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## **MASTER DISSERTATION**

Letters and Foreign Languages  
English Studies  
Literature and Civilization

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### ***The Image of the Other in George R.R. Martin's *A Song of Ice and Fire****

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## **Dedication**

To my parents, Azeddine and Mounira.

To my finest of friends, Lilia and Zineb.

To my cousin, Moufida, and my friends Chaima, Maroua, Malek, Marya, and Dhikra.

## Declaration

I, undersigned, do hereby declare that this dissertation has been carried out by me as a partial fulfillment for the Master's degree in English literature and civilization under the guidance and supervision of Mr. Boulegroune Adel, Faculty of Letters and Languages, English Language and Literature Department, Mohamed Khider University of Biskra, Algeria.

I further declare that the interpretations put forth in this thesis are based on my own readings, understanding and examination of the original texts. The reported findings that I have made use of are duly acknowledged at the respective place. Also, I declare that this work is not published anywhere in any form.

Signature



Belakehal Fatima Soundous

25/05/2023

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## Abstract

This research studies the image of the Other in George R.R. Martin's *A Song of Ice and Fire*. To highlight the falsified image of the Other, the research tackles the act of othering in different societal classes through Daenerys Targaryen's interactions. Feminist and postcolonial theories are applied in a textual analysis of the literature. First, the research analyzes the woman as an Other through Daenerys' dynamics with close male counterparts. Second, it applies the postcolonial notions of othering and worlding to Daenerys' takeover of Slaver's Bay. Third, it outlines how the Subalterns are conditioned as Others. The notions of liminality, the contact zone, and transculturation are also identified. The research reveals the protagonist is complicit as a female Other but later rebels against patriarchy. She performs the act of othering against the peoples of Slaver's Bay through different motives. She also conditions the Subalterns as Others through the takeover of their cities and the restriction of their economy.

**Key words:** George R.R. Martin, *A Song of Ice and Fire*, The Other, Feminism,

Postcolonialism, Othering, Worlding, Subaltern, Liminality, Contact Zone,

Transculturation.

## ملخص

يدرس هذا البحث صورة الآخر في سلسلة روايات جورج ر.ر. مارتن المسماة أغنية الجليد و النار. يعالج البحث فعل المؤخرة في الفئات الاجتماعية المختلفة من خلال تفاعلات دينيريس تارغارين لتوضيح الصورة المزيفة للآخر. يستعمل البحث نظريات النسوية وما بعد الاستعمارية في تحليل نصي للروايات. يدرس البحث أولاً صورة المرأة كالأخر من خلال المعاملات بين دينيريس و الذكور المقربين لها. ثانياً يطبق البحث نظرية المؤخرة ما بعد الاستعمارية على استحواد دينيريس على خليج النحاسين. ثالثاً يدرس البحث كيفية تكيف التابع بصفة الآخر. كما تم تحديد مفاهيم الحديدية ومنطقة الاتصال و التبادل الثقافي. يكشف البحث أن البطلة متواطئة كالأخر ولكن في وقت لاحق تنمرّد ضد النظام الأبوي بالإضافة إلى عمل المؤخرة ضد سكان خليج النحاسين من خلال دوافع مختلفة كما أنها تكيف التابع بصفة الآخرين من خلال الاستيلاء على مدنهم وتقييد اقتصادهم.

□ **كلمات مفتاحية:** جورج ر.ر. مارتن، أغنية الجليد و النار، الآخر، ما بعد الاستعمارية، النسوية، المؤخرة،

الحديدية، التابع، منطقة التلامس، التبادل الثقافي.

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## General introduction

George R.R. Martin's *A Song of Ice and Fire* is an incomplete epic fantasy series that currently holds five published books with two more in the making. Ever since the publishing of the first book *A Game of Thrones* in 1996, it gained ostensible popularity leading to its real-life adaptation with HBO's *Game of Thrones* and *House of the Dragon*. The subsequent *A Clash of Kings* was published in 1998; afterward, *A Storm of Swords*, *A Feast for Crows*, and *A Dance with Dragons* were released in 2000, 2005, and 2011 respectively.

Taking place on the fictional continents of Westeros and Essos, the reader follows several major and minor characters through limited perspective chapters. The series deals with three main plots: a dynastic war among prominent families for control of Westeros, the looming threat of the mythical Others in northernmost Westeros, and the ambition of the exiled daughter of the deposed Westerosi king to assume the Iron Throne, which is the monarch position of Westeros and on whom this research will focus on.

Daenerys Targaryen is the daughter of the deposed king of Westeros Aerys II. The Targaryen dynasty had ruled over Westeros for nearly three centuries by establishing military supremacy through their control of dragons and past the extinction of said dragons. Their dynasty eventually ended with a rebellion and Aerys II was subsequently killed along with his family. The only survivors were Daenerys and her older brother Viserys. At the beginning of *A Game of Thrones*, fifteen years have passed since the rebellion, and Daenerys and her brother are in exile in Essos.

In an attempt to win back the Iron Throne, Daenerys is married off to a Dothraki warlord by her brother in exchange for an army. Yet his plan fails and he eventually dies, leaving his sister to fend for her own. She becomes a queen in a foreign land, constantly

needing an escort for translation but she slowly becomes an independent and intelligent ruler following her husband's death. She rebels against the Dothraki patriarchal customs and declares herself a queen, aided by newly hatched dragons to her side, symbolizing her bloodline and claim to authority and the Iron Throne. She decides to march to the Slaver's Bay area in search of an army to overtake Westeros but eventually settles down as a queen. In doing so, Daenerys conflicts with the region's city-states and disrupts their customs and economy as she sees fit.

This research will tackle the problematic act of othering from three angles: the othering of women, the othering and worlding of the colonized peoples, and the othering of the unrepresented Subalterns. We will dissect the controversy of the conditions of the othered gender and the people and the Subaltern who were alienated from their own culture under the guise of civilization and peace. Therefore the major question to be answered is: how does the act of othering compose a false image of the perceived Other?

The sub-questions that follow are:

- a) How is the woman viewed as an Other?
- b) How do the acts of othering and worlding take place?
- c) How is the Subaltern conditioned as an Other?

This research aims at:

- a) Visualizing the act of othering from different societal classes.
- b) Critically investigating Daenerys' colonial authorial rhetoric.
- c) Highlighting the falsified image of the Other.

The study will focus on Daenerys Targaryen in her travels from the Dothraki land through chapters 3, 11, 23, 39, 49, 57, 64, 67, 71, and 75 of *A Game of Thrones*. Next, we will follow her in the city of Qarth through chapters 12, 27, 40, 48, and 63 of *A Clash of*

*Kings*. Lastly, we will examine her tactics in the Slaver's Bay region, in Astapor through chapters 8, 23, and 27 of *A Storm of Swords*, in Yunkai through chapter 42 of *A Storm of Swords*, and finally in Meereen via chapters 57 and 71 of *A Storm of Swords* and chapters 2, 11, 16, 23, 30, 36, 43, 50, 52, 55, 59, 67 and 70 of *A Dance with Dragons*.

The researcher will employ a qualitative research method utilizing a descriptive and analytical research paradigm. Data will be collected through the primary sources: *A Game of Thrones*, *A Clash of Kings*, *A Storm of Swords*, and *A Dance with Dragons*; only employing the perspective chapters of Daenerys. The sampling of data will be done based on its relevancy to the feminist and postcolonial theories in use. It will be accompanied by the description of conversations and quotes from the character of Daenerys as well as the analysis and interpretation of them. Secondary sources include the A Song of Ice and Fire Wiki website, which is hosted by two co-authors of the series and provides thorough articles on characters, regions, and all that relates to the novels; as well as several scholarly books and articles. The data analysis will utilize certain notions by feminist critic Simone de Beauvoir and postcolonial theoretical concepts, mainly Gayatri Chakravorty Spivak's othering and worlding, the Subaltern, Homi Bhabha's liminality, and Mary Louise Pratt's contact zone and transculturation.

In two orchestrated chapters, we will cover the different angles of otherness. The first chapter will be a theoretical framework. Beginning with the feminist theory of Simone de Beauvoir, followed by postcolonial theories by the critics Gayatri Chakravorty Spivak, Homi Bhabha, and Mary Louise Pratt, this chapter will conclude with a fictional overview of the history within the series of Daenerys Targaryen's bloodline and a description of the areas that she resides in, mainly the Dothraki Sea and the Slaver's Bay region.

The second chapter will entail an analysis of the literature. The first section will be a feminist critique of Daenerys experiencing the act of othering against her female self during her time with her brother and husband in the Dothraki land and her subsequent rebellion against patriarchy. The second section will focus on the othering and worlding of the colonized peoples in the Slaver's Bay region- in the cities of Astapor, Yunkai, and Meereen. The third section will center on the othering of the Subaltern. In this research, the nobles are the superior class of individuals who belong to the nobility and the Subalterns are the inferior class of workers and slaves who have been denied their rights and access to welfare. The notion of liminality is exemplified in the characters of Daenerys and Brown Ben Plumm. The contact zone is identified in the city of Meereen. Transculturation is present in the Unsullied seeking carnal services as emotional support, and the Meereenese Subalterns seeking compensation for burnt livestock.

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The literature allows for various literary and philosophical approaches to be used in studying it. The concept of otherness was used by Nada Elnahla in her article "The Other Beyond the Wall" where she analyzed the othering attitude towards the Westerosi free folk. In the dissertation "Otherness in George R.R. Martin's Fantasy Novel *A Game of Thrones*," Andraž Gradišnik analyzes the various othered entities in the novel and how they react to dominant societal norms. Jay Arlen Schroeder Jr. in his thesis "Power and Women: An Examination of Daenerys Targaryen" studies the opportunities for female agency despite the medievalist patriarchy. An Orientalist approach is applied by Mat Hardy in his article "Game of Tropes: The Orientalist Tradition in the works of G.R.R. Martin" in which he dissects the negative portrayal of the East through the Orientalist Essos. Analytical essay compilations published to date include *Mastering the Game of Thrones* edited by Jes Battis and Susan Johnston, as well as *Game of Thrones and Philosophy: Logic Cuts Deeper than Swords* edited by Henry Jacoby.

## **Chapter One: Theoretical Framework**

### **Introduction**

This chapter encompasses the theoretical framework of the adopted literary approaches to conduct this research in addition to the fictional contexts necessary to comprehend Daenerys' familial legacy and to provide geographical and cultural backgrounds of the colonized region. The literary approaches encircle the concept of otherness from feminist and postcolonial perspectives. In addition to defining othering and worlding, the concepts of the Subaltern, liminality, contact zone, and transculturation are also introduced. The fictional historical context covers the Targaryen kings, the Dothraki region and culture, and the cities of the Slaver's Bay region.

