

Archetypes in Contemporary Anglophone Literature: *A Song of Ice and Fire*

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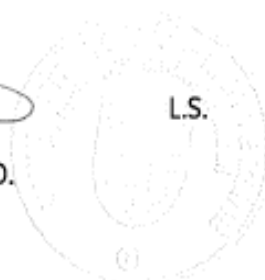
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ABSTRAKT

Bakalářská práce se zabývá archetypy v knihách George R. R. Martina ze ságy *Píseň ledu a ohně*. Konkrétně obsahuje rozbor archetypů vybrané postavy. Analýza je založena na autorech, kteří se zabývali mýty a archetypy ve fantasy literatuře, stejně jako na práci C. G. Junga, který se zabýval archetypy spíše z psychologického hlediska. Práce je rozdělena do tří kapitol. První dvě kapitoly jsou teoretické, z nichž první charakterizuje žánr a zabývá se fantasy literaturou. Také obsahuje archetypální postavy a symboly, které jsou v literatuře běžné. Druhá kapitola zahrnuje informace o archetypech v psychologii a archetypální literární kritice. Archetypální analýza postavy Jona Snowa se nachází v poslední kapitole.

Klíčová slova: archetyp, C. G. Jung, archetypální literární kritika, mýtus, fantasy, hrdina, hrdinská cesta, *Píseň ledu a ohně*, Jon Snow.

ABSTRACT

The bachelor thesis deals with archetypes in George R. R. Martin's books from series *A Song of Ice and Fire*. Specifically, it is focused on archetypal analysis of a chosen character. The analysis is based on authors who are related to myths and archetypes in fantasy literature, but also it is based on C. G. Jung's work, who described archetypes rather from a psychological point of view. The thesis is divided into three chapters. First two chapters are theoretical, the first one characterizes the genre and it is concerned with fantasy literature. In this chapter, there are also archetypal characters and symbols that are common in literature. The second chapter contains information about archetypes in psychology and archetypal literary criticism. The archetypal analysis of the character of Jon Snow is in the last chapter.

Keywords: archetype, C. G. Jung, myth, hero, fantasy, heroic journey, *A Song of Ice and Fire*, Jon Snow.

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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.

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INTRODUCTION

This Bachelor's thesis is concerned with archetypes in fantasy literature, especially in Martin's *A Song of Ice and Fire* (2012). The series is one of the most popular book series today. However, assumably even more famous and favourable is the TV series *Game of Thrones* made by HBO which is based on the books. The thesis is based on all five books of the series that are currently available. It is not based on the TV series. The reason is that the TV series differs from the books in some events.

The thesis is divided into three chapters of which the first two are theoretical. The first chapter is about fantasy literature. It contains various definitions of fantasy, its origins that reached in myths, and specific characters for this genre. However, the important part of this chapter is about archetypes in fantasy. These are explained from the psychological point of view—according to Jung, as well as common archetypes in fantasy, such as a hero archetype.

The second chapter explains the term archetype by its general definition, then it is widened by a psychological point of view featuring Carl G. Jung's definition. In this chapter, there is also an archetypal literary criticism, its explanation and convictions of chosen authors.

The last chapter concentrates on an analysis of a chosen character. The author of this thesis chose the character of Jon Snow. At the end of the chapter, there is a summary of discovered archetypes and the character development.

The aim of the thesis is to identify and analyse archetypes in fantasy literature, specifically, in the chosen character in Martin's *A Song of Ice and Fire*—the character of Jon Snow who exhibits elements of the hero archetype.

1 Fantasy Literature

In literature, there are many authors who were concerned with the fantasy, and many of them had a different opinion of its definition. In the following text, there is an explanation of the term fantasy with only some of its definitions mentioned.

Fantasy used to be considered as literature for children. This opinion was predominant until 1969. Nevertheless, in the 1970s, a new genre appeared—an adult fiction. Along with horror fiction and science fiction, these genres created a generic history. In other words, stories based on myths or legends that usually contain hero characters. Nowadays, fantasy is one of the most popular literary genres. Despite that, the fantasy literature is for children as well for adults.¹

Geoffrey Chaucer was, as Stableford mentioned in his book, the first writer who was concerned with the fantasy. Chaucer uses the word “fantasye” for an explanation of something strange and bizarre. Something, what was not typical for everyday experience. In fact, this is the idea of how most of today's people see the meaning of the fantasy.²

One of the greatest fantasy authors is certainly J. R. R. Tolkien. He studied mythology and English history. His book *The Lord of the Rings* formed a new genre—a modern fantasy fiction. Until that time, the fantasy genre represented the break with realism.³ “The development of this new genre thus parallels the break away from representative realism that is a distinguishing feature of modernist art.”⁴ Tolkien worked with the conception of the secondary world. This term was developed in his essay called *On Fairy Stories* and means that the reader is led to another world, usually by passing a portal.⁵

Tolkien considered immersive fantasy potentially far more valuable to readers than intrusive fantasies or portal fantasies—and the eventual success of *The Lord of the Rings* lent a great deal of weight to his argument. The more expansive a eucatastrophe is, the more intense a reader's experience might become[.]⁶

In short, immersive fantasy means, that the story does not begin in the initial world and there is no way of coming back. Usually, it is set in the past.⁷ On the other hand, intrusive fantasy means, that some intrusion appears, usually from the mythical past.⁸

¹ Brian Stableford, introduction to *Historical Dictionary of Fantasy Literature*. (Lanham, MD: Scarecrow Press, 2005), xxxv-xxxix.

