

Archetypes in Anglophone Literature: *Game of Thrones*

Michaela Balačínová

Bachelor's Thesis
2018



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav moderních jazyků a literatur
akademický rok: 2017/2018

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Michaela Balačinová**
Osobní číslo: **H14238**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **prezenční**

Téma práce: **Archetypy v anglofónnej literatúre: *Hra o tróny***

Zásady pro vypracování:

Zhromaždenie a preštudovanie odborných materiálov k téme archetypov
Detailné naštudovanie diela Hra o tróny
Formulácia cieľov práce podľa získaných informácií z odborných zdrojov
Analýza vybraného diela v súlade s kontextom a témou
Vyvodenie záveru a jeho formulácia

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: tištěná/elektronická

Seznam odborné literatury:

Abrams, Meyer Howard. A Glossary of Literary Terms. 7th ed. Fort Worth: Harcourt Brace, 1999.

Allen, Graham. Intertextuality. 2nd ed. London: Routledge, 2011.

Jung, Carl Gustav. The Archetypes and the Collective Unconscious. Princeton: Princeton University Press, 1981.

Martin, George Raymond Richard. A Game of Thrones: Book One of a Song of Ice and Fire. New York: Bantam Books, 1996.

Walker, Steven F. Jung and the Jungians on Myth. New York: Routledge, 2002.

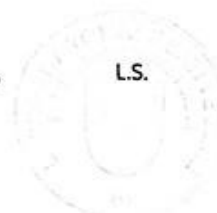
Vedoucí bakalářské práce: prof. PaedDr. Silvia Pokrivčáková, Ph.D.
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: 10. listopadu 2017

Termín odevzdání bakalářské práce: 4. května 2018

Ve Zlíně dne 8. ledna 2018


doc. Ing. Anežka Lengálová, Ph.D.
děkanka




PhDr. Katarína Nemčoková, Ph.D.
ředitelka ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně 26. 4. 2018



¹⁾ zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací.

⁽¹⁾ Vysoká škola nevydělčně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacího zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.

3). Odpirá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užit či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Táto bakalárska práca je rozdelená do dvoch hlavných častí – teoretickej a praktickej časti. Archetypy ako hlavný pilier tejto práce sú popísané, analyzované a prakticky aplikované rôznymi spôsobmi v každej z týchto častí, aby boli lepšie pochopené. Prvá časť sa zaoberá Jungovým prístupom k archetypom, jeho myšlienkami a teóriou kolektívneho nevedomia, ktorú tvorivo prebral z Freudovej psychoanalýzy. Druhá časť teórie sa bude sústreďovať na definíciu a vývoj archetypov, taktiež na teóriu literárnej archetypálnej kritiky a najvýznamnejších archetypálnych kritikov. Poznatky z týchto dvoch častí budú premietnuté a prakticky aplikované v ďalších častiach, ktoré budú sústredené na Daenerys Targaryen – jednu z hlavných literárnych postáv fantasy románov *Hra o Tróny* (1996) od Georga R.R. Martin-a, jej kritickú analýzu a archetypálnu interpretáciu, na ktorú bude nahliadnuté z rôznych aspektov a uhlov pohľadov. Ďalej v tejto práci budú predstavené ďalšie dva typy archetypov (mentor a zloduch), ktoré budú taktiež identifikované v diele *Hra o Tróny*.

Kľúčové slová: Archetypy, Kolektívne nevedomie, Daenerys Targaryen, Archetypálna kritika, Jungov prístup, Hra o Tróny, literárna postava

ABSTRACT

This bachelor's thesis is divided into two major parts – theoretical and practical part. Archetypes, as the main pillar of this work, are described, analysed and practically applied in various ways in each of these parts in order to be better understood. The first part deals with Jung's approach to the study of archetypes, with his ideas and collective unconscious' theory, which Jung creatively took from Freud's psychoanalysis. The second part of the theoretical part will be focused on the definition and development of archetypes, as well as on the theory of literary archetypal criticism and the most significant archetypal critics. Knowledge from these two theoretical parts are reflected and practically applied in the interpretation parts, which will be focused on the literary character of Daenerys Targaryen – one of the main literary characters from George R. R. Martin's *Game of Thrones* fantasy novels (1996), its critical analysis and archetypal interpretation from different points of view. Later in this work, another two archetypes – the Mentor and the Villain, will be presented and identified in *A Game of Thrones* novels as well.

Keywords: Archetypes, Collective unconscious, Daenerys Targaryen, Archetypal criticism, Jung's Approach, Game of Thrones, literary character

ACKNOWLEDGEMENTS

First of all, I would like to express my gratitude to my patient supervisor prof. PaedDr. Silvia Pokrivčáková, Ph.D. for her valuable advice and guidance that made this work possible. My genuine gratitude also goes to my great parents for pushing me forward, to my best friends for believing in me and also to my beloved boyfriend for his endless patience and thoughtfulness during tough times.

I hereby declare that the print version of my bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

Thank you!

CONTENTS

INTRODUCTION	10
1 JUNG’S APPROACH TO STUDY OF ARCHETYPES	12
1.1 COLLECTIVE UNCONSCIOUS	14
1.2 TYPES OF LITERARY ARCHETYPES	15
1.2.1 Pearson’s archetypes	15
2 ARCHETYPES IN LITERATURE	18
2.1 DEVELOPMENT OF ARCHETYPES	19
2.2 DEVELOPMENT OF ARCHETYPAL LITERARY CRITICISM	20
3 CRITICAL ANALYSIS OF THE LITERARY CHARACTER: DAENERYS TARGARYEN	22
3.1 THE CHARACTER OF DAENERYS	22
3.2 ORIGINS OF THE NAME DAENERYS	23
3.3 DAENERYS’ APPEARANCE	23
3.4 DAENERYS AS A TRUE-TO-LIFE CHARACTER	24
3.5 DAENERYS’ RELATIONSHIP WITH OTHER CHARACTERS	24
4 DAENERYS ACCORDING TO PEARSON’S ARCHETYPES	26
4.1 DAENERYS AS A MYTHOLOGICAL HERO	27
4.1.1 Daenerys as a Romantic Hero	29
4.2 THE HERO’S JOURNEY	29
4.2.1 The Outline of Daenerys’ Journey	31
4.3 THE FINAL ASSESSMENT	39
5 THE MENTOR ARCHETYPE	40
5.1 MENTORS IN A GAME OF THRONES	40
6 THE VILLAIN ARCHETYPE	42
6.1 CERSEI LANNISTER AS A VILLAIN ARCHETYPE	42
6.2 CERSEI’S RELATIONSHIP WITH OTHER CHARACTERS	42
6.3 BACKGROUND OF THE BEHAVIOUR OF CERSEI	43
6.3.1 Origin of the name Cersei	44
6.3.2 Cersei according to the Pearson’s archetypes	44
6.4 THE FINAL ASSESSMENT	45
CONCLUSION	46
BIBLIOGRAPHY	49
LIST OF FIGURES	51

INTRODUCTION

“All the most powerful ideas in history go back to archetypes.”

Carl Gustav Jung¹

And these symbols are literally everywhere. Individuals can find them in myths, dreams, religion, folklore or in fantasies. When it comes to literature, it is almost impossible to gain a full-fledged reading experience without understanding and identifying certain archetypes. Most authors all around the world, present-day or past, persistently provide to readers complex and evolving literary characters with some specific characteristics or certain archetypes, which may lead to an unforgettable reading experience, if readers are aware of them. Unfortunately, nowadays authors come into contact with an unintentional disinterest from their readers to dig deeper into the authors' intentions or patterns for better understanding of a particular book. This phenomenon perhaps occurs also because of the endless digitalization and sophisticated smart technologies that run the current world. On the one hand it makes everyday life much easier, but on the other hand it distracts us from a complete reading experience. The same idea can be applied to movie and game industry as many individuals prefer games and films way more than books. And it can be perceived as a mistake.

This bachelor's thesis discusses archetypes from many points of view, which are divided into six main chapters sorted in a theoretical and practical part. In the first chapter, the Swiss psychiatrist Carl Gustav Jung and his theories and ideas of archetypes are introduced. It continues with his theory of Collective unconscious based on Freudian's psychoanalysis and the Pearson's archetypal division, which will be significant in the practical part of this work. This division is also based on the Jung's archetypal theories. The second chapter continues with the most significant archetypal literary critics of the 20th century, whose lifetime works and opinions helped shaping the branch of archetypal literary criticism into a form as it is known today. All of these fragments of knowledge will be put into practice in a research part. The practical part is focused on the practical application of archetypal symbols and critical analysis of literary character of Daenerys Targaryen from *Game of Thrones* fantasy

¹ Jung, Carl Gustav, *The Collected Works of C.G. Jung: Structure and Dynamics of the Psyche* (Pantheon Books, 1981), 12.

novels by George Raymond Richard Martin, which is the worldwide phenomenon. This female character will be discussed and analysed from the different perspectives.

Then, another two types of archetypes – The Mentor and the Villain will be briefly introduced and applied to *A Game of Thrones* phenomenon.

To briefly introduce, *A Game of Thrones* is mainly about nine different significant families who fight for control of the Westeros – the mythical land full of mythical creatures such as Dragons, in order to achieve the Iron Throne of the Seven Kingdoms. This story takes place in the far past. The whole work is very authentic, perfectly processed, vivid, full of sexuality, blood and sinister intrigues.

This thesis is going to prove that knowing, understanding and identifying archetypal images and symbols within the various literary texts could not only expand knowledge and general overview in this area but also fulfil reader's expectations from the books and destroy their increasing lassitude and disinterest at the same time.