### **1.1. Postcolonial and Feminist Conceptualization of Otherness**

Postcolonial critics examine colonial subjugation and its impact on ethnic identities. The field studies all past mechanisms of colonial imperialism and its present aftereffects. As it gained prominence during the rise of post-structuralism, key theorists adopted post-structuralist precepts in coming up with their own concepts. In addition to the deconstructionist critique of binary oppositions, they were influenced by Marxism, feminism, cultural studies, psychoanalysis, and Michel Foucault's concepts of power, discourse, and discipline. Through some key concepts that include orientalism, othering, worlding, contact zone, and others, they examine and criticize the various ways Eurocentric culture maintains its hegemony by defining itself against the Other and thus circumscribing the discursive possibilities of that Other (Felluga 224). Several postcolonial critics have shared interests with feminist critics. As both domains deal with a form of human oppression, patriarchal subjugation is analogous to the colonial subjugation of indigenous populations. This situation

results in both groups having similar problems concerning realizing their independent, personal, and group identity; gaining access to political power and economic opportunities, and finding ways to think, speak, and create that are not dominated by the ideology of the oppressor (Tyson 405).

A ubiquitous problem that postcolonial critics and feminist critics deal with is that of othering, a process by which the ones in power control the representation of other groups in society and effectively marginalize them (Zevallos). The binary opposition of Self/Other is seen through a feminist lens as the male being the privileged one over his female counterpart, while through a postcolonial lens, the colonizers marginalize the colonized, effectively othering them (Mushaq 25). Otherness is used interchangeably with alterity and difference and they are essential to understanding how the Other and the Subaltern are constructed in that Western perceptions of subjectivity interpellate the colonized peoples (Howley 16).

### **1.1.1. Feminist Theory: Simone de Beauvoir**

Feminism has always presented a controversial area of discourse. Beauvoir questions the status of feminism and the surrounding discourse on it. Is there even a problem when it comes to women? The historical narrative on feminism did not clarify its specific issues and the theory of eternal feminine still upholds, yet there are still those who claim women are losing themselves. What even is femininity? It is agreed upon that women are half of the world's population but it is said that femininity is in jeopardy. As a "model that has never been patented" femininity has a vague essence and unclear characteristics (Beauvoir 26). These characteristics, as such those given to the Jew or the Black, have lost their ground as biological and social sciences no longer deem them definitive (26). Experts consider characteristics as secondary reactions to a situation, which invokes the implication that femininity is a result of the situation of women throughout history.

The situation of women throughout history cornered a woman out of logical, objective, and scientific discourse due to the pseudo-scientific belief that she is locked in subjectivity because of her particular conditions, which are her ovaries and her uterus, that some claim make her "think with her hormones" (Beauvoir 28), forgetting that male anatomy also includes hormones. This situation was enforced by historical figures like Saint Thomas and Aristotle who claimed that women's nature should be regarded as suffering from natural defectiveness, and the former even decreeing that woman was an incomplete man. It is believed that "humanity is male, and man defines woman, not in herself, but in relation to himself, she is not considered an autonomous being" (29). Because of her nature, her undefined femininity, and her anatomy, she is the inessential to the essential, she does not think of herself without a man, while he can exist without her. "He is the Subject, He is the Absolute. She is the Other" (29).

Every human is an existent subject who posits themselves as a concrete transcendence. That is, they go through several projects and eventually accomplish freedom by continuously surpassing toward other freedoms. The justification for this is the expansion of the present existence towards an indefinitely open future. This perspective of existentialist morality contends that humans concerned with justifying their existence experience it as a need to transcend themselves, but if they fall into immanence, existence degrades into itself and freedom becomes facticity. If the subject consents to this fall, they commit a moral fault but if it is inflicted on them it is a form of oppression. What defines the situation of woman is that while she is an autonomous being, she discovers herself forced to be an Other in a male-dominated world. This is done to keep her as an object bound to immanence because her transcendence will always be overshadowed by another essential and sovereign consciousness. She is entrapped in the clash between the fundamental claim of every subject



that always puts itself as essential and the impositions of a situation that puts her as inessential (Beauvoir 41).

Alterity is a foundational element of human consciousness. It can be found in the most primitive societies, travelers who are locals in their homes are othered and looked at with suspicion when in a foreign area. Beauvoir applies this principle to the division of the sexes. She bases this hypothesis on Hegel's claims that in consciousness itself there is a fundamental hostility to any other consciousness where the Subject asserts itself as the essential in opposition to the other inessential object, but there is a reciprocity within the relation. Opposing parties have treaties and agreements that unveil the façade of the Other and they recognize the reciprocal relativity of the relation. This reciprocity is not found between the sexes though. Only one of them is asserted as the essential and the other is coated with alterity (30).

Throughout history, whenever one group managed to dominate another it was often because of numerical inequality that enabled the majority to oppress the minority. The two parties have been once unrelated, they either accepted each other's autonomy or were unaware of each other until some historical event disrupted the balance. Examples of such are slavery in America or the Jewish diaspora or the indigenous peoples in America. They had a *before*, they share a past, a tradition, a culture, and sometimes religion. There is also the case of the proletarians, they are not a numerical inequality and never formed a separate group, but a whole historical development explains their existence as a societal class. Bebel draws a parallel between the latter and women: "There have not always been proletariat, there's always been women...as far back as history can be traced, they've always been subordinate to men." (31). Women's dependence on men was not the result of a *becoming* or a historical event, it did not happen. This led to the belief that otherness is an absolute.

Women do not use *we*, except in certain cases like conferences, they do not posit themselves as Subjects compared to the proletarians, the Jews, or the Blacks who use *we* to refer to themselves and posit themselves as Subjects and effectively turn anti-semities, whites, and bourgeois into "others." Instead, they use the word women because men say it. Their actions are "no more than symbolic agitation" compared to the Russian revolution by the proletariat and the blacks in Haiti; they only won what men were willing to grant them (Beauvoir 31). Women do not possess the concrete means with which they can assemble into a unit to overturn otherness. They have no shared past, no history, no religion of their own, and not even solidarity of labor or interests, they cannot form their own unit. Women are dissipated and tied by economic interests and social conditions to certain men, husbands, or fathers, more closely than they are tied to other women. Bourgeois women support Bourgeois men more than women proletariat; white women support white men and not black women (31-32).

The two sexes have never divided up the world equally, her legal status alone puts her as inferior. Even when her rights are acknowledged conceptually, long-standing habit withholds their manifestation in customs. Males have a greater chance at success, better jobs, and higher wages, they hold the most important positions in industry and politics. Refusing complicity, refusing to be the Other, leads to the woman having to renounce all the advantages this alliance offers. "Lord-man will materially protect liege-women and will be in charge of justifying her existence" (33). Every individual is tempted to forego asserting himself as Subject and to be existentially dependent on another individual. The lost individual when cut off from transcendence eludes the stress and anguish of an authentically assumed existence. So the woman, by assuming her role as Other, avoids the "metaphysical risk of a freedom that must invent its goals without help" and the economic risks (33). She is in deep complicity with the man who sets her up as such, and she does not make the prompt of

herself being a Subject because not only does she lack the concrete means, she discerns the non-reciprocal necessary link connecting her to him, and because she is often satisfied with being an Other (Beauvoir 33).

Male domination of the world was not adequately explained, but through existential philosophy, the history of the hierarchy of the sexes can be elucidated. The beginnings of the human species were not ideal: hunters and gatherers reaped a sparse yield with great effort. It is theorized that while women were given hard work, they were tasked with carrying heavy loads to enable men within the convoy to keep their hands free to fight any potential aggressors. The latter's role was the more dangerous one but in many cases, women were robust and resilient enough to engage in warrior expeditions. They showed as much courage and cruelty as males, with some saying they even bit their teeth into their enemies' livers. Notwithstanding their resilience, the freights of reproduction held them back. Pregnancy, giving birth, and menstruation rendered them inept to work or to take care of themselves and their children. They needed the catch from hunting and fishing brought by males and their protection. She did not even have the privilege of maintaining life that he had. The man controlled the balance between reproduction and production because frequent pregnancies and too many children took up the majority of her strength and time rendering her unable to provide for those children (105).

Men and women are equally indispensable for group survival. The need for manual labor prevailed over the need to exploit raw materials, humanity was seeking more people. Yet even then when motherhood was most venerated, it was not enough to put woman on a pedestal. The reasoning is that "humanity is not a simple natural species: it does not seek to survive as a species, its project is not stagnation: it seeks to surpass itself" (106).

With a minor interest in their posterity, primitive masses had no territory, no ownership, no stability, they had no concrete idea of permanence. They had no fear of death

and sought no heirs, children were a burden. It shows in how frequent infanticide was and newborns who were not massacred died of lack of hygiene in "a climate of total indifference" (Beauvoir 106). Thus, the woman who gives birth feels like a passive plaything and childbirth becomes a bothersome accident of pain and uselessness. Giving birth and breastfeeding are not considered as activities, but as natural functions that do not involve a project. The woman has no motive to claim a higher meaning for her existence and thinks she should passively submit to her biological destiny. And since housework is unanimous with motherhood duties, she is locked into the repetition and immanence of domestic labor. It produces nothing new and repeats itself from century to century (106).

Unlike her, the man performs acts that transcend his biological condition. The stick or club he arms himself with to get fruit from a tree or to slaughter an animal is an instrument that expands his grasp on the world. Instead of simply catching fish, he constructs dugout canoes to ease his conquering of the seas. Through such actions, he tests his own power by setting ends and projecting paths to them, and realizing himself as an existent. His activities are also often dangerous, which gives him supreme dignity. The hunter runs risks in the struggle against wild animals, the warrior risks his own life to promote the prestige of his clan. This is how he proves that life is not his supreme value but that it must serve ends far greater than itself. The man realizes himself as an existent by risking his life and not by giving life. "superiority has been granted not to the sex that gives birth but to the one that kills" (107).

Perpetuation of a species is sustained by re-creation, but this creation is the repetition of the same life but in different forms. Man guarantees life through existence, he serves the species by creating new inventions and forging the future. This is transcending life and by this surpassing, he denies any value to repetition and creates new values. Nevertheless, he faces the complicity of woman because she also inhabits transcendence, but her project is not

just a matter of repetition; it is surpassing her existence towards another future. The core of her being ratifies the masculine agenda. Man's project is to reign over the instant and shape the future. Male activity subdued Nature and Woman, disregarding that woman is also an existent who gives life without risking her life (Beauvoir 109).

The hierarchy of the sexes came to be by a continuous designation that motherhood and domestic labor are repetitive and they were historically denied any values in the face of the masculine projects that attempted to forge the future. Thousands of years later, women are still struggling to establish themselves as Subjects in a male-dominated world. Lacking the concrete means to assemble, living dispersed among men, and fearing economic risk, they are apprehensive to branch out and prefer to stay safe and satisfied as an Other.

