen, and Jon Snow³. They are paired in accordance with the elements in Campbell's model they defy.

² The debate over materialism (sometimes called realism) and idealism in philosophy respects the existence beyond physical phenomena (BAKUNIN, 1964).

³ Although the book series is still being written, the TV show *Game of Thrones* came to an end by mid-2019. Even if all parts involved guarantee that books and the show are different ways to tell a story, they also reinforced that the main points by the end would be similar, even if the paths that led to them went down

The thesis is divided into three chapters. Chapter One brings the contextual material considered important for the development of the research informing the reader about Campbell's model, the author and the work, and the literary genre in question. It begins by providing a synthesis of Campbell's model of the Hero's Journey and contextualization of the position the Monomyth occupied in the intellectual framework of the 20th Century. Second, we will follow the development of Martin's career and the way he constructs his heroes, to identify the recurrent themes that are involved in the process, and that leads to the choices made in *A Song of Ice and Fire*. This track becomes clear as we follow his writing from his early years, when Martin rises as a writer in a movement called the New Wave of Science Fiction, later evolving into his Fantasy series. Chapter One also presents some concepts related to Fantasy as a genre, and the Tolkienian tradition, commenting on terms such as "Fantasy", and "Immersive Fantasy", and a set of features that are heavily connected with the genre. By connecting the traditional comments with what we find in Martin's *A Song of Ice and Fire*, we open the way to verify, along with the thesis, in what ways it corroborates, and in what ways it subverts the traditions of the genre.

After the historical and theoretical information provided in Chapter One, we come into the critical part of the thesis, which consists of two chapters, each containing the analysis of a pair of characters that can be said to play the role of the hero. The two chapters share the same structure. Each starts with the presentation of the first hero in the pair, followed by a comment on his/her journey; then they are compared and contrasted, and a conclusion about the analysis is presented.

Chapter Two examines the cases of Eddard and Quentyn. They are the closest to a classical hero the series presents. It starts with a discussion on the notion of the classical hero, followed by an analysis of Eddard and his journey. Then, Quentyn Martell is discussed in light of the concept of an unlikely hero, followed by the analysis of his journey. The main question in this chapter will be what is *A Song of Ice and Fire's* approach to the more traditional heroes, those that Campbell took as universals.

In the third chapter, the discussion will be about those who are still likely to play a larger role as heroes, Daenerys and Jon Snow, and if they are not on an ascendant path to save the world. Starting with Jon Snow and his journey, we will follow what I considered a

differently. A major aspect of the TV show ending was the character Bran Stark becoming the king of the Seven Kingdoms in the very last episode, *The Iron Throne* (2019). Bran Stark is not one of the six heroes analyzed in this thesis, but it seems that his role will be major in the outcome of things when Martin finishes his collection. He has indeed a journey into the unknown in the novels already published, but little could be said of him as a hero and the development of his character.

“first hero’s journey”, his ascension from an inexperienced recruit of the Night’s Watch to becoming its Lord Commander, after defending the military order from an enemy army.

In Daenerys’ case, it will be necessary to discuss the theory of Maureen Murdock (1990), who adapted the classical journey Campbell conceived to female heroes, as she does not see the original approach as fit to women characters. By the end of the chapter, the discussion will focus on both the characters’ plots in the fifth novel, *A Dance with Dragons* (MARTIN, 2012). It is when the final step of the Monomyth, “Freedom to Live”, is represented, so, the discussion will center on the results of their journeys.

At the end of the work, in the Conclusion, we will be able to comprehend how the heroes analyzed in the series fit, or not, in Campbell’s model, and why. We will also decide if Martin is proposing significant innovations to the field of Immersive fantasy. If so, corroborating this point will be my thesis’ contribution to the critical fortune of George R. R. Martin. I also mean to point to some possible courses of development for future research related to this thesis. Finally, a comment will be cast on the fact that *A Song of Ice and Fire* can tell a lot about our relationship with heroes and contemporary morals.

Martin’s series is widely known for its massive cast of characters, and this can make this thesis hard to follow without some support for those still unfamiliar with the plots. For that reason, Appendix I was composed, containing a list of all characters, with a brief description of who they are. For further information about the characters, the website Westeros.com maintains a wiki with entries for all the characters in the series, besides places, historical events, families, botanical and animal species, etc. It is called *The Wiki of Ice and Fire*.

Yet, a relevant point to raise concerning the plan of studying the characters’ trajectories in *A Song of Ice and Fire* is the fact that the series of books is yet to be completed. Thus, the material considered for the sake of this thesis closes in the first trimester of 2020. Two of the four characters analyzed are still active in the story. Eddard and Quentyn as they are dead, are the ones whose journeys have been completed. In spite of that, the stories of the two remaining heroes present significant deviations and challenges from Campbell’s model, which are worth being analyzed. I hope work contributes to our better comprehension of Campbell’s Monomyth in studies directed to fantasy literature as well as to the studies in Martin’s *A Song of Ice and Fire*.

1. HEROES AND FANTASY: AN OVERVIEW

“Just as if I was one of those true knights you love so well, yes. What do you think a knight is for, girl? You think it's all taking favors from ladies and looking fine in gold plate? Knights are for killing”.

(Martin, *A Dance With Dragons*)

This first chapter aims to have the discussions on the theory we need before going into the analysis of the selected cases. It is divided into three sub-chapters. Each one is meant to give background to one element pursued in this thesis. The first focuses on the theory. In its first section, I present and discuss Joseph Campbell’s model of the Monomyth or the Hero’s Journey in a detailed description of its structure. Its second session is dedicated to the definition of a hero and its derivatives, in order to better evince the reasons behind the choice of which characters to analyze.

The following sub-chapter focuses on my object: *A Song of Ice and Fire*. So, in order to provide some background about the author George R. R. Martin and how he is inserted in the literary tradition, I will discuss his relationship with the movement called The New Wave of Science Fiction. Then, the third sub-chapter moves to fantasy literature, with its first section regarding the Tolkienian tradition, followed its last section, which comments on studies that had already shown how *A Song of Ice and Fire* challenges some concepts of the mentioned tradition, reinforcing the main question of the thesis, which is if the heroes presented in *A Song of Ice and Fire* challenge the traditional models present in other immersive fantasy works.

1.1. Joseph Campbell’s Hero’s Journey

The North-American professor was born in 1904, passed away in 1987, and is considered one of the great researchers in the field of Mythological Studies in the 20th Century. Campbell concentrated his studies on mythology and religion, deriving from Carl Jung’s theory of the collective unconscious and archetypes. In the book *The Hero with a Thousand Faces* (2008), he develops the concept of Monomyth or The Hero’s Journey, a study on the heroes portrayed in several myths recurrent all over the world.

Before we undertake the proposed analysis of the characters, we will survey Campbell's model of the Monomyth. We start with a definition provided by TuttaKesti,

Campbell used the ideas of Jung's theory of archetypes to find "the common underlying structure behind all religion and myth" (apud Brennan 2001). In the theory that he calls the "Hero's Journey" or the "Monomyth", he argues that all stories, or rather, all heroes, are fundamentally the same, hence the name of the book *The Hero with a Thousand Faces*, where he introduced the idea providing examples of myths from cultures all over the world and history (apud Campbell, 1966). (KESTI, 2007, p. 27).

Campbell refers to Jung's concept of the collective unconscious, which fundamentals his concept of the Monomyth. For Jung, as developed in the essays "The Significance of Constitution and Heredity in Psychology" (2014) and "The Concept of the Collective Unconscious" (1981), there is a layer beyond personal experiences in human's unconscious, in which the basis for our comprehension of society is shared by every human being. The methodology of Campbell (2008) consists, as pointed out by Kesti (2007), in mixing many examples to create the common structure. That structure (the Monomyth) is a sequence of steps that are followed by most of the cases studied. They are seventeen steps divided into three broader categories, which I will refer to as "levels".

The first level, the one of Departure, concerns all the steps related to the transition from the initial stage of the hero – his stable life, where some moral values go unquestioned – to the point in which he truly gets into the adventure. The Departure level is usually associated either with the passing of the first act of a narrative to the second one or with the first act itself, in which the first dilemmas are presented, to lead the narrative into the development arc (TROTIER, 2014). Therefore, the whole setup of the hero's story ends when the first step of the Monomyth comes, and that is, the Call to Adventure.

The Call to Adventure consists of the moment in which some conflict is introduced to the hero. That conflict will lead him into a zone unknown. Campbell uses, among others, the example of Buddha's myth (2008), mentioning the moment in which Gautama Śākyamuni becomes aware of the poverty outside his royal life. The reaction of the hero to the call might be controversial. Prince Kamar al-Zaman refuses his father's request in the *Arabian Nights* (CAMPBELL, 2008). This is the step called Refusal of the Call, which, symbolically speaking, means the difficulty of one to leave behind his selfish interests to sacrifice the self in favor of others. But as heroes are no ordinary people, their definition being the refusal of the ego, they will eventually wake up to the call, and begin their adventure.

Another archetype that is traditionally complementary to the hero, is the Wise Old Man. Vogler prefers to call it the Mentor (2007). That figure is central to the third step of Departure, the Supernatural Aid. Vogler describes the mentors:

This archetype is expressed in all those characters who teach and protect heroes and give them gifts. Whether it's God walking with Adam in the Garden of Eden, Merlin guiding King Arthur, the Fairy Godmother helping Cinderella, or a veteran sergeant giving advice to a rookie cop, the relationship between hero and Mentor is one of the richest sources of entertainment in literature and film. (VOGLER, 2007, p. 39).

Let's see how is this figure related to the third step, as Campbell describes it: "For those who have not refused the call, the first encounter of the hero-journey is with the protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass" (CAMPBELL, 2008, p. 57). The Supernatural Aid, then, is the moment in which the hero acquires something he will need for his journey, and that is provided by the mentor, like Merlin or the Fairy Godmother. Those gifts will be either physical objects or knowledge, advice, something indispensable to the success of the adventure.

Provided with the needed resources, the hero must then dive into the unknown, take a decisive step in the direction of the adventure to which he has received the call. That step, The Crossing of the First Threshold, usually represents the crossing of a threshold, be it symbolic or material, and that crossing often means also that the hero must pass through a guardian, a figure who Campbell would associate with ogres in Oriental stories (CAMPBELL, 2008, p. 68-73), one of them being Buddha's path.

As soon as the hero meets with the unknown he is swallowed by it rather than controls it. He needs to be born again, and for that, he must die, symbolizing his departure from the world from which he came. This is the step Campbell calls "The Belly of the Whale", and as he describes it:

The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown and would appear to have died. This popular motif gives emphasis to the lesson that the passage of the threshold is a form of self-annihilation. Instead of passing outward, beyond the confines of the visible world, the hero goes inward, to be born again (CAMPBELL, 2008, p. 74).

Edwin Gimode, Charles Kebaya, and Wangari Mwai (2015) would associate this step with Jesus Christ's crucifixion. The Belly of the Whale can be understood as the shock between the set of values the hero held up until he crossed the threshold and the new environment he will inhabit during his journey. And as soon as this shock is made clear enough, he has, finally, departed, entering the level of Initiation.

Initiation is the level that usually corresponds to the second act of a story in Trottier's model (TROTIER, 1998), which is when the conflicts presented in the first act are properly developed. During that level, the protagonist will undergo the changes he must in order to face the greatest trial. Therefore, its six steps represent the acquiring of knowledge and power through challenges until he is ready for the ultimate one. Vogler points out that after the Belly of the Whale, the hero belongs to a different category of being, and that is what Initiation is all about (2007).

It all starts with The Road of Trials, a series of tests in which usually the hero must use the items he got from his mentor in the Supernatural Aid, and each test will bring him closer and more fit to the real goal of his task. Campbell provides us with the mythological example of Psyche's going to the underworld in order to rescue Cupid. A second kind of mentor, then, appears, but this time, associated with femininity and virtue, the Jungian archetype of the Good Mother. The Meeting with the Goddess appears as a final test, in some way, an extent of the previous step, the Road of Trials (CAMPBELL, 2008).

The representation of the feminine archetypes associated with the mother figure has been one of the most polemic ideas of Jung, and the criticism he received for that seems fair. According to him, the images of this archetype include:

the personal mother and grandmother, stepmother and mother-in-law; then any woman with whom a relationship exists—for example, a nurse or governess or perhaps a remote ancestress. Then there are what might be termed mothers in a figurative sense. To this category belongs the goddess, and especially the Mother of God, the Virgin, and Sophia. (JUNG, 2005, p. 14).

Thus, the representation of femininity is linked to the relationship it holds with others. Of course, if we are discussing narratives and the material manifestations, this is what usually happens. But considering an archetype as a fundamental underlying structure of the human's mind, as Jung did, then, the logical conclusion would be that femininity is naturally defined by its association (and not even opposition) with men. The goddess virtue would serve the male hero because she is some sort of mother. She does not save the world, but she cares for the man who will.

This conceptualization of women persists in Campbell's next stage, The Woman as Temptress. In opposition to the "good" mother presented in the previous step, there, we have one of the effects of what Jung called the Mother Complex. Considered by Campbell, Jung describes what a bad image associated with motherhood could cause:

The effects of the mother-complex differ according to whether it appears in a son or a daughter. Typical effects on the son are homosexuality and Don Juanism, and sometimes also impotence. In homosexuality, the son's entire heterosexuality is tied to the mother in an unconscious form; in Don Juanism, he unconsciously seeks his mother in every woman he meets. (JUNG, 2005, p. 19-20).

Campbell identified this step of the hero's journey, in which he may be threatened by the possibility of "Don Juanism", either literally or symbolically. Falling for temptation in the form of a woman is also denying the sacrifice of the self which defines the hero, it is sinful (CAMPBELL, 2008).

The ninth step of the journey is the one called Atonement with the Father. For Jung, the archetypical figure of the Father is related to the Wise Old Man we discussed before, "an authoritative voice which passes final judgments" (JUNG, 1981, p. 215). Campbell went further, mentioning God as one of its images (2008, 105). The atonement would be the act of defying the authority in order to become it, to behold its power, as in the myth of the North-American people, the Navajo, the twin warriors must clash with the sun, their father (CAMPBELL, 2008).

After the defeat of the figure which beholds the ultimate power, the hero goes through a transformation. Now the hero becomes the authority figure, he might be looked upon as the Father. That is what happens with Buddha (CAMPBELL, 2009). The Apotheosis is the transformation, the complete dissociation with the mundane character of the hero, and his turning into a god of sorts. Being powerful enough, the hero can cause a disruption in the established order. Either he will be recognized by the superior figures (or former superior) as worthy of changing the world, or his recent acquired powers will allow him to force this change against their will. This is the Ultimate Boon. In the three-act structure, this corresponds to the climax (TROTIER, 1998). It is when the Polynesian mythological hero Maui defeats Mahu-ika and takes hold of the power of flame (CAMPBELL, 2008). That altering in the order of the world comes with the end of Initiation, and the beginning of the third and last level.

Return is described by Campbell as the level in which the hero must prove that his apotheosis did not make him uninterested in the matters of the ordinary world from where he came from, and which he must save (2008). Vogler would associate this stage, called by him The Road Back, with the passage from the second to the third act in Trottier's terms (2007). As the final act of the journey, Return must lead to his conciliation with both worlds, fundamentally changing the initial situation. At first, in a parallel with step two, Campbell points out the Refusal of the Return, the beginning of the six steps of the last level. This second possible refusal comes from the difficulty to conciliate the recently acquired power with the hero's ordinary past, in opposition to the Refusal of the Call, which meant the attachment to the ordinary. Buddha doubted he could go back and transmit the message of illumination he received. King Muchukunda laid asleep for eternity after winning his greatest battle (CAMPBELL, 2008). It's a moral dilemma posed to the hero. The Call to Adventure was a call to sacrifice, to solve the problems of the ordinary world, the power is just a means to that, and the hero sometimes has trouble acknowledging it. But usually, he will.

It is important to notice that in the level of Return, much more than in others, Campbell will pose the steps as possibilities. There are many common paths for the hero to reunite with his original purpose, and rare are the cases in which he follows the seven steps. The second one is one of those variable cases: The Magic Flight might happen as a consequence of the mastering of the Ultimate Boon. It's when the hero shall escape with it from the figures who beheld it previously, the godlike or father-like figures. One example of that is when the Welsh folk character, Gwion Bach, must escape from Caridwen (CAMPBELL, 2008).

If the hero was for some reason weakened, had his strength drained from him, at the end of Initiation, the archetype of the Wise Old Man might likely appear again, either as the mentor that had previously help him or as a new character performing this function. And that is the step called Rescue from Without, which draws a parallel to the Supernatural Aid. The Sumerian goddess Inanna is rescued from her just successfully quest in hell by her messenger (CAMPBELL, 2008, p. 187).

After making sure he will escape from the world of adventure and confirming the cyclical structure of the Monomyth, there is another threshold to trespass. The Crossing of the Return Threshold is the definitive coming back home. It is the moment to conciliate the essence of the boon with the initial stage of the journey. In other words, it is about sharing, and that is what makes the hero a true one. "Martyrdom is for saints, but the common people

have their institutions, and these cannot be left to grow like lilies of the field” would postulate Campbell (2008, p. 188), by this, meaning that this is the threshold to be crossed. The Irish hero Oisín would have even different perceptions of time after returning from his adventures.

After overcoming the contradictions caused by his return, the hero then reaches the sixteenth step, Master of Two Worlds. To master both worlds is to reach an equilibrium between material and spiritual. It is Jesus Christ’s transfiguration in front of his mundane disciples (CAMPBELL, 2008). It is to become free of the limitations imposed by both the material and the spiritual worlds, which leads to the final step.

Freedom to Live is defined as the moment when “(t)he hero is the champion of things becoming, not of things become because he is.” (CAMPBELL, 2008, p. 209). His initial dilemmas are gone, he provides the solution to the initial problem. It is the kiss between the Prince of Eternity and the Princess of the World (CAMPBELL, 2008), the end of fear and instability, the freedom to live because death is a material frontier and not one to be feared by a godlike being. They were, then, free to live.

Of course, not every myth or story follows all those steps inflexibly, but they are a more general structure where most of them follow the majority of the steps. Despite its success, it is far from being a consensus. So in the next subsection, I will synthesize some of the main critics the Hero’s Journey received and position myself regarding them.

1.1.1. Heroes

The basis of the many works which applied the Monomyth to fantasy is the concept of the hero. In other words, who is the character who deserves the central role in a story, when analyzing it with Campbell’s categories? Vogler’s definition of a hero is someone who is meant to “protect and serve”, who might sacrifice himself and his egoistic impulses and desires in order to save others (VOGLER, 2007).

It is important to point out that Vogler not only described the nature of the character but also made a note that refers to heroes as “a central character or protagonist”. Thus, it seems that in his conception, the hero is someone with a “gentle heart”, as well as the center of a story. This first conception is supported by Tapio Tikkanen, to whom the fundamental characteristic of heroes is that they do not fall for the temptation (which might be related to the steps of Refusal of the Call, The Woman as Temptress, and Refusal of the Return). Also

according to Tikkanen, a suitable association with this is Spiderman's Uncle Ben's quote: "With great power comes great responsibility" (TIKANNEN, 2016,p. 13).

Even though Tikannen agrees with Vogler (both of them based on Campbell), he is not necessarily implying that only "pure" heroes are heroes, as he develops an interpretation of the protagonist Kvothe, from Patrick Rothfuss' *Kingkiller Chronicle* (2017), as a character and concludes that:

As the analysis demonstrates, Patrick Rothfuss has constructed a protagonist that is not distinctively good or evil, even though *The Name of the Wind* adheres to the first two stages of Joseph Campbell's proposed structure of a heroic journey. While Kvothe's heroic deeds are predominant in *The Name of the Wind*, the reader is given several occasions where villainy, implied or apparent, undermines Kvothe's heroic character. Both aspects of the protagonist's persona become evident through his actions; agency that reveals the traits of the agent and the appropriate use of fabula and syuzhet. (TIKANNEN, 2016, p. 22-23).

By categorizing Kvothe as a hybrid of hero and villain (never using the word antihero, which will be discussed later), and considering him as the protagonist, Tikannen also makes it possible to discuss the hero's journey for characters that are not entirely virtuous, but, at least, have a goal that can be, in some points of view, for good reasons. We have to consider that in contemporary fantasy, the figure of the "grey character", as Martin defined it, is very popular, and that they can still be heroes in their own way because seeking the greater good is also a part of these characters. As George R. R. Martin states (MARTIN, 2005), even those characters who are mainly good or bad must still be humans, and in real life, everyone thinks of himself as a hero, or at least, as being on the right side.

When we use a definition in which a hero is someone good-hearted, we are also assuming that being good-hearted is a universal concept, not only in theory, but it will always be easy to apply. But, if we consider *A Song of Ice and Fire* as a series focused on grey characters so that every one of them might have their own reasons, and they think they are right, it also legitimates expanding the concept of hero, mixing both Vogler's (2007) and Tikannen's (2016) definitions, and use it for a protagonist (remembering the discussion of the "point of view characters"). All the selected protagonists of their own story, at least in one situation, do something thinking of the greater good or even are taken as heroes by other characters.

1.1.1.1. Antiheroes

One variation of a character that is not necessarily a hero, but keeps some of its basic aspects is the antihero. This category is not clearly defined, but some authors might give us some topics to discuss, such as Lulu Marzan Salma (2008). In a paper that sought to define an antihero, she concluded:

In modern times, heroes have demonstrated an increased moral complexity. From this, one could say that the popularity of the anti-hero has seemingly boomed but this is part of the continual evolution and redefinition of the hero. Antiheroes lacked the glorious appeal of previous heroic figures, and due to the shift in readers' tastes, became popular. The values surrounding the characterization of an anti-hero have arguably changed. In the postmodern era, traditionally defined heroic qualities, akin to the classic "knight in shining armor" type, have given way to the "gritty truth" of life, and authority in general is being questioned. The brooding vigilante or "noble criminal" archetype seen in different works is slowly becoming part of the popular conception of heroic valor rather than being characteristics that are deemed un-heroic. Many modern anti-heroes possess, or even encapsulate, the postmodern rejection of traditional values symptomatic of Modernist literature in general, as well as the disillusion felt after World War II and the coming of the Nuclear Age. It has been argued that the continuing popularity of the anti-hero in modern literature and popular culture may be based on the recognition that a person is fraught with human frailties, unlike the archetypes of the 'white-hatted' cowboy and the noble warrior, and is therefore more accessible to readers and viewers. This popularity may also be symptomatic of the rejection by the avant-garde of traditional values after the counter-culture revolution of the 1960s. All anti-heroes are flawed in some way, either because they have bad purposes and good methods, or bad methods and good purposes. The anti-hero protagonist might be bad in both his methods and his objectives, but still draw sympathy from the audience because the modern audience find it easier to relate to a more humane, earthy hero than the previous larger-than-life heroes. (SALMA, 2008, p. 70 – 71).