² Stableford, introduction to *Historical Dictionary of Fantasy Literature*, xxxv.

³ Lykke Guanio-Uluru, *Ethics and Form in Fantasy Literature: Tolkien, Rowling and Meyer*. Basingstoke: Palgrave Macmillan, 2015), 2-3.

⁴ Guanio-Uluru, *Ethics and Form in Fantasy Literature: Tolkien, Rowling and Meyer*, 3.

⁵ Stableford, introduction to *Historical Dictionary of Fantasy Literature*, xlv-xlvi.

⁶ Stableford, introduction to *Historical Dictionary of Fantasy Literature*, lx.

⁷ Stableford, introduction to *Historical Dictionary of Fantasy Literature*, lx.

However, the most universal definition of the fantasy is the one that can be found in the *Oxford dictionary*. According to that, the fantasy is a fiction, a story set in the unreal world that enables magic and adventure to appear.⁹ In comparison can be *The Encyclopedia of Fantasy* where Clute and Grant claimed that fantasy “is an extraordinarily porous term, and has been used to designate vast deposits of story, which within a given culture or historical period is deemed unrealistic.”¹⁰

In fantasy, there is a space for imagination, it evokes various types of emotions in readers. These emotions are usually intensive. Furthermore, this is the right place for elements of metaphors and allegories to appear. Every element here can be worthwhile. However, fantasies use its own terms and vocabularies, that make them unique. This is the reason why they are difficult to translate.¹¹

It may appear that in fantasy there are no rules. However, there are some limits. Without them, chaos could emerge and it would not make much sense. In that case, it can be compared to a dream. Nevertheless, fantasy and its magic have different rules than logic. It is even possible to create new rules. The point is to keep them to the end, do not change them during the storytelling.¹²

Fantasy has to evoke a truthfulness of the story in readers. The fantasy is good when the characters and their feelings are real and readers believe in that and accept that. In this case, the story can be exaggerated. Weird, full of extraordinary, even bizarre moments and adventures, it does not matter as long as the characters are plausible.¹³

During history, there were many authors—theorists—who were trying to define the fantasy literature.¹⁴ Heroic (high) fantasy, epic fantasy, portal fantasy, secondary world, urban fantasy, folklore, dark fantasy, fairy tales, but also horror, science fiction—all these terms can be defined as the fantasy.¹⁵ For this thesis, it is important to define the epic fantasy genre, because Martin's series *A Song of Ice and Fire* is a modern epic fantasy novel.¹⁶

⁸ Stableford, introduction to *Historical Dictionary of Fantasy Literature*, xlviii.

⁹ English Oxford Living Dictionaries. “Definition of Fantasy in English.” Accessed March 12, 2018. <https://en.oxforddictionaries.com/definition/fantasy>.

¹⁰ John Clute, and John Grant, eds. *The Encyclopedia of Fantasy*. (London: Orbit, 1999), 337.

¹¹ Lisa Tuttle, *Writing Fantasy and Science Fiction*. 2nd ed. (London: A and C Black, 2005), 19-28.

¹² Tuttle, *Writing Fantasy and Science Fiction*, 29.

¹³ Tuttle, *Writing Fantasy and Science Fiction*, 29.

¹⁴ Stableford, introduction to *Historical Dictionary of Fantasy Literature*, xlv.

¹⁵ Guanio-Uluru, *Ethics and Form in Fantasy Literature: Tolkien, Rowling and Meyer*, 12.

¹⁶ Geogerrmartin.com. “About the book.” Accessed March 29, 2018.

http://www.geogerrmartin.com/grrm_book/a-song-of-ice-and-fire-box-set-books-1-4/.

According to Clute and Grant, “an epic is a long narrative poem which tells large tales, often incorporating a mixture of legend, myth and folk history, and featuring heroes whose acts have a significance transcending their own individual happiness or woe.”¹⁷ The epic story is full of changes—how a world changes. The reason is, that the world where the plot is set needs to make a sense.¹⁸

Epic fantasy novels must have a grand scale. Their plots are often complex and multi-stranded, with a cast of thousands, a host of different narrators, and plot arc that can take years, if not generations. (...) It is the question of scale which makes the quality known as “world building” so important to epic fantasy.¹⁹

1.1 Origins of fantasy

The mythology is as old as humankind itself. Once it existed, it was handed down from one generation to another as a collection of knowledge. This is the reason why are the myths still well known.²⁰ A myth, from the Latin word “mythos,” can have more meanings, such as “word”, “story” but also “fiction”. Each culture has its myths, however, there are three main groups of mythologies in Europe—the most famous one is the Greek mythology, then the Roman or German mythologies. Myths are unreal stories. They have no factual basis, there is no proof that the events really had happened. However, the myth is connected with the fantasy as well as religion. In any case, it is differed from symbolic aspects, such as behaviour (e.g. rituals), places and objects (e.g. temples). Myths are also connected with mystic creatures, animals and plants.²¹

In other words, the myth is a common story based on a historical background that tells us a story about some situation or event and that contains something supernatural or magical.²² In myths and fairytales, there are also archetypes, although a little bit different than types in psychology. Even here, archetypes have the same quality as in dreams—they express repeating experience or situations through long periods of time.²³

¹⁷ Clute, and Grant, eds., *The Encyclopedia of Fantasy*, 319.