## **1.1.2. Postcolonial Theory**

### **1.1.2.1. Gayatri Chakravorty Spivak's Othering and Worlding**

Whereas in more broad terms othering engulfs the social and/or psychological ways one group marginalizes another, Spivak coined the term in a postcolonial sense to circle the process with which imperial discourse creates its 'others' (Ashcroft et al. 201). In "The Rani Of Sirmur: An Essay In Reading The Archives" she delves into the ethics of privileging historical archives and argues against it, stating that if an academic equally knowledgeable on the specifics of historiography and the study of literature were to reveal the "ineluctably poetic nature of historical work" the balance in the discipline of history would be amended (Spivak 249).

She states that Imperialist archives and historical narratives should not be taken at face value. She outlines how the project of Imperialism, particularly the proceedings, and dispatches of the East India Company administrators highlight the othering and worlding being done to secure territories and trade routes. Spivak presents three examples of the

formers that showcase the heterogeneity of colonial power and their implicit enactments of othering and worlding through reinscription, which means the re-establishment of an existing concept in a different form from its conventional one ("Reinscription"). These enactments cause a transferential relation to occur where otherness reflects both master and subject.

On archivism, Spivak proposes a critical reading of several archived unprocessed materials to correct the disciplinary and cultural tendencies of the Western's representation of Imperial India. Hegemonic nineteenth-century European historiography has classified the archives as a repository of facts, the records of which Spivak has seen are of soldiers and administrators of the East India Company that construct the object of representations that became the reality of India. Notwithstanding the otherness at play, one can say this was the construction of a "fiction" that produced a collective of "effects of the real" (Spivak 249). The East India Company's administrators' dispatches and letters, when analyzed critically, tell a different story of how the native was obliged to become a consolidating Other to the newly domesticated European Master. Through three examples, Spivak outlines how the othering and worlding are enacted in a manner that not only makes the native a consolidating Other but Europe as a self-consolidating Other in a Master-Subject transferential relation.

These encounters take place in the Shimla Hills in India in the early nineteenth century. Dispatches, consultations, and letters are being sent and received in Calcutta, Delhi, and the many states of the Hills. Captain Geoffrey Birch, an assistant agent of the Governor, has written to Charles Metcalfe, the Resident in Delhi, and the latter sent a copy to John Adam, the Governor's Secretary in Calcutta. This was at a time when the East India Company was claiming to be entitled to settlement of the states but most of the states were not "particularly forthcoming in partisanship" (253).

Birch's letter states:

[I have undertaken this journey] to acquaint the people who they are subject to, for as I suspected they were not properly informed of it and seem only to have heard of our existence from conquering the Goorkah and from having seen a few Europeans passing thro' the country (Spivak 254).

The Goorkah are Nepalese soldiers. Birch, notwithstanding his abundant hostility towards the Hills' people, is aiding in consolidating the self of Europe by "obliging the native to cathect the space of the Other on his home ground" (253). He is forcing people to invest their mental and emotional energies into subjecting themselves to the imperial project. He sees himself as a representative image by which its sight and utterance replace rumors of the European on hills to information that reinscribes him from stranger to Master.

Spivak conjures the concept of worlding of a world on uninscribed earth from Heidegger's essay "The Origin of The Work of Art." On a general scale, this can be seen as inscribing the imperial discourse upon the colonized space and is done through activities such as mapping, by pinpointing the colony on the map and naming it so as to control it (Ashcroft et al. 283). This occurs on a more intimate scale where the imperialist project inscribes the colonized space with its presence in it. "He is worlding *their own world*, which is far from mere uninscribed earth, anew, by obliging them to domesticate the alien as Master" (Spivak 253). Captain Birch and the other policymakers are engaging in this as they move around the Hills, establishing the truth value of the stranger as the reference point for these regions' insertion into history.

The second example is from a secret consultation letter from Major-General Sir David Ochterlony to the Governor's Secretary John Adam. Ochterlony, who was reported, unlike Birch, to be a gentleman who only cordially hated the Hill people, wrote:

Mr. Fraser...considers these highlanders as having the germs of all virtue, and I see them only possessing all the brutality and perfidy [sic] of the rudest times without the

courage and all the depravity and treachery of the modern days without the knowledge of refinement...I do not think the restoration will be received so much as an obligation as a right, and I look forward to discontent and murmurs, if not turbulence...to any plan which does not give back the Territory unalienated, and the revenue diminishes in all its feudal relations (254-255).

Since the main focus of The East India Company was its trading rights and its market, this "restoration" should have been the right of the native kings in an enlightened perspective, but the Raja (king) Karma Perakash, whom Ochterlony is referencing, did not possess such a perspective. However, the Territory was not given back unalienated and the revenue was cut short, but the native Kings' subject-position was reworked into the position of the subject of Imperialism. What was seen as a right, turned into an obligation- as being obliged to follow the Company's plans. This became the recent enlightened outlook on how victims of imperialism "must feel nothing but an obligation in the long run" (255).

The third example scrutinizes some deletions made to a letter to the Marquess of Hastings, Lord Moira, Governor-General-in-Council. The letter was drafted by the Committee of Correspondence and corrected by the Board of Control. Its purpose was to reprimand the Governor-General because he allowed half-pay Subalterns to serve with regular troops in Native governments. This highlights the heterogeneity of the "Colonial Powers" in its production of othering the native states from "our [colonial] governments." The following excerpt was the drafted one and was later rephrased by the Board of Control of the East India Company:

The first and main point in which you have erred has been in permitting Europeans not in the Company's service to remain in India. [This practice] would lead to an impolitic improvement of the Discipline of the Troops of Native Powers, and that too through the Agency of officers who, as they are not subject to Martial Law, could not



be adequately controlled by the Indian Governments [the East India Company's Governments]. The limited degree of science which it may be consistent with good policy to impart to the troops of native powers in alliance with the British government, should be imparted by officers in our own service: because from those officers only have we a sure guarantee that our intentions shall not be over-stepped (Spivak 256).

This passage makes clear an often implicit policy in more general ideological production fields like religious conversion or education: that meaning and knowledge intersect power. The master is the subject of science and knowledge, the "science" mentioned is the science of war rather than the "disinterested" knowledge that is manipulated to create a narrative that will later be perceived as absolute: that there is a "natural" difference in human or racial substance between the "master" and the "native" (256).

The Board of Control simply ordered to stop the hiring of Subalterns and re-scripted the former bold passage to the following:

whatever may be your opinion upon the propriety of these orders, we desire that they may be implicitly obeyed: and we desire that we may not again be placed in the painful narrative of either doing an act of apparent harshness or of acquiescing in an arrangement, not only made without our consent, but such as beforehand it must have been known that we should disapprove (256).

This was the letter that the Governor-General eventually received. The editing in this passage clears the want to harmonize desire and law: our desire is your law if you govern in our name" before the desire was articulated as a law to be obeyed (257).

The three examples have showcased how othering and worlding take place in diversity: by installing the glimpsed stranger as the sovereign subject of information with the agent of instrument Captain Geoffrey Birch, the reformulation of right as obligation with the agent Ochterlony as the stereotype of the imperialist villain, and the conflicted master

constituting desire as law with the corporation as the agent. They are all partaking in othering and manufacturing a historical narrative of the Hill states.

### **1.1.2.2. The Subaltern**

The Subaltern classes of society are those belonging to the peasants, workers, and those denied access to hegemonic power. Originally meaning “of inferior rank,” the term was first used by Antonio Gramsci as he proposed historiography on the groups of people subject to the hegemony of the ruling classes. As history tends to present one side of history as "official," the side being the elite's or the colonial's, Gramsci presented a framework for studying the history of the Subaltern by focusing on six aspects:

- a) Their objective formation,
- b) Their active or passive affiliation to dominant political formations,
- c) The birth of new parties and dominant groups,
- d) The formations that the Subaltern groups produce to press their claims,
- e) New formations within the old framework that assert the autonomy of the Subaltern classes,
- f) Subaltern relationships with trade unions and political parties (Ashcroft et al. 244)

The Subalterns lack access to the necessary means to control and manage their representation and even less access to social and cultural institutions, leaving their history "necessarily fragmented and episodic" (244). Even when they rebel, they are subordinated by the ruling classes. The concept was inserted in postcolonial studies by the Subaltern Studies group which promoted a similar idea to Gramsci which is repairing the imbalance in academia that heavily leans on elites and elite culture in South Asian historiography. Understanding that subordination can only be understood as a binary relationship with dominance, the group studies the Subaltern as "an objective assessment of the role of the élite

and as a critique of élitist interpretations of that role," insinuating that the actions of the elite classes were mirrored in the Subaltern (Ashcroft et al. 245).

In *Subaltern Studies: Writings on South Asian History and Society*, Ranajit Guha stated that the domains of elite politics paralleled with Subaltern classes as another political domain in the case of colonial India. The lead actors of that domain were not the indigenous society nor the colonial authorities, but the Subaltern classes and groups who comprised the mass of laborers and the majority of the people (Felluga 295). The modes of political mobilization for the Subaltern depended on traditional organization of kinship, territoriality, or class associations and it often took the form of a peasant uprising. Unlike the elite's mobilization that was obtained by adopting British parliamentary institutions. The concept is varied, however, in that it concerns all forms of subordination be it in terms of class, caste, age, gender, or office, the common denominator being the notion of resistance to elite domination (Ashcroft et al. 245). It renders space for discussions on several political and cultural binaries, such as colonialism/nationalism, imperialism/indigenous cultural expression, and others to hallmark a distinction between Subaltern and elite.

### **1.1.2.3. Homi Bhabha's Liminality**

Converging communities of different races or ethnicities experience emerging interstices as they coexist in a society. Interstices, meaning gaps, engulf the displacement and overlay of the domains of racial and cultural differences and when these interstices materialize "collective experiences of nationness, community interest, and cultural values are negotiated" (Bhabha 2). The representation of difference is not a fixed traditional pre-given ethnic or cultural trait; it is socially promulgates cultural hybridities that result from historical transformation. Notwithstanding singular or communal claims of identity, hybridities exist in

liminal, in-between spaces where "the terrain for elaborating strategies of self-hood" is provided (Bhabha 1).

The liminal, derived from Latin and meaning threshold, is a concept expressly used in psychology to describe the threshold between the sensate and the subliminal under which is a limit that elapses sense perception (Ashcroft et al. 158). The notion of this concept as an interstitial or an in-between space dilates the term from the restricted 'limit' definition.

Liminality is cultivated in postcolonial theory for its specificity in denoting an 'in-between' space in which different modes of living intersect and the exploration of the convoluted interactions of colonial and native cultures is enabled. Bhabha utilizes an architectural characterization by art historian Renée Green to showcase liminality. Green, an African American herself, reflects the questioning of representation and the presence of community in the architectural work *Sites of Genealogy* and simulates the binary logic that constructs different identities such as black/white, and self/other. She makes the metaphor of "the museum building itself rather than simply using the gallery space" (Bhabha 3). Bhabha references this architecture and connects associations between particular binary divisions using the attic, boiler room, and stairwell. The latter is the liminal space which processes symbolic interaction between the upper and lower areas, between blackness and whiteness in this instance: "the hither and thither of the stairwell, the temporal movement and passage that it allows, prevents identities at either end of it from settling into primordial polarities" (4). The liminal walkway allows for hybridities to protrude onto their distinct cultural elements without settling for one as an identity.