Salma considers that there was a substantial change in the public's taste, and now, this flawed, questionable, and controversial character we call the antihero may be replacing at least part of the immaculate heroes of the past days. One important point here is that, unlike most definitions for antiheroes, she is not arguing that they are only those who do bad things for a good purpose, but also those who do good things with a bad purpose, and that expands the definition for more complex possibilities. Once again, one might ponder what are good and bad reasons, and what exactly makes us understand a character's side or view.

In his article "*The Journey of the Antihero in Film: Exploring the Dark Side*" (2018) the fiction author James Bonnet described the antihero as a villain who becomes the protagonist, and also defends that they can be defined as the ones who do not sacrifice for the greater good when they have the chance, thus diverging from heroes. Notably, his conception of villain is entirely related to antagonism, and then, when someone bad is not in the position

of an antagonist, they are only antiheroes. This may not be the best way to think of them (ignoring that those two categories have differences in the character's personality as explained by Salma).

MurakKadiroglu (2018), in an extensive review of the uses of the term "antihero", states that heroes are the products of their times and of the moral values of the context in which they are created, and the same is true for antiheroes. So, in the second half of the 20th century, the main archetype for the antihero has become someone with a negative view of the world, which legitimates the reader to identify with him (KADIROGLU, 2008). For the author, then, that's why the antiheroes are so popular in this period.

We can, then, summarize the definitions discussed considering the antihero as a morally distorted hero, but not necessarily, as Bonnet said, a villain in the protagonist role. An antihero is not completely egoistic, but he has egoistic attitudes. Though, as both Kadiroglu and Salma pointed out, the antihero's popularity is a phenomenon of the world post World War II, and as it raises new standards for protagonists, it seems that they are also worthy of analyses because of their inspiring aspect to today's readers.

1.1.1.2. Female Heroes

One of the most famous criticisms of Campbell is that this journey was designed to represent male heroes, but what if we are talking about a woman? According to Carol Pearson and Katherine Pope (1981), both Campbell and Jung, although they try to argue their theories are neutral, assume the hero as a male because they equal the male experience with the universal experience. The steps of the Monomyth that describe temptation or purity are all related to feminine figures, which is indissociable of the cultural conceptions presented in the referred steps. The authors postulate that the general conception that women characters cannot be heroes in 20th Century literature because they rarely leave the limits of the domestic environment for an adventure is false. Actually, feminine characters frequently left their childhood environment, as the authors confirm with practical examples.

The role of the female heroes, which are frequently overlooked, would be contrary to the male hero in contemporary literature. They argue that:

The male central characters of contemporary literary works usually are anti-heroes in a hopeless and meaningless world; they view themselves and all humanity as powerless victims of metaphysical nothingness and technological, bureaucratic society. In contrast, female characters are increasingly powerful, and heroic identities. (PEARSON; POPE, 1981, p. 13).

By identifying a shift during the 20th Century in the female archetypes' meanings, both authors succeed in giving material and contextual background to their analysis, and thus, reinforce that the idea of archetypes as universals is fallible. Their finding is not only a variation within the borders proposed by Jung of female archetypes but an entire contradiction of it. But the question persists, of what can be done with the intrinsic masculine Monomyth to make it suitable to cases when the hero is a woman.

Maureen Murdock studied the Hero's Journey and developed a theory in which using that same steps was not enough to discuss women's journey, and then, came along with the book "*The Heroine's Journey: Women's Quest for Wholeness*"⁴ in 1990. For the author, the trajectory of women as heroes is marked by a substantial difference: the first steps of that journey are a divergence from "female" values, in order to be recognized as "as good as men", and later on, she realizes she had always been as she was meant to be, conquering the balance between the strength and softness (MURDOCK, 1990).

These postulates must be taken into account when analyzing the character of Daenerys Targaryen, who is a female hero, and one of the main characters in *A Song of Ice and Fire*. To ponder whether she is closer to Campbell's or Murdock's model is to further investigate the possibilities and the limitations of the distinction between masculine and feminine archetypes. With these three variations in hand, the classical heroes as Campbell perceived them, the antiheroes that emerged from the 20th Century, and the female heroes now discussed, we will be able to better analyze the different manifestations of heroism in *A Song of Ice and Fire* and how the Monomyth can fit them.

1.2. George R. R. Martin and *A Song of Ice and Fire*

George R. R. Martin is a North-American author born in 1947. Starting his writing career in the late 60s' in semipro and amateur fanzines, Martin would have his first professional publication in *Galaxy Magazine*, in 1971, a story called "The Hero" (2006). His first decade as a writer was mostly dedicated to short science-fiction, including only one novel, only one novel, *Dying of the Light* (MARTIN, 2015a).

In the first half of the 1980s', he would have three novels published, turning towards contemporary horror literature (although never completely abandoning science fiction and some occasional fantasy attempts) until one of them – *The Armageddon Rag* (2013)– failed in

⁴ Although Murdock uses the word "heroine", I will avoid this nomenclature and use "female hero", instead, an alternative expression that I consider more in tune with the current perception about this issue.

selling so hard that led the author to bankrupt. So from 1985 on, Martin started working as a TV screenwriter and producer in Hollywood. The second version of *The Twilight Zone* and *The Beauty and the Beast* were two productions in which he was involved. Around the same time, his RPG sessions with friends became the literary series *Wild Cards* (2012g), which he organizes and edits up until these days.

In 1991, though, he started a book that took him out of television projects and of his fifth novel, which was in progress at the time. *A Game of Thrones*⁵ was published in 1996, inaugurating the medieval-themed epic fantasy *A Song of Ice and Fire*, focusing on the quarrel between two families, the Starks and the Lannisters, in a fictional continent – Westeros – while the children of a deposed king prepare their comeback to take what was once their father's. The narrative is split between several points of view among the central families and the reader follows close those eight characters, especially the children, while they try to survive the political schemes that fall upon them.

Originally, Martin intended a trilogy. Following the first arc, the war between Starks and Lannisters, the second novel would bring princess Daenerys Targaryen back to Westeros to retake her dead father's throne, and the third one would portray the war between the humans and the Others, ice zombies that lay on the far north of the continent (MARTIN, 1993). But the author's original plans were gradually replaced by the paths the story took, and today, *A Song of Ice And Fire* is a five-book series, with two more volumes to come.

They are *A Clash of Kings* (1998), *A Storm of Swords* (2000), *A Feast for Crows*(2005), and *A Dance with Dragons* (2011). The plots are not as specifically divided through the volumes as in the original outline, and the political conflicts in Westeros are still the major connection on the narrative, which today includes more than twenty characters in which the narrative focalizes on⁶, and have spread to the lesser families of the realm. Several companion materials on the same universe were published in the last 25 years as well, the three novellas that eventually were collected in *A Knight of the Seven Kingdoms* (2015), focused on the to-be knight Duncan the Tall, set nearly 90 years before the events of *A Game of Thrones*, *The World of Ice and Fire* (2014), an in-universe encyclopedia including the

⁵ It is important to notice the slight difference in the titles of the first novel of *A Song of Ice and Fire*, *A Game of Thrones*, and the televisive adaptation of the book series, *Game of Thrones*.

⁶In reference to Gérard Genette's concept of "internal focalization", presented in *Narrative Discourse* (1980), which is an equivalent to the idea of "point of view", that means, the narrator giving the reader only the information certain (or certain) characters have, instead of acting as omniscient (p.189). It was better delimited by the author in *Narrative Discourse Revisited* (1988), when he postulated that: "In internal focalization, the focus coincides with a character, who then becomes the fictive subject of all perceptions, including those that concern himself as an object" (p. 74).

registered history of the fictional lands of this universe, and *Fire and Blood Vol I*(2018), also an in-universe history of the first 150 years of the Targaryen dynasty.

A Song of Ice and Fire has since gained massive importance in the fantastic literature field, and a lot of it has to do with a unique realist approach the series presented. The contemporary fantasy author Joe Abercrombie, whose writing is hugely influenced by Martin's series would state that:

So far, so (relatively) familiar, but the actual style of writing was one I'd never seen applied to fantasy before. Martin writes in limited third person, as it's sometimes called, where each chapter remains rooted in the specific point of view of a single character. There's a large rotating cast, but at any one time everything is seen through the eyes of one person, delivered in their voice, coloured by their prejudices, suffused by their attitudes, memories, hopes, and failings (ABERCROMBIE, 2019, p. I).

This multiplicity of points of view and important characters also reflect in a series of following debates about them. Who are the heroes? Who is good and who is bad? And in time, what is it to be a hero in that medieval society or in ours? Contrasting perspectives creates multiple ways of accessing the same situations, and therefore, a more complex set of values are in question. For that reason, it seemed to me that we would benefit from discussing *A Song of Ice and Fire* in the light of Joseph Campbell's theory.

1.2.1. George R. R. Martin and the new wave of science fiction

The decade of the 1960s was politically turbulent in the United States of America. In the so-called "revolutionary decade", President John F. Kennedy was murdered in 1963, the Vietnam War exploded, the hippie and countercultural movements reached a huge magnitude and the claims for civil rights became central to the country. The repercussions of those political and social changes unavoidably impacted the artistic production of those times, and the science fiction literature was no exception.

The mainstream of the genre was previously dominated by the generation known as "The Golden Age", a phenomenon from the 40s and the 50s, represented by authors as John Campbell, Arthur C. Clarke, and Isaac Asimov. According to Adam Roberts (2006, p. 195), the main characteristics of those works were the focus on the scientific aspect, the quests to explore the universe and linear narratives focused on heroes. Nonetheless, after being

predominant for more than two decades, that formula suffered certain exhaustion, as Damien Broderick points out in *The Cambridge Companion to Science Fiction* (2013, p.49-50).

That renewal in the genre, which takes place during the 1950s and gets consolidated in the second half of the following decade, is marked by two main aspects: the themes, now hugely influenced by the turbulent political atmosphere, and the aesthetic innovations, referring more to intern aspects of literature as art.

The first concerns, mainly, in the substitution of the linear narratives with more focus on the scientific and adventurous tone for plots which develop political, philosophical, and moral questions, using the conventions of the science fiction as metaphors for socially relevant matters in a very explicit way. The second aspect is related to the absorption of techniques from modernist and postmodernist literature, which provides the New Wave with a self-conscious feature, considering itself an art, and not a lesser form of entertainment, as science fiction was usually seen up until this point.

Broderick emphasizes the eminently political feature of the majority of the prominent authors of those times, remarking, especially, several feminist authors, bringing gender issues to the science fiction, as well as gay, environmentalists, and black authors, fetching their respective causes in novels that became a success both in critics and sales (2013). The critic, not only commercial but also academic, started to study science fiction as a literary genre with its own value and features, giving birth to an academic field of specialists.

Some of the most representative authors of this context are J. G. Ballard, author of *Concrete Island* (1994), Ursula K. Le Guin, author of *The Left Hand of Darkness* (2018), Phillip K. Dick, author of *Do Androids Dream of Electric Sheep?* (1996) and Octavia E. Butler, author of *Kindred* (2004). Among the younger writers of this generation, those who were gaining space during the process of the New Wave consolidation was George R. R. Martin.

Martin's writing in the 70s consisted basically of science fiction stories, with eventual flirts with fantasy and horror. His first award-winning stories were all science fiction, and also very political and philosophical, like *A Song For Lya* and *And Seven Times, Never Kill Man* (MARTIN, 2006a). The author comprehends himself between those who were into the New Wave (MARTIN, 2006b), and there is numerous evidence of his personal belonging to the movement, especially concerning his political views, as he refused to fight in the Vietnam War (AEGON TARGARYEN, 2019) for being a pacifist, and also, his most autobiographical

character, *Wild Cards*' The Mighty and Powerful Turtle (MARTIN, 2006b), is an enthusiastic young democrat (MARTIN, 2006b).

Bringing Martin's background to the theoretical session of this thesis aims to suggest a possible explanation for why the author has revisited the Tolkienian tradition, and challenged many of its tropes, as he was not writing *A Song of Ice and Fire* in the 1930s, but in the 90s, with a completely different life story, in both personal and artistic terms. As I intend to show in the next two sub-chapters, the political conscience and activism that Martin brought consistently in his science fiction era, reverberates in his epic fantasy, making the question of how he treats his heroes even more pertinent.

1.3. Immersive Fantasy and Tolkienian Tradition

One peculiarity of *A Song of Ice and Fire* as an object of study is the fact that the series is not set in a fictional version of the "real world". Martin has created an entire world for his story. That means that several things are different from what we could expect, such as history, religion, and even morality. If the moral standards are socially defined, and the historical experience of the characters are not even close to ours, it gives the writer freedom to even make a different conception of the hero inside that world.

Comprehending the aspects that make this kind of literature unique is fundamental to the discussion. Farah Mendlesohn explains the concept of immersive fantasy as:

A fantasy set in a world built so that it functions on all levels as a complete world. In order to do this, the world must act as if it is impervious to external influence; this immunity is most essential in its relationship with the reader. The immersive fantasy must take no quarter: it must assume that the reader is as much a part of the world as are those being read about. (MENDLESOHN, 2008, p. 79).

This definition of immersive fantasy perfectly fits *A Song of Ice and Fire*, as the books provide, in the first instance, little explanation to the fictional world, and the reader gradually learns about the characters' ways of living and thinking. Immersive fantasy has become a consolidated genre, strongly associated with epic and medieval-themed stories, mostly due to J. R. R. Tolkien's *The Lord of the Rings*' (2008) popularity increasing in the second half of the 20th century. Some successful examples of that are Joe Abercrombie's *The First Law* trilogy (2015), Steven Erikson's *Malazan Book of the Fallen* (2005), Robin Hobb's

Farseer trilogy (1996), Robert Jordan's *The Wheel of Time* series (2020), Ursula K. Le Guin's *Earthsea* series (2018), and Andrzej Sapkowski's *Witcher Saga* (2008). All of them are related to the worlds and traditions created by Tolkien, and also, artistically connected with Martin's novels.

Tolkien, as the first diffuser of the Immersive fantasy formula, is also the most influential author when it comes to this genre, especially the ones that are based, on different levels, on the middle ages. According to Vike, a formula is a recipe in which you might base your story for it to become easily recognizable, and it, therefore, uses several stereotypes and good or evil polarizations (VIKE, 2009). It doesn't mean that using a formula makes bad fantasy writing because there are numerous ways to fill the same formulaic story, as the same is the truth for the Monomyth.

Those stereotypes he refers to may have been synthesized in *The Lord of the Rings* (2008) when they were not stereotypes yet. According to Shayne Dwyer (2016), before Tolkien, fantasy was not a structured genre, even though some works already existed. Also, he explains that the real impact of his work consisted in the world-building, which means, the mechanisms the author uses to create his fictional world. He develops her arguments comparing Tolkien's work to Robert Jordan's *Wheel of Time* (2020), and identifying several similarities between the two of them.

Dwyer points out six fundamental topics for analyses that fit this model, being them: the creation of fictional languages, character development (the main characters must have changes in their personality during the story), politics that involve different governments or people, different cultures, and cultural background that affect the behavior of the characters, a war that moves the plot, being it political or between the good and evil (or both of them), and the aspect of them being "past fiction", something that was translated to the real world by the author.

Except for the last one, all other aspects can be easily identified on all other immersive fantasy series mentioned above: *The Witcher* (2008), *The Kingkiller Chronicle* (2017), and, of course, *A Song of Ice and Fire*. Evidently, all these cases deserve proper research to better develop the similarities they share, but it is also notable that Tolkien's influence is huge. It all does not mean that immersive fantasy can be only made in this model, and my thesis aims to discuss something that is a possible disruption with it, specifically in character development.

Tutta Kesti investigated the Hero's Journey for several side characters in *The Lord of the Rings* (2008) and concluded that all of them (those that were chosen for seeming heroic at a first look) could fit in Campbell's theory. This might be a constant for the works hugely influenced by Tolkien, such as the ones mentioned before, but it needs further investigation. What I am proposing with this work is to shed light on that problem, starting with the probably most divergent case.

1.3.1. A *Song of Ice and Fire* and the challenges to the Tolkienian Tradition

When I state, right before, that we are talking about the probably most divergent case of the Tolkienian Tradition among the popular Immersive fantasy series, that is because Martin's books are famous for challenging traditions within the genre, and even though there are still not many studies specifically about that, some of those that exist could give us some light to discuss the accuracy of this assertion. Some of the points that were already discussed were the notion of chivalry, populations regarded as savages, and gender stereotypes.

Charles H. Haikney (2015) discussed the first of them, the notion of chivalry, focusing on how there is a constant duality in the series: the knights of the stories opposed to the knights of reality. For characters as Sansa Stark and Daenerys Targaryen, the author states, the relation with the chivalry is of disillusion when they compare the tales they have been told their whole lives to the men they know in real life. Jaime Lannister, who was the youngest knight to be a part of the Kingsguard, and during the series became the Lord Commander, realizes that even though he wanted to be the legendary fighter Arthur Dayne, he became more like the criminal and dishonored Smiling Knight, for reality made him so (MARTIN, 2012e). Ser Arys Oakheart, also a member of the Kingsguard, in a conversation with his mistress, Princess Arianne Martell, realizes that most of the knights thought of as idols were as sinful as himself, oathbreakers and traitors to their kings (MARTIN, 2012d). As Haikney points (2015), what keeps us from thinking that chivalry was idealistic in the past is that when we are presented with that "past" in *The Hedge Knight*⁷(MARTIN, 2015b) the situation is not so different from the present one.

If the knighthood and the familiar heroes of fantasy's tradition are portrayed as brutes and cruel men most of the time, the same cannot be said about the traditional villains. For MichailZontos (2015), Martin's "wildlings", who are personifications of the "others" in

⁷A novella that is set nearly a century before the series begin and is focused on the legendary knight Ser Duncan the Tall.

situations of frontier (especially the western frontier of the 19th century's United States of America), receive a very specific treatment that comes to break the common sense the rest of the population in Westeros have about them. Through Jon Snow's eyes, the reader comes to understand the wildling's culture, and further on, comprehend that even though some of them are evil, they are the same as any other population.

If both these themes, the chivalry, and the savages representation, still need lots of discussions, one that has been very popular is the series' representation of gender. There is even an article by Mark Buchanan that is entitled to compare how Martin's female characters break with the Tolkienian tradition, in which he concludes that:

Therefore, Martin subverts the traditions of the fantasy genre by creating female characters that are not only fundamental to plot, but also demonstrate high levels of awareness of the complexity of gender roles. Martin's characters move beyond the female characters found in Tolkienesque fantasy tradition and act as independent characters that do not rely on masculine influence (BUCHANAN, 2014, pg. 29).

Such a tradition which Buchanan identifies is interpreted, among others, by Aino Tegelman (2013), who states that not only Tolkien but the vast majority of those who followed, more or less, the Tolkienian model, would present very few women as characters and even fewer as central characters. When the latter happened, they would be portrayed as stereotypes, based on their motherhood or sexuality, and constantly as supporters for a man's plot. When discussing Martin as a subverter of Tolkien's tradition concerning the gender debates, Tegelman defended that it is not entirely true, as most of the characters' motherhood is portrayed as their defining feature (Catelyn Tully) or the redeeming quality (Cersei Lannister). On that debate, I tend to side with Buchanan, for those two characters might have a strong component of motherhood, but it is far from their wholeness, and in the case of Cersei, her relations with her children are as problematic as her treatment of other people.

Therefore, it is arguable that at least in those three themes, (chivalry, savages representation, and gender) Martin is proposing some innovation to fantasy, challenging some old stereotypes, and presenting other possibilities of thinking the classics. With all those considerations, it becomes clear that investigating Martin's heroes in the light of Campbell's theory could also bring some interesting insights when compared to other fantasy series.

2. THE FATE OF CAMPBELLIAN HEROES: EDDARD STARK AND QUENTYN MARTELL

“Men's lives have meaning, not their deaths.”

(Martin, *A Dance With Dragons*)

Beginning the discussion with Eddard Stark may seem logical at first, but pairing him with Quentyn Martell, a character who only shows up in the fifth novel, and even then does not play a central role, is possibly an odd choice. The logic behind this is that I identified in both of them, the journeys which came closer to the classical ones: heroes which would fit best the most recurring archetypes' images. Therefore, I called them “classical heroes”. Even if Quentyn is not central in the bigger picture, he is so for his own story, while Eddard appears to be a long term protagonist at first, but will lose this status in the first novel already.

So, here, we will compare their suitability to Campbell's model through, first defining: why is Eddard a classical hero? That means, in other words, why to analyze his journey using the Monomyth as a model? How does his journey match with Campbell's theory? The same will be done for Quentyn, but in his case, considering the category of the “unlikely hero”. Why does he fit in this category and what does his journey tell us about *A Song of Ice and Fire's* approach to the Monomyth.

2.1. Eddard Stark, The Classical Hero

Probably the most evident image of the archetypal hero, Eddard Stark is the Lord of Winterfell at the beginning of *A Game of Thrones*, and the character who holds the greatest number of chapters in this same book. He has fifteen chapters focalized in his point of view, while his wife, Catelyn, the second most present character on this matter, has only eleven. Besides that, Eddard is the central figure of the action in the first novel. He is the father of the Starks, the family which the reader will follow the most during his book: besides Eddard and Catelyn, their children Arya, Sansa, and Bran also have their own chapters, as well as Eddard's bastard son, Jon Snow.

His actions and decisions will move the main plot and affect most of the other characters, it is safe to call him a protagonist, which, according to Kamalakar Baburau Gaiikwad, is:

(...) he is the principal reformer, the strong supporter, advocate, and champion of a cause of action. The audience is intended to identify with the protagonist. He is the main or central figure who comes into conflict with an opposing major character like an antagonist. (...) In a literary work, he is the prime mover of the plot or driver of the story the one who forces the action. He works as a player as well as a character. He is the chief proponent and principal driver of the effort to achieve the story's goal. The Protagonist represents the drive to try and solve a problem (GAIKWAD, 2016, p. 2).