1 JUNG'S APPROACH TO STUDY OF ARCHETYPES

In modern times, more accurate in 20th century, it was the Swiss psychiatrist Carl Gustav Jung who reminded of archetypes and presented them. He describes archetypes as symbols or images that individuals can notice everywhere they go. According to Jung, every single word or image in this world represents a certain archetype. In simple words, in terms of literature and myths, archetypes are universal symbols that readers immediately associate with certain specific characteristics during the reading. Mothers are patient. Heroines are courageous. Elders are wise. Children are innocent and honest.

As Jung describes in one of his books "Archetypes are the living system of reactions and aptitudes that determine the individual's life in invisible ways."² The most simplistic definition of the archetype by Jung is that "The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear."³ As he continues "But if we try to establish what an archetype is psychologically, the matter become more complicated."⁴

Jung also focused on the idea that human mind should free itself from the outside impulses of everyday life. Jungian Steven Walker, in one of his many books, describes Jung's idea as "the successful freeing of the individual psyche from fatal compulsions, the loosening of its attachment to the unconscious, is the necessary first step toward world peace."⁵ There are many different authors influenced by Jung and his theories and ideas. For instance, another Jungian, Swiss psychologist and scholar Marie-Louise von Franz in one of her books "The Interpretation of Fairy Tales" follows up Jung's theory and she also describes terms such as dreams, archetypes, unconscious and psyche. She explains that "the archetypal images afford us the best clues to the understanding of the processes going on in the collective psyche."⁶

² Jung, Carl Gustav, *The Collected Works of C. G. Jung: The Structure and Dynamics of the Psyche* (Pantheon Books, 1981), 157.

³ Jung, Carl Gustav, *Archetypes and the Collective Unconscious* (Princeton: Princeton University Press, 1981), 5.

⁴ *Ibid.*, 5.

⁵ Walker, Steven F., *Jung and the Jungians on Myth* (New York Routledge, 2002), 86.

⁶ Von Franz, Marie-Louise, *The Interpretation of Fairy Tales* (Boston: Shambhala Publications, Inc., 1996), 1.

According to Jung, the psyche “is a relatively closed system”⁷, it is an object of experience.”⁸ “To Jung, his concepts were mere tools or heuristic hypotheses that might help us to explore the vast new area of reality opened up by the discovery of unconscious.”⁹ That ascertainment “doubled our whole view of the world.”¹⁰ There is no chance to distinguish what the archetypes are without perceiving their provenance in the collective unconscious.

Carl Gustav Jung was not a literary critic during his productive life, but his archetypal theories and ideas influence many other critics of literature and his introduction to archetypes also helped common people to imagine, orientate and understand, what these images represent in general.

⁷ Jung, Carl Gustav, *The Collected Works of C. G. Jung: The Structure and Dynamics of the Psyche* (Pantheon Books, 1981), 6.

⁸ See *Ibid.*, 6.

⁹ Jung, Carl Gustav, *Man and His Symbols* (London: Mass Market Paperback, 1968), 378-379.

¹⁰ *Ibid.*, 378-379.

1.1 Collective unconscious

Collective unconscious is a term invented in 20th century by Carl Gustav Jung and this term refers to the similarities in the minds of living beings. Jung's theory of the Collective unconscious "belongs to the class of ideas that people at first find strange but soon come to possess and use as familiar conceptions."¹¹ In general, when individuals meet or experience something unknown, their minds are driven by the universal symbols (archetypes) such as Hero, Villain or for instance the Wise Old Man.

Every archetype is a relatively closed system that runs through all of the aspects of the Collective unconscious.¹²

Before Jung invented this term, there was a concept of a Freudian unconscious in Sigmund Freud's psychoanalysis that "was limited to denoting the state of repressed or forgotten contents,"¹³ although Freud "was aware of its archaic and mythological thoughtforms."¹⁴ According to Jung, "superficial layer of the unconscious"¹⁵ is surely personal, so he named it "the personal unconscious".¹⁶ He explained that below the superficial layer there is a deeper layer and this layer he called "collective" unconscious. In contrast to the personal psyche, it is not individual but rather universal.¹⁷ The unconscious does not appear only in clinical material, but also in mythology, religion and in some other cultural activities by which human beings express themselves.¹⁸ "Fairy tales are the purest and simplest expression of collective unconscious psychic processes."¹⁹

Many modern investigations of these fields had been influenced by Jung's "unconscious".²⁰ For instance, in the study of literature in books such as J. B. Priestley's

¹¹ Jung, Carl Gustav, *The Archetypes and the Collective Unconscious* (Princeton: Princeton University Press, 1981), 3.

¹² Von Franz, Marie-Louise, *The Interpretation of Fairy Tales* (Boston: Shambhala Press, 1996), 3.

¹³ Jung, Carl Gustav, *The Archetypes and the Collective Unconscious* (Princeton: Princeton University Press, 1981), 3.

¹⁴ Ibid., 3.

¹⁵ Ibid., 3.

¹⁶ Ibid., 3.

¹⁷ See Ibid, 3-4.

¹⁸ See Jung, Carl Gustav, *Man and His Symbols* (London: Mass Market Paperback, 1968), 378.

¹⁹ Von Franz, Marie-Louise, *The Interpretation of Fairy Tales* (Boston: Shambhala Press, 1996), 1.

²⁰ See Jung, Carl Gustav. *Man and His Symbols* (London: Mass Market Paperback, 1968), 378.

Literature and Western Man, or James Kirsch's *Shakespeare's Hamlet*.²¹ "Of course, this does not mean that the special features of art and literature (including their interpretations) can be understood *only* from their archetypal foundation."²²

"Energies and archetypal patterns in the collective unconscious are rising into our individual consciousness and changing assumptions about women and in women."²³

1.2 Types of Literary archetypes

Understanding the types of archetypes is not helpful only because of its literary point of view, but it also contributes to better orientation in everyday life and to understanding why certain people act and behave the way they usually do. As Caroline Myss in her book explains "You may not be conscious of it, but you have been doing *archetypal power reading* of people since you were a child-only you probably think of it as labelling someone or even judging them, if the label is a negative one."²⁴ People usually have more than two archetypes that characterize their personality, but there is almost always one strong feature, which is hidden there to a greater extent than the other ones.

1.2.1 Pearson's archetypes

Caroline S. Pearson, an expert on myths and archetypes, based her work on archetypal ideas and theories of psychiatrist Carl Gustav Jung and mythologist Joseph Campbell. In her books *Awakening the Heroes Within* (1991) and *The Hero Within* (1998) she describes archetypes and divides them into twelve main categories, according to specific characteristics of each archetype. This clear division helps common readers identify particular characters and automatically analyse them during the reading without deeper thinking.

Pearson's 12 archetypes include:

- Innocent
- Orphan
- Warrior/Hero
- Caregiver

²¹ See Ibid., 378-379.

²² Ibid., 378-379.

²³ Bolen, Jean Shinoda, *Artemis: The Indomitable Spirit in Everywoman* (California: Conari Press, 2014), 12.

²⁴ Myss, Caroline, *Archetypes: A Beginner's Guide to Your Inner-net* (Hay House Publishers, 2014), 3.

- Seeker
- Lover
- Destroyer
- Creator
- Ruler
- Magician
- Sage
- Fool²⁵

Innocent is a character whose greatest fear is an abandonment and his goal is to remain in safety in all circumstances. Innocent is very optimistic, romantic and quite dreamy.

Orphan's goal is to regain safety and he or she is afraid of being exploited. Orphans are pragmatics and they usually are victims in the story. They are fragile and innocent.

Warrior/Hero is the most common archetype, heroes are courageous, persistent, fearless and determined. They dream of victory.

Caregiver unselfishly helps others all the time. Caregivers are emphatic, kind, altruistic and they respect others.

Seeker/Explorer searches for a better life, his greatest fear is selfishness. He is an independent character and he is not afraid of discovering new things and places.

Lover's goal is to be blissful. Lovers are romantic, credulous and in some situations a little bit naive. Their greatest fear is a loss of love.

Destroyer's strategy is to shock or to destroy something. He is seeking for revenge and he considers freedom as the most essential thing. He is stubborn, determined and he does not care about other opinions of other people.

Creator is creative and usually he is some kind of an artist or an inventor. He is dreamy, full of imagination and lives in his own world.

Ruler's greatest fear is chaos. He is a responsible leader, usually very important person who holds the power, for instance a king, queen, boss or politician.

²⁵ See Pearson, Carol S., *Awakening the Heroes Within: Twelve Archetypes to Help Us Find Ourselves and Transform Our World* (New York: HarperCollins Publishers, 1991), 10.

Magician is also known as a shaman or healer. Magicians change something or somebody, usually in a positive way. They are smart and wise and have miraculous abilities.

Sage's desire is to find the truth regardless of circumstances. He is really intelligent and reasonable. Usually it is a detective, scholar, philosopher or a teacher.

Fool, trickster or comedian is really funny, his greatest fear is boredom. He usually makes jokes and makes fun of others. Comedians want to enjoy every moment of their short lives.²⁶

And as Pearson added, individuals are aided in a journey by inner guides, or archetypes, each of which exemplifies a way of being.²⁷ We see them reflected in recurring images and we know they are archetypal because they are found everywhere, in all times and places.²⁸

This Pearson's division have clear features and every type of archetype has clear characteristics, so it might be simple to identify those characteristics in the story and assign those archetypal traits to specific characters.

In the practical part of this work, this clear definition will be used as well. Firstly, people should be aware of archetypes and of its basic definitions in order to be able to identify and distinguish certain characteristics of each Pearson's archetype and assign them to the specific literary characters.

²⁶ See Pearson, Carol S., *Awakening the Heroes Within: Twelve Archetypes to Help Us Find Ourselves and Transform Our World* (New York: HarperCollins Publishers, 1991), 10.