¹⁸ Fantasy-fiction.com. “What Makes ‘Epic Fantasy’ Epic?” Fantasy-fiction.com, November 23, 2013. Accessed March 29, 2018. <http://fantasy-fiction.com/2013/what-makes-epic-fantasy-epic>.

¹⁹ Fantasy-fiction.com. “What Makes ‘Epic Fantasy’ Epic?”

²⁰ Kathleen N. Daly, introduction to *Greek and Roman Mythology A to Z*. (New York: Facts On File, 2004), vii-x.

²¹ Britannica - The Online Encyclopaedia. “Myth.” Britannica - The Online Encyclopaedia. Accessed March 12, 2018. <https://www.britannica.com/topic/myth>.

²² Britannica - The Online Encyclopaedia. “Myth.”

²³ Carl Gustav Jung, *The Archetypes and the Collective Unconscious*. Translated by R. F. C. Hull. 2nd ed. (NJ: Princeton University Press, 1968), 5.

Although myths are unreal, they can appear to be “true”. This statement may cause an argument because even though we believe that it is true, its existence was not proved.²⁴ “For example, in myth and its corresponding reality, people can be endowed with powers nobody would imagine them having in everyday life.”²⁵

Nowadays, many authors are concerned with a study of mythology. Its purpose is to understand human consciousness and to find out more information about the development of human culture. Furthermore, the object of the study is not only myths themselves but also people who are associated with them, who produce them. The cultural background plays an important role there. To understand myths, it is crucial to know the culture. Without this basis, myths would just have a metaphysical sense. On the other hand, when the knowledge of the culture is gained, people can understand what were the beliefs and values of an ancient people, as well as their reasons for those beliefs and values.²⁶

Ferrell claimed that each novel can be read from different perspectives, it depends on the reader and his/her own experience and knowledge. In other words, the author can write a novel in one perspective and then the reader can see a different theme in it, which the author did not know about. However, the important thing is, that a good story does connect. This happens when the good is separated from the mundane story.²⁷ “When an archetypal connection is made, the story potentially appeals to a mass audience.”²⁸

In comparison to psychology, which studies an individual personality, myths are concerned with the mind and character of the whole nation. Dreams are specific for each person. By them, there can be analysed desires and anxieties of one's unconscious. On the other hand, myths can be considered as the symbolic projections that contain hopes, values, fears and ambitions of the whole nation.²⁹

The Greek mythology is immensely old. The very first signs of worship are dated in 2000 B.C. Its stories were created for entertainment. From the outset of everything, people had a need to explain everything—from the mountains, the oceans, to animals, or humans. As humans moved, their stories moved with them. When people finally settled down, they

²⁴ Jean-Marie Schaeffer, “Fictional vs. Factual Narration,” in *The Living Handbook of Narratology*, August 19, 2012. Revised September 20, 2013. Accessed March 2, 2018. <http://www.lhn.uni-hamburg.de/article/fictional-vs-factual-narration>. Refers to the updated online version of the printed book.

²⁵ Schaeffer, “Fictional vs. Factual Narration.”

²⁶ William K. Ferrell, *Literature and Film as Modern Mythology*. (Westport, CT: Praeger, 2000), 9.

²⁷ Ferrell, *Literature and Film as Modern Mythology*, 33-34.

²⁸ Ferrell, *Literature and Film as Modern Mythology*, 34.

²⁹ Wilfred L. Guerin, Earle Labor, Lee Morgan, Jeanne C. Reesman, and John R. Willingham, *A Handbook of Critical Approaches to Literature*. 5th ed. (New York: Oxford University Press, 2005), 183.

started to worship their heroes and gods by building shrines and temples. People prayed to them in order to gain help and have hope.³⁰ Daly mentioned that “Greeks were the first people to create gods and goddesses that looked like real human beings: beautiful men and women, old people with humor and dignity, splendidly natural animals[.]”³¹

1.2 Characters in fantasy

A character is an individual who is created by the author of the book to portray the story.³² In literature, there are various types of characters, such as protagonist, antagonist, major character, minor character, dynamic character, static character, or stereotypes.³³ For the purpose of this thesis, there will be only some of these terms explained.

The protagonist is usually the main character. He/she would not be interesting if he/she did not move the story forward. The opposite character is the antagonist, who is usually hated by readers. Both of these characters are dynamic because of their development and changes during the storyline. In the opposite side, there is the static character that does not develop through the storyline. However, he/she stays at the same level all the time.³⁴

In fantasy, there are usually different types of characters—according to the genre where they appear. In Martin's *A Song of Ice and Fire*, there are classical characters that are mentioned in the two paragraphs above, but also archetypal characters, that are explained in the following subchapter 2.3.

1.3 Types of Literary Archetypes

In the book called *The Archetypes and the Collective Unconscious* Jung defined certain types of archetypes, such as anima, animus, shadow, persona, and inner self.

Anima or animus is the same archetype, but the distinction is in the gender. The anima represents the feminine image in the male's psyche, and the animus is the opposite of the anima, that means it stands for the male image in the female's psyche. It is a natural archetype that represents only one aspect of the unconscious, not its whole characteristic.³⁵ Despite the fact, that the good is not always beautiful and beautiful is not always good, the anima has faith in the beautiful and the good. Jung claimed that the anima could get rid of

³⁰ Daly, introduction to *Greek and Roman Mythology A to Z*, vii-viii.