He fits this description as he is the character who has the biggest number of chapters narrated from his point of view, he is the one who needs to go into a different environment (and take some other characters with him) and whose actions are deeply related to the mystery posed at the beginning of the story, one he must solve.

By the beginning of *A Game of Thrones*, Eddard is living in peace in the North alongside his family, when his old friend, King Robert, comes to invite him to the post of Hand of the King, the main royal counselor, the one who may speak for the king during his eventual absence. He rides south with his two daughters, Arya and Sansa. When he reaches King's Landing, he starts following the clues the former Hand was following before his mysterious death, while trying to moralize a court full of intrigue, vanity, and bad management of the kingdom's resources. The King would refuse to take care of the government's issues, leaving Eddard to deal with the rest of the council, who took him for a naïve and provincial lord, whose moral certainties would be inadequate to the life in the capital.

Eventually, his investigations lead him to unfold a great secret: The three children Robert thought to be his, were actually born of incest between Queen Cersei and her brother Jaime Lannister, a member of the Kingsguard. When the war between the Starks and Lannisters strikes up and King Robert dies, Eddard decides he should honor his old friend and his moral values, and starts to conspire to put Robert's brother, Stannis, on the throne, instead of his alleged son Joffrey. But he is betrayed by one of his allies. When captured, he was promised his daughters would be safe and he could go to exile in the Wall if he confessed his treason but then, in another more broken promise, the recently crowned King Joffrey had him publicly executed.

Throughout his entire story, this male character is represented by his virtue, honor, honesty, and centrality to the novel's structure. He is the most suitable character for being a hero of an epic and symbolizing the supremacy of good above evil, but instead, his journey goes in an unexpected way if tradition is to be considered.

2.1.1. Eddard's journey

For the years after the rebellion that crowned his best friend, Robert Baratheon, as King of the Seven Kingdoms, Eddard Stark lived in peace as Lord of Winterfell. Except for one failed independence attempt he had to suppress, there were no major political conflicts in Westeros for more than a decade. He had secured his succession bearing five children with his wife, three of them males. He was considered a fair and comprehensive ruler, avoided conflicts among his vassals, and was kind to the demands of the Night's Watch, where his younger brother was serving for life. In general, he was everything that was expected from someone in his position. One could say with no fear to exaggerate that it was a very stable and comfortable situation.

So if we are talking about a hero to be, Eddard needs to get out of his comfort zone, he needs to be drawn into the world of perils and challenges. He needs The Call to Adventure. And it comes in the form of his friend, King Robert Baratheon. When he comes to the far north, Winterfell, the castle where Eddard dwells, he asks him to become the next Hand of the King, a title granted to the main counselor of the realm. In this position, he would need to leave his home behind and go live in the capital, King's Landing, known for being a big smelly city, way more complex than what he was used to dealing with.

Eddard's first reaction was a refusal, as in the Monomyth the heroes usually do. Step two, Refusal of the Call, is present when the reasons he presents to Robert are typical of noble people: he is humble and solemn as he tells his king and friend that he is "not worth the honor" (MARTIN, 2012c, p. 47). The refusal persists as he discusses the situation with his wife, Catelyn. This time, the reason he presents is not so humble but is still dutiful, not selfish at all: "My duties are here in the north. I have no wish to be Robert's Hand" (MARTIN, 2012c, p. 59). In this second manifesting of the refusal, what Eddard longs is for stability, for the initial situation of his story, for avoiding the conflict that is to come. But for this adventure to start, something will have to convince him to go south with Robert, and that comes in the form of a mystery.

The former Hand of the King, Jon Arryn, was the mentor to both Eddard and Robert during their youth. His unexpected but peaceful death didn't alarm the king, but the widow, who is Eddard's sister-in-law, wrote her sister Catelyn about her suspicions that that Queen Cersei and her brother Jaime had poisoned her husband (MARTIN, 2012c). As his wife and his maester⁸ urge him to accept the King's request and use this position to investigate the conditions of Lord Arryn's death, Eddard changes his position, even if still uncomfortable:

"The Others take both of you," Ned muttered darkly. He turned away from them and went to the window. She did not speak, nor did the maester. They waited, quiet, while Eddard Stark said a silent farewell to the home he loved. When he turned away from the window at last, his voice was tired and full of melancholy, and moisture glittered faintly in the corners of his eyes. "My father went south once, to answer the summons of a king. He never came home again." (MARTIN, 2012c, p. 63).

Especially relevant in this quote is the melancholy Catelyn (for she is the focalizer in this chapter) attributes to Eddard's introspective farewell to Winterfell. It takes him a dash to assimilate that he was saying goodbye to the life he led so far and would be jumping into, as he says, "a nest of adders" (MARTIN, 2012c, p. 63). It reinforces the notion that Winterfell was safe and stable, a place the character was affectionate with. And if Eddard is so altruistic and noble, the place he feels like home is must be virtuous as well. Winterfell plays the part of The Shire – and more specifically, the Hobbit Hole - in J. R. R. Tolkien's *The Hobbit*, the peaceful place where future heroes dwell: "In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort". (TOLKIEN, 2006, p. 1)

But if the omniscient narrator of Tolkien uses the hobbit-hole as an uncontroversial symbol of virtue, in *A Song of Ice and Fire*, Martin does not present Winterfell the same way Eddard feels about it. Its first description comes in the first Catelyn chapter, she who is southern who came north only when she got married. And for her: "The gods of Winterfell kept a different sort of wood. It was a dark, primal place, three acres of old forest untouched for ten thousand years as the gloomy castle rose around it. It smelled of moist and decay. No redwoods grew here". (MARTIN, 2012c, p. 22).

Since the first moment, we should be aware of the contradictions the focalizer might expose about Winterfell and its symbolic meaning. If for Eddard it means stability and

⁸Maesters are counselors trained in medicine, history, economics and many other matters, who are sent to advise lords in Westeros. As the term might appear frequently in this work, I feel it's better to define right away.

for Catelyn, it is a place she could never feel like home, what is its meaning for the reader? If we follow Eddard's path, as we are doing now, it means the place where his nobility of heart makes him want to live, but the same values make him leave it behind. It must be noted that meaning and symbols are not universals even within this secondary world.

After Eddard's decision of going with Robert and taking three of his children with him, there comes a moment when he needs to reaffirm his position in a moment of crisis. Bran, the son he would be taking south with him, falls from a window and lies in a coma for an undetermined time. He questioned himself, thinking of his belonging in the place he loved, with the woman he loved and the son that needed him the most (MARTIN, 2012c). But he keeps his path and performs the fourth step (the third in his journey), the Crossing of the First Threshold. Then, he leaves his world behind and falls into the unknown.

The characteristic guardian of the threshold is not physical in any way for Eddard. Unlike most popular fantasy heroes, who confront a creature before they can leave the ordinary world, the Lord of Winterfell faces a symbolic guardian. While *The Wheel of Time's* hero Rand fights Mordeth (EISTERER, 2017) and *The Hobbit's* Bilbo tricks Gollum so he can escape the caves (LEVIN, 2016), Eddard Stark approximates himself to the *Star Wars'* hero, Luke Skywalker, whose guardian is basically his inner conflicts (BUTLER, 2019). The decision of leaving Winterfell even with Bran's situation is what could hold one in the ordinary world, but then, this person would prove to be selfish, and therefore, not suitable to a hero's task.

The shock between the world he knew and the dangerous territory he was now stepping into is felt from the first moment. Eddard is quickly swallowed by the treacherous environment of the court, as he has to deal with his disillusion about Robert, who proves to be a negligent king and husband, and the selfishness of the members of the small council. When trapped inside this environment, he will have to adapt to survive, and that means, become closer to the hero he is meant to be, aiming to get out of the "Belly of the Whale".

His first reunion as Hand of the King did not have Robert's presence. According to the members of the Small Council, the King was not used to attend the reunions dedicated to the administration of the Kingdom but wanted his vague orders to be executed by his advisors. So much so that Eddard's first task was to organize a tourney in honor of his new position. Even if he was against it, there was nothing he could do, as the Hand is still beyond the King himself. That was the low point when Eddard realized more than before that he had left his old life: "He would have to remember that he was no longer in Winterfell, where only

the king stood higher; here, he was but first among equals. ‘Forgive me, my lords,’ he said in a softer tone.” (MARTIN, 2012c, p. 195). King’s Landing stands from this point on as the opposite of Winterfell. As Tolkien’s Bilbo left the Shire and soon had to face the dangers of the Misty Mountains and Mirkwood (LEVIN, 2016), the capital has its own dangers, and they are not of a supernatural kind, but of a political one. Having no control over the assassination of a child is when Eddard realizes he must act differently to survive the court.

One more moment of realization of this different environment happens when his wife, Catelyn, goes in secret from Winterfell to King’s Landing. She is certain that Queen Cersei is behind not only the murder of Jon Arryn but also pulling their son Bran off a tower and later, sending an assassin to kill the child when it was certain he would survive (MARTIN, 2012c). It is symbolic that she waits for him in a brothel owned by Petyr Baelish, a member of the Small Council and a friend from Cat’s youth. Eddard thinks he is being pranked by Petyr when he takes him there and gets aggressive and offended. The first appearance of King’s Landing out from the castle is of a brothel, something uncomfortable to the hero, which accentuates its opposition to Winterfell once again.

When he sees that his wife is really there, it is another proof that he is in a different world. Catelyn, who he married without love, for the sake of tradition, is now in a place of lust. And the message she brings is one more to make him distrust this new environment. He starts to act according to those realizations during this conversation when he accepts Petyr’s help in the investigation: “That was not news that Eddard Stark welcomed, but it was true enough that they needed help, and Littlefinger had been almost a brother to Cat once. It would not be the first time that Ned had been forced to make common cause with a man he despised” (MARTIN, 2012c, p. 200).

The other times in which he had to team up with people he did not want to were related to Robert’s alliances to win and keep the Throne. Especially, Ned tolerated Jaime Lannister, the Queen’s brother, and who he caught sitting in the Iron Throne when the rebels took the capital, something that is extremely disrespectful by Eddard’s standards (MARTIN, 2012c). Being Jaime a member of the King’s Guard, he was someone who he would need to see frequently and work together again. Once again, the capital assumes proves to be the representation of everything Eddard loathes.

Already has been a deviation from Campbell's order in Eddard’s case. If we were to stick to the original steps, before the Crossing of the First Threshold, he should have received items, knowledge, or anything that would prepare him for his adventure. Those would come

from a fatherly figure, but we find none of those in Winterfell, where Eddard tends to be the fatherly figure for everyone. There is Maester Luwin, who resembles the idea of “wise old man” since his functions include providing the lord with counsel, but Luwin does not assume this position at any moment before Eddard’s departing.

I argue that, instead of being placed in the level of Departure, the Supernatural Aid will come all along with the level of Initiation. In this sense, Eddard Stark will have to find his wisdom in small doses. His “wise old man” figure is not present when the story reaches the capital, King’s Landing because he is long dead. Jon Arryn, Eddard’s mentor during his youth, was indeed investigating a secret surrounding the royal family. Aimed with that suspicion, Eddard starts to follow his mentor's last steps, and that will allegedly make him more suitable to the court.

Another possible interpretation is the subversive representation of the “wise old man” on Robert’s council: Petyr Baelish, Master of Coin, and Lord Varys, Master of Whispers. During Ned’s conversation with Catelyn in King’s Landing, both Petyr and Varys were present and supported his decision to investigate the Lannisters. Petyr was particularly eager to help, manifesting his long friendship with Catelyn, and providing Eddard with advice so that he could adapt to the capital (MARTIN, 2012c). During this first novel, the three of them will be more or less helpful for Eddard’s investigation, except that they will all betray him in the last act.

The most important of those betrayals is Petyr’s. In his first appearance following the conversation with Eddard and Catelyn, he will provide lord Stark with several admonishments. He is the one who suggests that he investigated Jon Arryn’s last moments through his surviving squire, Ser Hugh of the Vale (MARTIN, 2012c). But most of all, he is the one to show Ned how treacherously the court works, when he pointed to a boy and said:

"He reports to Varys. The Spider has taken a great interest in you and all your doings." He shifted in the window seat. "Now glance at the wall. Farther west, above the stables. The guardsman leaning on the ramparts?"

Ned saw the man. "Another of the eunuch's whisperers?"

"No, this one belongs to the queen. Notice that he enjoys a fine view of the door to this tower, the better to note who calls on you. There are others, many unknown even to me. The Red Keep is full of eyes. Why do you think I hid Cat in a brothel?"

Eddard Stark had no taste for these intrigues. "Seven hells," he swore. It did seem as though the man on the walls was watching him. Suddenly uncomfortable, Ned moved away from the window. "Is everyone someone's informer in this cursed city?" (MARTIN, 2012c, p. 257-258).

This sample of the Red Keep's inner operation aims to teach Eddard to trust no one. He even goes as far as to state: "Distrusting me was the wisest thing you've done since you climbed down off your horse" (MARTIN, 2012C, p. 258). Eddard then would be more suited to his heroic task, and those are only a part of Petyr's advising. Later on, after Robert's death, when Eddard needs to secure his place as regent, the counselor offers him the military forces of the City Watch so that he can make sure Queen Cersei and Prince Joffrey do not intervene. But when Cersei defies Eddard's authority, the men he had promised to Ned turn into him and holding a dagger to his chin, Baelish recalls that "I *did* warn you not to trust me, you know" (MARTIN, 2012c p. 529).

Even if on a smaller scale, Varys also performs the same role as a treacherous "wise old man". The royal Master of Whispers came to Eddard's company to warn him of a scheme planned by the Lannisters in the hope Robert would die in a melee. Just like Petyr did, Lord Varys teaches him a lesson about how things in the capital lack the morals he was used to in Winterfell, up to the point that Eddard regrets leaving his home (MARTIN, 2012c). When, after confronting the Queen and being betrayed by Petyr, Eddard is imprisoned, Varys comes to him once again. Ned questions his honor for not standing beside him during the riot, to which he responds everyone has a role to play, and his role is of a "sly, and obsequious, and without scruple" character. When asked if he could release Ned from prison, he answers that he could, but would not, without further explanation. Two books from this one, when Eddard is long dead, it would be revealed that Petyr and his mistress Lysa (Eddard's sister-in-law) were the true murderers of Jon Arryn (MARTIN, 2012e).

This turning of the counselors into enemies is a trait of Eddard's departure that already disrupts what the journey suggested. Rather than a simple deviation, as if a step was missing or some were in different orders, this disruption aims at the essential part of this Monomyth's step. Aids are meant to be helpful, but instead, Ned Stark is used as a tool by those who pose as advisors. In the end, his hero's journey is not the center of King's Landing politics, but only a part of it, as the characters that surround him have their own goals and strategies. This Supernatural Aid, which is split all over the novel, was the last step of what Campbell conceived as the Departure level, and right after that comes Initiation.

The longest part of Eddard's journey consists of the Road of Trials. He has to face a series of challenges in King's Landing that will make him, allegedly, more suitable to the great task of solving Jon Arryn's death and helping Robert to rule, turning the court into a more moral environment. The first trial he must overcome comes from Robert. The King

wants Daenerys Targaryen, a 14-year old exiled princess, dead, so she won't be a threat to his reign, and he has the support of the council. This matter first comes to Eddard's knowledge even before he reaches the capital. On the road, the King wakes him up so they could discuss it, and even if Ned opposed himself, Robert would not hear of it (MARTIN, 2012a). That way, it remained to be solved when he was already working as Hand of the King.

And indeed it was solved, but not the way he intended. In one of the few Small Council meetings Robert attended, they voted on this, and he got only one supporter for this side. The other four members agreed with the King's decision of killing the girl. At the time, Eddard even resigned his position as Hand of the King, even if a few chapters later he would feel pressured to take it back. Later on in the novel, through Daenerys' point of view, the reader will see a poisoning attempt being executed. As a first trial, it gave Eddard nothing at all but the knowledge that he was even more out of place than he realized.

The investigation of Jon Arryn's death also comes with many trials. Eddard has to walk his final steps to find out why would he be killed, and the clues pointed to certain secret Jon have uncovered. He found the book his mentor was reading shortly before dying, which indicated he was thinking of something related to lineages and their physical characteristics (p. 274). When Eddard crossed that with Jon Arryn's final words, "The seed is strong" (MARTIN, 2012c, p. 252) and the bastard boy Robert fathered, who was physically very similar to him, he concluded that it was very unlikely that Joffrey, Myrcella, and Tommen were truly Robert's. The whole deduction process was sharpening Eddard as he succeeded in inferring the secret his mentor was investigating, but as the situation of Daenerys' poisoning, he ended up not finishing the task successfully as expected from a hero during Initiation. The logical conclusion from the information he gathered was that Queen Cersei wanted to eliminate Jon from the scene before he could reveal her children born of adultery. Except that this is what Petyr Baelish, the real murderer, wanted Eddard to think. Therefore, all the clues he had gathered so far were planted so that he would conclude a connection between Cersei's secret and Jon's death.

Another trial Eddard must face during his term as Hand of the King is the uprising war situation. When his wife Catelyn is certain that the Lannisters are to blame for their son Bran falling off a tower, she accidentally meets Tyrion Lannister, the Queen's younger brother, in an inn on the road. She arrests him, which demands retaliation on the part of the prisoner's family. Jaime Lannister, elder brother to Tyrion, ambushes Eddard and his men in an alley in King's Landing, requiring his brother's freedom. After Ned's refusal, Jaime and

his men attack the northern group, killing many of them and hurting Eddard's leg badly. This starts a feud between the two houses, which will eventually turn into a larger military conflict. If Eddard's goal in this trial was either to avoid the war or to win it, he failed at both accounts, because it led to his imprisonment and subsequent death. The war he started would last for years after that.

Summing all the trials up, if they were meant to make Eddard fit for his final goal, they did not. Every one of them had a role in leading Lord Stark to his execution. Just like his supernatural aid was twisted, his road of trials was as well, reinforcing the idea that a noble hero will not solve all the problems and save everyone because King's Landing is not a place for their simplicity and their straight-minded set of values. Every trial is more complex than simply solving a task because they involve several interests and personalities of characters that are agents to their own stories.

The step known as Meeting with the Goddess seems to be absent from Eddard's journey. As far as I can tell, no motherly figure appears neither to council nor to commune with Eddard, making him stronger. Catelyn and Cersei would be the important female figures throughout his journey, but neither of them fit this description or operate this role. As this step is not structural to the journey, but more of a possible outcome to the climax of the Road of Trials, its absence does not play a major role in the reassurance or the deconstruction of the heroic features of Eddard. But one of the above-mentioned women will indeed represent a step of the journey: Queen Cersei Lannister tries to seduce Eddard at some point, and thus, makes the Woman as Temptress step present.

When Ned is certain about the Queen's children, the King is away in the hunting that will soon kill him. Eddard intends to tell his friend Robert the truth about those he believed to be his children as soon as he gets back but fears the King would kill them. And he has good reasons for that, once being a teenager did not save Daenerys Targaryen from being a target of Robert's wrath before. For those reasons, he meets with the Queen to give her a warning: she should leave King's Landing alongside her children and live in exile. This conversation takes place in the Red Keep's godswood, a place of devotion to Eddard's gods, but not Cersei's. This suggests that it is a very important moment for him, as he wants the gods to witness his mercy, his rectitude of ethos, his heroic character. But in this somewhat holy moment, the Queen tries to seduce him so he would drop his noble intents:

"Must!" She put her hand on his good leg, just above the knee. "A true man does what he will, not what he must." Her fingers brushed lightly against his thigh, the

gentlest of promises. "The realm needs a strong Hand. Joff will not come of age for years. No one wants war again, least of all me." Her hand touched his face, his hair. "If friends can turn to enemies, enemies can become friends. Your wife is a thousand leagues away, and my brother has fled. Be kind to me, Ned. I swear to you, you shall never regret it." (MARTIN, 2012c, p. 487).

This is, though, a feeble attempt. We access this scene from Eddard's point of view, and there is no mention of him being tempted. He deals with it by asking her if she made the same offer to Jon Arryn instead. Cersei is frustrated, but still, it does not strike her strongly, for she had many other ways to secure her son's reign. The small importance of the "Woman as Temptress" more than putting Eddard through another trial (considering he did not do very well on the ones she had), serves to reinforce his honored and straight will.

Robert dies without knowing of Cersei's lies and invests Eddard with the post of Regent until Joffrey came at age. Eddard then, prepares the ground to secure his position and then, calls Stannis Baratheon, Robert's brother, to court, so he would inherit the Kingdom. Petyr Baelish helps him with the arrangements, including the forces of the City Watch. But still, he is caught by surprise when, during a Small Council meeting, they are all summoned to the Throne room to swear fealty to Joffrey as the new king. When asked to do so, Eddard refuses himself and orders his men plus the City Watch, the most numerous force in the room, to refrain the Lannister troops to arrest him. This moment of confrontation is Atonement with the Father, being Cersei and Joffrey the symbolic fathers, those who hold the power at the time. This clashing is the culminating point of his journey so far, the climax of the story, for it gathers together the consequences of both the war he was a part of and of the mystery he managed to solve. The Lannisters represent both of those trials, and now, they must be defeated.

Except that they are not defeated. Eddard fails in the culminating point of his journey, and he does so for all the things he misunderstood in his previous trials. He did not get advice from a selfless wise old man, he did not solve the murder of Jon Arryn correctly and he could not learn how to be flexible enough so he could stop the war between Starks and Lannisters. His stubbornness led him to this moment when it actually is naivety. The Golden Cloaks and Petyr Baelish turn on him. Varys, Barristan, and Pycelle, who knew for sure about Robert's decree, did nothing to help Eddard and his men were easily killed by the much stronger forces in the conflict. The symbolic father, the House Lannister, represented here by Cersei and Joffrey, wins. But to a further extent, it is the whole "unknown world" in which Eddard delved at Initiation that swallowed him. The father is a creature of the unknown, the driving force of this environment, and it symbolizes everything that opposes the comfortable

stability of Winterfell. Eddard fails because he could not adapt, even if on the surface, it seemed like he was. The underlying mistakes he committed, then, are in accordance with this specific outcome.

If he could not complete the Atonement, how could Apotheosis happen? I argue that if in the previous step the disruption with the Monomyth was exposed, Eddard's death works as a sort of "anti-Apotheosis". Joffrey had promised Sansa he would be merciful when judging her father if he confessed having committed treason. But when the time comes, he orders the public execution of Ned, who has confessed to save his daughters. It is the moment when Joffrey instead of Lord Stark rises to the position of power, or when he becomes the symbolic father. Eddard, on the other hand, loses the small power he still held: his position as lord, his honor, and his life.