²⁷ See Ibid., 4-5.

²⁸ See Ibid., 4-5.

2 ARCHETYPES IN LITERATURE

Archetypes are literally everywhere, whether we are aware it or not. If anybody says “He is my Hero,” or “That woman is the Perfect Mom,” it is perfectly understandable which characteristics these people have, regardless of the fact that they are completely strange.²⁹ With just three simple words - Hero and Perfect Mom – two complete archives of myths and symbols that people automatically associate with those terms would have been awakened in the minds of individuals.³⁰ Simplistically, an archetype is a very typical image of a particular person, thing, place or a situation. Every single archetype wakes up certain emotions in human minds. In literature, “the term archetype denotes recurrent narrative designs, patterns of action, character – types, themes and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams, and even social rituals.”³¹ An archetypal image should not be considered only as a static image because of the fact that it is always at the same time a complete typical process and this process include other concrete images.³² Readers “must get as close as possible to the specific, determinate, ‘just so’ character of each image and try to express the very specific character of the psychic situation which is contained in it.”³³ Reading “plunges us into a network of textual relations.”³⁴

Archetypes “are the piece of life itself – images that are integrally connected to the living individual by the bridge of the emotions.”³⁵ This definition of archetypes suits to this work the most, because readers firstly start with emotions they perceive from the particular characters in the particular story and then they associate these emotions and traits of a certain character to the specific archetype or symbol.

Besides the literature and myths, archetypes can be also expressed in particular religion, dreams, fantasies and also in folklore customs. Archetypes are considered as an important part of everyday being. If individuals are able to recognize certain archetypes or patterns in others, they can do it within themselves, too.

²⁹ See Mys, Caroline, *Archetypes: A Beginner's Guide to Your Inner-net* (Hay House Publishers, 2014), 1.

³⁰ See *Ibid.*, 1.

³¹ Abrams, Meyer Howard, *A Glossary of Literary Terms*, 7ed. (Fort Worth: Harcourt Brace, 1999), 12.

³² See Von Franz, Marie – Louise, *The Interpretation of Fairy Tales* (Boston: Shambhala Press, 1996), 3.

³³ *Ibid.*, 3.

³⁴ Allen, Graham, *Intertextuality*. 2nd ed. (London: Routledge, 2011), 1.

³⁵ Jung, Carl Gustav, *Man and His Symbols* (London: Mass Market Paperback, 1968), 87.

2.1 Development of Archetypes

As Northrop Frye, a Canadian literary critic explains the archetype, according to him it is “A symbol, usually and image, which recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole.”³⁶ But long before there was a clear definition of this term, there is a great development of archetypes across the history.

Briefly, twenty-five hundred years ago, the Greek mathematician Pythagoras founded a school of philosophy and mysticism.³⁷ He claimed that “all is number,”³⁸ and that “all reality is based on manifestations of the simple counting numbers.”³⁹

“A century-and-half-later, the Greek mathematician and philosopher Plato argued” that there is “the world of ideas.”⁴⁰ He also invented the term *Forms*, which is just another term for archetypes. There were a large number of great thinkers in our history, less or more glorious, who were working with the idea of certain symbols or some kind of universal patterns – a long time before there was a name for it. As it was mentioned before, it was Jung who came up with the term *archetype* in 20th century and made us aware of its psychological layer. Jung, because of his great ideas, had many followers and great thinkers, so-called Jungians, mastered his theory about archetypes as universal symbols and patterns. Even nowadays his scientific legacy influences film and literary authors all around the world. Concurrently, there is a kind of critical theory named archetypal literary criticism which was developed naturally.

³⁶ Frye, Northrop, *Anatomy of Criticism: four essays* (Princeton: Princeton University Press, 2015), 365.

³⁷ See Robertson, Robin, *Jungian Archetypes: Jung, Gödel and the History of Archetypes* (York Beach: Nicolas-Hays, Inc., 1995), 4-8.

³⁸ Boyer, Carl B., *A History of Mathematics* (Princeton: Princeton University Press, 1968), 54.

³⁹ Robertson, Robin, *Jungian Archetypes: Jung, Gödel and the History of Archetypes* (York Beach: Nicolas-Hays, Inc., 1995), 4-8.

⁴⁰ *Ibid.*, 4-8.

2.2 Development of Archetypal literary criticism

Archetypal criticism is a branch of literary criticism that deals with archetypes that a thoughtful reader has an ability to identify with, because of their permanent repetition in several aspects, such as images, actions, characters, themes, designs or myths within a large range of literary works of various authors.⁴¹ It has its origins in psychoanalysis and social anthropology. “Archetypal criticism looks in literature for patterns and traces them through work of classical antiquity into modern texts and interprets those reverberations as symbols of manifestations of universal human conflicts and desires.”⁴²

As Abrams in one of his books explains “An important antecedent of the literary theory of the archetype was the treatment of myth by a group of comparative anthropologists at Cambridge University.”⁴³ One of them, the Scottish anthropologist Sir James George Frazer “wrote *The Golden Bough*,” a valuable literary work dealing with the aspects of a cultural mythologies.⁴⁴ In this book, he “identified elemental patterns of myth and ritual, that, he claimed, recur in the legends and ceremonials of diverse and far – flung cultures and religions.”⁴⁵ Later in 20th century, Carl Gustav Jung was identified by Abrams as “even more important antecedent,” because of Jung’s approach to the theory of “archetype”, “primordial images”, or the “psychic residue” which survived in the “collective unconscious.”⁴⁶ This Jung’s theory was challenged by some of his colleagues among archetypal critics, for instance by the Canadian literary critic Northrop Frye.⁴⁷ Thanks to one of the Frye’s important works “*Anatomy of Criticism*,” individuals started perceiving archetypal literary criticism in different way.⁴⁸ He explains that “as the archetype is the communicable symbol, archetypal criticism is primarily concerned with literature as a social fact and as a mode of communication.”⁴⁹ In this book, he “developed the archetypal approach-which he

⁴¹ See Abrams, Meyer Howard, *A Glossary of Literary Terms*, 7ed. (Fort Worth: Harcourt Brace, 1999), 12.

⁴² Ducharme, E. W. & E. A. Watson, *Literary Criticism: Ten Approaches: An Introductory reader* (Toronto: Canadian Scholars’ Press, 1990), 321.

⁴³ Abrams, Meyer Howard, *A Glossary of Literary Terms*, 7th ed. (Fort Worth: Harcourt Brace, 1999), 12.

⁴⁴ See *Ibid.*, 12.

⁴⁵ *Ibid.*, 12.

⁴⁶ See *Ibid.*, 12 – 13.

⁴⁷ See *Ibid.*, 13.

⁴⁸ See *Ibid.*, 13.

⁴⁹ Frye, Northrop, *Anatomy of Criticism: four essays*. (Princeton: Princeton University Press, 2015), 99.

combined with the *typological interpretation* of the Bible and the conception of the imagination in works of a poet and painter William Blake (1757 - 1827).⁵⁰

Joseph John Campbell, an American mythologist and the author of the book *The Hero with a Thousand Faces* was also influenced by the Jung's Collective unconscious theory. In *The Hero with a Thousand Faces* he describes and explains the idea of the hero and the Hero's Journey across the whole story, which even nowadays influences literary authors all around the world, for instance *Star Wars* by George Lucas.

In addition to these, there are many other crucial archetypal literary critics, such as: George Richard Wilson Knight, Robert von Ranke Graves, Philip Ellis Wheelwright, Richard Chase, Leslie Aaron Fielder, Alan Robert Segal or for instance an English literary critic Amy Maud Bodkin.⁵¹

⁵⁰ Abrams, Meyer Howard, *A Glossary of Literary Terms*, 7th ed. (Fort Worth: Harcourt Brace, 1999), 13.

⁵¹ See Abrams, Meyer Howard. *A Glossary of Literary Terms*. 7th ed. Fort Worth: Harcourt Brace, 1999), 13.

3 CRITICAL ANALYSIS OF THE LITERARY CHARACTER: DAENERYS TARGARYEN

Daenerys Targaryen, the fictional character in George R. R. Martin's *Game of Thrones* fantasy novels (1996-2011), in the television adaptation, and in the video game called *The Sword in the Darkness* (2015), is one of the most popular female characters in the series. She, as the member of the famous House Targaryen, is also known as Mother of Dragons, Khaleesi, Daenerys Stormborn, Dany, Breaker of Chains or for instance the dragon queen. Daenerys is one of the so-called point of view literary characters and in the TV series she was performed by a talented British actress Emilia Clarke. This character is portrayed as an overconfident young woman with an idealistic mindset. She is quite naive, but also very ambitious, vengeful and determined to achieve everything what she dreams of. In terms of betrayal and cruel enemies, she is clearly ruthless.

Daenerys is the youngest member of the royal Targaryen family that ruled the Seven Kingdoms in the past. Her older brother Viserys taught her everything about their royal family's history and how to be proud of their famous ancestors. Sometimes it is too much and pride overpowers her. She is the youngest child and the only daughter of King Aerys II. Targaryen, also known as the *Mad King*, and his wife, Queen Rhaella Targaryen.

3.1 The character of Daenerys

She is one of the main protagonists (heroes), also one of the major characters of the story and she plays an important role in the whole context during the whole story. Daenerys is also a female hero character with all of various characteristics she has and she is a dynamic character that grows, learns and changes during her interesting journey. The story starts with her as a young thirteen years old girl and continues as she gradually becomes a strong, fearless woman. Daenerys is portrayed as a round, so-called three-dimensional character. She is very kind and emphatic, she is always trying to help those, who need her helpful hand. On the other hand, when it comes to the malicious, selfish and cruel people, she is clearly merciless and relentless to them. A good example of her mercilessness is a death of her brother Viserys, who was killed with molten gold by her husband Khal Drogo. Viserys threatened Daenerys and her unborn child and he paid for that with his own life by the hand of Drogo. Daenerys was not even sad, because dragon cannot be hurt by the fire.