³¹ Daly, introduction to *Greek and Roman Mythology A to Z*, viii.

³² Ferrell, *Literature and Film as Modern Mythology*, 32.

³³ A Research Guide for Students. “How to Write a Character Analysis.” Accessed March 5, 2018. <http://www.aresearchguide.com/write-character-analysis.html>.

³⁴ A Research Guide for Students. “How to Write a Character Analysis.”

³⁵ Jung, *The Archetypes and the Collective Unconscious*, 25-27.

a blame likewise a praise because it lives apart from all categories. The anima can appear as both, a dark soul but also as an angle of light. The fact, that there is also the angel of light, may points to the highest meaning. Whatever this type of archetype touches, it can become dangerous, taboo, or magical. The anima archetype can be considered as an entrance to the realm of gods, in other words, to the particular realm of metaphysics.³⁶

The other type is the shadow archetype. It is the opposite of the self. People are not aware of possessing this archetype. Primarily, it is composed of what we consider to be negative. The shadow is hidden because people usually do not show this side that can demonstrate one's anxiety or shame.³⁷

The self stands somewhere between one's ego and unconsciousness. People are supposed to realize their self and when they do, the process of individualization is accomplished. This type of archetype can be found in dreams, myths and fairytales. Most often it appears as a hero, a king, or a saviour.³⁸

The last one is the archetype of the persona. It is how an outer world sees the person. However, the person can wear a mask so it creates a certain image about him/her. The persona shows a result of the social adaptation process.³⁹

The list of these characters defined by Jung is rather psychological. Generally, in literature, there are typical archetypal characters, such as the hero, the mother, the father, the warrior, or the mentor. Some of these will be explained in the following text. The type of the archetype, however, depends on the type of the character, as well as on the theme, motifs, circumstances on genre, animals, symbols, and culture where the myth occurs. Generally, myths are universal. Different mythologies can contain similar or the same motifs and themes. Although myths can be separated in time and place, they contain certain images and motifs, which are repeated and have common meaning. These images and motifs can be then called archetypes—universal symbols.⁴⁰

1.3.1 Hero

This archetype represents a positive character that has a representative function in the story. Hero or heroine (a hero in the woman performance) is usually the protagonist of the

³⁶ Jung, *The Archetypes and the Collective Unconscious*, 25-29.

³⁷ Psychologist World. "Carl Jung: Archetypes and Analytical Psychology." Accessed January 20, 2018. <https://www.psychologistworld.com/cognitive/carl-jung-analytical-psychology>.

³⁸ Carl-Jung.net. "The Self." Accessed March 2, 2018. <http://www.carl-jung.net/self.html>.

³⁹ Carl-Jung.net. "What is Persona?" Accessed March 2, 2018. <http://www.carl-jung.net/persona.html>.

⁴⁰ Guerin et al., *A Handbook of Critical Approaches to Literature*, 184.

story.⁴¹ Through his/her life, the hero experience a lot of adventures. The first adventure start with his/her birth, he/she is the most frequently an orphan raised by a guardian. While reaching a certain age, he/she leaves the place where he/she lived and goes to see the world that is full of challenges.⁴²

However, to be considered as the hero archetype, the character needs to fulfil certain features. The hero needs to go through a certain path: the quest, initiation, and the sacrificial scapegoat. First of all, the hero needs to set out for a journey during which he/she experienced difficult tasks, often impossible to fulfil, fight against various creatures, or solve insuperable tasks or problems. All for one goal—to save the kingdom. Secondly, in the initiation stage is where the hero is supposed to attain maturity and become a member of his/her social group. Separation, transformation, and return are kind of subphases of the initial stage. Also, this is the type of the death-and-rebirth archetype. The last stage is the sacrificial scapegoat. When the hero finished his task and the welfare is guaranteed, he/she has to die.⁴³ Another author who dealt with hero's path, Campbell, uses different names for these stages—separation, initiation, and return. Although different names, the purposes are the same.⁴⁴

The character of the hero is supposed to possess courage, strength and honour.⁴⁵ For the good, he/she should be able to sacrifice his/her own life. He/She also may experience hardship, but he must endure it. In the mythology, the hero possesses an exceptional gift. Generally, he/she can be well-known and honoured by the society, as well as anonymous and abhorred.⁴⁶

The hero is the ego type. It does not matter, who the hero is—what is his/her personality, how he/she performs himself/herself, not even what religion does he/she believe in. He/She can be ridiculous as well as gorgeous. “Popular tales represent the heroic action as physical; the higher religions show the deed to be moral[.]”⁴⁷ Despite the omission of the basic elements of the archetypal pattern, they can still somehow appear or they are implied in the story of the fairytale, legend, or myth.⁴⁸

⁴¹ Fotis Jannidis, “Character.” in *The Living Handbook of Narratology*, December 6, 2012. Revised September 14, 2013. Accessed March 2, 2018. <http://www.lhn.uni-hamburg.de/article/character>. Refers to the updated online version of the printed book.

⁴² Guerin et al., *A Handbook of Critical Approaches to Literature*, 190.

⁴³ Guerin et al., *A Handbook of Critical Approaches to Literature*, 190.

⁴⁴ Joseph Campbell, *The Hero with a Thousand Faces*. (Princeton, NJ: University Press, 2004), 28-37.

⁴⁵ Carl Golden, “The 12 Common Archetypes.” Accessed March 23, 2018.

http://professordeannaheikkinen.weebly.com/uploads/1/6/8/5/16856420/archetypetypes_complete.pdf.