Eddard Stark's journey ends by the end of Initiation, so that means he never reaches the level of return. Nevertheless, there are still two steps of this final level that are worth discussing. They are Rescue from Within and Freedom to Live. Originally, the first is meant to be some kind of help the hero receives when he needs to get back from the supernatural world which he now masters to the ordinary world from where he comes from. But Eddard never mastered the supernatural world. Still, when he dies, his help is on the way. When word that he was imprisoned reached Winterfell, his eldest son Robb calls the Stark bannermen and marches south to free his father from the Lannisters. Ideally, he would help Ned to get rid of the Lannisters, put Stannis on the throne, and go back to Winterfell. But what happens is that Robb does not arrive on time. He does not arrive at all, as he dies after two years of war against the Lannisters.

And finally, The Freedom to Live is the purpose of the whole journey. Achieving the balance between both worlds, sharing the knowledge acquired with others, and accepting its fate is the ending of heroes. They might do it alive or even after death, having sacrificed themselves and becoming something bigger. Eddard did sacrifice himself but he never achieved what he was expected to. His daughters are still in danger after his confession, being Sansa a hostage to the Lannisters, and Arya lost in King's Landing. His people are marching into war, led by his teenage son. Jon Arryn's death remains unsolved and the young and tyrant Joffrey now sits the Iron Throne, ruling together with Cersei, Petyr, and all the others who betrayed or confronted Ned. Even if he did everything so he could ascend to be a hero, he failed and his sacrifice was not worth it.

2.2. Quentyn Martell, The Unlikely Hero

Quentyn Nymeros Martell is the middle child of Prince Doran Martell from Dorne. Dorne was the last kingdom to swear loyalty to the Targaryen Dynasty, 158 years after the conquest of every other realm in Westeros. When Robert Baratheon rose in rebellion against the king Aerys II, fifteen years before the beginning of the series, the Martells stood for the Targaryens and the main reason for that is that Doran's sister, Elia, was wife to the Prince Rhaegar Targaryen and their uncle, Lewyn Martell, was a member of the Kingsguard. When the rebellion became victorious, Prince Doran was pardoned by Robert, the new king, but Elia and her children with Rhaegar were brutally murdered, a crime that never had any retaliation.

In *A Feast for Crows*, we learn that Prince Doran has been plotting to help the remaining children of the former king Aerys II, Viserys, and Daenerys, to retake the throne that was once their father's. As Viserys, to whom he planned to marry his elder child, Arianne, got killed, Doran decides to send his middle child, Quentyn, to forge a marriage pact with Daenerys, in order to destroy the Baratheon dynasty and avenge his sister. That's when we first meet Quentyn: in *A Dance with Dragons*, he is already away from Westeros, on a journey to Meereen, where Queen Daenerys rules. Accompanied by Gerris Drinkwater and Archbald Yronwood, we can quickly see that he is not in a comfortable journey, as they are seeking for any ship, as cheap as it can be, to take them away from the city of Volantis (MARTIN, 2012b). This very first scene provides us with a description of Quentyn: he is not attractive, does not smile often, but he is committed to doing what is best for his family. As Adam Feldman smartly points out (FELDMAN, 2014), Quentyn never thinks of his dead aunt or cousins. Vengeance is not his agenda, but duty is. He even thinks that he could not go back to Dorne having failed his father, because the fate of his house rested on him, even though he never asked for this (MARTIN, 2012b).

The careful description of Quentyn differentiates him from Eddard. Rather than a diligent and successful protagonist, he seems weak, feeble, and not impressive at all. That kind of hero is the theme of Michaela Krejčová's master thesis. When dealing with a very underlooked category, and barely defined, she brought up her own definition:

Many authors consider the term "unlikely heroes" so common that they simply use it without further specifications. Generally speaking, these heroes are people that no one regards as courageous, brave, capable of carrying out epic acts or even changing the tide of battle. At least not unless these characters are investigated in greater

detail or heavily tested. They seem to appear out of nowhere and others notice them only the moment they are saved by them – they can be identified not one minute sooner (KREJCOVÁ, 2010, p. 13).

The unlikely hero archetype was traced by the author in the fantasy series, Tolkien's *The Lord of the Rings*. She identifies similar traits in the entire race of Hobbits and they are basically a race that tends to be underrated as adventurers or heroes, but they consistently perform heroic acts. They are mundane and deeply found in their peaceful homeland, The Shire, but some are led into the unknown and end up saving the Middle Earth or at least a part of it.

Quentyn is presented similarly. Many times he is overlooked, mocked, or ignored. He is ironized by Daenerys when she says to her personal guard that “Prince Quentyn will protect me”, in discordance with all the thoughts she is having about him (MARTIN, 2012b, p. 732), and when they first meet, her first reaction is laughing at him, as does her lover Daario Naharis. After Daenerys is gone from the court, he is left lingering in Meereen until Barristan Selmy decides to suggest him to go back home as not only he would get nothing from Daenerys, but also being there could threaten his life. Barristan goes as far as to say that the Queen will not marry him for she “has a new husband and an old paramour, and seems to prefer the both of them to you” (MARTIN, 2012b, p. 865). This constant underconfidence people throw at Quentyn, despite his resilience to accomplish his task, may make him fitting into the category of an unlikely hero, and suggest that he will surprise those that doubted him by completing his journey.

2.2.1. Quentyn's journey

Even though some of the steps are not seen in Quentyn's case when we finally meet his character in the middle of the journey, it does not mean they do not exist. The level of Departure, for example, is briefly described in Quentyn's thoughts long after it happened. He was living an ordinary life as a guest to lord Anders Yronwood when the order from his father came in secret, the Call to Adventure. We don't have much evidence to consider if there was any kind of Refusal of the Call, as we did not see his reactions to the news, as we meet him after that moment, and he never thought of it later, but an indication might be the “I never asked for this” (MARTIN, 2012b, p. 100) quote when he shows that at least, he is not entirely happy with that duty.

The supernatural aid, though, is present, at least for a while, when Maester Kedry is reminded by Quentyn as the most painful loss, between those who came with him. Doran had indicated to his son that Kedry had great knowledge about the Free Cities, where they would go by, being able to help with the local tongues and guide the journey. Yet, in this step, Martin operates the first deconstruction of the Hero's Journey for Quentyn, as Kedry dies without even being able to help or give many useful counsels, leaving Quentyn and his friends on their own.

The next step on Departure, Crossing the First Threshold, is very briefly reminded by Quentyn, when he recalls that, even though he was not excited about the journey, his best friend, who would soon die, Cletus Yronwood, was. The lad said, just before they sail from Dorne, that "this will be a tale to tell our grandchildren" (MARTIN, 2012, p. 96). There was a specific moment when they left Dorne and flew to Essos, and then, the journey we will actually see began, which starts precisely after the last step of Departure: The Belly of the Whale, when Quentyn's friends are dead together with Master Kendry and Quentyn, Arch and Gerris are stuck in Volantis, being rejected by every ship.

In this case, the ordinary world of Dorne is confronted by the supernatural world, the one Quentyn should master, and that is the large continent of Essos, where he spends the whole novel, first at the free city of Volantis, then at Astapor, a city destroyed by an attack led by Daenerys, and later on, Meereen, where the queen he seeks rules. The opposition created in Eddard between Winterfell and King's Landing is very similar to what we see between Dorne and Essos in Quentyn's case. For one, Winterfell is a castle in the countryside, there are villages around it, but there is no city, just like the places he remembers dearly in Dorne, the Water Gardens, and Yronwood. This somewhat idyllic horizon is contrasted by crowded cities, where misery is always at one's sight. In King's Landing, the smell is always pointed, such as in the following dialogue from Jaime's point of view in *A Storm of Swords*: "What's that awful stink?" the Northman complained. Death, thought Jaime, but he said, 'Smoke, sweat, and shit. King's Landing, in short. If you have a good nose you can smell the treachery too. You've never smelled a city before?' (MARTIN, 2012e, p. 843)"

The man who complains about the city's smell is Walton Steelhanks, a servant of a Northern house, who, just like Eddard, was out of his environment and surrounded by the city. In Quentyn's case, there is an aggravating element: Volantis is a slaver city, and Astapor and Meereen were too until Daenerys came to free them. Those urban characteristics are frequently pointed as unhomey and therefore signs of Quentyn's uncomfortable mood since

he left his ordinary world: “The streets and alleys of Volantis were hot enough to drown a man on his sweat, except on this side of the river” (MARTIN, 2012b, p. 95). The side of the river Quentyn refers to is the one where the poor people live. While observing the slaves working hardly in terrible conditions, he recalls that his Maester said that there were five slaves to each free man in the city. The fact that he expected to leave Volantis in three days but could not find a way before twenty reveal an inadaptability. And not only that, but they are scorned by the captains who refuse to take them in their ships.

Their solution though reveals some adaptability, or rather, a first trial being overcome, which marks the beginning of the Road of Trials. To leave Volantis, or being reborn from the Belly of the Beast, they join a sellswords group, the Windblown, commanded by a mercenary called the Tattered Prince. The following trials are not all directly narrated, but some are hinted at. They are forced to take part in the sack of the city of Astapor, fighting for the Windblown. That city had already been destroyed by Daenerys when she killed the slavers, freed the slaves, and marched away, so what Quentyn participates in, as he says, “is butchery rather than a fight” (MARTIN, 2012b, p. 358). Even though he was still very nervous and had to find the courage to that moment, and he acquired the knowledge that war is cruel, as he realized his enemies were boys being slaughtered.

The next trial is implied, as we do not see Quentyn for a while after the Tattered Prince sends all his mercenaries born in Westeros to pretend to turn their cloaks for Daenerys. Then, Quentyn and his friends had to pretend to betray the Yunkai'i who hired the Windblown, but they are actually also betraying the Windblown in order to get to Daenerys. While it is not the most honorable thing to think of a hero, Quentyn still does that seeking his prime goal that is to honor his father. That is when Daenerys' sellsword Daario Naharis find them and they turn their cloaks when they reach Meereen and Quentyn faces the ultimate trial, the Meeting with the Goddess.

The symbolic marriage with the Goddess is supposed to provide the greatest improvement to the hero so far, which should make him ready to accomplish his final mission. But instead, Quentyn fails this last trial, and could not marry, in this case, both symbolically and literally, with the Goddess. When he reaches Daenerys, after a long road of trials, he is seen by the Queen as the worth of pity, a great boy, but she doesn't even consider marrying him, also because she is soon to marry Hizdarh Zo Loraqk, a local noble who is helping her to pacify the city. (MARTIN, 2012b).

Daenerys plays a double role in his journey, as she is both the Goddess, the one she is supposed to learn from, or commune with, but she is also the other female archetype Campbell described as part of the Monomyth: The Woman as Temptress. It's dubious, for Daenerys cannot be seen as a deviation from his path as traditionally this step would suggest, she is rather the true goal of his whole journey. But still, she becomes an obstacle when Quentyn does not know how to deal with her. He is intimidated by Daenerys' strong personality and boldness, and it was early on revealed that "Truth be told, girls made Quentyn anxious, especially the pretty ones" (MARTIN, 2012b, p. 99). By not pleasing Daenerys, who is disappointed by him from the moment she sees him, he gets farther from mastering the supernatural world.

From this moment, Quentyn becomes lost in a foreign court, having no true goal. When Daenerys brings him to see her dragons and advises him to fly from Meereen, he declines, for he is still determined not to come back home a failure. After Daenerys vanishes from Meereen on the back of her dragon, Quentyn becomes more and more lost. He decides, then, to take his final shot: steal one of the remaining dragons, his Atonement with the Father, the ultimate fight against the truly great power, that is, in his case, be able to show himself worthy of Daenerys hand and then, doing what is best for his family. He guesses being a Dragontamer would surely make him worthy, so, that is when his journey comes to a climax, and he fails again.

The whole plan is put into practice but the narrator emphasizes how much Quentyn is afraid, even if he is going forward with the plan. The chapter opens with him putting his finger into a flame so he could see what burning was like. When asked if he was mad, for he "cried in pain", he thinks: "*No, I'm just scared. I do not want to burn.*" (MARTIN, 2012b, p. 972). Once again, the shadow of the ordinary world comes back to right before he tries to go into the pit where the dragons dwell, and he thinks:

Quentyn did not want to die at all. I want to go back to Yronwood and kiss both of your sisters, marry Gwyneth Yronwood, watch her flower into beauty, have a child by her. I want to ride in tourneys, hawk and hunt, visit with my mother in Norvos, read some of those books my father sends me. I want Cletus and Will and MaesterKedry to be alive again. (MARTIN, 2012b, p. 973).

His Atonement with the Father is not a violent attempt, he actually wants the dragons to find himself worthy of them. It is in the like of Quentyn's whole journey, his methods tend to be pacific, but violence finds him nonetheless. One of the guards he counted with being one

of his allies was replaced, and then, they have to force their entrance in the pit and seeing death in front of him making him feel ill. Even with the fear, Quentyn manages to keep going with the plan and tries to tame Viserion, one of Daenerys' dragons.

Quentyn Nymeros Martell dies when the dragon Rhaegal surprises him during his attempt and burns him to death. He ends up releasing the two dragons upon Meereen. Barristan Selmy, who is ruling the city at the time, takes care of the body, Arch and Gerris are sent back to deal with the Tattered Prince, and Quentyn's death means a great failure. Neither a heroic sacrifice nor a victory. His hero's journey ends abruptly, making it impossible for him to get to the level of Return.

Back when Quentyn met Daenerys, the reader was provided with a good metaphor. He reveals to be a prince, but he came to her by the nickname of Frog. Daenerys laughs and makes a parallel between the tales in which frogs become princes when kissed, so Quentyn is supposed, symbolically speaking, to be more than he appears, an unlikely hero (MARTIN, 2012b). Yet, his great heroic act, driven by good and selfless motivation, the climax of a journey, reveals that he is absolutely what he appears: only a boy who had a greater duty than he could face, just like the Astapori he had seen during his journey (FELDMAN, 2014).

2.3. Final Thoughts

Eddard and Quentyn have some features in common, both in their characterization and in their journeys. They are representative of heroic tropes present in literature that usually go very well when analyzed through the Monomyth. They are the classical heroes, Eddard in a more traditional way, and Quentyn, representing the unlikely hero who is also a constant in fantasy literature. The presence of these two characters seems to dialogue with the fantasy tradition by appropriating a genre's trope, which makes the reader feel like that story has been told before countless times. Their journeys, though, do not reflect the tradition to which they seem to belong.

They are both interrupted when they die as an outcome of brave but not very cautious actions. Especially on Eddard's case, as he is the protagonist of the very first novel in the series, and the first major death as well, it works as a warning: in the secondary world of "*A Song of Ice and Fire*", heroic naivety does not bring any good. Its consequences tend to aggravate situations of crisis, as Eddard's death intensified the war and Quentyn's ended up letting two dragons lose upon the city of Meereen. It feels like a denying of what fantasy has

been telling for decades, and going even further, the archetype of a hero identified by Campbell itself.

This creates a problem for the Monomyth. Even if it predicts a variety of archetypal images elaborated in the material world, it does not work if the concept which defines the archetype is twisted. And that is what both Eddard and Quentyn represent. By subverting one of the most essential levels of a hero's journey, "the Atonement with the Father", there is no way in which the journey could work as a whole since it goes on the opposite side. Instead of establishing a correlation between the essence of the hero (altruism and self-sacrifice) and his success, these characters' outcomes try to emulate a more realistic situation.

Going towards a shift in the Tolkienian idea that fantasy might serve as a comfort (QUEVEDO, 2019), Martin helps to establish a new paradigm in which fantasy intends to mirror reality. By doing so, it questions the romanticization of European medieval societies. Instead of these simpler times in which men of value would eventually prevail against the evil forces, *A Song of Ice and Fire* portrays a sick and corrupt society in which moral outsiders will not succeed, unless they do not refuse to understand the environment in which they are in. Naivety is not a virtue, but a flaw in Eddard and Quentyn's personalities.

Yet, I do not intend to portray this as a cynic message, that reinforces that characters that succeed are the immoral ones. Quentyn and Eddard were not doomed because of their intentions, but because of their too straight-forward methods. Eddard's prejudice against the Lannisters led him into acritically accepting allies against them, which turned out to be his fatal mistake, while Quentyn wanted to prove himself worthy by jumping into magnificent a task he knew close to nothing about. But is it possible for a hero to succeed in Westeros or Essos? If so, what are the features of their journeys? This is the theme of the next chapter, in which we will analyze where the Hero's Journey performed by Jon Snow and Daenerys Targaryen took them during the five published novels of the series.

3. THE MANY FACES OF A HERO: JON SNOW AND DAENERYS TARGARYEN

“The gods made the earth for all men t' share. Only when the kings come with their crowns and steel swords, they claimed it was all theirs. My trees, they said, you can't eat them apples. My stream, you can't fish here. My wood, you're not t' hunt. My earth, my water, my castle, my daughter, keep your hands away or I'll chop 'em off, but maybe if you kneel t' me I'll let you have a sniff. You call us thieves, but at least a thief has t' be brave and clever and quick. A kneeler only has t' kneel.”

(Martin, *A Storm of Swords*)

If Eddard and Quentyn made an unlikely pair, Jon Snow and Daenerys Targaryen are not a surprising combination. There are many reasons for pairing them since we could (and we will during this analysis) point how much they mirror each other. During the first novel, they are both the only characters with a point of view who do not relate very directly with the central plot at King's Landing. In that sense, that makes them more of protagonists of their own stories and easily comprehended as heroes.

But the defining reason for this chapter being structured the way it is is the fact that I identified that Jon and Daenerys both have concluded the Hero's Journey by the end of *A Storm of Swords*. Or at least, their first hero's journey. If so, what have they done in the fifth volume *A Dance with Dragons*, in which both have tons of chapters narrated by their points of view? During this chapter, I will argue that that specific novel is used to relativize the “mastering of two worlds”, adding different perspectives to what they achieved.

Being that so, we will start this chapter by presenting the character and analyzing their journeys, first Jon Snow and then Daenerys. In her case, we must add the “female hero” theory, which aims to adapt Campbell's Monomyth to women characters, and then, a discussion on Daenerys' journey. Finally, we will discuss how notions of alterity and its relationship with being a good ruler might impact the story of both characters, adding new perspectives to it and relativizing Campbell's universal theories. Due to the extension of Daenerys' and Jon's chapters in the books being significantly larger than Eddard's and Quentyn's, this chapter will also be longer, so it becomes possible to provide the proper treatment to these characters.

3.1. Jon Snow and the Bildungsroman

The bastard son of Eddard Stark never knew who his mother was, and received cold treatment by his father's wife, Lady Catelyn. He then decides to join the Night's Watch, a military order based in the far north of Westeros, by the Wall, the construction that protects "the realm of men", mostly from those who live beyond it, the wildlings. By doing so, Jon gives up all his family bonds and becomes forbidden to marry, have children or inherit lands and titles. Yet, his uncle Benjen Stark is also a sworn brother of the Watch and the one who Jon looks up to. But soon in *A Game of Thrones*, Benjen goes on a reckon mission north of the Wall and vanishes.

Jon's story is one among many about the passage from teenagehood to adult life in *A Song of Ice and Fire*, combining that with the process of formation of his heroic personality in a hostile environment. This approximates him to the protagonists of several Victorian novels, but more than that, it represents a tendency in fantasy literature pos-1980s (MENDLESOHN, 2012). Its roots might go back to Ursula K. Le Guin's *The Wizard of Earthsea* (2018), first published in the late 1960s, but has abundant more contemporary examples, from Robin Hobb's *Fitz Chivalry* to Rowling's *Harry Potter*.

Jon like the examples mentioned and many others in contemporary fantasy, Jon Snow has belonging issues, being treated differently from his siblings, since he was a bastard. His father's wife, Lady Catelyn, would make the difference between Jon and her children very clear. This is represented constantly in Jon's first chapters in *A Game of Thrones* before he left for the Wall. He is not allowed to seat with the nobles in the feast that welcomes King Robert and is afraid of saying goodbye to his brother Bran who is in a coma because he would have to face his stepmother, to provide some examples. When he arrives at the Wall, his raising with nobles without being one creates problems of belonging but these are eventually overcome. His ascendant path to becoming Lord Commander of the Night's Watch thematize him leaving his impulses behind and adapting to the rules of a new world. As Aemon Targaryen puts it, he has to "kill the boy" within himself (MARTIN, 2012b, p. 106).

According to Gorbam and Karabakir,

In the case of the Bildungsroman, however, the cyclic process of identity formation does not imply death but suggests the end of a particular phase in the life experience, which begins with childhood and a home, continues with separation and the experience of a larger society with its quest, trials and initiations, and ends with

acquiring and asserting a self or identity upon entering the stage of maturity (GORBAM; KARABAKIR, 2019, p. 329-330).

As we are about to discuss in the next section, Jon snow has two journeys. The more restrained and the one which has an ending in the books already published, journey B, as I called it, corroborates the author's propositions about the correspondence between the hero in the monomyth and the *bildungsroman*. Being that so, Jon Snow might be read not only as the hero in the dialectic relationship between ordinary and supernatural worlds (journey A) but also as the savior of himself (journey B).

3.1.1. Jon's Journey

Both Jon Snow and Daenerys constitute more complex cases when compared to Eddard and Quentyn. Instead of applying the Monomyth straight-forwardly to their journeys, we must consider a journey within another. I am calling it journeys A and B, being A the broadest and B, the narrowest⁹. In both cases as well, journey B is completed by the end of *A Storm of Swords*, while journey A is still an open gap for the novels to come. In Jon's specific case, A corresponds to the threat of the Others, the ice creatures that are slowly rising throughout the novels, while B refers to his battle with ManceRayder, King-Beyond-the-Wall, and ascendance to Lord Commander of the Night's Watch.

His Call to Adventure A, thus, is the moment when Jon realizes that the Others and the wights (dead humans reanimated) are real. It happens in *A Game of Thrones* when the men who when beyond the Wall with his uncle are found dead, returned to Castle Black, and rise in the middle of the night. One of them kills Jeremy Rykker, the other tries to kill Lord Commander Jeor Mormont, who is saved by Jon. This undeniable proof that a supernatural menace is real makes Jon Snow and his sworn brothers aware that the problem should be faced.