3.2 Origins of the name Daenerys

Her first name is also significant and it is not a coincidence. When the name *Daenerys* is divided into two parts, it is *Daen* plus *Erys*. *Daen* means *God is my judge* in a Hebrew language and *Erys* is very similar to *Eris*, which was the Goddess of the chaos and destruction in the world of the Old Greek Mythology.⁵² This specific goddess does not resemble Daenerys' appearance, because *Eris* is usually portrayed with black hair, but they are definitely similar because of their inner characteristics, such as the fire they both have in their veins or their brave, fearless behaviour.

Khal Drogo, Daenerys's husband, sometimes calls his wife *Dan-Ares*. *Ares* is well-known as a God of War and this pun fits her very well. As it states in the book:

*Khal Drogo looked down at her. His face was a cooper mask, yet under the long black moustache, drooping beneath the weight of its gold rings, she thought she glimpsed the shadow of a smile. "Is good name, Dan-Ares wife, moon of my life", he said.*⁵³

3.3 Daenerys' appearance

As she is described in the book, Daenerys inherited from her ancestors the classical Valyrian look with purple eyes and long silver hair that looks like from another world. The character of Daenerys is portrayed as a short, fragile young woman with a skin pale as a milk. The members of House of Targaryen usually look the same or very similar, with the same colour of hair and eyes. It is all because of the incest they praise for the centuries. They believe it is the only way to keep their bloodline pure and it sometimes causes madness or other health issues to new born babies. That was also the case of the Daenerys' father, the *Mad King*. However, Targaryens believe those issues are caused by Gods and by nothing else. There is another incest in the story, and it is between the Lannister twins Cersei and Jaime, but they hide it from the wide public unlike Targaryens, who do not consider it as a shame but as a tool of a pure bloodline.

⁵² See "What is the meaning of the name Daenerys?" Quora, last modified October 22, 2017, <https://www.quora.com/What-is-the-meaning-of-the-name-Daenerys>.

⁵³ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 395-398.

3.4 Daenerys as a True-to-life character

Unlike other characters in the book, power and glory are not those things that Daenerys wants to achieve. She wants to reach the Iron Throne of the Seven Kingdoms because she believes it belongs to her family for centuries and also because she wants to improve judgements about her family through her fair and reasonable governing.

Daenerys is also considered as a true-to-life type of character. It means that she acts the way ordinary people in real life would probably act, too.

A good example might be when her brother Viserys wanted her to marry the adult man Drogo when she was only thirteen years old. The natural behaviour of a young girl in this kind of situation usually consists of worries and fears. Anyway, she did anything to make her brother satisfied and proud of her, as the overwhelming majority of real people would do too. Especially, when her brother was her only living relative. Well, it was not true, but it was what she believed in.

Daenerys Targaryen wed Khal Drogo with fear and barbaric splendour in a field beyond the walls of Pentos, for the Dothraki believed that all things of importance in a man's life must be done beneath the open sky.⁵⁴

Also, at her own wedding, she was completely terrified by the Dothraki's rough behaviour, mainly when they raped innocent, screaming young women in front of the eyes of other wedding's guests and they acted like animals instead of adult men.

As the hours passed, the terror grew in Dany, until it was all she could do not to scream. She was afraid of the Dothraki, whose ways seemed aliens and monstrous, as if they were beasts in human skins and not true men at all. She was afraid of her brother, of what he might do if she failed him.⁵⁵

3.5 Daenerys' relationship with other characters

Daenerys' relationship with other characters in the story was mainly positive as long as they were good and fair to her. She does not make differences between people with significant positions and maids or slaves. If they behave reasonable, fair and kind, Daenerys treats them the way they deserve to be treated. For instance:

⁵⁴ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 85-87.

⁵⁵ Ibid., 88-90.

While Doreah brushed her hair until it shone like spun silver, she thought about the moon and eggs, and dragons. "Doreah stay and eat with me," Dany commanded when she sent her other handmaids away. She lowered those eyes when they were alone. "You honor me, Khaleesi," she said.⁵⁶

Daenerys adapted to the position of Khaleesi very responsibly. She does not even have a problem with eating together with her maids, as if they were both equal. The maids and servants are very respectful to their Khaleesi, but she had to earn the respect.

Although she is sometimes quite naive and reckless, she predominates with the positive characteristics and she behaves fairly and responsibly, exactly how the true heroine of the story should behave.

⁵⁶ Ibid., 194-195.

4 DAENERYS ACCORDING TO PEARSON'S ARCHETYPES

As it was mentioned before, every single character is usually a well created mixture of two and/or more archetypes or moves from one archetype into another as the story continues. Daenerys Targaryen is no exception. She is clearly a very complex literary character, who fits more than one Pearson's archetype characteristic. An archetype that definitely prevails over the others is "The Hero"/ "The Warrior" archetype, but she also meets the traits of "The Caregiver" and "The Explorer" archetype. "The Hero" archetype "is an important aspect of heroism, but it is not the only or even the most essential one."⁵⁷ "All twelve archetypes are important to the heroic journey, and to the individuation process."⁵⁸

"The Hero" is somebody who is always ready without hesitation to fight fearlessly and help the weaker ones. Heroes and heroines are definitely courageous and equitable. The heroic character is willing to sacrifice almost anything in order to his/her own psychical transformation or in order to help others. The character of Daenerys acts like the heroine almost all the time. For instance, Daenerys was willing to marry Drogo in order to help her brother Viserys. Campbell explains that "the mythological hero is the champion not of things become but of things becoming."⁵⁹

The Caregiver's great desire is to protect others, mainly those in need. The Caregiver tirelessly supports others and he/she unselfishly cares of their destiny. Daenerys is good to the bones, she always trying to help the others, usually regardless of her own needs.

The Explorer, also known as Adventurer or Traveler, constantly searches for better conditions for living. The Explorer is self-motivated and not afraid of discovering unknown things, places, people or feelings. She is an explorer in a right sense of this word. Daenerys was introduced to the readers in the Free City of Pentos. She always wanted to return to Westeros, to her true home, but she takes the opposite direction. Daenerys came to Vaes Dothrak with Khal Drogo after she married him. Then she left Vaes Dothrak and came to Qarth, after the death of her beloved husband. After that tragic death she as a Khaleesi sailed on the boat to the Slaver's Bay to free the wretched slaves. At least the overwhelming

⁵⁷ Pearson, Carol S., *Awakening the Heroes Within: Twelve Archetypes to Help Us Find Ourselves and Transform Our World* (New York: HarperCollins Publishers, 1991), 7.

⁵⁸ Ibid., 7.

⁵⁹ Campbell, Joseph, *The Hero With a Thousand Faces* (California: Joseph Campbell Foundation, 2008), 289.

majority of them all-only those, who wanted her to free them. And that was not even the end of her adventurous journey. There were many more different routes in her extensive story. Daenerys with her characteristics perfectly fits into all of these three Caroline S. Pearson's archetypal categories.

4.1 Daenerys as a Mythological Hero

Daenerys strikingly resembles certain heroines of Greek mythology, mainly because of her specific features and characteristics she shares with them. "Girls and women with indomitable spirit are the new protagonists in many of the most-read novels and fictional series of this century,"⁶⁰ for instance the character of Katniss Everdeen in *The Hunger Games* trilogy books, Anastasia Steele in the worldwide phenomenon *Fifty Shades of Grey*,⁶¹ or Daenerys Targaryen in *A Game of Thrones* fantasy novels. Each of these three characters have something in common. The English word "indomitable" comes from a mixture of two Latin words *in* and *domitare*, which in simple words means *incapable of being subdued or tamed*.⁶² "Each in her own way is a quirky, independent, courageous person who is in uncharted territory – the metaphoric wilderness, the realm of Artemis."⁶³ "In mythology, Artemis is the Greek Goddess of the Hunt and Moon, known as Diana to the Romans."⁶⁴ This goddess is always pictured with the different wild animals, such as dogs or bears and that is the reason why Artemis is also known as "Mistress of the Beasts", which resembles Daenerys as the "Mother of Dragons". Artemis is "one of the three goddesses of moon."⁶⁵ Specifically, she is "the waxing (or young and growing) crescent moon."⁶⁶ Dany is portrayed as young and growing woman too. This similarity with a moon is also similar to "Moon of my Life" – a comparison, that Khal Drogo used to say to Daenerys as a proof of his endless love shortly before his tragic death.

⁶⁰ Bolen, Jean Shinoda, *Artemis: The Indomitable Spirit in Everywoman* (Conari Press, 2014), 11.

⁶¹ See *Ibid.*, 12.

⁶² See *Ibid.*, 9.

⁶³ *Ibid.*, 12.

⁶⁴ *Ibid.*, 9.

⁶⁵ *Ibid.*, 28.

⁶⁶ *Ibid.*, 28.

Artemis also “reacted swiftly to help those under her protection and to punish those who would harm them or disrespect her.”⁶⁷ Daenerys is clearly the same, because “the dragon remembers.”⁶⁸ Artemis is also considered as a water nymph or nymph of baths. This looks a lot like a one of the first sentences of introduction of Daenerys in the first book of *A Game of Thrones*, more accurate:

*“They filled her bath with hot water brought up from the kitchen and scented it with fragrant oils. The girl pulled the rough cotton tunic over Dany’s head and helped her into the tub. The water was scalding hot, but Daenerys did not flinch or cry out. She liked the heat. It made her feel clean. Besides her brother often told her that it was never too hot for a Targaryen.”*⁶⁹

Artemis is also known as the symbol of a childbirth and “protector of pre-pubescent girls and young animals.”⁷⁰ Dany also has some kind of protectionist tendencies and sympathy for others, mainly for young, innocent girls or slaves who suffer and one of her main goals is to protect them and to ensure them a better life in a better world. Other similar features that these two strong and independent women share together is “a sense of sisterhood with women, the ability to aim for a distant target or rise to a challenge, and a preference to be in nature rather than cities.”⁷¹

Goddess Artemis is considered by many as a prime goddess because of all of these features, and it can be easily found in many other women characters by those, who are aware of them and those who patiently read between rows.