#### **1.1.2.4. Mary Louise Pratt's Contact Zone and Transculturation**

A contact zone is a pedagogically developed term that involves meetings of incongruous cultures in disproportionate relations. Pratt initiated a transcultural pedagogic

exercise to try and engage students in comprehending “their own subject-position in transcultural negotiation and confrontation” (Ashcroft et al. 62). She explains that the task of attempting to unify the world in the classroom through a lecture, a monologue that would claim truth and equity to all entities is an impossible and unimaginable feat. Alternately, the lecturer has to present the information around the fact that their presentation will be received in “radically heterogeneous ways” which they could not prescribe, nor were they entitled to do so (62).

In her own words, contact zones are “social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination—like colonialism, slavery, or their aftermaths as they are lived out across the globe today” (Pratt 4). Cultures of different races and ethnicities engage with each other and negotiate their interactions and their history; the contact zone is the space that they take to have those interactions.

Transculturation is one of the phenomena resulting from the contact zone. The term pertains to the reciprocal influences of representation mediums and cultural practices in colonies and metropolises (Ashcroft et al. 263). As the diversity of the peoples continues to clash in a society, in addition to the influence of the hegemony, the people adopt the means given to them by the latter and they innovate them according to their cultural beliefs and then the means are transferred back to the hegemony. Transculturation is the contact zone working in two directions: hegemonic culture and mediums of representation transfer and translate to the marginalized colonial space and is altered and sent back to the hegemonic culture (Felluga 57).

## **1.2. Fictional Context of the History within the Series**

The novel series covers several intricate plots and locations, notwithstanding Daenerys'. The fictional continents of Westeros and Essos, located in the west and the east respectively and separated by the Narrow Sea, house the medievalist setting of the Seven Kingdoms of Westeros and Orientalist Essos. In only five published novels, out of seven planned, Martin relays the fight for the Iron Throne in Westeros, after the passing of Robert Baratheon. The throne is taken by the latter's young son Jeffrey. Rumors begin to swirl saying that Jeffrey is the product of an incestuous relationship between his mother and her twin brother Jaime, leading Robert's brothers Stannis and Renly to fight for the Throne. Besides this, the looming threat of the mythical Others beyond the Wall of Westeros is daunting upon the Night's Watch in the northernmost regions. Not to be confused with the Other and othering concept used in this research, the Others of this particular plotline are not the locus of this research.

### **1.2.1. The Targaryen Bloodline and its Demise**

One of the reasons that encourages Daenerys to seek to regain her father's throne is her family's royal heritage. The Targaryens are dragonlords of ancient Valyrian lineage. Valyria used to be the center of civilization of the known world where they were one of the powerful families until they immigrated to a small island near Westeros named Dragonstone. Daenerys had a dream where she foresaw the destruction of the city, which prompted the family to move. Twelve years later, the city got destroyed due to several volcano eruptions and seismic attacks which left the Targaryens as the sole surviving dragonlords (Martin, *Fire & Blood* 7). Many years after their settlement, Aegon I decided to invade Westeros and unite its seven kingdoms under one ruler. He sets off along with his sister-wives Visenya and Rhaenys and their dragons and successfully subjugated the kings and the lords of all regions.

This conquest would mark a historical anchor for marking dates, battles, and births for Westerosi historians, with AC for After the Conquest and BC for Before the Conquest. Aegon I also established a new capital named King's Landing where he built an Iron Throne, a great metal seat built from the broken, melted, and twisted blades of his fallen enemies (Martin, *Fire & Blood* 17).

Following Aegon I, sixteen male kings who varied in terms of competence, cruelty, and diligence sat on the Iron Throne. Notable events include Jaehaerys I who created the first constitution, Baelor I who became a priest, and Daeron I who conquered the unyielding southernmost Dorne and died in battle. The last of the dragons had died in Aegon III's reign in 153 AC, several attempts were made to hatch new ones but lead to nothing. Aegon V, however, had caused a great tragedy in his attempt to hatch new dragons, he gathered his close confidants and alchemists and used wildfire, a fiery substance that resembled dragonflame and started a massive fire that resulted in his passing (Martin, *The World of Ice and Fire* 104-186). This latter was the great-grandfather of Daenerys and started the event as a celebration of her soon-to-be-born brother Rhaegar.

Aerys II was the last of this bloodline to sit on the Iron Throne. He was known to be vain and changeable and of average competency, but the one wise decision he made was making Ser Tywin Lannister his Hand of the King. As the years passed it was becoming clear that Aerys had no talent for ruling and spent his time fooling around, Ser Tywin was the one dealing with day-to-day ruling matters (191-193). Aerys slowly descended into madness and paranoia because of his jealousy towards Tywin, his fear that the latter and even his son Rhaegar were conspiring to kill him, and the anguish at his sister-wife Rhaella's numerous miscarriages and stillborns. An event that propelled the king's paranoia was the Defiance of Duskendale. Lord Darklyn of the harbor town Duskendale had devised a plot to lure the king into his castle and hold him hostage in exchange for the town's independence and lower

tariffs. Aerys had agreed to the invitation solely because Ser Tywin strongly advised him not to go. He was held hostage for a year and only saved by the boldness of the knight Barristan Selmy who sneaked into the castle and escorted him out. The king locked himself within his castle after this event and had a massive increase in paranoia and cruelty (Martin, *The World of Ice and Fire* 199-201). Barristan would later serve as Queensguard for Daenerys.

One of the lords decided to hold a tourney, which is a sporting event for knights to showcase their abilities. Aerys made his first appearance since the Duskendale situation and shocked all spectators with his haggard appearance and unstable behavior. However, it was his son Rhaegar who, despite winning the tourney, committed a great offense. Rhaegar had given a flower to Lyanna Stark and complimented her beauty instead of his wife who was in attendance. Lyanna was already betrothed to Robert Baratheon. The latter and the rest of the Starks were not amused (206-211). The eldest siblings of hers demanded for Rhaegar to apologize yet Aerys had them killed, and even ordered for the rest of their relatives to have the same fate. Several lords saw this as an injustice and voiced their opposition. The battles quickly escalated between the latter and the king's royalists all over the kingdoms and lasted for three years.

Ser Tywin had resigned from the king's service at this point but his only son Jaime became a Kingsguard. Aerys sent the rest of the Kingsguard to fight alongside Rhaegar but kept Jaime as a hostage of sorts. Rhaegar would eventually die in battle at the hands of Robert, and Aerys plotted to have the city bombarded with wildfire. Ser Tywin would return to the castle to kill off the rest of the king's men, and Jaime would kill Aerys himself after growing frustrated with his madness and cruelty (216-218). Robert Baratheon takes the Iron Throne and puts an end to the three-hundred-year-long Targaryen reign.

By the time of Aerys' death, Viserys had been born a few years prior and Queen Rhaella was heavily pregnant with Daenerys. It was decreed that the remaining Targaryens



were to be killed. After Daenerys was born and Rhaella passed away giving birth to her, a few loyal royalists managed to help the orphaned kids escape to Essos. The two would move from city to city until a wealthy merchant in the free city of Pentos known as Magister Illyrio offered them a stay in his mansion in exchange for whatever gold or jewelry they have left.

### **1.2.2. The Dothraki Sea**

The Dothraki Sea is a large inland region of Essos located north of Slaver's Bay and east of the Free Cities. It has a landscape of steppes, plains, and great lakes. It became home to the nomadic peoples of the Dothraki culture and their Khalasars who constantly battle each other and raid surrounding lands. At the heart of the Sea is the only inhabited city of Vaes Dothrak which is considered a sacred holy city where no blades or shedding of blood is allowed ("Dothraki sea").

The clans of this culture live in hordes, dubbed Khalasar. The head of a Khalasar is called Khal and his wife is a Khaleesi. When the Khal dies, the Khaleesi is taken to Vaes Dothrak to be a fortune teller amongst the other widows of other Khals, called the Dosh Khaleen. Bloodriders are brotherly guards to the Khal and they refer to each other as "blood of my blood," they protect him in addition to commanders named Kos and Khas that are dedicated to the Khaleesi and other important individuals ("Dothraki").

Economically, they rely on giving and receiving gifts by way of trade as they consider buying and selling an unmanly practice. Gifts include captives and slaves, and returning gifts does not occur immediately after receiving them. Trade is allowed in the sacred city of Vaes Dothrak where merchants and traders of surrounding regions come and display their products so long they honor the Dosh Khaleen and the peace of the city.

Wedding ceremonies take place in open areas and the guests are expected to feast, drink, dance, and fight for almost the entire day. The Khalasars do not value privacy, and

mating is done openly during ceremonies and regular days. At the end of the wedding, the bride is traditionally offered an arakh, a bow, and a whip from the bloodriders. She is expected to decline the gifts and present them to her husband instead. The Khal then presents his new Khaleesi to the Dosh Khaleen. If the former is pregnant, she engages in the stallion heart ceremony. As the Dothraki worship a horse god, and all their rituals and culinary customs include horse meat and carcass, the pregnant Khaleesi would consume the heart of a stallion under the supervision of the Dosh Khaleen. If she eats the entire heart, the child will be born a strong and fearless male; if she chokes on the blood or retches up flesh, the child could be a female, deformed, or a stillborn. If children are deformed they are abandoned to feral dogs (“Dothraki”).

Polygamy is also practiced among some Khals, and some even share their wives with their bloodriders. Women are considered of lower social status. The bloodriders will not allow a Khaleesi to command them, and female captives are viciously assaulted and traded as property. Even so, every male will bow to the authority and wisdom of the Dosh Khaleen. When the Khal dies, his bloodriders are required to safely escort the widowed Khaleesi to join the Dosh Khaleen and then follow him to death as well. The Kos would battle amongst themselves to take his place and form their own hordes; they might even kill his heir to erase competition (“Dothraki”).

### **1.2.3. The Slaver’s Bay Region**

The Slaver's Bay region is located south of the Dothraki Sea and is infamous for global slave trade. It was built from the ruins of the Old Empire of Ghis which was overtaken by Valyrian dragonlords. The Empire and the Valyrians fought through five Ghiscari Wars after which the dragonlords managed to destroy it and burn it to the ground. The Slaver Cities reemerged after the Doom of Valyria and took control of the slave trade (“Old Empire of

Ghis”). The Ghiscari people are of mixed races and ethnicities drawn together by the fall of the empire and spread over the Slaver Cities, the greatest of which are Astapor, Yunkai, and Meereen. Even though old Ghiscari culture and language have been forgotten, the people still praise their Ghiscari heritage and customs. They speak using the language of their colonizers, High Valyrian, but with different dialects and still use Ghiscari glyphs in writing (“Slaver's bay”). Freeborn men and women typically wear tokars, a long loose shapeless sheet wrapped around the body and held by one hand. It is a sign of power and higher status, and the fringe on the tokar signifies one's status (“Tokar”).