Supernatural Aid A comes before the Refusal of the Call A, and the knowledge acquired is used precisely to make Jon decide to take the quest presented to him. Maester Aemon knows that Jon is divided after receiving the news of his father's deserting and that his half-brother Robb is going South to war. He calls him for a conversation, explains the duality of love and duty, saying that Night's Watch men were forbidden to marry "for love is the bane of honor, the death of duty" (MARTIN, 2012c, p. 662). This advice will follow Jon all

⁹ The same applies to the steps in each one of them, e.g.: "Refusal of the Call A", "Atonement with the Father B", etc.

along with the novels, making the dilemma of being a hero to everyone and being a hero to those he loves a recurrent theme.

Refusal of the Call A is Jon's attempt to deserting when he receives the news. He even got a horse and went running from Castle Black, still wondering if that was the right decision. He knew he had a duty to the Watch, while he might still love his family. What makes him change his mind is the intervention of his sworn brothers, who at this point, are also his friends. The scene ends representing Jon's choice of duty over love, when he and his friends recite the Night's Watch oath together, reinforcing the one he had already taken and betrayed.

Given this introduction and the fact that Jon had advanced much from this point in Journey A, we will now move to Journey B, whose beginning coincides with Journey A's Belly of the Whale. By the end of the first novel, he is summoned by Lord Commander Jeor Mormont to join a group of Night's Watch brothers going beyond the Wall. They sought to find Benjen, investigate a supernatural threat they now had proof of existing and stop the wildlings troops led by ManceRayder, the self-titled King Beyond the Wall. Yet, one could question my choice of identifying this specific moment as the Call to Adventure.

The main reason and one I consider a valid point is that Jon's time in Castle Black, his home after he joined the Watch, probably cannot be considered exactly his stable life, it is not a place he could call home. It is not his Hobbiton, as Winterfell is Eddard's or the Dorne in general (be it the Water Gardens of Yronwood) is Quentyn's. It is true that most of Jon's fondest memories are those about his childhood, living with his father and half-siblings. During *A Game of Thrones*, he frequently recalls that he was not a boy anymore. As in: "Even the thought made him feel foolish; he was a man grown now, a black brother of the Night's Watch, not the boy who'd once sat Old Nan's feet with Bran and Robb and Arya" (MARTIN, 2012b, p. 555). Especially Robb, Arya, and Bran hold the place of the people Jon cherishes the most, and that goes on for the five volumes, to the point that the intention to save Arya will be crucial to one of Jon's most impulsive decisions by the end of *A Dance with Dragons*.

But my choice of placing the start of his journey, his Call to Adventure, not with him leaving the home in which he grew up, but when he leaves Castle Black instead is motivated by the fact that there is no call for any bigger goal when he leaves home. Different from his father, who goes to King's Landing to rule as Hand of the King, Jon simply goes so he can find a purpose in life, by his own will. He does not know about the Others or Mance Ryder or any of the biggest threats to the Night's Watch. Yes, he has to adapt to the new life, and that is what he does mostly during the first novel, but by the end of it, when Jeor calls him to his

party, he already has a routine in Castle Black, and more importantly, people he cares about. I refer to his sworn brothers who when after him when he decided to break his vows and come south to join his brother Robb on war and actually made him stay: Samwell, Pyp, Grenn, and Halder (MARTIN, 2012b). In the Wall, Jon could finally belong as he never did at home.

Differently from Eddard's, and more like Quentyn's, Jon Snow's "Refusal of the Call" is more internal than external. Given his position as a recently admitted ranger, it was not his place to refuse an order given by his Lord Commander, especially after a desertion attempt by himself. Even if he has decided not to march south to rescue his imprisoned father from the Lannisters, the impulse is still inside him, and it is not easy to give up on his family bonds. He answers Jeor without hesitating but thinks:

"By custom, the Lord Commander's steward is his steward as well ... but I do not care to wake every dawn wondering if you've run off again. So I will have an answer from you, Lord Snow, and I will have it now. Are you a brother of the Night's Watch ... or only a bastard boy who wants to play at war?"

Jon Snow straightened himself and took a long deep breath. *Forgive me, Father. Robb, Arya, Bran ... forgive me, I cannot help you. He has the truth of it. This is my place.* "I am ... yours, my lord. Your man. I swear it. I will not run again." (MARTIN, 2012b, p. 784)

Jon is going together with some other hundreds of men from the Night's Watch, so he could be only one among many others, not a particular hero. But Jon is no ordinary ranger, he is steward to the Lord Commander, traditionally, a position of mentorship for someone who could become a leader of the order one day. Jon, then, overcomes his Refusal of the Call and agrees to "ride in force, against the King-Beyond-the-Wall, the Others, and anything else that might be out there" (MARTIN, 2012b, p. 794).

Jeor taking Jon under his wing and making him his steward precludes the following step of Jon's journey, the Supernatural Aid B. It is not that Jon did not have any mentors during the first novel, those that provided him with knowledge enough to leave his comfort zone. At the very beginning of *A Game of Thrones*, Jon would befriend Tyrion Lannister. Even if their families would eventually quarrel in the south, they forged a friendship based on some counseling Tyrion offered him still at Winterfell:

"Let me give you some counsel, bastard," Lannister said. "Never forget what you are, for surely the world will not. Make it your strength. Then it can never be your weakness. Armor yourself in it, and it will never be used to hurt you."

Jon was in no mood for anyone's counsel. "What do you know about being a bastard?"

"All dwarfs are bastards in their father's eyes." (MARTIN, 2012c, p. 57).

This is one of the most celebrated dialogues in the whole series, and as Tyrion makes Jon realize he is not entirely a pariah, but they both actually have a lot in common, the boy starts to comprehend he won't achieve anything by pretending to be born in a different position than he was. But this would be only one of the moments in which Jon lacked perspective and needed some advice from more experienced people. When Jon started his training together with the new recruits at Castle Black, he would constantly act haughty for being a better swordplayer than the others. That is when DonalNoye, an armorer for the Night's Watch, steps up and shows him that the Castle Black was not the world he new being created among the nobility in Winterfell:

"No. They hate you because you act like you're better than they are. They look at you and see a castle-bred bastard who thinks he's a lordling." The armorer leaned close. "You're no lordling. Remember that. You're a Snow, not a Stark. You're a bastard and a bully." (MARTIN, 2012c, p. 182).

Through Noye's counseling, Jon could obtain an item (even if an abstract one) that would help him settle in his new life and his future quest: friendship. By admitting the privileges he had over his colleagues, Jon made friends of them and soon created a special bond with a newcomer, Samwell Tarly, who, despite being a noble, was worst than every other recruit in swordplay of physical abilities in general. Creating bonds with his sworn brothers would make Jon finally feel at home until his two loyalties clashed when his brother Robb marches South, and Jon asks himself if should he betray his vows. Then, another "wise old man" appears to advise him. Maester Aemon, previously Aemon Targaryen, had to face a similar dilemma. He was already Maester in Castle Black when Robert's Rebellion exploded, and his kin was slaughtered:

"Jon, did you ever wonder why the men of the Night's Watch take no wives and father no children?" Maester Aemon asked.

Jon shrugged. "No." He scattered more meat. The fingers of his left hand were slimy with blood, and his right throbbed from the weight of the bucket.

"So they will not love," the old man answered, "for love is the bane of honor, the death of duty." (MARTIN, 2012c, p. 662).

Aemon had to show Jon where his loyalty must lay, but still, Jon tries to go South and is stopped by his friends. What all those mentorings he received during the first novel had in common is that they all served the purpose of tuning Jon Snow more into a man of the Night's

Watch than an Eddard Stark's bastard son. And somehow, they prepared him to accept Jeor Mormont's request to be his steward.

The help from the Supernatural Aid might come from both concrete and abstract items that will help the hero to face his trials to come. Jeor gives Jon Snow both kinds in the same item. Even before Jon accepts his adventure to go beyond the Wall, Jeor gives him his family's ancestral sword, Longclaw. It is made of Valyrian steel, the noblest metal known in Westeros, rumored to be forged with magic. It was supposed to be given to his son when Jeor dies, but Jorah Mormont was exiled and disinherited due to slave trading. He chooses Jon, thus, to symbolically represent his son, as his successor in the commanding of the Night's Watch.

There is a whole area that could be considered Jon's threshold, as in Crossing the First Threshold B until he finally passes through a guardian and dive into the unknown. The Wall would be a natural symbolism for the threshold, but I argue that it does not completely fulfill this step in Jon's journey. Even if its definition is to be the limits of the "realm of men", it is not by simply crossing it that Jon dives into the metaphorically supernatural world. In his second chapter in *A Clash of Kings*, Jon and his sworn brothers are in an abandoned village beyond the Wall called Whitetree. Yes, he is into unknown territory (at least in an experiential sense, since Jon was never there before), but he is among people, customs, and values he masters. I defend that the process of crossing the threshold has started here, but it will only be complete when they go by Craster's keep.

Born in the said village of Whitetree, Craster is a bastard son between a Night's Watch man and a woman from the Free Folk. Now, as an old man who lives only with his daughters, who he takes as wives, he symbolizes the transition between the two worlds of Jon's journey. He is the guardian in the threshold. Not only a crossbreed from both sides Craster is also responsible for Jon's first shock when it comes to values since their departure. The first sentence the old man says in the novel is "I've not seen Benjen Stark for three years (...) And if truth be told, I never once missed him" (MARTIN, 2012a, p. 360). He sheltered Jeor's party, gave them information, but did it under very strict circumstances and with no concern of being polite or warm. Even if he is an ally, it does not mean he is a friend, and that is one more representation of him as a halfway point in the journey.

Jeor makes it clear that none of his men should talk to Craster's daughters except when necessary. But Jon does. Samwell Tarly, his friend, tells one of the girls to go look for him, for Jon seemed more like a hero who could save her from her violent and rapist father.

Sam felt sympathetic towards her, as a son who has been verbally and physically abused by his father too. Gilly, the girl in question, is pregnant, and she fears for her child more than for herself (MARTIN, 2012a, p. 370).

The way he treats his daughters is one of the two more shocking things about him. The other one is what happens when her father's sons. Those he will sacrifice as a gift to, as Gilly puts it, "the cold gods" (MARTIN, 2012a, p. 370). When she asks for Jon's help to take her and her son with them, there comes a moral dilemma, a remembering for Jon that he is not home anymore, neither in Winterfell nor in Castle Black. Why should he not help an innocent girl who has been abused her whole life and her soon to be born baby against a despicable man? The answer is: because Jeor said so. Jon decides to be pragmatic and not help Gilly. "*We are here to fight the wildlings, not to save them*" (MARTIN, 2012a, p. 371) is what Jon thinks after very politely reasoning Gilly that taking the baby North would be even worst, but maybe they would come back the same way. He did not make any promise to her, neither that he would pass by the keep again, nor that he would take them if they did.

By doing so, he crosses the threshold. When he departs Craster's keep, Jon keeps on his journey as a man of the Night's Watch who followed his superior's command and was pragmatic against Craster. The challenge the old man imposed on Jon was precisely that, forcing him to choose between either keeping his values or following his command. Even if in a moral sense to the reader, this is not what a hero would probably do, in a narrative sense, Jon is improving himself to the challenge, taking into count the advice he received, in this case, especially from Maester Aemon. Jeor Mormont reinforces to Jon by the end of this chapter that even if Craster is indeed a monster, "(we) cannot set the world right. This is not our purpose. The Night's Watch has other fights to fight" (MARTIN, 2012a, p. 375).

After leaving Craster's Keep, the group of Rangers find themselves in the Belly of the Beast, the last step of Initiation. The set camp in a hill called The Fist of the First Men, where they were to wait for another group, led by the legendary Night's Watch Ranger Qhorin Half-Hand. During this time, they waited indefinitely, could not create a plan to attack their enemies, and their morale had been down for weeks. When Qhorin finally arrives, he finds a camping which is, more than anything, lost in its purpose. But when he chooses Jon Snow to be a part of his small group and go up north to find ManceRayder's camping, he also releases the boy from this down point of the journey and gives him purpose again. Now he is ready to truly dive into the unknown, which will be more concretely represented in the following

novel, *A Storm of Swords*, when Jon finally reaches the Wildlings camping and describes a scenario alien to him:

There were cookfires all along the river, amongst wayns and carts and sleds. Many of the wildlings had thrown up tents, of hide and skin, and felted wool. Others sheltered behind rocks in crude lean-tos, or slept beneath their wagons. At one fire Jon saw a man hardening the points of long wooden spears and tossing them in a pile. Elsewhere two bearded youths in boiled leather were sparring with staffs, leaping at each other over the flames, grunting each time one landed a blow. A dozen women sat nearby in a circle, fletching arrows.

Arrows for my brothers, Jon thought. Arrows for my father's folk, for the people of Winterfell and Deepwood Motte and the Last Hearth. Arrows for the north.

But not all he saw was warlike. He saw women dancing as well, and heard a baby crying, and a little boy ran in front of his garron, all bundled up in fur and breathless from play. Sheep and goats wandered freely, while oxen plodded along the riverbank in search of grass. The smell of roast mutton drifted from one cookfire, and at another he saw a boar turning on a wooden spit (MARTIN, 2012e, p. 94-95).

By humanizing the free folk, comprehending they are as multifaced as the people from the Seven Kingdoms, Jon Snow contemplates the world in which he is living his adventures, his Road of Trials. His first trial, actually, had already happened when he reaches ManceRayder's camp. During his time at Qhorin Half-hand's party, Jon faced a series of adversities trying to reach Mance and his army. They attacked a small Free Folk group, killed two of them, but Jon was ordered to execute the one who was left, a girl called Ygritte. We will discuss Ygritte in detail in a few paragraphs when we reach The Woman as Temptress B. For now, suffices to say that Jon takes her hostage for a while and then, lets her run.

She eventually finds another group of allies and leads them in chasing Jon, Qhorin, and the other three Night's Watch men, who are killed one by one, until only the first two are left. When captivity or death seemed inevitable, Qhorin oriented Jon to infiltrate the enemy's army, no matter what he had to. Ygritte convinces the leader, Rattleshirt, to take both of them as hostages instead of killing them, since Jon was merciful to her before. The first trial comes when Qhorin suddenly attacks Jon so that the boy would kill him and therefore, prove to the Free Folk he changed sides (MARTIN, 2012e, p. 946-954). By killing his superior, Jon had to use the cold blood he developed since joining the Night's Watch from the advice of several "wise old men".

The ruse works, so much so that is introduced to ManceRayder, the King-Beyond-the-Wall, and confided to join a group of raiders who will climb the Wall and attack castle black from the South. Mance, as Ygritte, will have a specific step to be discussed, the Atonement

with the Father B. He is the final challenge Jon will face, and thus, the complete discussion on this character and the threat he represents will come in time. By this moment, he trusts Jon enough to send him in a mission, in which he will face his second trial.

Climbing the Wall (MARTIN, 2012e) as a physical challenge (many of his companions fail and die, even the experienced climber Jarl) but also in a more introspective way, it is the moment when Jon has to keep his cover and truly live among those he considers “wildlings”, cooperating with them for his and their lives’ sake. In a symbolical sense, Jon comes back to his “ordinary world” – south of the Wall – but it is inverted for him. Instead of offering stability, it now will offer him the peak of his moral dilemma. Until when is he to behave like one of the Free Folk, sleep with Ygritte, invade the Seven Kingdoms, and fight the Night’s Watch? How can he betray each of the sides?

Surviving the crossing of the Wall, Jon faces his last trial before Atonement with the Father B. When they raid a village, already close to Castle Black, Jon is ordered to execute a farmer in order to prove he has really turned sides. Exactly as he did with Ygritte, he hesitates until he refuses to do it. That is when his cover as an ally of the Free Folk goes down and Jon runs back to Castle Black, even if severely injured by an arrow thrown by Ygritte. What is dubious in this situation is if Jon passed this test or not.

As have been pointed in several moments of Jon’s journey, controlling his impulses and learning pragmatism has usually been the lesson to be taken. His purism of values is associated with the temptation to give up his quest, as when he refused to behead Ygritte. But this time, Jon gave in to his integrity and not to pragmatism. Even if he knew all along he would have to do it at some point, the moment was never clear, and he had to bet it was then. It worked, for Jon reached Castle Black before the Free Folk party, and could warn his allies and defend it against the first horde of enemies that would come at them.

While Meeting with the Goddess B seems absent from Jon’s journey, The Woman as Temptress B is quite evident. Ygritte appears to Jon at the beginning of his Road of Trials B and will not leave his story until Atonement with the Father B has just started. She is a girl in a group of the free folk raiders Jon and his partners under the command of Qhorin Halfhand first encounter and attack. Both of her companions are killed at the moment, but Jon has no courage to kill her. He takes her as a hostage and then when Qhorin orders him to execute her, he hesitates too much until he tells her to run. (MARTIN, 2012a).

Since her first appearance, she already represents an obstacle to Jon as the hero he is to become, as a Night’s Watch man. While he is being taught about pragmatism, about the wars

he cannot fight, he chooses to fight for this girl, who they all considered just a wildling, therefore, an enemy. A few chapters before, when he refuses to take Gilly and her baby from Craster, Jon points that “(w)e are here to fight the wildlings, not to save them” (MARTIN, 2012a, p. 371), but that is not how he acts about Ygritte. Jon makes his decision when he finds out she is a woman, as opposed to the two men they just killed. In this sense, the femininity is directly related to Jon’s deviation from his quest.

When Jon surrenders to the Rattleshirt group, he is not killed because of Ygritte’s intervention. She is the first to believe he changed sides and is constantly coming closer and closer to Jon, explicitly demonstrating sexual interest in him. She sleeps close to him every night, asks him to bathe together, and implies that he had “stolen” her when they first met, in accordance with a Free Folk custom. When Mance Rayder discovers Jon lied to him before about the troops the Night’s Watch sent North and is at the point of executing him. But Ygritte intervenes, telling him that they have been sleeping together and that she attests to his loyalty. That night, they have sex for the first time. When Mance sent Jon south, she left Rattleshirt’s gang so she could go with him.

Their time as lovers comprehends all their journey South. Jon is constantly troubled with his inability to stop it. After all, he should be keeping his chastity vows, but more importantly because he is supposed to change sides when the time comes:

A part, he tried to remind himself afterward. I am playing a part. I had to do it once, to prove I'd abandoned my vows. I had to make her trust me. It need never happen again. He was still a man of the Night's Watch, and a son of Eddard Stark. He had done what needed to be done, proved what needed to be proven.
(...) It happened twice more that night, and again in the morning, when she woke to find him hard (MARTIN, 2012e, p. 358-359).

The humorous tone in which this excerpt is arranged evidences that even if Jon makes a huge effort to take his duty seriously, as the narrator quotes his thoughts directly as in a rehearsed speech, the concrete situation takes him out of this not reluctantly but actually intensely willful.

Alongside the growing passion Jon feels for Ygritte, he starts to befriend some of his gangmates. Ygritte is, in that sense, concomitant to Jon’s temptation to leave duty for his heart’s desire. Jon is not only starting to like these people, but he is also perceiving them as much as humans as he and his sworn brothers. He is comprehending how the Wall might be an arbitrary boundary that makes lots of people miserable. When Ygritte states that the Wall “is made o’ blood” (MARTIN, 2012e, p. 411), it is the blood of people like her she means, it

could be hers and ultimately will. Even her signature saying “you know nothing, Jon Snow”, repeated twenty times by her, implicates that he is being exposed to a new perspective, a world in which he is ignorant.

A bit before they reached the Wall, Ygritte and Jon meet in a cave. This is a famous scene between the two of them when she tells him the story of the Gendel’s sons, a legend about people who once got lost in the caves and still live there hundreds of years later. She suggests to Jon that they do the same, that they don’t go back to the surface and involve themselves in the war between the Watch and the Free Folk no more. Of course, she says that in a mocking tone, but it is an exaggeration of the dilemma she is actually posing to him.

When Jon is forced to kill the farmer, Ygritte again stands for him, and but that is the moment Jon decides he has to betray her. As he tries to escape back to Castle Black, Ygritte shoots him an arrow, which gets his leg. That is when they depart, and they will only see each other again when her party reaches the castle and they have to fight Jon. They do not interact during the battle, but Jon has an opportunity to shoot her back and hesitates.

Even if he has chosen his duty, he is still not sure of it, for he had learned and changed so much during his time with her. Yet, the boy is spared from this dilemma, as someone else wounds her with an arrow to which she does not survive. As she dies in Jon’s arms, he promises her that the battle was over, that she would be taken care of and they could be together. He tried to conciliate both of their worlds to comfort her, but she knew better. She passes repeating that he knows nothing, and that moment will haunt Jon during the rest of his journey, for he comprehends that the values he has been learning from the Night’s Watch are not exactly absolute.

Despite Jon’s initial goals in his quest were to find his missing uncle Benjen, investigate the reappearance of the wights, and fight the King-Beyond-the-Wall, the circumstances put the first two in a second plan. All the challenges Jon faced during the Initiation level concerned ManceRayder’s threat, and the climax of the journey, his Atonement with the Father B, will be related only to this matter. Mance assumes, during *A Storm of Swords*, the figure of the symbolic father in its entirety, turning into Jon’s only concern when the Battle of Castle Black hatches.

If the fatherly figure means authority in the Jungian system, Mance definitely fits this role in Jon’s story. When infiltrated, the lad needed to submit himself to his authority, which is established since he first appears. In a political sense, Mance unified the many tribes which formed the Free Folk so they could pose a threat to the Night’s Watch. It included some fierce

leaders such as Tormund and Styr, who agreed to obey Mance's commands. When Jon first met him, both were in the tent together with Mance, who he took for a bard, assuming Styr was the dangerous King. On the same occasion, Mance revealed to him other abilities, such as being an excellent musician, and a gifted spy. He already met Jon in Winterfell, when he climbed the Wall alone and infiltrated himself in a party of musicians, even taking the risk of being recognized by Benjen Stark. Later on, in *A Dance of Dragons*, Mance will also prove to be a better fighter than Jon.

According to Campbell, the Atonement means the moment when the hero defies the "father's" authority (CAMPBELL, 2008), usually to take its place as the beholder of power. When Jon Snow goes back to Castle Black, after escaping from Ygritte, the hordes led by Mance start to come, and it falls to him to lead the defenses at the Wall, where all the experienced rangers were gone. Jon had only a bunch of untrained recruits, stewards, and people from a near village. In the forced position of leader of one of the two forces in the battle, by defying Mance, Jon is seeking to hold the place of authority in this context, the commander of the winning side.