Heroine characters and wolves share some specific features, they both are possessed of great endurance and strength.⁷² Daenerys is a genuine dragon, but similarly to a wolf, it is also a strong, majestic animal. Wolves are “deeply intuitive, intensively concerned with their

⁶⁷ Ibid., 9.

⁶⁸ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 30.

⁶⁹ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 32.

⁷⁰ Bolen, Jean Shinoda, *Artemis: The Indomitable Spirit in Everywoman* (Conari Press, 2014), 9.

⁷¹ Ibid., 9-10.

⁷² See Estés, Clarissa Pinkola, *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype* (The Random House Publishing Group, 2003), 2.

young, their mates and their pack.”⁷³ Heroines and wolves, they both “have been hounded, harassed, and falsely imputed to be devouring and devious, overly aggressive, or less value than these who are their detractors.”⁷⁴

As the story continues, Dany also gained the name “Mhysa”, which means mother. One of the episodes of Tv series also carries the same name. She as the one of the main characters of the story is also portrayed as a mother. Mother for those she is trying to protect and mother for her three beloved dragons – the only children she well ever has – Drogon, Viserion and Rhaegal. Drogon named after Khal Drogo, Viserion after her brother Viserys and Rhaegal after her brother Rhaegar.

4.1.1 Daenerys as a Romantic Hero

Romantic elements are mostly part of every novel, smaller or bigger. *A Game of Thrones* fantasy novels are no exception. In this case, as it is usual for these novels, it is rather a selfish kind of love, love for revenge, murder for love or some kind of a sick love. But Daenerys is a little bit different. The main role in her heart plays a love for her own family of Targaryens. She is very proud and quite obsessed with her own truth and she sees this royal family only in the best light. Daenerys is always very emphatic, regardless of it comes to people or animals. After an involuntary marriage with Khal Drogo she did not feel love at the first sight. She only felt a respect based on the fears coming from the face and huge, muscular, tanned body of her husband. After a while, when Khaleesi got used to his manners, she confessed her love a few times, but it was a sober love. She was never madly in love with nobody, Daenerys rather follow her own mind and her aims. On the other hand, there are many people who fell in love with Daenerys, with her face, opinions and temperament. For instance, Ser Jorah Mormont is a bright example since the moment he met her for the first time. But Daenerys is always careful about people near her and also near the ones she protects and that is why she really believes only a few chosen.

4.2 The Hero’s Journey

The Hero’s Journey is a common pattern joined by all characters with the heroic archetypes, regardless of the time or culture in which they are located. “The stages of the Hero’s Journey

⁷³ Ibid., 2.

⁷⁴ Estés, Clarissa Pinkola, *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype* (The Random House Publishing Group, 2003), 2.

can be traced in all kinds of stories, not just those that feature *heroic* physical action and adventure.”⁷⁵ It is a journey when “a hero leaves her comfortable, ordinary surroundings to venture into a challenging, unfamiliar world.”⁷⁶ Campbell explains that “a hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.”⁷⁷ Christopher Vogler in his work *The Writer’s Journey: Mythic Structure for writers* describes the stages of The Hero’s Journey and he defines this phenomenon as a “structural elements found universally in myths, fairy tales, dreams and movies.”⁷⁸ In this book, he took up and a little shortened Joseph Campbell’s 17-stage Hero’s Journey theory of archetypes as constantly repeated symbols hidden deeply in the minds of individuals. Campbell based the stages on his theory on so-called paradigm, which is also known as a monomyth. In *The Hero With a Thousand Faces* Campbell states that “the symbols of mythology are spontaneous productions of the psyche, and each bears within it, undamaged, the germ power of its source.”⁷⁹ This book is also considered by many literary critics as one of the most influential books of the last century.⁸⁰ Vogler acknowledges that “Campbell had broken the secret code of story”⁸¹ by that book.

It is said that “there are only two or three human stories, and they go on repeating themselves as fiercely as if they had never happened before.”⁸²

⁷⁵ Vogler, Christopher, *The Writer’s Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 7.

⁷⁶ Ibid., 7.

⁷⁷ Campbell, Joseph, *The Hero’s Journey: Joseph Campbell on His Life and Work* (Joseph Campbell Foundation, 1990), 24.

⁷⁸ Vogler, Christopher, *The Writer’s Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 27.

⁷⁹ Campbell, Joseph, *The Hero With a Thousand Faces*, 3rd ed. (Joseph Campbell Foundation, 2008), 1-2.

⁸⁰ See Vogler, Christopher, *The Writer’s Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 3.

⁸¹ Ibid., 28.

⁸² Cather, Willa, *O Pioneers!* (Digireads.com Publishing, 2017), 44.

The Stages of the Hero's Journey by Christopher Vogler:

- Ordinary World
- Call to Adventure
- Refusal of the Call
- Meeting with the mentor
- Crossing the First Threshold
- Tests, Allies, Enemies
- Approach to the Inmost Cave
- Ordeal
- Reward (Seizing the Sword)
- The Road Back
- Resurrection
- Return with the Elixir⁸³

4.2.1 The Outline of Daenerys' Journey**a.) Ordinary World**

At the beginning of every story, firstly, individuals can observe heroic characters in their typical, common and familiar environment, right before they leave a comfort zone of their homes or residences. Vogler explains that “if you are going to show a fish out of his customary element, you first have to show him in that Ordinary World to create a vivid contrast with the strange new world he is about to enter.”⁸⁴ At this point, the hero character is at the beginning of the journey full of changes and self-knowledge, the hero is still incomplete and there is still a long, unknown way to go.

As it was mentioned before, the story of thirteen years old Daenerys begins in her familiar, ordinary world in Pentos, where she lives with her older brother Viserys Targaryen and royalist and Magister Illyrio Mopatis, who takes care of them both.

⁸³ Vogler, Christopher, *The Writer's Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 8.

⁸⁴ Ibid., 10.

“Dany went to her window and looked out wistfully on the waters of the bay. The square brick towers of Pentos were black silhouettes outlined against the setting sun. Dany could hear the singing of the red priests as they lit their night fires and the shouts of ragged children playing games beyond the walls of the estate.”⁸⁵

At this point, Daenerys is innocent virgin and naive child, who does everything what her selfish, cruel, older brother Viserys wants her to do, in order to satisfy him. Simply because she does not want to wake the dragon inside of him, as he used to warn her since her early age.

b.) Call to Adventure

The first sign of entering *Call to Adventure* is when “the hero is presented with a problem, challenge, or adventure to undertake.”⁸⁶ In this stage the hero “can no longer remain indefinitely in the comfort of the Ordinary World.”⁸⁷ In the case of Daenerys, her *Call to Adventure* is a moment when her brother wants her to marry Drogo – the Khal of Dothraki in order to gain control of his huge army of wild Dothraki. Viserys wanted to have a certainty, when it comes to the occupying of the Iron Throne.

Her brother hung the gown beside the door. “Illyrio will send the slaves to bathe you. Be sure you wash off the stink of the stables. Khal Drogo has a thousand horses, tonight he looks for a different sort of mount.” He studied her critically.⁸⁸

As Viserys continues: “When they write the history of my reign, sweet sister, they will say that it began tonight.”⁸⁹

⁸⁵ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 30.

⁸⁶ Vogler, Christopher, *The Writer's Journey: Mystic Structure for Writers, 3rd ed.* (Michigan: McNaughton and Gunn, Inc., 2007), 10.

⁸⁷ *Ibid.*, 10.

⁸⁸ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 30.

⁸⁹ *Ibid.*, 30.

This second stage of the Hero's Journey "establishes the stakes of the game and makes clear the hero's goal: to win the treasure or the lover, to get revenge or right a wrong, to achieve a dream, confront a challenge, or change a life."⁹⁰

c.) Refusal of the Call

In this third stage "the hero balks at the threshold of adventure, Refusing the Call or expressing reluctance."⁹¹ The hero character "has not yet fully committed to the journey and may still be thinking of turning back."⁹² Daenerys does not want to marry Drogo, she is afraid of the new, unknown life she is forced to live. In this part of her life she is unhappy, confused and scared. She is still just a child not ready for a marriage.

*Dany looked at Khal Drogo. His face was hard and cruel, his eyes as cold and dark as onyx. Her brother hurt her sometimes, when she woke the dragon, but he did not frighten her the way this man frightened her. "I do not want to be his queen," she heard herself say in a small, thin voice. "Please, please, Viserys, I do not want to, I want to go home."*⁹³

Usually, the hero at the end of this stage is encouraged or forced by the mentor. In this case she is forced under the threat by her brother Viserion, to overcome the fear of upcoming events, or just continue anyway.

*"We go home with an army, sweet sister. With Khal Drogo's army, that is how we go home. And if you must wed him and bed him for that, you will."*⁹⁴

Daenerys does not want to disappoint her older brother, her only living relative, so she finally agrees with the marriage, regardless of her fears, feelings and expectations. At this point, she does not like Khal Drogo at all.

⁹⁰ Vogler, Christopher, *The Writer's Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 11.

⁹¹ Ibid., 11.

⁹² Ibid., 11.

⁹³ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 36.