The economy of the region runs by producing and trading slaves for different occupations. The slave traders form the ruling aristocracy of the cities, the slavers inherited slave training expertise from the Old Empire and the Valyrians. They call themselves the Good, Wise, and Great Masters of Astapor, Yunkai, and Meereen respectively, and compete when it comes to bed slaves, field hands, and craftsmen but unite in producing the infamous eunuch soldier slaves named the Unsullied. The latter are taken as children and trained to be obedient and fearless (“Slaver's bay”). They also produce copper, wine, and fabrics.

Astapor is a port city and is dubbed the Red City for the red bricks used in its architecture. The stepped pyramids, the plazas, the city walls, and other structures are built with a peculiar kind of red bricks. "Bricks and blood built Astapor, and bricks and blood her people" is an old rhyme that designates the red color of the bricks to the blood of the slaves who made them (Martin, *A Dance with Dragons* 203). The city is dominated by large stepped pyramids, plazas, and fighting pits and ruled by the Good Masters. The main gate leads to the Plaza of Punishment where rebellious slaves are propelled and punished or executed, when new slaves are brought through this gate they are faced with this latter. The Plaza of Pride is an open market where slavers present their products. The city houses over a hundred slave

traders who sell slaves of different functions and occupations, but the greatest of them sell the eunuch soldiers the 'Unsullied' ("Astapor").

Yunkai is dubbed the Yellow City and is ruled by the Wise Masters. The city is deemed a disreputable place as its Masters are infamous for corruption and cunning and its main export is bed slaves and erotic dancers. Its architecture is made of tall stepped pyramids and towers made of yellow bricks ("Yunkai").

Meereen is the largest of the Slaver Cities and is ruled by the Great Masters, the heads of the slaver families. The architecture of the city includes multi-colored bricks and its infrastructure is better maintained compared to the other cities. The nobility live inside stepped pyramids, the largest of which is the Great Pyramid which stands at over two hundred meters. The poorer areas are located between the pyramids. The city is wealthy due to not only the slave trade but thanks to its fighting pits. The latter are combat contests of religious nature, considered as a blood sacrifice to the gods of Ghis in addition to a showcase of courageous skill and strength to please the gods. The winners are acclaimed and well-treated, and the losers are honored by gravating their names in the Gates of Fate. The pits are also an event to condemn criminals to death, it represents a judgment by battle as a final opportunity to prove their innocence. Men, women, children, and wild animals hold contests in the pits and are intertwined with mock fights for entertainment. Animals killed during the event are made into stews and given to the hungry and to those who present themselves to fight ("Meereen").

## **Conclusion**

Thus this chapter showcased the necessary theoretical foundations to analyze the varied facets of the Other in Daenerys' experiences. It outlined how the othering of women is a historically built narrative that started in the primitive ages and persists to this day due to

male domination and female complicity. The chapter also highlighted the postcolonial conceptualization of the colonized Other in the sense that this latter is produced not only by the high-status ruling figures but is enforced by low-class agents who are reinscribing the colonized regions as they see fit and essentially worlding them. Besides the definition of the inferiorly ranked workers class of the Subaltern, liminality and contact zone are introduced. The former represents the in-between space where cultural hybridities reside and the latter designates a space for engagement between different cultures and ethnicities because of colonization and produces transculturation. The historical context within the fictional world covers the Targaryen bloodline and outlines the legacy that Daenerys seeks to obtain again, and the regions of the Dothraki Sea and Slaver's Bay. This groundwork provides the researcher with steady anchors to firmly conduct the analysis.

## Chapter Two: Multidimensional Analysis of Othering in George R.R. Martin's *A Song of Ice and Fire*

### Introduction

This chapter covers the analysis of the novels through three facets of the Other. The first section concerns the othering of the female gender and it encircles the dynamics between Daenerys, her brother Viserys, and Khal Drogo. This involves chapters 3, 11, 23, 39, 49, 57, 64, 67, 71, of *A Game of Thrones*, and transitions into Daenerys' rebellion against patriarchy through chapter 75 of *A Game of Thrones* and chapters 12, 27, 40, 48, and 63 of *A Clash of Kings*. The second section covers the othering and worlding of the colonized peoples, and the third section covers the conditioning of the Subalterns as Others. These sections utilize the same chapters which include 8, 23, 27, 42, 57 and 71 of *A Storm of Swords* and chapters 2, 11, 16, 23, 30, 36, 43, 50, 52, 55, 59, 67 and 70 of *A Dance with Dragons*.

### 2.1. Othering from a Feminist Perspective

#### 2.1.1. The Man's Othering of Woman

The presentation of Daenerys' dynamic with her brother Viserys immediately highlights the image of the woman as an Other. Viserys is preparing her to be sold as a wife to a nomadic Dothraki horselord. She is not allowed to object or to inquire on this scheme. He actively threatens her into submission with physical and verbal abuse to which she is powerless to fight back. She is unable to be autonomous due to Viserys being her last remaining relative and the one in control of her assets and fate. She is regarded as inessential and a means to an end. The Westerosi king is also in control of her fate as he had set up a reward for whoever captures her dead or alive. Not only is she subjected to punishment as a

revenge for her father's and late brother's actions, the last relative she has abuses the patriarchal power he holds over her (Martin, *A Game of Thrones* 22-24).

The preparation for the feast where Daenerys would be presented to her future husband/buyer was done without consoling her in any part. Even the garments she had to wear without objections. Viserys and Illyrio, a wealthy merchant who housed the siblings in his estate, stood debating her appearance and whether the scheme would work or not. Viserys consistently undermines her person and her appearance and even states that the Dothraki have "queer tastes," insinuating not only is she unattractive but unworthy to even marry into the nomadic society. Yet, he is using her nonetheless to as a means to an end; in this case it is taking back his father's throne by selling her for an army (23).

Alterity is present in the siblings as Daenerys is implicitly horrified with Dothraki customs and Viserys is verbally disrespecting and even cursing them. Yet, they recognize the reciprocity of the relation as they trade with them. This highlights how the reciprocity between the males' relation is acknowledged and understood, but between the sexes it is nonexistent. Men like Viserys and the Khal interact and engage in commercial activities with one another despite their immense dislike for one another, but Daenerys is not allowed to voice her opinion or engage in any sort of activity out of her own volition (56).

In the feast, the future husband, Khal Drogo, his bloodriders, other lords and merchants, and the Westerosi knight Ser Jorah Mormont are present in celebration. Daenerys is the only woman present and the rest of the men were there to celebrate her forced complicity and descent into immanence. She attempts to have her brother dissolve the scheme but he vehemently refuses and emphasizes that the decision was not hers to make. He stated that he would allow for "all forty thousand men, and their horses too" to sexually assault her "if that was what it took to get [his] army" (25). Viserys continues to inferiorize Daenerys

even after she becomes a Khaleesi until the Khal would take his life for insolence against his culture.

### **2.1.2. Woman as the Other in Dothraki Culture**

The wedding ceremony of Daenerys and Khal Drogo was a traditional Dothraki feast in which male warriors and merchants ate and drank, and female dancers were brought as entertainment. The warriors are allowed to sexually assault the dancers as "there is no privacy in the Khalasar" and women are forced into intimacy without their consent. Dothraki custom also decrees presenting the bride with gifts from her family and other parties involved, a particular part of this is that the bloodriders present the Khaleesi with three traditional weapons. She must refuse these gifts and give them to the Khal, the reason being "[she] is but a woman" and should only accept pleasantries, fabrics, perfumes and such (Martin, *A Game of Thrones* 57).

When Drogo's Khalasar arrives in Vaes Dothrak, Daenerys is pregnant. Newlywed brides are to be presented to the crones of the Dosh Khaleen for their approval and fortune-telling. The Dosh Khaleen hold a ceremony to test the prowess of the soon-to-be mother that would foretell whether the baby would be healthy or not. Daenerys was handed the raw heart of a stallion and had to consume it with her bare hands under the eyes of the crones, Khal Drogo, and the bloodriders. She manages to do so without choking or gagging; because if she does, the baby was in threat of being a stillborn, deformed, or a female. The crones, Drogo, and the Khalasar were pleased with her succeeding in this because it enforces their masculine agenda (226).

As the ownership and control of Daenerys moved to the Khal, Viserys was furious at his inability to control her and at the fact that his "payment" was not delivered. He overstepped his boundaries on several occasions and the Dothraki warriors humiliated him at



Daenerys's commands. In his final moments, he sheathed his sword in Vaes Dothraki as a threat to Drogo, and the latter poured a pot of molten gold on his head and ended his life. The city is considered sacred and shedding blood with blades is a great offense, in addition to the insolence to the Khal. Drogo killed Viserys not for abusing his wife but because he insulted him and his culture (Martin, *A Game of Thrones* 228-229).

Daenerys becoming a Khaleesi makes the case for liminality. Her racial and ethnic makeup puts her on a culturally hybrid stairwell that overlooks Valyrian ancestry, Westerosi place of birth, and Dothraki nomadic culture. However, she did not fully integrate into Dothraki society because of "the blood of the dragon" which gave her an incentive to seek more than what she was granted. She thought of the possibility of not being a Targaryen; she would have been satisfied with being a Khaleesi with a strong man, protective bloodriders, a place of honor awaiting her within the Dosh Khaleen, and a growing son within her because she was led to believe those "should be enough for any woman" (267). Yet, she was determined to take the Iron Throne.

The Khaleesi has no authority and no say in ruling matters of the Khalasar. Daenerys has no reason to take pride in her person or her status save for her heritage. She consistently reminds herself that she has "the blood of the dragon" to encourage herself because Dothraki norms inferiorize her aspirations. The mission of retaking the Iron Throne fell on her shoulders as Viserys died, and she slowly convinced Drogo of crossing the seas to assist her. This however was not in her honor. Daenerys was approached by a wine seller who tried to trick her into drinking poison but Ser Jorah prevented her from drinking it. The assailant was caught and when Drogo was made aware of Robert's motivations; he pledged to sack the Westerosi king's city and give the Iron Throne as a gift to his yet-to-be-born son, and not to Daenerys, who is the legitimate heir to the throne (269).

### 2.1.3. The Rebellion of Daenerys against Patriarchy

Daenerys' attempts to fight against patriarchal norms begin by protecting female slaves from rape. Drogo's Khalasar had come across another Khal's Khalasar attacking a Lhazareen city. Drogo killed the latter and his heir and enslaved the women of his clan and the remaining Lhazareen women. The warriors consider these newly enslaved women as rewards for their fight for the Khal and would sexually assault them freely. Daenerys decided to command them to stop the rape and harm, a command she received dirty looks and glares for. One of the warriors then complains to Drogo that Daenerys "had taken his spoils, a daughter of the [Lhazareen] who was his to mount." Drogo is confused and commanded her for a reason because "these women are [their] slaves now, to do with as [they] please" (Martin, *A Game of Thrones* 301).