The battle lasted for days, and Jon, even if the numbers and the abilities of his side were lesser than Mance's, managed to at least stop the main force storming the Wall. The clash of forces led by Jon and Mance was, all in all, balanced. Jon unexpectedly managed to hold the enemy but had no way to know up until then. When more experienced rangers come to Castle Black, led by Ser Alliser Thorne, Jon is arrested for his alleged treason when he infiltrated within the Free Folk. His only chance of surviving was agreeing to go to the enemy's camp pretending to negotiate terms but so he could kill Mance Rayder. This is the climax of the Atonement, the moment he would finally prove that he was a man of the Night's Watch who could keep the Seven Kingdoms safe.

What happens instead is a juxtaposition of steps in his journey. Atonement with the Father B does not come to an end by Jon's actions, but by the arrival of King Stannis Baratheon, one of the contestants to the Iron Throne, who came from the south of Westeros to rescue the wall. This is a step from the Return level, the Rescue From Without, in which some image of "the wise old man" appears again to offer some help. Even if Stannis, as we will discuss in the next chapter, does not resemble this archetype much, his function at this moment fits this role. He will tell Jon after the battle was won that "I was trying to win the throne to save the kingdom, when I should have been trying to save the kingdom to win the

throne” (MARTIN, 2012e, p. 1057), which works as a lesson, something Jon should remember even if he is not amidst the realm’s politics that reached the Wall.

Just like Eddard and Quentyn did not fulfill their journeys in a very crucial way – they both failed and dies precisely in this step - Jon was not exactly a successful hero. He achieved his goal, protected the Wall, but he was not the hero who did so. It is very dubious whether he could succeed in a scenario in which Stannis did not come to his rescue. In that sense, Jon achieves his position of power, the step of Apotheosis B, when Mance is arrested and his army is defeated for good, but not by his own doing. Therefore, it is not one’s heroic deeds alone that make a hero out of him in *A Song of Ice and Fire*, it is contextual. Maybe they deserved it, maybe not, but external reasons can influence it as much as individual acts.

Jon’s return, which started with Stannis’ arrival, continues when he needs to go back to his ordinary world, but now, changed by his journey. By acquiring the safety of Castle Black, through being a man of the Night’s Watch (and, ultimately, luck too), he achieved his Ultimate Boon B, the sort of recompense seek through the journey. We are aware that, when he left the Wall at the beginning of the journey, he had two more goals, and none of them was really addressed here because, at some point, it became primarily about protecting the Seven Kingdoms against the Free Folk. The boon, then, was defined accordingly.

The Crossing of the Return Threshold B, the conciliation of the boon with his homeworld, happens when Jon has the opportunity to drop his role as protector of the Realm. King Stannis offers him the chance to be legitimized as a Stark, and hold Winterfell married to Val, whose deceased sister was wife to Mance Rayder, which, in the Southern mentality, made her some sort of “princess”, even if the Free Folk do not think like that. This is one last challenge with one last guardian so that he can bring his new self to the place he left before the quest. In Jon’s case, the guardian is basically himself. His old desires of becoming a lord, being a true son of his father, and equal to his siblings are finally offered for him, all he has to do is drop on being a man of the Night’s Watch, the precise feature he has been shaping through all his journey.

But Jon succeeds in this challenge as well, and by this time, by his own will. When his direwolf, Ghost, who has been lost since Jon had to infiltrate with the Free Folk, gets back at Castle Black, the boy looks into his eyes, and realize they are red as the Old God’s, the gods of the North. Just like Jon was a bastard for Eddard, Ghost was the only albino puppy from his mother, and the last to be noted. In Jon’s own thoughts:

Red eyes, Jon realized, *but not like Melisandre's*. He had a weirwood's eyes. *Red eyes, red mouth, white fur. Blood and bone, like a heart tree*. He belongs to the old gods, this one. And he alone of all the direwolves was white. Six pups they'd found in the late summer snows, him and Robb; five that were grey and black and brown, for the five Starks, and one white, as white as Snow. He had his answer then. (MARTIN, 2012e, p. 1092).

His dilemma about accepting Stannis' offer is solved when he is reminded by Ghost that both of them belong together and in the North. ManceRayder might be defeated, but the Others are not. By one more time giving up his selfish desires, even when the temptation is very significant to him, Jon returns for good to his ordinary world, but instead of as an inexperienced newbie, as a man who seems to know what is really important.

Jon becomes the Master of Two Worlds by the very end of *A Storm of Swords*. By tradition, when the Lord Commander of the Night's Watch dies, there is an election to choose his successor. Jeor Mormont never came back from his quest north of the Wall, he was killed by some rebels of his own party when they were going back through Craster's keep. The atmosphere at Castle Black after the battle was tense. Two of the Watch's most experienced men, and enemies for life, were disputing the title. Also on the table was Janos Slynt's name, a man loyal to the Lannisters of King's Landing, and Othell Yarrowk, the old First Builder of the order. But none of them could get the required majority, and the process lasted days and days.

Samwell Tarly, Jon's friend, made a case for him, negotiating with the two main contenders. He made Jon as a neutral choice that would avoid Slynt's winning. Yet, the election is truly decided when Jeor Mormont's raven flies into Jon's shoulders, and that is considered a sign by his sworn brothers. As the 998^o commander of the Watch, Jon Snow is now responsible for keeping the balance between both worlds, he has the trust of his colleagues, approval from the more experienced man, and experience himself, since he proved his value during his quest. Nonetheless, Jon's Freedom to Live will not be as peaceful as the end of this novel hints. There are still three more novels, two of them yet to be released. The one which already was, *A Dance with Dragons*, will extensively explore Jon as Lord Commander.

At the Wall, the dilemma is how to deal with the people who live on the other side of it, considered "wildlings" by those who live south from them. In one of the first chapters of *A Game of Thrones* Eddard Stark mentions that someone was calling himself King Beyond the Wall, a man called ManceRayder. Historically, the wildlings aim to cross the Wall and one of the reasons for that is that the winter is more rigorous beyond it, so most of them die either

starving or frozen. When Jon snow comes to comprehend their way of life (which we will address in detail during Jon's Journey) and becomes Lord Commander of the Night's Watch in the sequence, he tends to be very sensitive to the Free Folk demands. He insists that Mance be held as a captive as opposed to being executed, accepts people from Beyond the Wall who wanted to join the Watch and even grant them honorable positions, arranges a marriage between a noble girl and a free folk leader, and leads an opening of the gates so thousands of starving "wildlings" could come south.

That, of course, leads to reactions. Many of his most conservative sworn brothers do not accept the inclusion of the people they fought for countless years as now allies. They see the wildlings as nothing but expenses (in a time they have to rationalize food) and danger, enemies kept too close. All the successive attempts of reconciliation led by Jon end up in a rebellion by the more conservative faction of the Night's Watch, who ends up ambushing and likely murdering him by the very end of *A Dance with Dragons*.

The situation Jon tries (and fails) to balance is very similar to the dilemmas many real-world countries face about immigration. Even if Martin is pro-immigration (MARTIN, 2016), the situation posed in *A Dance with Dragons* avoids easy answers and simple proselytism. Bowen Marsh, one of Jon's counselors, but who has almost opposite views in how they handle the problem, makes a point in showing his Lord Commander that there is barely food enough for the Night's Watch endure a winter, let alone if they need to share it with a large number of people from the other side of the wall.

Jon Snow constantly reinforces the fact that the free folk is made by people, just like those who guarded the Wall against them. And as the Night's Watch is aware that the Others, a dangerous kind of ice monster, are coming south and killing every human who stands in their way, Jon also argues that every person they can have on their side might help when the time comes for them to fight those creatures. Besides that, it is their moral duty to not let people die on the other side of the wall.

By contrasting two different visions instead of proposing a definitive answer to the problem with none of them, *A Dance with Dragons* ends up reinforcing the idea of a dilemma, and therefore, the fact that Jon might a hero for the wildlings he saved, but would always end up as the person who shared their already tiny amount of food. The fact is that the situation at the Wall had no simple solution with the given resources. The question, then, stands: For whom did Jon Snow become a hero? If he cannot save everyone, should he choose? And if so, who would be chosen?

3.2. Daenerys Targaryen, The Princess That Was Promised

Fifteen years prior to the beginning of *A Game of Thrones*, Robert Baratheon ascended to the Iron Throne by deposing Aerys Targaryen, known as The Mad King. Robert slew his heir, Prince Rhaegar in battle, while the king was killed by one of his kingsguards, Jaime Lannister. Robert sent his brother, Stannis, to go after Aerys' pregnant wife and his son Viserys, who were sent to be protected in an isle called Dragonstone. But Stannis failed, and although Queen Rhaella died in childbirth, the children, Viserys and Daenerys escaped in a ship that sent them across the Narrow Sea, to the continent of Essos.

Daenerys' early life was erratic, she lived with her brother and a knight called Willem Darry, who fell ill and died when she was five. She and Viserys went from city to city, begging for favors and dreaming of going back to the Seven Kingdoms, which was an obsession to Viserys, who believed to be its rightful heir. He was an abusive brother who used to hurt Daenerys, and as the Targaryen tradition of incest went, he also told her that one day they would marry and she would become the queen of the Seven Kingdoms. Until he marries her to Khal Drogo, leader of a Dothraki tribe, a nomad folk known for its violence and enslaving of the conquered people, at the beginning of the first novel.

By living with the Dothraki, Daenerys finds herself's authority superior to her brother, who wanted the Dothraki army to help him retake the Seven Kingdoms, while Drogo's khalasar¹⁰ did not seem to take any action in that sense for months. As a wedding gift, the now Khaleesi Daenerys received three petrified dragon eggs. She stands by when a drunk Viserys threatened her and Drogo and gets killed by her husband. In the coming months, as her pregnancy evolved, Drogo would promise her he would take the Seven Kingdoms for her, but eventually, fall ill from an infection. Daenerys, who have prohibited raping among her khalasar, had Mirri Mazz Durr, a woman she saved from it, to heal Drogo. In a ritual of sacrifice, Mirri indeed saved him from death but left him catatonic. The novel ends when Daenerys sacrifices her husband and Mirri in a pyre with the three dragon eggs. She goes herself into the fire and unexpectedly survives, giving birth to the first three dragons in more than a hundred years, and becoming Khaleesi of those who chose to follow her after Drogo's death.

That moment establishes Daenerys as someone different from most point-of-view characters, since she has a connection with magic, in a world in which magic has been

¹⁰ Group of Dothrakis led by a Khal.

apparently gone for a long time. She is the last surviving heir of House Targaryen, the family of dragonlords who once ruled the Seven Kingdoms, and the Targaryens have a history with prophecies. In the second novel, the reader finds out in a flashback that her deceased brother, Rheagar, believed in a prophecy that said a hero would be reborn from his lineage. But with all the Targaryen but Daenerys¹¹ gone, it is more likely that she would be the one the prophecy refers to.

The hero the prophecy refers to is AzorAhai, who supposedly saved the world thousands of years ago, from “great darkness”. A prophecy, as well as her dragons and the bonfire incident, is (quite explicitly) in the realm of the supernatural, the world the hero-to-be must enter in his journey. Hence Daenerys is linked to the supernatural from early on in the series, and this gives her not only the literary features of a hero but also the social ones inside the universe. Daenerys’ experiences with mystical forces and her efforts to use them to free the enslaved in the Slaver’s Bay create a legion of followers, people who will treat her as their messiah, including both the folk she frees and religious representants calling out to the prophecy.

Daenerys’ position as a Western-born savior in the east has raised discussions and comparisons with the concept of “white savior”. The slaves in *A Song of Ice and Fire* are not racialized, so the idea of white corresponding directly to our own history of slavery and colonialism should not be uncritically considered. Nonetheless, literary tropes are not free from links with reality and are important to be considered if we are to think of Daenerys’ heroism. It is not my intent to address this matter in detail, as many other people, with different positions among them, have done before. Rachel Hartnett manages to explore the complex dynamics between Daenerys and the people of Essos, explaining how the features of a white savior are adaptable to her journey:

In her conquest of Slaver’s Bay, Daenerys appears to conform to the trope of the white savior. The wise noblewoman from the West, she has come to liberate the slaves from their unjust treatment at the hands of their masters. Unfortunately, she never brings any permanent good. The cities that she liberates soon fall into chaos when she leaves to continue her conquest elsewhere. Even when she stays in Meereen, the city suffers, for Daenerys has stalled their entire economy in her haste to impose Western morals. Further, Daenerys’s righteous justification for her conquest—the freedom of the slaves—falls apart under a close analysis. The humanitarian aspect is always secondary to monetary purposes, just as it is in the real world (HARTNETT, 2016, p. 66).

¹¹ And Aemon, the old Maester at Castle Black who gave up his claim to the Iron Throne and his family name when he became a master.

The lack of “permanent good” is contestable because the notion of good is contestable in *A Song of Ice and Fire*. This particular point will be addressed later, but in a general manner, it is sufficiently demonstrated that Daenerys’ story at least thematizes the concept of “white savior”. Our interest in this work is how this perspectival play reflects in her journey.

Besides colonialism and race, one topic that is largely discussed about this character is her gender. Daenerys is the only woman selected for this work (there could be others, such as Arya Stark), and the tradition of studies on the Monomyth has long established that female heroes need a different paradigm to deal with their journeys (MURDOCK, 1990). As we will now dive into Daenerys’ journeys (A and B, like Jon Snow), the Heroine Journey will be used as an accessory for discussion when necessary. The idea of cyclical instead of ascendant does not fit Daenerys’ journey B, and we cannot say about her still unfinished journey A but are elements that certainly help to put Campbell’s paradigm in perspective.

3.2.1. Daenerys’ journey

As in Jon Snow’s case, the exact point when Daenerys’ journey starts is a matter of debate. There is a larger cycle, which we will call Journey A, comprehending a smaller one, the first still unfinished, Journey B. Daenerys’ first Call to Adventure is a mystery even to her, and the reader can only put up the pieces way after the facts themselves happened, and yet, with a degree of uncertainty. She was exiled from her own home, and together with Viserys, who believed being the King by then, her return was to be expected to the Seven Kingdoms was to be expected. Viserys will never go back to the Seven Kingdoms since he died in the attempt, but Daenerys still plans to do so, and when her brother died, she starts to see herself as the rightful Queen.

But more than that, Daenerys might have been prophesized. The legend of the AzorAhai, the hero who saved the world from great darkness and shall be reborn to do it again, is a constant matter of debate between the series’ readers. The identity of the reborn hero is yet to be revealed, but Daenerys has the strongest case (BINI, 2017). The birth of the dragons under the red comet (MARTIN, 2012c) symbolizes then, the moment in which she endorses the identity of the hero reborn. By considering all these elements, there are at least three moments that compose her Call to Adventure A to Daenerys’ first journey, the

prophecizing¹², and the exile which made coming back home her goal, the death of her brother.

Her Refusal of the Call on Journey A comes right after the last of these moments. During *A Game of Thrones* (MARTIN, 2012c), Daenerys' quest to go back to Westeros is on hiatus for a long time. After marrying Khal Drogo, so he would give his army to Viserys retake his homeland, she has to learn that the Dothraki do not trade, they give and take gifts. And that means Drogo would be grateful to Viserys for the marriage, until, in time, he would provide him his men as a favor. Contrary to her brother's impatience, Daenerys learns to live among her husband's folk until the point that the Seven Kingdoms sound like a distant dream. She would decide to go back home for once when she survives a poisoning attempt from a spy from King Robert's court. By that time, Drogo promises to give their future son the Iron Throne by taking his man across the Narrow Sea and starts taking action to do so. After her husband and son's death, Daenerys decides to conquer the realm as its Queen.

Supernatural aid A to retake the Seven Kingdoms comes from several places along with the first three novels when Daenerys will be facing the levels of Departure A and Initiation A. The first and likely most relevant aid received by Daenerys is the dragon eggs she got as a wedding gift from Magister Illyrio Mopatis. Illyrio welcomed Daenerys and Viserys for months in his mansion, in the Free City of Pentos, and as the reader learns later, has been counting not only with Daenerys returning to conquer Westeros, but is also raising a child who he claims to be her brother's son, Aegon, who was believed to have been killed as a toddler during the fall of the Targaryen Dynasty. Together with Robert's Master of Whispers, Varys, he conspires to put a Targaryen again in the Iron Throne.

Taking into account, however, that Illyrio wanted Daenerys to marry Aegon (to whose survival she is ignorant of), it would not have been likely that he would give her dragon eggs he expected to hatch as a gift in her wedding to someone else. Dragons have been gone for more than a century, and no egg had hatched in this whole time. Attempts to do it, as King Aegon V's in Summerhall, ended in tragedy. This raises two logical conclusions: first, Illyrio probably did not expect the eggs to hatch, since they were seen only as collectible pieces. And second, if he did expect that, they would have been given to Aegon, who is the one he intends to make a king of. The way things happened, Daenerys ended up with a weapon that makes her way more powerful than Aegon. In that sense, Illyrio is a dubious sort of mentor, because, on one hand, he provides home, gifts and later on will send Barristan Selmy and Strong

¹² Be it when the prophecy was written, thousands of years ago or when her grandfather Jaehaerys II and her elder brother Rhaegar later tried to make sure AzorAhai would be reborn through their descendants.

Belwas to serve as her bodyguards, but on the other, he does nothing when she is sold as a bride to Drogo and his most valuable aid, the eggs, turned out to be much more than what Illyrio intended.

The Magister is not the only mentor to Daenerys during her early journey in the novels. Jorah Mormont, the exiled knight who spies her for Varys, serves as her main counselor since her wedding day. Jorah gave her books from Westeros as a gift, hence incorporating the function of the voice from Westeros, contrasting Daenerys' illusions with how the situation was at the Seven Kingdoms until his exile. As twisted a "wise old man" as Illyrio is, Jorah is spying on her for Varys during the first novel in almost its entirety, so he could be pardoned by King Robert for slave-trading. His relationship with Daenerys becomes even more complicated as the girl realizes he is sexually attracted to her. When Jorah tells her the story of his first marriage, and how desperately in love he was with Lynesse, the dialogue ends up with the following except:

Dany was horrified. "Do you hate her?"
 "Almost as much as I love her," Ser Jorah answered. (...)
 "What did she look like, your Lady Lynesse?"
 Ser Jorah smiled sadly. "Why, she looked a bit like you, Daenerys." (MARTIN, 2012a, p. 199-200).

In a *Storm of Swords* Jorah goes as far as to kiss her without her consent. The projection of her ex-wife into Daenerys turns into an obsession, to the point that in *A Dance with Dragons*, he is seen in a brothel with a prostitute who seemed alike to both Lynesse and Daenerys.

Despite his flaws, Jorah fulfills the role of a mentor in Daenerys' early steps of her journey A. He avoids that she drinks the poisoned wine Varys set up for her, protects her against the wrath of Qhoto, one of Drogo's former companions who turns on her after his death, and provides her with countless information and advice from the point of view of one who actually lived in the Seven Kingdoms for most of his life. One of the most important among these aids is the one that helps her to demystify her brother Viserys:

"He is still the true king. He is..."
 Jorah pulled up his horse and looked at her. "Truth now, would you want to see Viserys sit a throne?"
 Dany thought about that. "He would not be a very good king, would he?"
 "There have been worse... but not many." The knight gave his heels to his mount and started off again.
 Dany rode close to beside him. "Still," she said, "the common people are waiting for him. Magister Illyrio says they are sewing dragon banners and praying for Viserys to return from across the narrow sea to free them."

“The common people pray for rain, healthy children, and a summer that never ends,” Ser Jorah told her. “It is no matter to them if the high lords play their game of thrones, so long as they are left in peace.” He gave a shrug. “They never are.” (MARTIN, 2012c, p. 233)

If Daenerys is to fulfill her destiny as was prophesized and to seek the Iron Throne as well, fearing her brother is something she needs to overcome, and this is provided by Jorah. If Daenerys stands and stares when Viserys is killed by her husband, that is because she understands and internalizes what Jorah told her at this point. He works as a mentor providing her an important feature she will need to become a hero. As *A Game of Thrones* progresses, Jorah eventually turns his loyalty entirely to Daenerys, but by the end of *A Storm of Swords*, she finds out about his former intentions and banishes him, a moment which will be further addressed in Journey B.

The last mentor Daenerys is to get in this initial period is from Westeros too. Barristan Selmy, hitherto Lord Commander of the Kingsguard, was removed from his position by King Joffrey, and secretly sent – by Varys and Illyrio – to Daenerys. He comes under the identity of Arstan White Beard, the squire of Strong Belwas, an enslaved fighter from Meereen. They both save Daenerys from a murder attempt, thus winning her trust. His counsel for Journey A overlaps with those for Journey B since he appears exactly in the moment that Daenerys will start focus on the second. Yet, his knowledge of the lands she wants to rule, which often contradicts Jorah’s perspective, is useful to her. As Jorah did, Barristan will help her to have more perspective about her family, in this case, about her father, the deceased King Aerys II. Contradicting Viserys’ narrative that the only ones to call their father mad were his enemies, Barristan, who served Aerys as Kingsguard, reveals that:

Your father always had a little madness in him, I now believe. Yet he was charming and generous as well, so his lapses were forgiven. His reign began with such promise . . . but as the years passed, the lapses grew more frequent, until . . .” (MARTIN, 2012e, p. 992).

Again, if Daenerys expects to be a fair ruler to Westeros, and to be loved by her folk, as she constantly demonstrates during her quest, comprehending the truth about her father is fundamental. Different from Viserys, whose violent nature she could see for herself, her romantic view of Aerys is not so easily discarded, as she soon interrupts Barristan. But it has some effect, for that information soon will make her decide to learn to rule in the city of Meereen before going back to Westeros. Illyrio, Jorah, and Barristan provided indispensable

advice to Daenerys' Journey A, but the first two's aids have very dubious implications, similar to what was discussed before in Eddard Stark's case.

Crossing the First Threshold A involves Daenerys giving birth to the dragons, the moment in which she will leave her ordinary world to enter the supernatural world, in this case, quite literally. After this magical event, Daenerys and her khalasar will dive into the Red Waste, a dangerous desert that people usually avoid, and from there, into the eastern cities of Qarth, Astapor, Yunkai, and Meereen, her Road of Trials A and the core of her Journey B. The events that lead to the crossing moment start when Daenerys saves a woman from being raped by Drogo's companions during one of their raids against the Lhazareen, a peaceful folk who are constantly attacked by the Dothraki¹³. The woman, named Mirri Mazz Durr, reveals to have some knowledge of magic, including healing. When Drogo gets an infection due to an injury, Daenerys convinces Mirri to help him heal.