⁹⁴ Ibid., 36-38.

d.) Meeting with the Mentor

“The relationship between hero and mentor is one of the most common themes in mythology, and one of the richest in its symbolic value.”⁹⁵ For Daenerys it was when she met Ser Jorah Mormont, exiled lord from Westeros for the first time.

*Ser Jorah was not a handsome man. He had a neck and shoulders like a bull, and coarse black hair covered his arms and chest so thickly that there was none left for his head. Yet his smiles gave Dany comfort.*⁹⁶

Mentors in the story “may give advice, guidance or magical equipment.”⁹⁷ Ser Jorah was her closest and biggest advisor with the best intentions, mainly when she became a Khaleesi of the Dothraki. Khaleesi means Queen in Dothraki language. She feels safe, comfortable and self-confident in his company and Jorah likes her as his own daughter too. As story continues and Daenerys is growing up and becoming a strong, confident woman Jorah falls in love with her, regardless of the fact she is considerably younger than he is. Later on, Tyrion Lannister became her most faithful advisor in the most important decisions.

e.) Crossing the First Threshold

Crossing the First Threshold “is the moment when the story takes off and the adventure really gets going.”⁹⁸ The hero or heroine “agrees to face the consequences of dealing with the problem or challenge posed”⁹⁹ in the previous stage of the Hero’s Journey.

Daenerys as a married woman leaves Pentos with her husband Drogo, brother Viserys and Ser Jorah Mormont. They were heading to the new, yet unknown home.

“The Dothraki sea,” Ser Jorah Mormont said as he reined to a halt beside her on the top of the ridge. Beneath them, the plain stretched out immense and empty, a vast flat expanse that reached to the distant horizon and

⁹⁵ Vogler, Christopher, *The Writer’s Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 12.

⁹⁶ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 188.

⁹⁷ Vogler, Christopher, *The Writer’s Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 12.

⁹⁸ Ibid., 12.

⁹⁹ Ibid., 12.

*beyond. It was a sea, Dany thought. Past here, there were no hills, no mountains, no trees nor cities nor roads, only the endless grasses, the tall blades rippling like waves when the winds blew. "It's so green," she said.*¹⁰⁰

f.) Tests, Allies, Enemies

“Once across the First Threshold, the hero naturally encounters new challenges and Tests, makes Allies and Enemies, and begins to learn the rules of the Special World.”¹⁰¹

Daenerys is often arrogant, smug and a little bit overbearing. She always reminds her honourable origins to others and she is very proud of her grand ancestors. Sometimes it is too much, but she has to be strong, persistent and relentless in order to achieve her goals – mainly to reach the Iron Throne that she believes she truly deserves. Daenerys at her young age undergone many different tests, easier or harder. She endured the sudden death of her husband Khal Drogo and also of their stillborn son Rhaego. While after these two terrible and emotional deaths, many of Dothraki abandoned her too.

g.) Approach to the Inmost Cave

“In mythology the Inmost Cave may represent the land of the dead. The hero may have to descend into hell to rescue a loved one.”¹⁰²

When Khal Drogo was injured in the battle and was on the brink of the death because of an infected wound on his body, Daenerys decided to save the love of her life. Khaleesi was determined to do anything in order to save Khal Drogo's life. She asked for help Mirri Maz Duur, the Lhazareen Maegi and Godswife. Mirri Maz Duur was known because of the Black Magic, and that is the reason why many people called her a witch.

*“Once I begin to sing, no one must enter this tent. My song will wake powers old and dark. The dead will dance here this night. No living man must look on them.”*¹⁰³

¹⁰⁰ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 187.

¹⁰¹ Vogler, Christopher, *The Writer's Journey: Mystic Structure for Writers, 3rd ed.* (Michigan: McNaughton and Gunn, Inc., 2007), 13.

¹⁰² *Ibid.*, 14.

¹⁰³ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 560.

Mirri Maz Duur was not successful. At least not in a way Daenerys hoped. She took the blood price, she killed Daenerys' unborn son Rhaego because of the revenge.

h.) Ordeal

The hero "faces the possibility of death and is brought to the brink in a battle with a hostile force."¹⁰⁴ This stage is a "black moment for the audience, as we are held in suspense and tension, not knowing if he will live or die."¹⁰⁵ In this case, it is the moment Daenerys walks into the Khal Drogo's funeral fire with her three Dragons eggs that she has received as a wedding gift from Illyrio. The fire did not kill her or even burn her. She is Targaryen, she is a dragon. She was completely alive, naked with her three little children – a new born dragons, each one in different colour. She was breast-feeding those new born dragons exactly like the real children, Daenerys behaved like the real mother of dragons.

i.) Reward (Seizing the Sword)

The heroic character in this stage "takes possession of the treasure she has come seeking, her Reward. It might be a Special weapon like a magic sword, or a token like the Grail or some elixir which can heal the wounded land."¹⁰⁶

It was the moment when Daenerys got three Dragon eggs from Magister Illyrio as a wedding gift. The origin of these three petrified dragon eggs remains unknown.

Magister Illyrio murmured a command, and for burly slaves hurried forward, bearing between them a great cedar chest bound in bronze. When she opened it, she found pills of the finest velvets and damasks the Free Cities could produce...and resting on top, nestled in the soft cloth, three huge eggs. Dany gasped. They were the most beautiful things she had ever seen, each different than the others, patterned in such rich colours that at first she thought they were crusted with jewels, and so large it took both of her hands to hold one.¹⁰⁷

¹⁰⁴ Vogler, Christopher, *The Writer's Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 14-15.

¹⁰⁵ Ibid., 15.

¹⁰⁶ Ibid., 16.

¹⁰⁷ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 90.

The moment of the Reward for Daenerys was when her Dragons was born in Drogo's funeral pyre. Dragons are in a way compensation for her dead son. And even three.

j.) The Road Back

In this stage Daenerys "realizes that the Special World must eventually be left behind, and there are still dangers, temptations, and tests ahead."¹⁰⁸ She needs to continue regardless of the both tragic, painful and emotional deaths. Deaths of her husband and unborn son Rhaego. She needs to continue in order to fulfil her dreams and aims.

k.) Ressurrection

The heroine "is transformed by these moments of death-and-rebirth and is able to return to ordinary life reborn as a new being with new insights."¹⁰⁹

When the fire died at last and the ground become cool enough to walk upon, Ser Jorah Mormont found her amidst the ashes, surrounded by blackened logs and bits of glowing ember and the burnt bones of man and woman and stallion. She was naked, covered with soot, her clothes turned to ash, her beautiful hair all crisped away...yet she was unhurt.¹¹⁰

This transformation could be called "from a naive girl to a strong, brave woman".

l.) Return with the Elixir

Daenerys started to use her newly gained knowledge and wisdom, not only in her behaviour to others, but also in order to restore the world peace and to end the cruel slavery. She does not want to go home as much as she wanted before. Now, she is not afraid of new and unknown as long as it helps her transform herself into a shape she needs to be – psychically and mentally. Daenerys want to free the slaves and establish a better world for everyone, while reaching the Iron Throne of the Seven Kingdoms she believes it belongs to her family and to her.

¹⁰⁸ Vogler, Christopher, *The Writer's Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 17.

¹⁰⁹ Ibid., 17.

¹¹⁰ Martin, George R. R., *A Game of Thrones: Book One of a Song of Ice and Fire* (New York: Bantam Books, 1996), 634.

As Vogler explains, “sometimes the Elixir is treasure won on the quest, but it may be love, freedom, wisdom, or the knowledge that the Special World exists and be survived.”¹¹¹



Figure 1 Joseph Campbell's 17-stage Hero's Journey Diagram (Google Pictures)

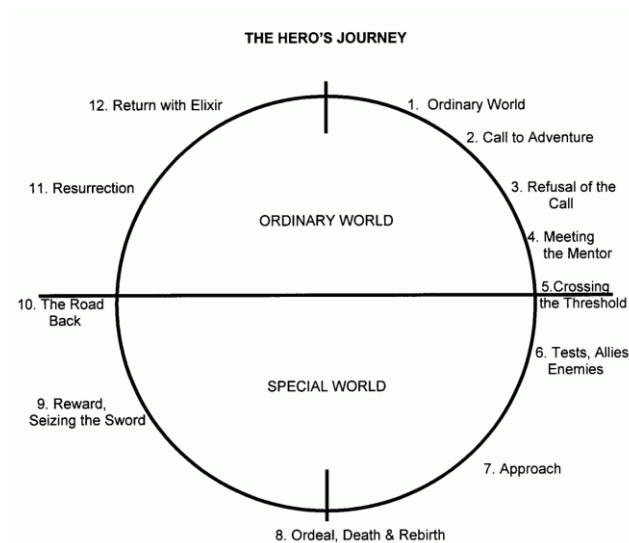


Figure 2 Christopher Vogler's 12-stage Hero's Journey Diagram (Google Pictures)

¹¹¹ Vogler, Christopher, *The Writer's Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 18.

Both of these diagrams belong to the Hero's Journey. The first of them expresses Joseph John Campbell's 17-stage Hero's Journey Theory, while the second diagram describes Christopher Vogler's shortened version of this journey mentioned before. It is perfectly visible and understandable how the heroic characters grow and change while they fulfil their aims in the journey they come through and need to undergo. For the analysis of character of Daenerys Targaryen, the shorter Vogler's version is enough to be used in this bachelor thesis, to make it as clear and as understandable as possible.