Daenerys tries to reason with him by saying that it would please her if they remained unharmed and if it were possible to integrate them into society via marriage. She uses her emotions to persuade him because defending the rights of the women was not viable. One of the bloodriders laughed and compared the women to sheep because the Lhazareen pray to a god known as the Shepherd. He states: "does the horse breed with sheep?" Daenerys angrily replied saying the "dragon feeds on horse and sheep alike." Drogo was amused by this interaction and sourced the feisty energy to his son in her womb, that he was "filling her with his fire." Drogo treats her as being incapable of acting out of her own will or voicing an opposing claim to prevent harmful conduct (301).

Later an injury would cause the Khal great harm and a ceremonial sacrifice leads to his death. Daenerys loses the Khal, her child, and the Khalasar. Most of the Kos fought each other and formed their own Khalasars and took off. Only Ser Jorah, her handmaidens, bloodriders Jhogo, Rakharo, and Aggo, and fewer than a hundred Dothraki of women, children, and crippled men remained. Daenerys decides to take Viserys' claim to the Iron

throne and declares herself queen and Khaleesi. This would be her transcendence. She builds a pyre to cremate Drogo's body along with some of his possessions and three dragon eggs, except the "bride gifts." She claims the traditional weapons to herself in rebellion against the rule that prohibits her from accepting them (Martin, *A Game of Thrones* 356).

The catalyst that cements Daenerys' rebellion into transcendence is proclaiming the Khalasar as her own. She gathers the remaining Dothraki and declares that they are "her" Khalasar and emancipates them. Unheard of for a Khaleesi, she names the three bloodriders as her commanders, and names Ser Jorah as the first of her Queensguard. The three bloodriders, echoing the masculine agenda, reject stating that it would be shameful to be riders for a woman, and that only a man can lead a Khalasar. The only promise they could make is to take her safely to join the Dosh Khaleen. Daenerys ignores their words. She set the pyre on fire, and the flames triggered "the blood of the dragon." She walked into the flames, causing great panic amongst her entourage but she emerges alive and with three living dragons on her body. This form of divine transcendence was the catalyst for the Dothraki to reconsider their beliefs about women and bow down in submission (356-358).

Daenerys' rebellion against Dothraki patriarchal customs became a success because of a divine occurrence and not because of her status or resoluteness. This event highlights how the woman is unlikely to overcome being the Other without some form of grandiose transcendence that overshadows patriarchal beliefs.

Another instance where Daenerys rebels against patriarchal norms is her refusals to marry a wealthy merchant. She arrives in the Free City of Qarth accompanied by the merchant prince Xaro Xhoan Daxos of the Thirteen. The latter is one of the many factions of Qartheen merchant princes who hold vast wealth and connections. The merchant houses her Khalasar and makes sure she is pleased and comfortable. The Khaleesi is suspicious however and makes clear of her intentions to obtain Xaro's and the rest of the Thirteenth's trading

galleys and ships. The interactions with Xaro highlight his viewing of Daenerys as an inferior being whom he tries to sweetly fool into submission (Martin, *A Clash of Kings* 190-193).

Xaro consistently professes "protestations of passion" and love for Daenerys. He is passionately trying to persuade her to marry him and give up her pursuit of the Iron Throne. He pleads saying "let us take my pleasure barge and go in search of [golden vintage wine], you and I" and offers trips around the globe to experience the most exquisite delicacies (191). Daenerys refutes his proposals and insists on obtaining his ships. She is attempting to initiate a relationship based on commerce, one that overcomes the typical standards set for women. Xaro refutes her and deems her determination as madness. He proposes to her again without mentioning that Qartheen marital law allows both spouses to keep their separate assets, but each spouse is allowed to ask for one thing and the request cannot be refused. The Khaleesi realizes Xaro is seeking her dragons and has no intent to support her cause (192).

The interactions with the merchant showcase how Daenerys is still considered an inessential being in how he consistently offers luxuries to persuade her into marriage. The reciprocity of the relation between the sexes is undermined by Xaro when he refuses to trade his ships and dismisses Daenerys from his property because of her rejections to his proposals.

## **2.2. The Othering and Worlding of the Colonized Peoples**

Daenerys' colonial authorial rhetoric begins to form when she eliminates the Good Masters of Astapor and decides to rule over the slaver cities and use their resources and wealth to prepare for taking the Iron Throne. The three agents of othering are identified as Ser Jorah as the agent consolidating the self of the empire by obliging natives to cede the space of the Other on their home ground. The empire is Westeros, and he is the glimpsed stranger unnoticed in the presence of the empire's representative Daenerys. Ser Barristan appears as the imperialist villain who is the instrument in turning the right of the native into

an obligation. Daenerys represents the conflicted master who constitutes desire as law by othering the natives implicitly. However, this categorization is not exhaustive as the motives are enacted by all three parties in unison and enforces the heterogeneity of the colonial power. This section concerns othering towards people belonging to the nobility and the upper classes.

The army purchase scheme presents a conspicuous case of worlding. The cities of Slaver's Bay are mapped out as simple means to achievement, there is no concern for the well-being of the Unsullied army nor is there an initial righteous motive for emancipation or just ruling for the common people. By banning slavery and not providing an adequate means of employment that seamlessly translates with the traditions and customs, the colonial discourse is inscribed by implying that the Ghiscari mode of life is immoral and in need of correction.

### **2.2.1. In Astapor**

The interactions between Daenerys and the Good Masters reflect how both parties represent a transferential relation that mirrors otherness on both sides. The enactment of othering involves Ser Jorah and Daenerys plan to purchase the Unsullied army using treachery. The scheme involves utilizing what they consider the dubious nature of the slavers to take the soldiers. This event highlights how the native masters' right to trade is turned into obligation to follow commands.

Daenerys's begins her enactments of othering by talking in the Common Tongue of Westeros despite being fluent in the local language. She meets the slaver Kraznys mo Nakloz and relies on a slave for translation. She appears as the glimpsed stranger and is consolidating the self of the Empire by refusing to communicate with the natives in their language. This is done in order to deceive the slaver and is suggested by Ser Jorah. It showcases that they view the Masters as less than their equals as they plan to defraud them. Nonetheless, they are

impressed with the prowess of the soldiers but repulsed with their nature at the same time. The soldiers are cruelly trained eunuchs who promise unquestionable loyalty. Daenerys feigns politeness but is sickened by the Masters and the city as she describes it as “vile sty” (Martin, *A Storm of Swords* 121-125).

Another's showcase of othering is done during the purchase of the Unsullied. She asks eight of the Good Masters for all of their soldiers and claims that she will pay double and even triple the price. The Masters confer with each other and decided that if she is desperate enough to pay triple, she should hand them a dragon as well. Daenerys, still feigning ignorance, agrees to sell one of her dragons. This promise is a ruse that tricks the Masters successfully. This act visualizes how the native's right is turned into obligation. The Good Masters gathered thousands of soldiers while her entourage carried several goods from the ships to present to the Masters, and one of the dragons was handed to Kraznys. The latter handed her a whip and stated that the purchase was done, thinking that his right of owning the goods and the dragon was fulfilled (140-144).

The obligation to follow commands is enacted when she faces the Unsullied and bellows in the local language that they are her property now and orders them to slay all the slavers. She surpasses the mere obligation and eliminates the Masters. The dragon would not comply with Kraznys, and she ordered the beast to flame the slaver. Chaos ensues in the city as Daenerys brutally eviscerates the rulers of the city. By brutally forcing the slavers to give up their rights and positions, she moves on from being the glimpsed stranger to becoming the Master (144).

She also enforces an emancipation policy and sets up a council of former slaves to rule in her stead. She chooses a healer, a scholar, and a priest as leaders of the council. This marks Daenerys' colonial authorial rhetoric that distinguishes the native states from her

colonial government. She makes the council rule according to her laws that abolished slavery, but offered no other means of work or commerce (Martin, *A Storm of Swords* 211).

Astapor's living situation and economy turned to chaos and destruction after Daenerys became queen of Meereen. The council she left to rule was overtaken by the self-proclaimed Cleon the Great. King Cleon was a former slave and worked as a butcher (346). Daenerys is repulsed by their situation, but offers no aid to their pleas for help. This particular act of othering highlights Daenerys as the conflicted master. She issues her desire for emancipation as law with no adequate constitution to govern the city and without considering the natives' history or customs. This consolidates the self of the Westerosi empire as it upholds their ethics, but results in chaos for the natives.

### **2.2.2. In Yunkai**

The enacting of othering the Wise Masters began by directly obliging the natives to follow commands and using treachery to overtake the city. The city was well guarded and prepared as they heard Daenerys was coming. The Khaleesi set up a pavilion and called forth the Wise Masters and the captains of the sellsword companies the Stormcrows and the Second Sons to discuss her terms (Martin, *A Storm of Swords* 212).

The envoys of the Wise Masters arrived in a sizeable host. Grazdan mo Eraz spoke for them and ordered the Khaleesi to take her quarrel where it belongs- in Westeros. She might have committed savageries in Astapor, but the Yunkai'i were willing to forgive. He even brought a chest of gold as a gesture of friendship. Daenerys is amused and states she will have more than one chest of gold when she plunders the city and sets her dragons to flame the man's tokar. The man survives though, and she gives him an ultimatum of emancipating their slaves and giving up the city within three days, or else they will suffer death and plunder.

This interaction exemplifies how Daenerys enforces the natives to surrender as othered subjects. She gives them a period of three days to consider her terms of giving up the city and freeing the slaves (Martin, *A Storm of Swords* 213).

Daenerys launches a surprise attack after leading the masters to believe they had options to consider. City defenders and fighting slaves were caught off guard and the Khaleesi's army crushed them. The undercover attack succeeds with only a dozen casualties. Ser Jorah's participation in the attack pinpoints him as another example of the glimpsed stranger acting by proxy to the empire. He announces their victory to a pleased Daenerys as she learns that Grazdan served her terms to the Masters and they had no choice but to accept. This guileful act expresses the sentiment of othering as what was presumed to be a right turning into an obligation. The city defenders and the Masters were led to believe they had the right to choose one of the options and a chance to re-consider them, but the Khaleesi planned to take over the city all along. Daenerys chose to overtake Yunkai because she believes she is a skillful Master in the science of war and her presumptions are supported by the knights as they are experts in the maneuvers of war (214-216).

### **2.2.3. In Meereen**

The Great Masters nailed a hundred and sixty-three child slaves on every milepost on her path from Yunkai to spite her. As revenge for the nailed children, Daenerys gathers a hundred and sixty-three individuals from the Great Masters and their families and nails them to wooden posts around the city. She describes them as "contemptible" and a "herd of old men" and the women as "old sticks." This tortuous humiliation made her feel proud initially, yet she feels guilty as she sees what became of them, she rationalizes it by thinking she did it for justice and the children. Out of pure vengeance, this act visualizes Daenerys conflicting desire with law. It creates the narrative of the new Master being naturally different and



morally superior to the native on the surface, but Daenerys is committing the same atrocities as the Masters. She proclaims that she fights for justice and freedom, yet “all [she] makes is death and horror” (Martin, *A Storm of Swords* 345-347).