⁴⁶ Campbell, *The Hero with a Thousand Faces*, 28-37.

⁴⁷ Campbell, *The Hero with a Thousand Faces*, 35-36.

⁴⁸ Campbell, *The Hero with a Thousand Faces*, 35-6.

Golden also dealt with the hero archetype. He described it according to various aspects (motto, goal, fear, strategy, etc.) that have something in common and appear through history in literature. The hero usually obeys a statement that says, if he/she wants to do something, he/she can do it. There is always a way. Golden also claims that the hero needs to show his/her courage (his/her strong point) and prove that he/she is the right person to be the hero. The goal is to try to improve the world, or at least find a way how to improve it. However, the hero also has weaknesses. As his/her weak point is regarded arrogance, the need to show himself/herself, and seeking of new fights. His/Her biggest fear is weakness and that someone would label him as a coward. Yet, the hero tries to show only his/her strong points and powers in every situation. The warrior, superhero, rescuer, or soldier are usually connected with the hero.⁴⁹

1.3.2 Hero's journey

Campbell described the universal heroic journey. He divided it into several stages. The path was mentioned in the previous subchapter on page 20. Departure, which is consisted of five stages, initiation, consisted of six stages, and return, consisted of six stages.⁵⁰

At the beginning, the hero lives an ordinary life. He/She goes through certain difficulties. This evokes the feeling of sympathy in the audience. In this stage, the audience learns basic information about the hero, personal history can be included.⁵¹

While the hero is living his/her ordinary life, usually any kind of change appears. Something evokes the change that the hero must face. It is called “the call to adventure”.⁵² From the mythological point of view, this stage means that the hero's destiny is determined and ready to be transferred from the edge of the society to the unknown world.⁵³ However, the hero feels uncertain and is afraid of the situation. He/She tries to “refuse the call to adventure”.⁵⁴ The refusal can turn the adventure into something negative. The hero then becomes a victim that needs to be saved.⁵⁵

The one who has not refused the call and went for the adventure, he/she crosses the path with a mentor during his/her journey.⁵⁶ The mentor teaches, trains and gives advice to

⁴⁹ Golden, “The 12 Common Archetypes.”

⁵⁰ Campbell, *The Hero with a Thousand Faces*, 45-226.

⁵¹ Golden, “The 12 Common Archetypes.”

⁵² Golden, “The 12 Common Archetypes.”

⁵³ Campbell, *The Hero with a Thousand Faces*, 53.

⁵⁴ Golden, “The 12 Common Archetypes.”

⁵⁵ Campbell, *The Hero with a Thousand Faces*, 54.

⁵⁶ Campbell, *The Hero with a Thousand Faces*, 63.

the hero during the journey. The hero is supposed to acquire the wisdom and reinforce the courage.⁵⁷

In the initiation, there are set stages that are supposed to test the hero. During this stages, the hero is repeatedly facing challenges as well as death. He/She is also assumed to fulfil tasks. During the adventure, the hero can experience magic or magical events. Even meeting with his/her enemies, as well as new allies appear in this stage. However, all this needs to end so the hero can complete the journey and return home.⁵⁸

On the way home, the hero is also tested. The journey is dangerous, and he/she is usually facing the death again. In some stories, the hero can be somehow marked by the journey, he/she can be emotionally or physically wounded, and this may have never been recovered.⁵⁹ The hero can also sacrifice himself/herself and die to be born again as it is mention in the Hero subchapter.

1.3.3 Mentor

The mentor is someone, who plays an important role for the hero. It is usually an older and wise person. As it was mentioned before, the hero is usually the orphan so the mentor can fulfil this space in his life and even become the hero's idol. In other words, the mentor is the hero's teacher and he usually gives special gifts to his ward. Gifts, such as weapons, magic or valuable information. It depends on the essence of the story.⁶⁰

1.3.4 Warrior

Warriors appeared in most of the cultures through the whole history of the humankind. It is obvious because of the periods of wars. Warrior can be both, a man or a woman. However, it is typical for men so it can be considered as their elementary psychological component. It also can be alleged that men have it rooted in their genes.⁶¹

Aggressiveness is typical for this archetype. If it is suppressed, it may hide itself. However, soon or later it will appear again and the effect can be more serious. It can lead to a form of emotional and physical violence. In any case, it is better to face it.⁶²

⁵⁷ Golden, "The 12 Common Archetypes."

⁵⁸ Golden, "The 12 Common Archetypes."

⁵⁹ Golden, "The 12 Common Archetypes."

⁶⁰ Golden, "The 12 Common Archetypes."

⁶¹ Robert Moore, and Douglas Gillette. *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*. (New York: HarperCollins, 1990), 76-7.

⁶² Moore, and Gillette, *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*, 75.