4.3 The Final Assessment

Daenerys Stormborn Targaryen always acts with the best intentions, regardless of she is under the pressure or not. She is trying to be kind and helpful in every situation, mainly to those in need, while reaching her main goals – to end up the slavery and reach the Iron Throne of the Seven Kingdoms. Daenerys acts instinctively and as a dynamic character she changes a lot on her long journey full of difficult life tests, the ups and downs. She becomes stronger, fearless young woman who is not afraid to revenge the others. This heroine character became a great inspiration for others and that is why the amount of her followers is increasing all the time. Individuals cheer for their queen, follow her and they hope and pray for the better tomorrows, exactly as she taught them to. In the story, she is portrayed as a heroine, but she is definitely far more than that. Daenerys is a symbol of hope, symbol of better world without a slavery and symbol of life in peace that everybody deserves. Readers usually have tendency to love and worship the heroic characters, they teach from them and try to resemble their brave characteristics also in a real life. Heroes and heroines work as a good example of how it should be done, and when it comes to goals and hard life's decisions, people need to be strong, brave and fearless as the heroes of real life.

5 THE MENTOR ARCHETYPE

It is well-known there are no heroes without the guidance of their wise and skilled mentors. The relationship between the heroes/heroines and their mentors “stands for the bond between parent and child, teacher and student, doctor and patient, God and man.”¹¹² Mentors usually are not a protagonists or main characters, although they are wiser and more intelligent than the heroic characters in the story. Mentors play a secondary role, but definitely not less important. The character of the Mentor may die in some stories, but that is usually good for the heroes, although it does not seem like that at the first sight. When the Mentor dies, heroes/heroines learn how to continue alone and how to stand on their own feet, which is very important part of their self-confidence and future character development.

5.1 Mentors in A Game of Thrones

There is a huge amount of mentors in a case of *A Game of Thrones* extensive plot, but only the most significant ones for this work will be mentioned. The most significant advisor or mentor in case of Daenerys Targaryen is definitely Ser Jorah Mormont mentioned before. Later on it was definitely Tyrion Lannister also known as a *dwarf*. Tyrion is younger brother of Lannister twins - Cersei and Jaime Lannister. He is also a prominent point of view character, who plays an important role in the story, mainly as a mentor and as a right hand of Daenerys. They both have only the best intentions with Daenerys, they believe in her and support her all the time and that is the main reason that Tyrion and Ser Jorah are considered as positive mentors.

Among other positive mentors definitely belongs Lord of Winterfell Eddard “Ned” Stark, the Head of House Stark from Winterfell, who only appeared in the first book, because of his tragic public death. He was mentor of The Bastard of Winterfell Jon Snow. Jon Snow is the son of Lyanna Stark and Rhaegar Targaryen, but for his own good he was presented as the Bastard of Ned Stark from his birth.

On the other hand, readers of this novels can easily identify many negative mentors in the story too. These mentors are only interested in themselves and in their own comfort and they manipulate others almost all the time that they appear in the plot. For instance, “Littlefinger” also known as Petyr Baelish, skilled manipulator and intriguer who uses many spies to reach

¹¹² Vogler, Christopher, *The Writer's Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 12.

valuable information, which will help him in the future. Usually, he used those information for extortion of others. He was a mentor of Sansa Stark, the eldest daughter of Lord Eddard Stark and his wife Catelyn Stark. Sansa unconditionally believed Littlefinger, she was easily manipulated almost all the time, but in the end Petyr Baelish died at Sansa's command. Sansa has realized Baelish was a traitor. He has paid the highest price for everything unfair he ever did to those, who unconditionally believed him.

Mentors are usually close and helpful, but heroes and heroines “must face the unknown alone,”¹¹³ because it is enormously essential for the psychological and physical development of their characters.

¹¹³ Vogler, Christopher, *The Writer's Journey: Mystic Structure for Writers*, 3rd ed. (Michigan: McNaughton and Gunn, Inc., 2007), 12.

6 THE VILLAIN ARCHETYPE

Villains can be found in every story too. Their behaviour and traits are usually the opposite to the behaviour and traits of heroes. The Villain characters represents “the bad characters”, who live for hatred, revenge and anger, such as The Bad Queen in Snow White, Lord Voldemort in Harry Potter or Sauron in Lord of the Rings. Villains are usually the most hated characters in the story and they use the weaknesses of the heroes as to main weapons to achieve their aims and break the heroes. These cruel characters do their best to destroy heroes, they do not even hesitate to kill their family members in order to hurt the heroic characters more and break them completely. Villains are perfect manipulators, liars and traitors, they are willing to overcome all borders of moral behaviour in order to achieve their goals. Those goals are usually very selfish and materialistic.

6.1 Cersei Lannister as a Villain archetype

The one of the most significant villains in this story is definitely Cersei Lannister, the widow of King Robert Baratheon and Queen of the Seven Kingdoms. She perfectly fits the Villain archetype. Similarly to character of Daenerys, Cersei is also so-called point of view character, she is one of the main female characters and protagonists in the story. Cersei plays an important role in the context. She is dynamic character, not afraid of sacrifice lives of others to protect her own family and interests. The character of Cersei lives in an incest relationship with her twin brother Jaime Lannister, with whom she secretly has 3 children – Tommen, Joffrey and Myrcella. Secretly because Cersei pretends those children are King Robert’s.

When it comes to an appearance of Lannister twins, Cersei looks exactly like her twin brother Jaime. They both have the same face features, colour of eyes and hair. The Lannisters are the richest and the most famous family in Westeros – the fictional world of *A Game of Thrones* that is divided into particular continents. All those continents and parts are known as *The Known World*. In the TV adaptation this character is played by beautiful English actress Lena Headey.

6.2 Cersei’s relationship with other characters

Cersei is fearless loving mother, who undergone the death of her three young children – the worst pain of any mother and because of these tragic deaths she became even more cruel and fearless than ever. Sometimes readers could have a feeling that Cersei may have some kind of remorse, but then she does something even more cruel, that completely destroy that

momentary feeling. She is a real narcissist. Cersei is the bright example of a cruel, sociopathic character. She has an extraordinary relationship with her twin Jaime. As was mentioned before, they live in an incestuous relationship and they have three children together. Jaime is influenced by Cersei almost all the time, he would do anything to make her satisfied and to meet her requirements. Cersei manipulates him because she knows he loves her the way she loves him too. At the beginning of the story, when they both were on a visit at the Winterfell, Jaime did not hesitate for a minute to push only ten years old Bran Stark from the tower window, because Bran saw them having sex together. When he pushed Bran, Jaime told Cersei that he did it for love. Cersei tells Lord Eddard Stark that Jaime is “the One” because they both shared a womb of their mother together and that is why they belong forever together.

Cersei likes to manipulate men by having sex with them, because she knows she is attractive and men will not resist her. She uses sex as a means of control in order to reach anything she wants. For instance, the same way he manipulated Ser Lancel Lannister, known as Brother Lancel, to kill the King Robert I. Baratheon. Lancel provided Robert a really strong alcoholic drink shortly before he lefts for hunting where Robert was injured and shortly after the incident he dies.

Cersei has killed the High Sparrow, the leader of the religious sect known as the Sparrows, because he humiliated her in a horrible way. He cut her hair, locked her in a dark, filthy dungeon and then after many days under the lock he walked her through the overcrowded streets of King’s Landing completely naked, while people were throwing food, stones and excrement into her. That was undoubtedly the biggest shame she has ever experienced and the main reason she killed the High Sparrow. Cersei also hates Tyrion, her own brother, because of the witch’s curse, she is just afraid of him, regardless of the fact he is just a little dwarf. Cersei Lannister has done many terrible things and she has killed many people, but she is not a true sociopath, such as her spoiled and sick son Joffrey Baratheon or Lord Ramsay Bolton. Usually, her horrible, cruel behaviour or her actions have been caused by her endless love for her three children and Jaime. She is unstoppable in terms of protecting those, she truly loves.

6.3 Background of the behaviour of Cersei

When she was a young girl, she met a witch called Maggy in the woods near the swamps that told her, she will marry the King in the future and become a Queen as she always wanted, but she will be Queen only until “younger and more beautiful” will come. Maggy also told

her that she will have three children and that all of them will die at the young age, during the life of Cersei. When Cersei became angry, the witch told her that she will be killed by the hand of one of her younger brothers – Jaime or Tyrion. Although they were twins with Jaime, he was the younger one. Cersei has to live day by day by these horrible things on her mind, and probably that is the reason why she seems so heartless. Cersei had tragically lost all of her three children, so the curse seems to be true. She is not as heartless as she is scared and afraid. She does her best to survive and to overcome the witch's curse, which accompanies her everywhere she goes. Cersei killed Margaery Tyrell before she even became the Queen and the wife of her son Tommen, because she was “younger and more beautiful” than Cersei herself. Cersei is also afraid by Sansa Stark and Daenerys Targaryen, because they both are younger and more beautiful queens-to-be. That is the reason she wants them to suffer and die.

6.3.1 Origin of the name Cersei

It is not certain how George R.R. Martin came up with the idea of the name for Cersei character, but there are some reader's opinions. When we go back to the Greek Mythology origins, the name Cersei is very similar to the name *Circe*, which was the name of a bad cruel witch, who was seductive and fake in order to achieve anything she wanted. For instance, she turned men into pigs or into other filthy animals. *Circe* was a daughter of God Helios. As it is explained in one of the books about this Greek mythology character, when she was born, the name for her did not exist.¹¹⁴

The truth is that the overwhelming majority of common readers feel exactly the same about the character of Cersei Lannister. Similarly to *Circe*, they just are not sure what to think about her vigorous decisions and trenchant behaviour.

6.3.2 Cersei according to the Pearson's archetypes

When it comes to Pearson's archetypal division, Cersei definitely manifests the traits of Destroyer. As Pearson describes in her book, Destroyers behave and act self-destructively, they have many addictions, compulsions or activities that undermine intimacy, career success, or self-esteem, such as emotional or physical abuse or for instance a murder.¹¹⁵

¹¹⁴ See, Miller, Madeline, *Circe* (New York: Little Brown and Company, 2018), 3.