By performing some sort of blood magic ritual, Mirri saves Drogo's life but leaves him catatonic while Daenerys' unborn son dies in her belly. Mirri's justification for her betrayal of Daenerys is that little it helped the girl saving her from rape if everything she ever loved was dead or captured by the Dothraki. In her words:

"Saved me?" The Lhazareen woman spat. "Three riders had taken me, not as a man takes a woman but from behind, as a dog takes a bitch. The fourth was in me when you rode past. How then did you save me? I saw my god's house burn, where I had healed good men beyond counting. My home they burned as well, and in the street, I saw piles of heads. I saw the head of a baker who made my bread. I saw the head of a boy I had saved from deadeye fever, only three moons past. I heard children crying as the riders drove them off with their whips. Tell me again what you saved."
 "Your life."
 Mirri Mazz Durr laughed cruelly. "Look to your khal and see what life is worth when all the rest is gone." (MARTIN, 2012c, p. 760).

This is an attack directly on Daenerys' beliefs. By showing her that what she believed being good deeds, is not enough when she is part of a much larger structure of violence. So Daenerys needs to question her heroic values, but at this moment, her attitude is of a more radical vengeance instead.

Another reason for Mirri's treachery is that she avoided that Rhaego, who was believed to be prophesized to be the "Khal of Khals", was ever born, thus, in her perspective, freeing the world from violent Dothraki raids. This reinforces the belonging of Daenerys into a system of violence since she expected her son to be, indeed, as the prophecy said. She also

¹³ It will be necessary to revisit this event when we reach Journey B, for it plays two important parts in Daenerys' story.

expected her khalasar to invade Westeros and conquer the Iron Throne for her son but had not thought of the consequences of a conquering war to all the smallfolk of the Seven Kingdoms, who would be in the same position as the Lhazareen.

This act which took from Daenerys two things she held dear, her husband, and her son, make Mirri Mazz Durr the guardian of the threshold. Daenerys must be resilient and turn her sympathetic feelings for Mirri into anger so that she can cross from the ordinary world into the supernatural. She prepares a pyre, puts Drogo's body inside, ties Mirri to it, and in the middle of it, puts her three dragon eggs. When the pyre is burning, Daenerys, in an impulsive act, walks into it. Miraculously, she survives, having only her clothes and hair burned. And she also gave birth to the first dragons in the world in the last one and a half centuries. She is no longer ordinary, and her new goal, to be the Queen of the Seven Kingdoms herself, supposedly lies at the end of this journey into the supernatural.

Thus, Daenerys' Initiation A begins. She goes straight from this glorious moment into the next step: Belly of the Whale. At the beginning of *A Clash of Kings*, she and the little khalasar she had left after Drogo died and the majority of it disbanded, are lost in the Red Waste, an inhospitable desert from which Daenerys does not know how to escape or to where she should go. She was indeed swallowed by the world of adventure. She and her people are starving, many of them are dying until they reach an abandoned town they call Vaes Tolorro. From there, Daenerys sends her three companions to ride each in a different direction until they know where it would be safer to take the rest. After some time, the last of them returns, bringing three exotic people with him. They were from the City of Qarth, where her Road of Trials is about to start, and we are diving into Journey B. From now on, both journeys will be treated at the same time.

Her second and shorter journey starts discreetly, in a moment we had already discussed. It concerns Daenerys' quest against slavery, until the point she will become Queen of Meereen, deciding to rule the city she conquered instead of flying to Westeros. In Qarth, Daenerys will reinforce her hatred towards enslaving human beings, but her "Call to Adventure B" happened quite a while ago when she opposed the Dothraki treatment of the Lhazareen, who they took as slaves, raped, sacked, and killed. Daenerys ordered them to stop the rapes, sent one of her maids to tend to a girl who was injured, and took Mirri Mazz Durr to her side, because she was horrified. When she asked if Mirri would be present at the birth of her child, Rhaego, her husband responded that "(y)ou do not ask a slave, you tell her. She will do as you command" (MARTIN, 2012c, p. 674). "Refusal of the Call" is the time when Daenerys stay with Drogo's khalasar, her ordinary world, ignoring her will to intervene.

The matter is raised again in Qarth when she must face the fact that the whole city that is proclaimed the greatest city in the known world, is built upon the enslaving. In the meanwhile, Supernatural Aid B comes in the form of dragons. They are by Daenerys' side during her time in Qarth, and while still small at the time, they are the ones who save them from the first trial in the Road of Trials A, when she gets drugged and trapped by sorcerers in the House of the Undying. After leaving the city, Daenerys faces the Crossing of the First Threshold B, the decision between going to Westeros or turning into the Slaver's Bay. Despite the reader, at the time, is led to believe Daenerys is going to the city of Astapor to buy an army of slaves through the narrators' choice of not delving into her thoughts when the decision is made, the choice she makes is to embrace the fight against slavery, while not telling Ser Jorah and her other companions. The guardian, as in Jon Snow's case, is her choice more than a literal guardian. Choosing this cause over her great desire of finding a home immediately is when Daenerys leaves the comfort of the ordinary in her Journey B.

The Road of Trials B consists of situations that serve as trials for Journey A as well. The conquering of the three cities in Slaver's Bay, Astapor, Yunkai, and Meereen, pose different challenges to her character as a hero and lead to the decisions that will be taken in the long haul. Astapor is the first city Daenerys visits after deciding to change her route. Under the pretext of buying the Unsullied, known as the most efficient army in the world, she starts negotiation with the rulers of the city. She pretends to be trading the army for one of her dragons, only to, when the exchange was supposed to occur, order the creature to attack Astapor, sparing only slaves and children. By mastering this first trial, Daenerys becomes more powerful, because when given the choice, the Unsullied decide to follow her as her army.

The second trial is the second city Daenerys decides to free: Yunkai. In this city built of yellow bricks, sexual slaves are trained instead of the warrior slaves of Astapor. Now with the help of the free Unsullied army who are following her, taking the city proves to be easy. Among her foes in the taking of the city are two sellsword companies, the Storm Crows and the Second Sons. One of the former's captains, Daario Naharis, betrays the other two and brings their heads to Daenerys before the attack. The decision Daenerys has to take at this moment is either she should trust Daario or not, and she decides in favor of the sellsword. After conquering the place, Daenerys frees the slaves once again and marches towards her third trial, Meereen, now with a larger number of followers. She was joined by many of the people she freed in Yunkai and by the Storm Crows. The chapter that presents the taking of the city ends with Daenerys riding amidst her people and being called "*mhysa*", a word in the

Old Ghis language meaning “mother”. Besides enlarging her army, this trial also evidences images of both maternity and messianism related to Daenerys.

The next and last trial in the road of Journey B (which is a simplified journey, containing mostly the structural elements only) takes place in the city of Meereen, the largest and richest in Slaver’s Bay. There are two parts to the attack: the first is Daenerys choosing to send Strong Belwas over to defeat the hero of the city, a Meereenense tradition of clashing one of its nobles with one of the invaders. Daenerys’ companion wins the fight, but the city keeps on resisting. Then, Ben Plumm, the leader of the Second Sons who also joined Daenerys’ side after Yunkai, reveals an entry to the city through the sewers. Since she had just found out that Arstan Whitebeard was, in fact, Barristan the Bold, a kingsguard who stood by King Robert when her father was killed, and that Jorah, her companion, conspired with Robert to poison her back when she was pregnant, she sends both of them to the sewers to open the city gates as a punishment.

The discovery of the betrayal of Jorah and Barristan’s identity serves as the Atonement with the Father B to Daenerys. While freeing the slaves, she found an identity, she became *mhysa*, but the fact that she did not know even her closest counselors made Daenerys aware of a problem larger than conquering cities. By deciding to get rid of Jorah, sending him to exile, and pardoning Barristan, the girl faces the cost of leadership, acquiring the boon of realizing ruling is different from conquering, and freeing people is not the same as managing their needs and their wills. Thus, her Journey B comes to an end, it comes to Freedom to Live, which counts as the end of one long trial in the Road of Trials A. Daenerys uses all the knowledge she accumulated through her anti-slavery quest to decide to stay in Meereen and rule the city. Daenerys’ journey B does not present a significant difference in structural terms to Jon Snow’s, and thus, her case is closer to Campbell’s proposition than to Murdock’s.

From here, Journey A is continued in *A Dance with Dragons*, when Daenerys is ruling and negotiating with the Meereenense nobility, facing guerrilla attacks of a mysterious group called The Sons of the Harpy, who kills her allies and dealing with Astapor and Yunkai, both cities that quickly undid Daenerys’ actions. The first delved into political stability and extreme violence, as witnessed by Quentyn Martell. The second restored the old system and sworn enmity to Meereen and Daenerys. All these trials are still in course to the point the books are published. Woman as Temptress A is present during this novel in the dichotomy between Daario Naharis and her husband-to-be, the noble meereenense Hizdahr Zo Loraq, in which Daario (despite being a man) symbolizes lust, violence, and the deviation of Daenerys’ peaceful intents (FELDMAN, 2013).

After marrying Hizdahr, receiving Quentyn, and months of struggling with the challenges of being a queen, Daenerys reopens the famous Meereen fighting pits. That is when her biggest dragon, Drogon, comes back after months of hunting away from the city. The creature landed in the middle of the pit, creating chaos that killed many people, both in the pit and in the audience. Daenerys, instinctively as she did when she hatched the dragon eggs, tamed Drogon, mounted on his back, and flew away. Up until the end of the novel, Meereen is seen only through other point-of-view characters, such as Barristan Selmy and Quentyn Martell. Daenerys reappears by the very end, lost in the Dothraki Sea with Drogon, realizing that all her efforts for peace were in vain (FELDMAN, 2013). This final part is still unclear in the role it might play in her journey A, so this analysis limits itself to this point. Yet, from what we could infer so far, Daenerys turned into the hero in the Slaver's Bay (Journey B), but that was only a part of her larger Journey A. It becomes a mean, not an end, through the approach of her Freedom to Live B in *A Dance of Dragons*, when mastering the two worlds does not bring the expected effects. This is what is to be discussed in the following section.

3.3. Final Thoughts

Both Jon Snow and Daenerys Targaryen come to the point in which they must rule in a very delicate place and situation. Jon becomes Lord Commander of the Night's Watch by the end of *A Storm of Swords*, close to the moment in which Daenerys decides she is going to stay in the city of Meereen in order to rule it until she decides to take the Seven Kingdoms. My argument with this chapter is that in both cases, they do it right after Mastering the Two Worlds, and so, it should be the time for them to share the boon they acquired during the journey to make home a better place.

Nonetheless, their experience in leadership is far from ideal. They both need to manage delicate situations, while the threats posed by their journeys A are still growing strong. One main theme of both their paths so far is the matter of perspective, and their plots in *A Dance with Dragons* evidence that even further. After realizing during his journey B that the war on the Free Folk dehumanizes people who are just like him, Jon Snow, as Lord Commander needs to balance the sustainability of the Watch and the revolution he intends to lead, bringing the Free Folk south of the Wall. Trying to protect everyone from the threat of the Others means that much will need to be sacrificed, since the Night's Watch does not have food for everyone, and there are many wounds between the two sides. Meanwhile, Daenerys

as the Queen of Meereen abolishes slavery but has to deal with the implosion of the cities economic system, the reaction of the still rich and powerful nobles, and the alliance of other cities led by Yunkai, to end her ruling. By being constantly frustrated, she realizes that she will not rule wisely if she keeps on posing her foreign values to those who are now her people. This is summarized by a metaphor that appears four times during her chapters in *A Dance with Dragons*: "Man wants to be the king o' the rabbits, he best wear a pair o' floppy ears" (MARTIN, 2012b, p. 40).

By not being able to satisfy both sides, Jon and Daenerys will face the lowest point in their Journey A so far. Near the end of *A Dance with Dragons*, Jon decides to go South and interfere in the quarrels of the realm to save his sister Arya, who he believes to be held hostage in Winterfell after receiving a letter from her alleged captor, Ramsay. When Jon announces his decision to the Watch and says that whoever wants is free to join him, while he will not command anyone to break their vows, many of his more conservative brothers ambush and stab him multiple times. When the book ends, there is no certainty of his fate.

For the situation to reach that point, there was an entire novel of Freedom to Live being deconstructed. The hero Jon became in his Journey B is insufficient to deal with the refugee crisis posed to him. Learning that the Free Folk are as human as his people does not grant Jon the ability to unite them. Bowen Marsh, his First Steward, gradually loses the hope that Jon will listen to his counsel. In a meeting with Jon, Marsh and his other counselors list a series of attitudes they disagreed but their leader did anyway: negotiating with Tormund Giantsbane, his friend from his time with ManceRayder, appointing Leathers, a man from the Free Folk as Master of Arms at Castle Black, and choosing Satin, a baseborn boy who worked as a prostitute before joining the Watch as his personal steward. The first two pose real concerns since Leathers and Tormund have as many reasons to hate the Night's Watch as the southern men have to hate them, they have been in a war for centuries and many of them killed each other's friends. These are some instances of how unsustainable the situation was for Jon,

Daenerys is in a similar position. While she wants to keep the people she freed that way, she also wants them to have access to food and health. That becomes difficult when the cities that maintain the slave-trade out Meereen under embargo, an epidemic hit the city, and her dragons are each time larger, eating some farmer's sheep, and at some point, a child. Early in the novel, she takes some violent actions to maintain the city in peace: taking children from the noble families as hostages, allowing her counselor to torture innocent people in interrogations, and executing more than a hundred slavers. While the debate about means

justifying endings is not absolute, her initial actions in Meereen, followed by more moderate ones, prove to be doomed when Drogon lands in the fighting pit and takes her away, showing that violence is an indissociable part of her, even if she tries to balance that.

In this chapter, I intended to evidence that Daenerys and Jon, despite turning into heroes, are examples of relativization of heroism through perspective. In their journeys, there are no final moral answers, it all depends on point of view. The notion of hero, thus, is not intrinsic, it is socially constructed. What will become of Jon Snow and Daenerys Targaryen, we are still to see, but if their Journeys B are revealing of something, is that Freedom to Live is always more complex than it seems, and sometimes, the supernatural and the ordinary world are unreconcilable in practical terms, due to their natures.

CONCLUSION

In the previous chapters, I trust to have demonstrated that the treatment of heroism in *A Song of Ice and Fire* is not a mere variation of the classical hero identified by the Monomyth theory. The pairs evidenced two major deviations concerning the core of the theory: Eddard and Quentyn defy the impact the hero has in the world, which is a part of its definition, and Jon and Daenerys relativize the goodness of that impact, favoring the place of perspective. Are heroes whose ascendance and later sacrifice do not save the ordinary world from evil heroes at all?

Eddard Stark proved to be the character whose analysis most suited Campbell's model, but only until a point. Way more similar to the classical hero than Quentyn, Jon, or Daenerys in a first look, I demonstrated how Eddard's journey was subverted from the start, subtly, due to the focalization, in his point-of-view. These small subversions reach a climax in which they surface, deviating the character entirely from the Hero's Journey he was allegedly matching. This character, who is presented and killed in the first novel, works as a guide for how to read the book series, by demonstrating that in this literary paradigm, there is no space for an effective hero setting the moral standards, because there are no unique moral standards. Eddard presents a first step to the relativity of values and the importance of dilemmas, which is to deny the easy or traditional answer.

Quentyn Martell does a similar movement but aiming at relativizing a more specific type of hero, the unlikely one. The irony presented in his story indicates a parodic structure, another feature frequently found in contemporary literature. Evidencing in a humorous tone the inefficacy of this generic trope is a form of dialogue with the immersive fantasy tradition, by stating that a different view is in question. As with every dissonant perspective, it is inspired by other artistic, political, and ideological elements. What is posed in question by this parodic version of the unlikely hero is the expectation the reader creates that an outsider is destined to outgrow the system alone while being underestimated by the same system. As noted in the second chapter, Quentyn diverges from models such as Bilbo Baggins, reinforcing the debunking of individual heroism, since his heroic attempts are all failable.

Jon Snow presents an ascending path in his journey within a journey. He goes from an impulsive recruit in the Night's Watch to its Lord Commander, after defending the order's main castle from the attack of ManceRayder. With Jon, *A Song of Ice and Fire* provides an example of a hero that, differently from Quentyn and Eddard, succeeds in mastering the two

worlds, except that the balance expected is not achieved. The interests of the Watch and the Free Folk, representing the dichotomy of the premise from the ordinary world and the learnings from the supernatural world were intrinsically irreconcilable. Besides deconstructing the notion of heroism the reader was familiar with, the book series proposes how to look at the heroes who succeeded, as flawed as they might be. As I defended in the last chapter, Jon Snow could not be a hero to all the involved parts and had constantly to decide who he would prioritize.

The same goes for Daenerys, who spends two novels increasing her self-confidence, power, and authority, reaching a point in which she believes to be a conqueror, only to find it is also not enough. Her rulership in Meereen demonstrates several times that a good ruling is a fragile thing, and there will always be people unhappy with the decisions made by the best-intentioned leader. It also interpolates the problem with racial matters relevant to our current world, the different weights similar actions might have when structural and historical aspects are properly considered. This reinforces the role of perspective and suggests that people perceived as heroes by some cultures might be so because of their destructive impact as well.

The fact of associating a woman character with messianism is a deviation from the masculine pattern established in the traditional model proposed by Campbell. Although the treatment of women in the archetypal theory had already been criticized for decades before Martin's writing, and that woman in the role of heroes was not unusual in the 1990s, *A Song of Ice and Fire* goes further than simply establishing different abstract concepts to deal with a woman's journey. Daenerys does not have an "adapted" journey, but her gender is an element that plays central roles in the development of her narrative and significantly emphasizes the perspectival element when she has to deal with constant sexism and tends to be more comprehensive of abuse against women, which creates dilemmas that many times lead to her heroic journeys, as when she decides to protect Mirri Mazz Durr. Yet, even an act like this one is dubious, as the woman she just saved proves because Daenerys still had an unequal relationship with her.

Yet, both Daenerys and Jon might still have a long trajectory in the story, so they may end up following a more traditional Hero's Journey concerning their broader objectives. Two books of the series are still to be released, and there is no way of predicting if the subversions presented so far will be sustained, but it is safe to argue that they are there to this point. Considering the impact the series had in the fantasy literature genre and pop culture in

general, this is enough to be considered one of the most important paradigm shifts within the genre.

By subverting the narrative expectations, and the classical narrative structure, *A Song of Ice and Fire* challenges broad formulas, approximating fantasy to a larger variety of literary traditions, some of which have been questioning classical values for ages. It is a sign that along the 20th Century, fantasy literature incorporated a different set of values from those it started the century with, which is a constant in artistic history. We propose to identify precisely how this specific change took form and what values shifted. But what values are these? Mainly, case studies show a decrease in the singular individual as responsible for great changes. Devalorizing the individual means giving a bigger weight to the collectivity, an understatement that increased its presence in the human and social sciences as well as in art in the same period, in manifestations such as Marxism and post-structuralism, to mention two.

In this sense, the one noble, powerful, and heroic individual is not enough for the Seven Kingdoms. Those who allegedly are so, are fallible, and there are many sides to their deeds. In the book series' paradigm, the concept of "hero" is not as well defined and as absolute as what Campbell used to conceive his theory. That is why this work is called "A Thousand Heroes and One", a pun with a famous quote from Martin's novels¹⁴ and the fact that there is not one hero with a thousand faces, as Campbell named his book, but several heroic conceptions that vary from where we stand. And here lies a fundamental difference. One could state that Campbell's theory encompasses a large variety of heroes, thus the comparison to its many faces. In this sense, Martin's heroes are not challenging the model, but constitute one variation of it. This thesis argues that this is not the case.

Parting from the argumentation I advocated for in the last three chapters, the main conclusion reached by this work is that our fundamental comprehension of heroism changed significantly since Campbell published his work. The basic conceptualization in Campbell's work is that: "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (CAMPBELL, 2008, p. 23).

None of the characters analyzed present these basic lines in absolute terms as proposed. Quite on the contrary, their subversion is a recurrent theme in all the stories. What derives from that is the fact that contemporary immersive fantasy found alternatives to

¹⁴ The character Brynden Rivers is said to have "a thousand eyes, and one" (MARTIN, 2015c, p. 237), referring to his ability to allegedly know what was happening everywhere in the real.

represent heroes. Instead of the classic hero chosen by fate to represent a specific and standard set of values, a representation of a definitive morality, *A Song of Ice and Fire* seems to propose that there are many sides to heroism, it does not exist as an ideal, an essence, but only in the contexts in which it is applied to. This is the reason why Campbell's definition is fragmented, representing the variants for a model that is present as a unity.

This might be due to Martin's past as a science fiction writer during the boom of the New Wave, or the general tendency in fantasy might be at a slow-paced change, with names such as Tad Williams, Michael Moorcock, and Geoff Rymans (JAMES; MENDLESOHN, 2012). Or even to more political questions directly, when the United States literature is still aware of its imperialism (COSTELLO, 2015) and the idea of individual heroism falls down in favor of heroic and resistant societies. Part of an entire movement of iconoclasm, defying the notion of heroism is articulated with the North-American scenario (as well as the global scenario) regarding the political debate. In a country where the national ideological basis is the figures of "founding fathers", to propose a more collective worldview, instead of an individualist one is a way of denaturalizing the status quo, and opposing the conservative nationalist ideals, which was one of the agendas of the New Wave of science fiction, and finds resonance in Martin's widely known political views.

Probably, all these hypotheses bear some weight in the phenomenon identified. It remains for research in future works to discuss the amount each of them (or other elements not raised here) contributed and, more importantly, the relationship among all of them. After all, this work is just a small piece of the infinite knowledge literature might inspire us to produce. There are many ways to expand what was done here, such as studying other characters in *A Song of Ice and Fire*, other fantasy series, or observing different mythical patterns in the same series. And, of course, when *The Winds of Winter* and *A Dream of Spring* get done, and the series reaches its ending, it will be helpful to complement the present analysis with the material these final volumes might provide us.