Aggressiveness is a stance toward life that rouses, energizes, and motivates. It pushes us to take the offensive and to move out of a defensive or “holding” position about life's tasks and problems.⁶³

As Moore and Gillette mentioned, the warrior should possess clarity of thinking, and through that, he/she should be able to recognize what measure of aggressiveness under certain circumstance is still appropriate. He/She is alert and awake at any time. Also, he/she had learnt and gained knowledge about how to focus on his/her mind and body. In some culture, the warrior can be considered as a “hunter”. He/She is able to set up a plan to get what he/she wants. Likewise, he/she can easily adapt to any situations or circumstances.⁶⁴

Although the warrior is trained in all aspects, he/she is aware of imminent death—how short life can be. This awareness is, however, supportive to him/her. It arouses an energy to take decisive actions. He/She does not overthink because it may lead to hesitation. Warriors usually live a life that is the opposite of most of people. He/She is driven by satisfying his/her own needs and wishes. However, warriors usually have emotionally devastating personal lives. If he/she finds a partner, then this partner often feels to be rejected or even alienated.⁶⁵

1.3.5 Lover

Lover is an archetype of a person who has a talent for passion, gratitude, or appreciation. His/Her desires are intimacy and experience. Being in a relationship, whether with a partner, colleagues at work, or other people, is the aim of lovers. The opposite of this state—to being alone, to being unwanted or unloved—is the lovers' greatest fear.⁶⁶

1.3.6 Orphan

According to Golden, orphans desire to be connected with others. He/She wants to belong somewhere. An orphan usually is a realist who has empathy with lack of pretence. His/Her fear is to be left out. It is connected with his/her weakness, as Golden mentioned, to lose

⁶³ Moore, and Gillette, *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*, 79.

⁶⁴ Moore, and Gillette, *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*, 80.

⁶⁵ Moore, and Gillette, *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*, 82-8.

⁶⁶ Golden, “The 12 Common Archetypes.”

one's self while one wants to belong somewhere and develop a relationship. His/Her goal is to be down to earth and develop ordinary solid virtues.⁶⁷

1.3.7 Explorer

Explorers desire is, according to Golden, the freedom, to find out the truth self through travelling and exploring the world. His/Her goal is to gain an experience and live a better life. However, this archetype fears of getting trapped, that he/she will not gain his/her goals and that it will lead to inner emptiness, and fear of becoming a misfit. Explorer strong sides are autonomy and aspiration.⁶⁸

1.4 Symbols

Archetypes are connected with the certain symbolic meanings. They can manifest in both, images and motifs, as it was already mentioned. The most often appeared images are water, sun, colours, circle, serpent, numbers, garden, tree, desert, and mountain. On the other hand, the most used motifs (patterns) are creation, immortality, and hero archetypes.⁶⁹

1.4.1 Colours

- White represents light and innocence. It can also symbolize death or horror.⁷⁰ It is the symbol for monotonic landscapes, e.g. the endless desert sands or the frozen lands, as well as newness and beginning.⁷¹
- Black usually symbolizes darkness, chaos, mystery, something unknown, death, melancholy.⁷²
- The blue colour is a symbol of eternity, the beyond, or supernatural beauty. It is colour of earth, sky, heaven and gods.⁷³ It is a positive colour that symbolizes tranquility, spiritual purity and security.⁷⁴

⁶⁷ Golden, "The 12 Common Archetypes."

⁶⁸ Golden, "The 12 Common Archetypes."

⁶⁹ Guerin et al., *A Handbook of Critical Approaches to Literature*, 185-191.

⁷⁰ Golden, "The 12 Common Archetypes."

⁷¹ Ami Ronnberg, and Kathleen Martin, eds. *The Book of Symbols: Reflections on Archetypal Images*. (Köln: Taschen, 2010), 660.

⁷² Golden, "The 12 Common Archetypes."

⁷³ Ronnberg, and Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, 650.

⁷⁴ Golden, "The 12 Common Archetypes."

1.4.2 Numbers

- Three is a number of light, the holy trinity (unity) and spiritual awareness. It also means a male principle.⁷⁵
- Four is connected with the earth, nature (four seasons), as well as the life cycle. It also means a female principle.⁷⁶
- Seven is described as the perfect number. It has the perfect order where number three and four are in the union. It is also a religious symbol.⁷⁷

1.4.3 Animals

Direwolf, according to the description, is an enormous wolf.⁷⁸ A wolf symbolizes a mystic connection with nature. Wolves are predators, they arouse an impression of vital and realistic instinctual energies of the animal psyche. Legendary travellers—they are able to travel long distances. Moreover, they are silent and spectral, like spirits. However, in mythology, wolves are portrayed as the gaping jaw of death and insatiable appetite.⁷⁹

According to Larrington, the wolf or direwolf is a symbol of terror. She claimed that

[t]he wolf has particularly terrifying associations in Norse mythology, for cosmic wolves race across the sky in eternal pursuit of the sun and moon. And one day—the day of Ragnarök, the end of the world—they will swallow up their prey.⁸⁰

However, the direwolf in *A Game of Thrones* represents a friendly beast that entices respect and fear. It is also an animal that accompanies the Starks children.⁸¹

Raven and crow are magical creatures. They like to show themselves off as they are not unobtrusive. Both can be damaging but also helpful. Their other qualities are seeking and finding, taking or stealing, They use every opportunity. However, raven and crow are mystical animals connected with mysteries.⁸² “They arouse in us a sable-plumaged, elemental spirit—a daemon—who answers to their summons with a loud, joyously raucous caw of recognition.”⁸³ According to Ronnberg and Martin, “[w]hat the birds draw us toward is a way of being in the world established on a different kind of consciousness.”⁸⁴

⁷⁵ Golden, “The 12 Common Archetypes.”

⁷⁶ Golden, “The 12 Common Archetypes.”

⁷⁷ Golden, “The 12 Common Archetypes.”

⁷⁸ George R. R. Martin, *A Game of Thrones*. (NY: Bantam Books, 2011), 17-19.