The captain of the Second Sons, Brown Ben Plumm, joined her council. This latter makes the second case of liminality. He claims to have some Targaryen blood as the dragons took a liking to him. They are playful as they sit on his head and shoulders, a rare act as they are aggressive to the rest of the Khaleesi's council. He also claims to be "part Braavosi, part Summer Islander, part Ibbenese, part Qohoric, part Dothraki, part Dornish, and part Westeros." Daenerys describes him as "an amiable mongrel" (Martin, *A Storm of Swords* 281).

She also made it clear she despised the culture by wanting to ban the tokar. She wanted to wear Westerosi garments until the head priestess the Green Grace warns her that she would be regarded with contempt. As the queen of Meereen she "must be a lady of Old Ghis" and not "a grotesque outlander" and a "barbarian conqueror." Daenerys thought of the tokar as a clumsy piece of fabric. Only Brown Ben Plumm managed to convince her to wear it by saying "man wants to be the king o' rabbits, he best wear a pair of floppy ears." She adopts this manner of wearing floppy ears to act concerned and caring in front of the people and their petitions "however much [she] despises them" (Martin, *A Dance with Dragons* 30). Her actions illustrate how the master-subject transferential relation is performed. As she forces otherness onto the Meereenese, it transfers back to her because the citizens can see she has no respect for their culture or their economy.

Daenerys makes her throne In the Great Pyramid. The traditional throne was an intricate wood carving of a savage harpy, she commanded for it to be broken and used as firewood to the dismay of the Meereenese. She stated "I will not sit in the harpy's lap," making it clear she had no intentions of respecting their culture. She sets up the throne room

to meet envoys and petitioners. Daenerys alternates between talking to masters and freedmen and hearing their grievances. The city was savagely ransacked by the citizens and the Astapori and the Yunkai'i that managed to flee the terror in their cities (Martin, *A Storm of Swords* 346). Meereen makes the case for the contact zone; the ethnicities and cultures of the latter three in addition to the Westerosi and the Dothraki are living and coexisting in one environment because of colonial pretexts.

Daenerys' colonial authorial rhetoric applies the Westerosi belief of slavery being an evil deed and an abomination and bans the slave trade and the fighting pits, two of the cities' most profitable business models. The Meereenese are petitioning and complaining to no avail. The former slave owners hired their old healthy slaves for meager wages, and the infirm and the crippled were left on the streets. She describes them as "a sly and stubborn people who resisted her at every turn" (Martin, *A Dance with Dragons* 30). She shifts the blame of her actions onto the slavers. The freed people are left with no shelter and no income because of her laws that are forcing them to find different lines of work.

Several nobles and masters would come to Daenerys seeking compensation for their slaves' lost work. She refuses to compensate any of them and deems their problems as disturbingly squeezing coins from her. Grazdan is a noble who once owned a weaver. The woman had grown old and so he purchased a dozen young girls for her to teach the weaving skills. The woman died, and the freed young girls opened a shop and sold their weavings. The noble claims he should be granted a portion of their earnings as they owe their skills to him. Daenerys asks him about the old weaver's name, which he cannot remember. She rules that he will get nothing from the girls, that it was the old woman they owe their skills to. He must now purchase a new loom for them as compensation for forgetting the name of the old woman (Martin, *A Dance with Dragons* 30). This interaction highlights how Daenerys acts as a conflicted Master constituting desire as law. She desires certain behavioral dynamics that

these people are not familiar with and states laws of punishment for the absence of these behaviors.

Daenerys' interactions with the Green Grace and the noble merchant Hizdahr zo Loraq showcase how much she secretly despises the Meereenese but is forcing her rule upon them. The reason for this is to practice her skills in warcraft so that when she arrives in Westeros she will be ready to conquer it.

Hizdahr zo Loraq is a noble wealthy merchant with connections all across Essos. He seizes the opportunity of buying most of the fighting pit when their share value plummeted. He petitions Daenerys more than six times and pleads with her to reopen the pits. Daenerys taunts his pleading by saying "you have no other purpose but to plague me." He stated she should at least hear his arguments. She states she finds his case to be deficient and that she heard his arguments so often she memorized them. She proceeds to relay them:

[t]he fighting pits have been a part of Meereen since the city was founded... [they] are profoundly religious in nature, a blood sacrifice to the gods of Ghis...[they are] not mere but a display of courage, skill, and strength...[and] by reopening the pits I would show the people of Meereen that I respect their ways and customs (Martin, *A Dance with Dragons* 32).

The reader is persuaded to believe that this refusal is just and moral, yet this highlights how the Meereenese are shown as lacking Others in economics and business ethics. On numerous occasions, she deems the Masters as nuisances seeking to take gold from her person without taking into account how her egregious banning of their work models affects them. She was asked to leave Meereen to its people by several individuals including the Qartheen merchant prince Xaro. He offered her the ships she asked for before and begged her to leave, citing the spreading famine in Astapor and Yunkai and the economic stagnation in all of Slaver's Bay as his reasons. Yet, she persisted to rule Meereen and severed the

diplomatic issues between her city and the merchants. This persistence further cements Daenerys as the conflicted master confusing desire with law. She enforces her desire to prove herself capable of being a just ruler despite the clear indications of all the harm she caused. The Wise Masters of Yunkai have also gathered many sellsword companies to seize her city and cut off trade routes. The city was also facing a siege (Martin, *A Dance with Dragons* 110-115).

Daenerys slowly gets tired of the Meereenese petitioning her to open the fighting pits and reinstate slavery. A marriage with Hizdahr is arranged which promises an alliance with the Subaltern group the Sons of the Harpy and Yunkai. The latter and Hizdahr's connections make for the sole reasons Daenerys agrees to the marriage. She states that in order for the citizens to not see her as "the uncouth barbarian who smashed through their gates, impaled their kin on spikes, and stole their wealth" anymore, she needs a king of "old Ghiscari blood" (Martin, *A Dance with Dragons* 154).

The Green Grace attempts to explain the customs of a Ghiscari wedding, but Daenerys is disinterested and performs the bare minimum of them. The customs decree that the mother and sisters of the groom would examine the bride's female parts to ensure that she is fertile, and she must consume a special cake for betrothal. Afterward, the bride washes the groom's feet to show that she will be his handmaid. She also wears a bridal tokar of white silk fringed with baby pearls that symbolize fertility. Daenerys undermines all of the above by taunting the Grace and saying "let his mother and sisters examine each other and share the special cake" and "all those pearls would make me rattle" (Martin, *A Dance with Dragons* 238).

She insinuates that Westerosi customs would be more suitable but the Grace immediately shuts her down and explains how the gods of Ghis would not approve of the union, and the Meereenese would see her as a foreign concubine who has no respect for their

customs. Daenerys thinks "the queen of rabbits must not be wed without her floppy ears" and gives up arguing (Martin, *A Dance with Dragons* 238). The court's seneschal also asks her if she could reopen the fighting pits just for the ceremony; she simply absolves herself of responsibility and shifts the task to Hizdahr once he becomes king. Daenerys exemplifies othering here in how she distinguishes herself and her customs as being more apt than the native Ghiscari ones. Her actions insinuate the narrative that there is a natural difference in the human or racial substance between her, the Westerosi Master, and the natives, the Meereenese.

### **2.3. The Othering of the Subaltern**

This section covers the conditioning of the Subaltern as Others. The Subalterns identified are the Unsullied, the Astapori survivors, the freed Yunkai'i and the unrepresented ones, the Meereenese petitioners, and the Sons of the Harpy. Each of these Subalterns is conditioned in different manners as Others to obey Daenerys and employ the Westerosi modes of life, but they show disobedience in their own ways as they realize the lack of concern and respect the new queen has for them.

#### **2.3.1. In Astapor**

Purchasing the Unsullied soldiers despite the disdain for them was a calculated practice. Daenerys described the soldiers as "eunuchs made of brick...with dead eyes that never move" (Martin, *A Storm of Swords* 125). Yet, she calculates an intricate ruse to buy them without cost.

After emancipating them she commands them to choose a leader, of which they choose Grey Worm. Ser Jorah trains Grey Worm in the manner of Westerosi leadership and combat and the latter's agility and attention to detail is impressive. Even though the Unsullied

are well-trained fighters in combat and spears, it seemed necessary to teach them the right manner of fighting according to Daenerys and Jorah (Martin, *A Storm of Swords* 211). This act highlights how Grey Worm and the Unsullied are conditioned to cede the space of the Other. Daenerys gives them "freedom" and praises their prowess, which is an implicit incentive to regard the new Queen and her Westerosi fashion as the moral and just way of life. However, this is hypocritical because not only are they forced to fight to win a throne in a land they have never seen or care about, but if they do manage to obtain the throne they will not be able to be adequately nationalized. As former slaves, eunuchs, and infamously trained fighters, they will live as Others and consistently face discrimination in Westeros that is more severe than what Daenerys, Ser Jorah, and Ser Barristan show them.

The Astapori Subalterns are voiceless and unrepresented until Daenerys comes and claims that emancipation would improve their quality of life. After conquering their city, a few thousand former slaves follow her to Yunkai in fear of chaos and death. Those who followed her to Meereen seem to have found housing and work as escorts and in brothels, but the ones who remained in the city faced dire circumstances. The council that Daenerys left to rule was eliminated, and so did the kings that came after. The city was "burning" because of Yunkai's attacks and a deadly virus known as the bloody flux is spreading rapidly. Some Subalterns managed to escape to Meereen and receive treatment but were held in encampments outside the city gates (Martin, *A Dance with Dragons* 200-236). These Subalterns were conditioned as Others to emotionally invest their support in Daenerys and seek her aid as their city collapses.

Daenerys receives a group of Subalterns that managed to escape and hears their grievances. A brickmaker, a weaver, and a cobbler were the last remaining of a group of a dozen that managed to escape the Red City. They look malnourished and depressed and describe how despite all the plunder and the destruction, they still "loved" the Khaleesi and

were anxiously waiting for her to come back and de-escalate the situation. They are expressing how they cathected a space for her as Others waiting for salvation.

Daenerys made no outward comments but rationalizes to herself that she could not have gone back or else the Meereenese would also suffer. Ser Barristan agrees with the sentiment and shifts the blame onto the Astapori kings. She merely states that it was good that they have come and that their safety was guaranteed in Meereen. The cobbler and the brickmaker thank her, but the weaver simply looks at her with "eyes as hard as slate" and Daenerys realizes that they know she is lying, that Astapor is burning, and that Meereen is facing the same fate (Martin, *A Dance with Dragons* 201-202). This act of othering conditions the Astapori Subaltern as subjects forced to accept whatever help is offered. The one entity that can help them is the same one that holds their fate in her hands.