¹¹⁵ See Pearson, Carol S., *Awakening the Heroes Within: Twelve Archetypes to Help Us Find Ourselves and Transform Our World* (New York: HarperCollins Publishers, 1991), 16.

Cersei is very addicted to drinking wine and she does not hesitate to kill others. For instance, she killed also young Margaery Tyrell before she became the Queen and wife of Cersei's younger son Prince Tommen Baratheon. She did it regardless of the feelings of her son Tommen. Cersei has no boundaries when it comes to achieving her goals and destroying her primal enemies, she is a destroyer in right sense of this word.

As Tyrion Lannister mentioned in the book two:

*The longer Cersei waits, the angrier she will become, and anger makes her stupid. I much prefer angry and stupid to composed and cunning.*¹¹⁶

That is the faultless evaluation of Cersei's behaviour.

6.4 The Final Assessment

Cersei Lannister is a clear narcissist who does not hesitate to kill even the innocents in order to achieve her personal aims. She is willing to do anything in order to protect her children and family, although sometimes it looks like she acts this way because she only loves herself, and her children and Jaime are just her exact copy or reflection in the mirror, that only resemble her own face. The face that she loves and worships so much. She is cruel murderer without conscience, who treats people kindly only if they can help her somehow with her future plans. In terms of revenge, she is clearly unstoppable.

The characters who represent those last two archetypes the Mentor and Villain have been chosen because they undoubtedly have strong archetypal features visible at the first sight, as well as the heroine character of Daenerys Targaryen and it was easy to demonstrate the true essence of archetypal symbols in literature on these images.

¹¹⁶ Martin, George R.R., *Book Two of a Song of Ice and Fire, A Clash of Kings* (New York: Bantam Books, 2000), 236.

CONCLUSION

This bachelor thesis is divided into the six main parts, where first two of them are theoretical and the last four are conceived rather more practically. This thesis provides a theoretical knowledge of literary archetypes, of Jung's theories of archetypes and Collective unconscious theory partially based on Sigmund Freud's psychoanalysis theory. This work also offered a theoretical insight to literary archetypal criticism, the most significant literary critics and it also introduced readers the specific types of literary archetypes. All of these theoretical assumptions are practically processed in the second, research part of this bachelor thesis. In the second part, literary archetypal criticism is applied to one of the main protagonist of *A Game of Thrones* fantasy novels written by George R.R. Martin. This heroic character is discussed from many aspects and points of views. This exceptional character is Daenerys Targaryen, female hero archetype. She, as a very strong and dynamic character, was one of the best available choices in this story.

It is important to say that the major goal of this thesis was successfully and fully achieved. In the first, theoretical part, Jung's ideas and theories were discussed and introduced to the common readers to help them to better orientate in the whole context. Archetypes as a main pillar of this thesis are described from many points of view, to make it as clear as possible, in almost every part of this work. Jung describes archetypes as constantly repeated images, some kind of symbols hidden in our minds, which are everywhere we go. He also worked with the term "Collective unconscious", which, in a nutshell, refers to the similarities in the brain of human beings. Jung was also inspired by the Freudian's unconscious theory, which Jung took from the Freudian's psychoanalysis and changed a little according to his own personal preferences and ideas. As the theoretical part continues, literary archetypal criticism is slowly introduced too. It also has its origins in the psychoanalysis, as was mentioned before. In this part, there are also many significant literary critics, mainly critics of the 20th century, whose lifetime's works are enormously helpful to the literary authors all around the world even nowadays, in the 21st century. There are also many so-called Jungians, people influenced by Carl Gustav Jung, and these scholars based their theories on Jung's works. For instance, Caroline S. Pearson, an expert on the myth and archetypes, whose archetypal division is mentioned in this thesis. She was also influenced by Jung's theories of archetypes. As many others, Pearson based this work on his theories too, and that is why Jung is considered as the most significant person, who worked with archetypes and he was even the first person who gave a name to it. And he was not even a literary critic.

In practical, or so-called research part, the character of Daenerys Targaryen, the last living member of Targaryen family, is discussed and analysed there. First of all, this young and

brave heroine is briefly introduced to readers – her appearance, relationship to other characters, her role in the story, type of her character, the setting and many more aspects. Later, Daenerys is analysed according to the twelve Pearson's archetypes, and three of them fits her the most. They are "Hero", "Caregiver" and "Explorer". All of these three archetypes are briefly described at the end of the theoretical part, to make it more understandable.

After this part, her resemblance and comparison with certain mythological creatures – goddesses or specific heroines, such as Artemis, is pointed out in the next part.

The character of Daenerys is also described as a Romantic Hero, but not in the true sense of this collocation. She worshiped her significant family's origins and predecessors more than men and when it comes to love, she is very rational, cautious woman. This thesis continues with the Hero's Journey, which is recognized as the common pattern joined by all of the authors of all the works. Daenerys' journey is also shown and described in this familiar pattern. This pattern was created by J.J. Campbell and it was taken, shortened and a little bit changed by the author Christopher Vogler. Campbell's version has seventeen stages, but in this thesis the shortened Vogler's version is used. Hero's Journey pattern is applied on the Daenerys' journey and it also works as a proof that all of the heroic characters in every story usually go through the same patterns and stereotypes, regardless of the setting or time of the story they are situated and live in.

After the analysis of Daenerys, other two archetypal images are discussed. The Mentor and the Villain archetypes, which are applied to the specific characters. For instance, Cersei Lannister, one of the strong female characters perfectly fits the Villain traits and she helped to an easier characterization of the Villain archetype on the specific moments in the story. She is cruel, revengeful and vicious – a perfect Villain character.

The goal of this bachelor thesis was to introduce, to learn and made readers aware of different literary archetypal symbols and images, because the ignorance of them does not bring them to the full-fledged reading experience that individuals naturally expect. People usually choose movies over quality books, because it is easier to handle and it takes less time, what is the benefit mainly in this fast era. Especially nowadays, when most of the famous and well-rated movies are usually based on the best-selling books. The shortened version of the book that is processed in the movie usually causes that people are not able to connect all of the fragments of context and they lose a complex experience. The goal of this bachelor thesis has been successfully achieved.

But do not forget that “stories are wonderful vehicles for images, feelings, atmosphere, and depth because they lead the readers or the audience to identify with and learn from the characters.”¹¹⁷

¹¹⁷ Bolen, Jean Shinoda, *Artemis: The Indomitable Spirit in Everywoman* (Conari Press, 2014), 27.

BIBLIOGRAPHY

- Abrams, Meyer Howard. *A Glossary of Literary Terms, 7th ed.* Forth Worth: Harcourt Brace, 1999.
- Allen, Graham. *Intertextuality, 2nd ed.* London: Routledge, 2011.
- Bolen, Jean Shinoda. *Artemis: The Indomitable Spirit in Everywoman.* Conari Press, 2014.
- Boyer, Carl Benjamin. *A History of Mathematics.* Princeton: Princeton University Press, 1968.
- Campbell, Joseph. *The Hero's Journey: Joseph Campbell on His Life and Work.* Joseph Campbell Foundation, 1990.
- Campbell, Joseph. *The Writer's Journey: Mystic Structure for Writers, 3rd ed.* Michigan: McNaughton and Gunn, Inc., 2007.
- Cather, Willa. *O Pioneers!* Digireads.com Publishing, 2017.
- Ducharme, E.W. & E.A. Watson. *Literary Criticism: Ten Approaches: An Introductory reader.* Toronto: Canadian Scholar's Press, 1990.
- Estés, Clarissa Pinkola. *Women Who Run with the Wolves: Myth and Stories of the Wild Woman Archetype.* The Random House Publishing Group, 2003.
- Frye, Northrop. *Anatomy of Criticism: for essays.* Princeton: Princeton University Press, 2015.
- Jung, Carl Gustav. *Archetypes and the Collective Unconscious.* Princeton: Princeton University Press, 1981.
- Jung, Carl Gustav. *Man and His Symbols.* London: Mass Market Paperback, 1968.
- Jung, Carl Gustav. *The Collected Works of C.G. Jung: Structure and Dynamics of the Psyche.* Pantheon Books, 1981.
- Martin, George Raymond Richard. *A Game of Thrones: Book One of a Song of Ice and Fire.* New York: Bantam Books, 1996.
- Martin, George Raymond Richard. *A Game of Thrones: Book Two of a Song of Ice and Fire.* New York: Bantam Books, 2000.
- Miller, Madeline. *Circe.* New York: Little Brown and Company, 2018.
- Mys, Caroline. *Archetypes: A Beginner's Guide to Your Inner-net.* Hay House Publishers, 2014.
- Pearson, Carol S. *Awakening the Heroes Within: Twelve Archetypes to Help Us Find Ourselves and Transform Our World.* New York: HarperCollins Publishers, 1991.
- Quora. "What is the meaning of the name Daenerys?" Accessed October 22, 2017. <https://www.quora.com/What-is-the-meaning-of-the-name-Daenerys>.

Robertson, Robin. *Jungian Archetypes: Jung, Gödel and the History of Archetypes*.
Nicolas-Hays, Inc., 1995.

Vogler, Christopher. *The Writer's Journey: Mystic Structure for Writers, 3rd ed.* Michigan:
McNaughton and Gunn, Inc., 2007.

Von Franz, Marie-Louise. *The Interpretation of Fairy Tales*. Shambhala Press, 1996.

Walker, Steven F. *Jung and the Jungians on Myth*. New York: Routledge, 2002.

LIST OF FIGURES

Figure 1 Joseph Campbell's 17-stage Hero's Journey Diagram (Google Pictures) ...38

Figure 2 Christopher Vogler's 12-stage Hero's Journey Diagram (Google Pictures)38