⁷⁹ Ronnberg, and Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, 274.

⁸⁰ Carolyne Larrington, *Winter is Coming: The Medieval World of Game of Thrones*. (London: I.B.Tauris, 2016), 59.

⁸¹ George R. R. Martin, *A Game of Thrones*. (NY: Bantam Books, 2011), 17-9.

⁸² Ronnberg, and Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, 248.

⁸³ Ronnberg, and Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, 248.

⁸⁴ Ronnberg, and Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, 250.

1.4.4 Sword

“Viking warriors gave names to their ornately hilted and treasured swords[.]”⁸⁵ Swords are distinct according to the culture—each has different variations. Its purpose is clear—to cut. The best swordsman, however, should be able to control the sword's animating spirit, his/her mind and body—all at the same time so the result will be single-minded.⁸⁶

1.4.5 Ice and Fire

Winter, in meaning of seasons, slows down the time and the world as a whole. Snow is then the omen of winter. When falling, it covers everything—the whole earth. It is enchanting as well as dangerous. As with other symbols, snow can also consists of opposites—like fire and ice.⁸⁷ Also in other meaning, “snow can image psychic “frozen ground” as protectively repressed or dissociated feelings.”⁸⁸ Ice symbolizes darkness, ignorance, sterility and death. However, the fire has quite the opposite meaning. It is a symbol for knowledge, light, and life and rebirth.⁸⁹

⁸⁵ Ronnberg, and Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, 492.

⁸⁶ Ronnberg, and Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, 492.

⁸⁷ Ronnberg, and Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, 78.

⁸⁸ Ronnberg, and Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, 78.

⁸⁹ Golden, “The 12 Common Archetypes.”

2 Archetypes

Archetypes are inner patterns of imagination, feelings, and symbols or images that describe repeating experience or situations through generations.⁹⁰ Besides other sciences, archetypes can be found in religion, or psychology, as well as in literature, where they are connected with mythology. Between these areas is a close connection—they are related by motifs, and together they create a basis of human behaviour. However, they also have differences. Psychology is experimental and diagnostic while mythology is more speculative and philosophical. In a way, psychology and biological science are closely connected. On the other hand, mythology is associated with religion and cultural history.⁹¹

2.1 Archetypes in psychology

Swiss psychiatrist Carl Gustav Jung was concerned with people's minds. He described terms as persona, collective unconscious or archetypes. He claimed that archetypes are part of collective unconscious. They permeate by the collective unconscious, which means that all people share memories and ideas. In fact, archetypes are described as what is shared, such as our dreams.⁹²

According to Jung, the archetype can be activated when it appears in a particular situation. However, everything that the archetype contains, what is hidden in it, comes into action with unpredictable consequences. There exist certain archetypes for typical situations in life so these situations can be repeated through generations. The reason is that gained experience are contained in the human brain as forms without content.⁹³ “When a situation occurs which corresponds to a given archetype, that archetype becomes activated and a compulsiveness appears, which, like an instinctual drive, gains its way against all reason and will, or else produces a conflict of pathological dimensions, that is to say, a neurosis.”⁹⁴

Jung pointed out the idea that “the psyche of a new-born child is a *tabula rasa* in the sense that there is absolutely nothing in it,”⁹⁵ is a terrible mistake. Jung claimed, that collective unconscious, owned by each person, is inherited. It is individualized but not developed individually.⁹⁶

⁹⁰ Jung, *The Archetypes and the Collective Unconscious*, 30.

⁹¹ Guerin et al., *A Handbook of Critical Approaches to Literature*, 183.

⁹² Psychologist World. "Carl Jung: Archetypes and Analytical Psychology."

⁹³ Jung, *The Archetypes and the Collective Unconscious*, 47-48.

⁹⁴ Jung, *The Archetypes and the Collective Unconscious*, 48.

⁹⁵ Jung, *The Archetypes and the Collective Unconscious*, 66.

⁹⁶ Jung, *The Archetypes and the Collective Unconscious*, 66.

Jung studied people's dreams. In his book *The Archetypes and the Collective Unconscious*, he analyzed a couple of dreams. These dreams contained symbolisms that he often connected with archetypes and dealt with their meanings. These symbols, such as water, usually have particular meaning for unconscious, as well as for conscientious.⁹⁷ In fact, “archetypes appear in a form that reveals quite unmistakably the critical and evaluating influence of conscious elaboration.”⁹⁸ The way in which are archetypes immediately manifested is more individual, less comprehensible and more naive in dreams rather than in myths.⁹⁹

“The structure of the archetype is complex network of psychic organization, which includes dynamism, symbolism, and sense content, and whose center and intangible unifier is the archetype itself.”¹⁰⁰ Archetypes in analytical psychology can be explained, besides other ways, via dynamic components. That means the archetype is manifested in energetic processes in the psyche. This process is located in the unconscious and also between the unconscious and consciousness. In other words, every mood is caused by the archetype, and it does not matter if the human consciousness accepts or rejects the mood. For instance, in a particular situation, there can be positive or negative emotions, fascinations, but also anxiety, or even manic and depressive states.¹⁰¹

According to *The Great Mother: An Analysis of the Archetype* Neumann claimed that the symbolic expression of archetypes can be found in the figures of the Great Goddess, that is represented in myths. It is even possible to see how archetypes work, for instance in rites, myths, or in symbols of the first people.¹⁰² “The symbolism of the archetype is its manifestation in specific psychic images, which are perceived by consciousness and which are different for each archetype.”¹⁰³ The purpose of the image symbol that is in the psyche is to create a convincing impact on the consciousness.¹⁰⁴

2.2 Archetypal literary criticism

In short, archetypal literary criticism, also called myth criticism, is supposed to find and identify mythic elements in literature. With this revelation, the piece of literature then has

⁹⁷ Jung, *The Archetypes and the Collective Unconscious*, 17-18.