What I do hope is that the field of literary studies keeps on increasing its concern with fantasy and other genres that were regarded as lesser for a long time. They are equally revealing of our society, our beliefs, hopes, and fears. Some of them, such as *A Song of Ice and Fire*, also provide a basis for revisiting consecrated theoretical frameworks from an angle more adequate to our times. As for myself, I plan to keep investigating Martin's contributions to literature, specifically to the 1970s' science fiction in the near future. I believe that building this panoramic view might contribute to slowly unfold the relationship between the two

genre's developments, providing a better understanding of how politics and art impact each other.

REFERENCES

ABERCROMBIE, Joe. Introduction. In: MARTIN, George R.R. *A Game of Thrones*. London: Folio Society, 2019.

_____. *The Blade Itself*. Denton: Orbit, 2015.

AEGON Targaryen. George RR Martin on How He Avoided the Vietnam War. Available at: <<https://www.youtube.com/watch?v=jUxlyUnTLVA>>. Access on May 31, 2019.

ANTHONSON, Linda. GARCIA, Elio. MARTIN, George R. R. *The World of Ice and Fire*. New York: Bantam, 2014.

BALLARD, J. G. *Concrete Island*. New York: Farrar, Straus and Giroux, 2000.

BAKUNIN, Mikhail. *The Political Philosophy of Bakunin: Scientific Anarchism*. London: The Free Press of Glencoe, 1964. 432 p.

BINI, Felipe. Por que acredito que Daenerys é AzorAhai renascido. Gelo & Fogo, São Paulo, p. 1, 7 jul. 2017. Disponível em: <https://www.geloefogo.com/2017/07/por-que-acredito-que-daenerys-e-azor-ahai-renascido.html>. Acesso em: 1 out. 2020.

BONNET, James. *The Journey of the Antihero in Film: Exploring the Dark Side*. Writers Store, [S. l.], p. 1, 1 Jan. 2018. Disponível em: writersstore.com/exploring-the-dark-side-the-anti-heros-journey/. Acesso em: 1 out. 2020.

BRODERICK, Damien. New Wave and Backwash: 1960–1980. In: JAMES, Edward (Ed.); MENDELSON, Farah. (Ed.) *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge University Press, 2003.

BUCHANAN, Mark. *A Song of Fantasy Traditions: How A Song of Ice and Fire Subverts Traditions of Women in Tolkienesque Fantasy*. 2014. 32 p. Honors Essay (Graduation in English) - The University of British Columbia, [S. l.], 2016. BUTLER, Octavia E. *Kindred*. Boston: Beacon Press, 2004.

BUTLER, Connor. *Star Wars and the Hero's Journey*. 2019. 54 p. Monograph (Graduation in English) - University of Texas, [S. l.], 2019.

BUTLER, Octavia E. *Kindred*. New York: Beacon Press, 2004.

CAMPBELL, Joseph. *A Hero With a Thousand Faces*. Novato: New World Library, 2008.

COSTELLO, Matthew. U.S. Superpower and Superpowered Americans. In: CANAVAN, Gerry; LINK, Eric Carl. *The Cambridge Companion to American Science Fiction*. New York: The Cambridge University Press, 2015.

DICK, Philip K. *Do Androids Dream of Electric Sheep?* New York: Del Rey Books, 1996.

DWYER, Shayne. J.R.R. Tolkien: The Founder of Modern Day Fantasy World Building. 2016. 27 p. Capstone Project (Graduation in English) - Northern Illinois University, [S. l.], 2016.

EISTERER, Wolfgang. *Robert Jordan's The Eye of the World: A Fantastic Phenomenon*. 2017. 98 p. Thesis (Masters in English and American Studies) - Salzburg University, [S. l.], 2017.

ERIKSON, Steven. *Gardens of the Moon: A Tale of the Malazan Book of the Fallen*. New York: Tor Fantasy, 2005.

FELDMAN, Adam. Untangling the Meereenese Knot, Part V: Hizdahr and Peace, or Daario and War? Available at <https://meereeneseblot.wordpress.com/2013/10/06/untangling-the-meereenese-knot-part-v-hizdahr-and-peace-or-daario-and-war/> Access on October 1st, 2020

_____. Water Gardens and Blood Oranges, Part III: Quentyn's Duty and Destiny. Available at <https://meereeneseblot.wordpress.com/2014/03/11/water-gardens-and-blood-oranges-part-iii-quentyns-duty-and-destiny/>. Access on October 1st, 2020

GENETTE, G. *Narrative Discourse Revisited*. United States: Cornell University Press, 1988.

GAIKWAD, Kamalakar Baburau. Protagonist: A Prime Mover of the Plot of a Literary Work. *Pune Research Scholar*, Belgaum, v. 2, ed. 16, p. 1-8, 1 out. 2020.

GAME of Thrones. Creators: David Benioff & D. B. Weiss. With: Sean Bean, Kit Harington, Emilia Clarke, Stephen Dillane, Nikolaj Coster-Waldau and others. Based on novels by George R. R. Martin. USA, HBO, 2011-2019. Color, Dolby digital, Blue-Ray. (Cable TV series).

GIMODE, Edwin; Charles. MWAI, Wangari. Reading the Story of Jesus Christ as an Epic. In: *Cultural and Religious Studies*. Kenyatta, Vol. 3, No. 4, 2015. pp. 217-226.

GOMES, Arthur Maia Baby *et al.* Homepage. In: *Gelo & Fogo*. São Paulo, 2018. Disponível em: <https://www.geloefogo.com>. Acesso em: 30 set. 2020.

_____. *De Westeros para a Escola: A Idade Média e a Recepção de As Crônicas de Gelo e Fogo e Game of Thrones por Alunos do Ensino Médio*. Instituto de Filosofia e Ciências Humanas, Departamento de História, Universidade Federal do Rio Grande do Sul. Porto Alegre, 2018.

GOLBAN, Petru; KARABAKIR, Tamer. The Bildungsroman As Monomythic Fictional Discourse: Identity Formation and Assertion in Great Expectations. *Humanitas*, Süleymanpaşa, v. 7, ed. 14, p. 318-336, 2019.

HAIKNEY, Charles H. 'Silk Ribbons Tied around a Sword': Knighthood and the Chivalric Virtues in Westeros. In: BATIS, Jes; JOHNSTON, Susan. *Mastering the Game of Thrones: Essays on George R. R. Martin's A Song of Ice and Fire*. Jefferson: McFarland & Company Inc. Publishers, 2015.

HARTNETT, Rachel. Mhysa or Monster: Masculinization, Mimicry, and the White Savior in *A Song of Ice and Fire*. 2016. 80 p. Thesis (Masters in English) - Florida Atlantic University, Boca Ranton, 2016.

HOBBS, Robin. *Assassin's Apprentice*. New York: Bantam Books, 2014.

HOOTON, Christopher. Game of Thrones is Most Torrented TV Show Six Years Running. *Independent*, London, year 31, December 29, 2017. Available at: <https://www.independent.co.uk/arts-entertainment/tv/news/game-of-thrones-torrents-streaming-2017-watch-online-hbo-season-7-a8133036.html>. Access on October 10th, 2019.

JAMES, Edward (Ed.); MENDELSON, Farah. (Ed.) *A Short History of Fantasy*. Faringdon: Middlesex University Press, 2012.

_____; _____. (Ed.) *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge University Press, 2003.

JORDAN, Robert. *The Eye of the World*. New York: Tor Fantasy, 2019.

JUNG, Carl Gustav. *Four Archetypes*. London: Routledge, 2005.

_____. The Concept of the Collective Unconscious. In: JUNG, Carl Gustav. *Collected Works of C.G. Jung, Volume 9.1: The Archetypes and the Collective Unconscious*. Princeton: Princeton University Press, 1981.

_____. The Significance of Constitution and Heredity in Psychology. In: JUNG, Carl Gustav. *Collected Works of C.G. Jung, Volume 8: Structure & Dynamics of the Psyche*. Princeton: Princeton University Press, 2014.

KADIROGLU, Murat. *A Genealogy of Antihero*. Available at <<http://www.dtcfdergisi.ankara.edu.tr/index.php/dtcf/article/download/700/628>>. Access on March 31, 2012.

KESTI, Tutta. *Heroes of Middle-Earth: J. Campbell's Monomyth in J.R.R. Tolkien's The Lord of the Rings (1954-1955)*. 2007. 95 p. Pro Gradu Thesis (English) - University of Jyväskylä, Jyväskylä, 2007.

KREJČOVÁ, Michaela. *Unlikely Heroes in The Lord of the Rings*. 2010. 50 p. Bachelor's Thesis (English and Literature) - Masaryk University, Brno, 2010.

LE GUIN, Ursula K. *The Left Hand of Darkness*. New York: Penguin Random House, 2018.

_____. *The Books of Earthsea*. New York: Saga Press, 2018.

LEVIN, Christoffer. *The Hero's Journey in J.R.R. Tolkien's The Hobbit, or, There and Back Again: Using Joseph Campbell's Narrative Structure for an Analysis of Mythopoeic Fiction*. 2016. 38 p. Thesis (Education) - Halmstad University, [S. l.], 2016.

MATHEWS, Richard. *Fantasy: The Liberation of Imagination*. London: Routledge, 2002.

MARTIN, George R. R. *A Clash of Kings*. New York: Bantam, 2012a.

_____. *A Dance with Dragons*. New York: Bantam, 2012b.

_____. *A Game of Thrones*. New York: Bantam, 2012c.

_____. *A Feast for Crows*. New York: Bantam, 2012d.

_____. A Salute to Immigrants. *Not a Blog*. New York, 2016. Available at: <https://grrm.livejournal.com/498526.html>. Access on February, 18th, 2020.

_____. *A Storm of Swords*. New York: Bantam, 2012e.

_____. *Dreamsongs*. Vol I. London: Gollancz, 2006a.

_____. *Dreamsongs*. Vol II. London: Gollancz, 2006b.

_____. *Dying of the Light*. London: Gollancz, 2015a.

_____. *FevreDream*. New York: Bantam, 2012f.

_____. *Fire and Blood Vol I*. New York: Bantam, 2018.

_____. *The Armageddon Rag*. London: Gollancz, 2013.

_____.: The Gray Lords. Locus Magazine, Oakland, v. I, November, 2005. Available at: <https://www.locusmag.com/2005/Issues/11Martin.html>>. Access on March 16, 2018.

_____. *The Hedge Knight*. In: MARTIN, George R. R. *The Knight of the Seven Kingdoms*. New York: Bantam, 2015b.

_____. *Mystery Knight*. In: MARTIN, George R. R. *The Knight of the Seven Kingdoms*. New York: Bantam, 2015c.

_____. MARTIN, George R. R. [Mail]. To: Ralph. Santa Fe, October 1993. Letter. Available at: <https://watchersonthewall.com/george-r-r-martins-original-plan-game-thrones/>. Access on: October 17th, 2020.

_____. (org.) *Wild Cards*. New York: Bantam, 2012g.

MATANGRANO, Bruno Anselmi; TAVARES, Enéias. *Fantástico Brasileiro: O Insólito Literário do Romantismo ao Fantatismo*. Curitiba: EditoraArte e Letra, 2018.

MENDLESOHN, Farah. *Rhetorics of Fantasy*. Middletown: Wesleyan University Press, 2008.

MORAES, Lisa de. HBO Spanks Donald Trump After His Latest ‘Game of Thrones’ Ripoff. *Deadline*, Los Angeles, p. 1, 30 set. 2020. Disponível em: <https://deadline.com/2019/04/hbo-donald-trump-game-of-thrones-ripoff-tweet-mueller-report-game-over-1202598436/>. Acesso em: 30 set. 2020.

MURDOCK, Maureen. *The Heroine’s Journey: Woman’s Quest for Wholeness*. Boulder: Shambala Publications, 1990.

PEARSON, Carol; POPE, Katherine. *The Female Hero in American and British Literature*. New York: R. R. Bowker Company, 1981.

ROBERTS, Adam. *The History of Science Fiction*. 2nd Edition. London: Palgrave MacMillan, 2016.

ROCHA, Fabian Quevedo da. *The Road Goes Ever On: J. R. R. Tolkien's Response to the Dark Days of the Twentieth Century, and After*. Dissertação (Mestrado em Letras) – Instituto de Letras, Universidade Federal do Rio Grande do Sul. Porto Alegre, 132 p., 2019.

ROWLING, J. K. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury Publishing Inc., 2004.

ROTHFUSS, Patrick. *The Name of the Wind: 10th Anniversary Illustrated Edition*. New York: Daw, 2017.

SALES of *A Song of Ice and Fire* overtake *The Wheel of Time* and *Discworld*. *The Wertzone*, [S. l.], p. 1, 28 jul. 2018. Disponível em: <https://thewertzone.blogspot.com/2018/07/sales-of-song-of-ice-and-fire-overtake.html>. Acesso em: 29 set. 2019.

SALMA, Lulu Marzan. *Antiheroes in Modern Literature*. 2008. 48 p. Monograph (English) - Brac University, [S. l.], 2008.

SAPKOWSKI, Andrej. *The Last Wish: Introducing The Witcher*. Denton: Orbit, 2008.

TEGELMAN, Aino. 'Forgive Me for All I Have Done and All I Must Do': Portrayals of Negative Motherhood in George R.R. Martin's *A Game of Thrones*, *A Clash of Kings* and *A Storm of Swords*. 2013. 91 p. Pro Gradu Thesis (English Philology) - University of Tampere, [S. l.], 2013.

THE Iron Throne (Season 8, Episode 7). Directed by David Benioff and D. B. Weiss. Produced by David Benioff and D. B. Weiss. New York: HBO, 2019. (80 min.), son., color. Game of Thrones series.

THE LORD of the Rings: The Fellowship of the Ring. Direção: Peter Jackson. Hollywood: New Line Cinema, 2001. CD-ROM.

TIKKANNEN, Tapio. 'You May Have Heard of Me': An Archetypal Analysis of the Protagonist of Patrick Rothfuss' *The Name of the Wind*. 2016. 23 p. Bachelor's Thesis (English Philology) - University of Oulu, [S. l.], 2016.

_____. On Fairy Stories. In: FLIEGER, Verlyn; ANDERSON, Douglas A. *Tolkien: On Fairy-Stories: Expanded Edition*. London: Harper Collins, 2008. p. 27-84.

_____. *The Hobbit*. Croydon: Harper Collins, 2006.

_____. *The Fellowship of the Ring*. New York: Harper Collins, 1999.

TROTTIER, David. *The Screenwriter's Bible*. W. Hollywood: Silman James Press, 1998.

APPENDIX

Character	Description
Aemon Targaryen	Master of the Night's Watch at Castle Black. A former heir to the Iron Throne, he refused to be crowned instead of his brother. He is currently more than a hundred years old.
Aegon V Targaryen	Former king of the Seven Kingdoms. The younger brother of Maester Aemon Targaryen.
Aegon VI Targaryen	A boy who claims to be the son of Rhaegar Targaryen and Elia Martell, who is considered dead. Holds a claim to the Iron Throne.
Aerys II Targaryen	Known as "The Mad King", was dethroned by Robert Baratheon and killed by Jaime Lannister. Father to Daenerys and Viserys.
Alliser Thorne	Master of arms at Castle Black.
Archbald Yronwood	Heir of House Yronwood. One of Quentyn Martell's companions.
Arianne Martell	Princess Heir of Dorne, daughter to its ruler, Doran Martell. Point of view character.
Arthur Dayne	A former member of the Kingsguard loyal to Aerys Targaryen. Was killed in the outcome of Robert's Rebellion in mysterious circumstances.
Arya Stark	Eddard Stark and Catelyn Tully's third child. Sister to Robb, Sansa, Bran, and Rickon, and half-sister to Jon Snow. Point of view character.
Arys Oakheart	Knight of the Kingsguard, sent to Dorne to protect Princess Myrcella. Point of view character.
Barristan Selmy	Lord Commander of the Kingsguard. After King Joffrey dismisses him, he flies from King's Landing to serve Queen Daenerys Targaryen. Point of view character.
Belwas	A former slave fighter, now companion to Daenerys Targaryen.
Benjen Stark	Young brother to Eddard Stark and First Ranger of the Night's Watch. Disappears early in the series.
Bowen Marsh	First Steward of the Night's Watch.
Bran Stark	Eddard Stark and Catelyn Tully's fourth child. to Robb, Sansa, Arya, and Rickon, and half-brother to Jon Snow. Point of view character.
Catelyn Tully	Wife to Eddard Stark and mother to Robb, Sansa, Arya, Bran, and Rickon. Point of view character.
Cersei Lannister	Queen of the Seven Kingdoms, wife of King Robert Baratheon. Twin and lover to Jaime Lannister. Daughter to Tywin and sister to Tyrion. Mother of Joffrey, Myrcella, and Tommen, who are allegedly Robert's, but are actually Jaime's. Point of view character.
Cletus Yronwood	Deceased heir of Yronwood and close friends with Quentyn Martell.
Craster	Man who lives in a fortress North to the Wall. He marries his own daughters and sacrifices his sons to the Others.
Daario Naharis	Mercenary in service of Daenerys Targaryen. He also becomes her lover.
Daenerys Targaryen	Daughter of the deposed King Aerys II. The little sister of the

	deceased prince Rhaegar and to Viserys. Exiled from Westeros and wed to the Dothraki leader Khal Drogo, she eventually decides to retake the throne that was once her father's. Hatches three eggs of dragons in a ritual. Point of view character.
DonalNoye	Former armor of Storm's Ending, the hold of house Baratheon. Currently, armor at the Night's Watch.
Doran Martell	Prince of Dorne, elder brother to Oberynd and Elia, and father to Arianne, Quentyn, and Trystane.
Drogo	Khal of a Dothraki group. Husband to Daenerys Targaryen.
Duncan the Tall	A legendary knight of King Aegon V's Kingsguard. Died thirty years before the beginning of <i>A Game of Thrones</i> .
Eddard Stark	Lord of Winterfell, protector of the North, becomes Hand of the King. Husband to Catelyn and father to Robb, Sansa, Arya, Bran, Rickon, and the bastard Jon Snow. Point of view character.
Elia Martell	Wife of Rhaegar Targaryen and younger brother of Oberynd and Doran, brutally murdered by Gregor Clegane fifteen years before the beginning of <i>A Game of Thrones</i> .
Gendel	Legendary King-Beyond-the-Wall. The legend goes that after failing in his attempt to march south, he and his folk got trapped in a cave, and never left there. His sons are allegedly still alive after centuries, wandering through the caves.
Gerris Drinkwater	Warrior companion to Quentyn Martell.
Gilly	Daughter and wife to Craster.
Grenn	A man of the Knight's Watch, a close friend to Jon Snow.
Gwyneth Yronwood	Daughter to Anders Yronwood and currently the heir to the house's possessions.
Halder	A man of the Knight's Watch, a close friend to Jon Snow.
Hizdahr Zo Loraq	A noble from Meereen, the second husband of Daenerys Targaryen.
Hugh	A knight who came to King's Landing under the service of Lord Jon Arryn.
Illyrio Mopatis	A magister from the Free City of Pentos. Helped Daenerys and Viserys with sheltering and resources.
Jaime Lannister	Known as the Kingslayer, for killing Aerys Targaryen, the Mad King, whom he served as kingsguard. Son to Tywin, twin brother and lover to Cersei and brother to Tyrion. Secret father of the heirs to the Iron Throne Joffrey, Myrcella, and Tommen. Point of view character.
Janos Slynt	Commander of the City Watch in King's Landing.
Jeor Mormont	Lord Commander of the Night's Watch. Father to Jorah Mormont.
Joffrey Baratheon	Heir to the Throne. Supposedly, son of Robert with the Queen Cersei, but his true father is Jaime Lannister. Brother to Myrcella and Tommen.
Jon Arryn	Former hand of the King. Died in mysterious circumstances.
Jon Snow	The bastard son of Eddard Stark with an unknown woman, half brother of Robb, Sansa, Arya, Bran, and Rickon. A man of the Night's Watch. Point of view character.
Jorah Mormont	Former Lord of House Mormont, lives as an exiled knight in the company of Daenerys Targaryen.

Kedry	Deceased Master who joined Quentyn Martell in his journey east.
Leathers	A man from the Free Folk who joins the Night's Watch.
Lewin Martell	Deceased kingsguard to Aerys Targaryen. Uncle to Doran, Oberyne, and Elia.
Luwin	Maester at Winterfell, serves House Stark.
Lynesse Hightower	Former wife of Jorah Mormont.
Lysa Tully	Daughter of Hoster, sister to Catelyn and Edmure. Wife to the recently deceased Jon Arryn and mother of Lord Robert Arryn.
ManceRayder	Self-proclaimed King-Beyond-the-Wall, who wishes to attack the Night's Watch with an army of people from the Free Folk.
Mirri Maz Durr	A Lhazareen woman saved by Daenerys from her Dothraki khalasar.
Myrcella Baratheon	Princess of the Seven Kingdoms, supposedly the daughter of queen Cersei Lannister and King Robert, but her true father is her uncle Jaime Lannister. Sister to Joffrey and Tommen.
Old Nan	A servant of House Stark in Winterfell
Othell Yarrow	First Builder of the Knight's Watch.
Petyr Baelish	Lord of House Baelish and Master of Coin in King Robert's Small Council. Raised together with the House Tully current generation, close to Catelyn and Lysa. Known as Littlefinger.
Pycelle	Grandmaster in the Small Council of King Robert.
Pyp	A man of the Knight's Watch, a close friend of Jon Snow.
Qhorin Halfhand	A ranger from the Knight's Watch.
Qhono	A companion to Khal Drogo who forms his own khalasar when he dies.
Quentyn Martell	Prince of Dorne, son to Doran, brother to Arianne, and Trystane. Raised by Ander Yronwood and sent to marry Daenerys Targaryen. Point of view character.
Ramsay Snow	The bastard son of Roose Bolton. Husband to Jayne Poole claiming to be Arya Stark.
Rattleshirt	A man of the Free Folk.
Rhaegar Targaryen	Deceased Prince and heir to the Iron Throne. Eldest son of the deposed King Aerys Targaryen, elder brother to Viserys and Daenerys. Husband to Elia and father to Aegon and Rhaenys. Either kidnapped or ran away with Lyanna Stark, which eventually led to Robert's Rebellion.
Rhaego	Stillborn son of Daenerys Targaryen and Khal Drogo
Rhaella Targaryen	Sister, wife, and queen of Aerys II Targaryen. Mother to Rhaegar, Viserys, and Daenerys.
Robb Stark	Son of Eddard and Catelyn, heir to House Stark. Brother to Sansa, Arya, Bran, and Rickon. Half brother to Jon Snow.