### **2.3.2. In Yunkai**

Daenerys was taking a stroll along the encampments of her freedmen; she took care to arm them well and commanded Ser Jorah to organize fighters into four companies. This makes for another case of othering where Jorah is obliging these natives to become disconcerted Others who would fight to win the throne of a land they had never seen. As Daenerys was observing them in the encampments, some people prayed to "strange" gods, some greeted her, and others asked for her blessing. She believed they thought "there was good fortune in her touch" (Martin, *A Storm of Swords* 282) and was letting them touch her hands and feet as she strolled on her horse. This particular scene visualizes the sentiment of othering of the Westerosi Master on top of the poor native subject and providing him with his blessing and knowledge.

From the limited overviews of the situation of the Yunkai'i Subalterns, the readers are led to believe that they were overjoyed once Daenerys won the battle with the surprise attack.

When the Yellow City's city gates opened, the Subalterns surrounded Daenerys and were "all smiling at her, reaching for her, kneeling before her" while screaming and shouting and calling her Mother in different languages (Martin, *A Storm of Swords* 216). This visualizes how the Subalterns emotionally invest in cathecting a space of the Other. However, the author does not show what came of them and only tells of how the Wise Masters are operating slave markets to spite and thwart the Khaleesi after she settles in Meereen. Daenerys does not directly offer assistance nor does she return to the city to aid them.

### **2.3.3. In Meereen**

To portray herself as a just queen that hears her people and cares for them, Daenerys receives petitioners in her throne room on a nearly daily basis. She hears their problems and decrees a ruling as she sees fit to the dismay of the people. These instances exemplify the conflicted master issuing desire as law.

A few examples are as follows: an unnamed rich woman whose husband and sons died whilst defending the city came to inquire about her house. She fled and lived with her brother during the sack and her house was turned into a brothel. The prostitutes took her garments and jewels as well. Daenerys ruled that she can get her jewelry back but the house was theirs to keep because she abandoned it when she left to her brother's house. A former slave showed up and asked to punish a nobleman for "raping" his wife. His wife was the noble's bedwarmer and he "used her for his pleasure" and impregnated her. The former slave wanted gold for raising the noble's bastard and wanted him punished for the crime of rape. Daenerys ruled in favor of the gold but not the punishment, stating that by law, the wife was the man's property and he was allowed to do what he wanted. Rape was not viable. The man was not pleased (Martin, *A Dance with Dragons* 33).



Daenerys decreed a "blanket pardon" for all crimes committed during her sack of the city in addition to no punishments for slaves rising against their masters. A boy from a noble family arrived in a frayed tokar and emotionally described what became of his family. Two of their slaves killed his father and elder brother, then raped his mother and killed her as well. The boy managed to escape but one of the slaves took the house as his own, and the second one joined Daenerys' army. The boy wanted both men to be hanged. Daenerys refused and informed him of her policies, and the boy tried to attack her but he was held back. The boy left with contempt and Daenerys thought "the Harpy has another Son" (Martin, *A Dance with Dragons* 33).

The Sons of the Harpy represent an anonymous group of Subalterns whose mode of political mobilization is violence. They are known for killing the Unsullied and leaving a harpy symbol drawn in blood next to the bodies. These actions signify the strong opposition to Daenerys' rule. Her investigations to uncover the Sons and their leaders have not led to fruition, but Hizdahr manages to cease the killings by using his connections to other noble families. Daenerys and her council suspect that the nobles and Hizdahr are involved in organizing the group but have no evidence to back it up (28).

Transculturation can be identified in the Meereenese asking for compensation for their burnt children and livestock. Daenerys' dragons grew very large and would fly and flame small children and sheep. Subalterns would present Daenerys with charred bones as evidence, but it became a consistent occurrence. She decreed that they must swear an oath of honesty at the Temple of Graces before presenting the bones. This makes the case of being a by-product to colonization in that these Subalterns would not be facing this form of unnatural loss in livestock and human life if Daenerys did not overtake their city (33).

Another unseemly transculturation case is the Unsullied soldiers staying in brothels. Due to the increasing lack of work and commerce, brothels spread around the city and offered

all sorts of carnal services. The eunuch soldiers would enter the brothel and ask the sex workers to cuddle them or simply hold them. The Unsullied seeking sex workers for emotional support is unheard of in the fictional world, which makes it a special case of transculturation resulting from Daenerys' emancipation policy (Martin, *A Dance with Dragons* 28).

Ser Barristan is enacting his othering tactics in selecting several kids to train and become knights. Notwithstanding his consistent support of Daenerys' insidious tactics and othering behavior, he is carefully training young Meereenese boys in the Westerosi knighthood fashion. He considered the young boys as "his pride" and stated that "they will be pleased to demonstrate their prowess" once they are properly trained. They are a group of about thirty ranging in age from eight to twenty who were bound to end up as fighting slaves but were taken in by Daenerys. The boys reportedly "love the queen" and would make for good knights against Hizdahr's pit fighters. These Subalterns are actively being conditioned as Others with no other goals but to sacrifice their life to the stranger queen Daenerys (199).

## **Conclusion**

In conclusion, the first section of this chapter uncovered the dynamic between Viserys and Daenerys that showcased her as the inessential Other. This dynamic continues as she interacts with Khal Drogo in which she is inferiorized by him and the Dothraki customs. She rebels against patriarchal customs after Drogo is deceased with the divine transcendence of hatching dragons. The interactions with the merchant prince Xaro further cement this rebellion as she rejects his marriage proposals and proceeds to obtain means of warcraft.

The second section covers the othering of the peoples which is seen in several instances such as obliging natives to follow commands, executing them as revenge, and disregarding the culture and its customs. The worlding of the natives' world is done by

overtaking the cities and sacking them in preparation to take over Westeros. The contact zone is identified in the city of Meereen as the Astapori and the Yunkai'i join the Dothrakai and Westerosi in living in the same environment. Liminality is identified in Daenerys and Brown Ben Plumm who both possess links to different ethnicities.

The third section concerns the Subalterns who are conditioned as Others meant to put their faith in Daenerys for salvation in addition to acts of protest one by the Sons of the Harpy group. The cases of transculturation are found in the Meereenese Subaltern seeking compensation for livestock burnt by Daenerys' dragons, and in the eunuch Unsullied employing carnal services for emotional support.

## General Conclusion

The locus of this research is to examine the act of othering from three angles in order to highlight the different variations of the problematic act. The first facet is the othering of the female gender and the second and third facets concern the conditioning of the native people and Subalterns as Others. The major question to be answered is how does the act of othering compose a false image of the Other in terms of its subdivisions of the woman as an Other, the enacting of othering and worlding, and the conditioning of the Subaltern as Others. The study aims to visualize the act of othering from different societal classes, to scrutinize Daenerys' colonial authorial rhetoric, and to highlight the falsified image of the Other.

The first chapter introduced the theoretical concepts used to conduct the study in addition to fictional historical context concerning Daenerys' bloodline and geographical regions. The first approach employed Simone de Beauvoir's feminist theory of the woman being the inessential Other in society because of the historical narrative that became an absolute. She explains how alterity is a foundational element of consciousness but is overlooked once reciprocity is established within a relation. However, the reciprocity is not present between the two sexes and the woman is historically inferiorized as an Other. The second approach utilizes postcolonial notions relative to otherness. The first of which is Spivak's concept of the Other as the subject of colonialism. She identifies three agents who instrument the act of othering for different motives, the glimpsed stranger as the sovereign subject of information, the imperialist villain who reformulates the native's right into obligation, and the conflicted master constituting desire as law. The second notion concerns Spivak's concept of worlding which involves reinscribing regions for colonial purposes. The third notion introduces Bhabha's concept of liminality, which describes hybrid identities who

identify with several ethnicities or cultures. The fourth notion involves Pratt's contact zone and its by-product transculturation. The former denotes an environment where different races, ethnicities, and cultures coexist as a result of colonialism. The latter indicates by-products by the people engulfed in a contact zone as they innovate the colonial means given to them. The final section of the chapter introduces Daenerys' royal bloodline that includes the first conqueror of Westeros followed by sixteen kings and ends with her late father being the catalyst to her exile to Essos. The geographical contexts introduced include the Dothraki sea and the culture of its nomadic people, and the cities of Slaver's Bay.

The second chapter conducts an analysis of the literature and visualizes answers for the research questions. The act of othering is first seen composing a false image of the female Other in the dynamic of Viserys and Daenerys and Daenerys adopting Dothraki customs. Viserys considers his sister as inessential and an entity viable for sale. He upholds patriarchal power over her through verbal and physical abuse to which she is unable to resist. Dothraki customs inferiorize female agency and corner women to be complicit. The first case of liminality is identified in Daenerys as a Khaleesi. Daenerys rebels against those customs and patriarchy by commanding a Khalasar and reaching transcendence by hatching dragons. She persists in the rebellion by refusing marriage proposals and complicity.

The second section of the chapter delves into postcolonial analysis. The act of othering in Slaver's Bay highlights the false descriptions Daenerys portrays of the Masters as she, aided by Ser Jorah and Ser Barristan, uses treachery to overtake their cities and violently eliminates them. These three represent the three agents of othering and employ different colonial motives in unison. She forces her colonial authorial rhetoric that disregards the culture and the history of the region, which results in otherness reflecting back to her as the people realize her lack of concern towards them. The notion of worlding is identified in the actions taken to rob the cities from their resources in preparation for overtaking Westeros.

The city of Meereen showcases the contact zone due to the mix of ethnicities and cultures coexisting because of Daenerys' colonization.

The third section of the chapter studies the conditioning of the Subalterns as Others. The Unsullied soldiers and the Astapori and Yunkai'i denote different situations of life but are conditioned in a similar manner that involves emotional investment in Daenerys. The Sons of the Harpy signify a form of opposition to being othered through anonymous violence. Transculturation is indicated in Meereen in the Unsullied and the Subalterns. The latter's case involves seeking compensation from Daenerys for the burnt children and livestock her dragons flamed. The former's case involves the eunuch soldiers soliciting brothels for emotional support.

The findings of the analysis present the visualizing of othering performed against women, the native peoples, and the Subaltern and it showcases how the entity being othered is falsely portrayed in a negative inferior image. The woman is viewed as an inessential Other that can be treated as a simple means to an end. The resolution for which was only achieved through resolute rebellion. Othering takes place through inferiorizing natives and obliging or conditioning them to posit the stranger as the rightful master. The three agents of othering can act in unison and employ the same motives collectively. Worlding eases the process of othering by reestablishing locations as mere blueprints for resources to take. Subalterns represent the vulnerable class taken advantage of in terms of emotional and economic investment. In a contact zone, they are obliged to follow the colonial master's laws and it results in different forms of transculturation.

The research is not exhaustive due to the limited information about the regions and the lack of viewpoints from the people experiencing postcolonial otherness. It covers otherness experienced by Daenerys and the latter enacting otherness herself. The area of

research can be expanded to include the other female characters outside of Essos, as well as other regions and cultures in the fictional world.

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