⁹⁸ Jung, *The Archetypes and the Collective Unconscious*, 5.

⁹⁹ Jung, *The Archetypes and the Collective Unconscious*, 5.

¹⁰⁰ Erich Neumann, *The Great Mother: An Analysis of the Archetype*. Translated by Ralph Manheim. 2nd ed. (NJ: Princeton University Press, 1963), 3-5.

¹⁰¹ Neumann, *The Great Mother: An Analysis of the Archetype*, 3-5.

¹⁰² Neumann, *The Great Mother: An Analysis of the Archetype*, 3-5.

¹⁰³ Neumann, *The Great Mother: An Analysis of the Archetype*, 3-5.

¹⁰⁴ Neumann, *The Great Mother: An Analysis of the Archetype*, 3-5.

a deeper meaning. Archetypal literary critics are convicted that in many myths and fantasy stories there is something they call a realm of human experience. Nonetheless, this is much deeper and stands outside of rational or intellectual thinking.¹⁰⁵ “These critics—we can call them myth critics for short—believe the great literature that has proved to be of enduring appeal to humans over the centuries is the literature that best reveals and expresses this magical realm.”¹⁰⁶

[T]he task of the myth critic is a special one. Unlike the critic who relies heavily on history and the biography of the writer, the myth critic is interested more in prehistory and the biographies of the gods. Unlike the critic who concentrates on the shape and symmetry of the work itself, the myth critic probes for the inner spirit which gives that form its vitality and its enduring appeal. And unlike the critic who is prone to look on the artifact as the product of some sexual neurosis, the myth critic sees the work holistically, as the manifestation of vitalizing, integrative forces arising from the depths of humankind's collective psyche.¹⁰⁷

Guerin compared myth critics with other literary critics and their points of view on certain aspects. However, he claimed that even though this field is important, it is poorly understood. He divided the problem into three areas.¹⁰⁸

In the first place, only during the past century did the proper interpretive tools become available through the development of such disciplines as anthropology, psychology, and cultural history. Second, many scholars and teachers of literature have remained skeptical of myth criticism because of its tendencies toward the cultic and the occult. Finally, there has been a discouraging confusion over concepts and definitions among the myth initiates themselves, which has caused many would-be myth critics to turn their energies to more clearly defined approaches such as the traditional or formalist.¹⁰⁹

Northrop Frye claimed that criticism is a set of all literature principles that create the perfect order within its aspects at large. It is about whole literature, in other words, about all its collections written by different authors. That is the beginning of fundamental criticism.¹¹⁰

So far there were three authors of the archetypal literary criticism mentioned—Gillespie, Guerin and Frey. There is one more author who will be mentioned in this chapter—Scotland's anthropologist Sir James G. Frazer. Because as Guerin mentioned,

¹⁰⁵ Tim Gillespie, *Doing Literary Criticism: The Cultivation of Thinkers in the Classroom*. CD Contents: “Supplementary Materials: Archetypal Criticism for Students: Finding the Mythic Resonance.” (York, ME: Stenhouse, 2010). Accessed March 23, 2018. http://www.jenksp.org/pages/uploaded_files/archetypalcrit.pdf.

¹⁰⁶ Gillespie, *Doing Literary Criticism: The Cultivation of Thinkers in the Classroom*. CD Contents: “Supplementary Materials: Archetypal Criticism for Students: Finding the Mythic Resonance.”

¹⁰⁷ Guerin et al., *A Handbook of Critical Approaches to Literature*, 191.

¹⁰⁸ Guerin et al., *A Handbook of Critical Approaches to Literature*, 191-2.

¹⁰⁹ Guerin et al., *A Handbook of Critical Approaches to Literature*, 191-2.

¹¹⁰ Northrop Frye, *Anatomy of Criticism: Four Essays*. (New York: Atheneum, 1968), 18.

disciplines such as anthropology, psychology, and cultural history, influenced the myth criticism, this is the reason of their description in the following text.¹¹¹ It may seem that these disciplines have nothing in common with literature. However, this reading approach contains both, cultural as well as psychological aspects.¹¹²

Anthropology has been studied since the end of 19th century. Nonetheless, the most influence brought Frazer's book *The Golden Bough* in the 20th century.¹¹³ This book contains an extensive cross-cultural study of the symbols, history of religion, and system of mythology.¹¹⁴ Many myth critics and writers use this book as a source for mythic elements.¹¹⁵

In fact, for archetypal literary criticism have both the anthropological aspects, as well as the psychological aspects great value. In this respect, anthropology deals with widening people's knowledge of mythology. On the other hand, psychology can give a perspective to people's lives.¹¹⁶ This statement can be demonstrated in the example of the hero's journey—his failures, triumphs, and all gained experience. However, these aspects together can help people to find out who they really are. The only thing is to study the mythic roots of literature.¹¹⁷

An application of myth criticism may lead us even beyond the historical realm, as well as the aesthetic realm of literary study. In other words, it may lead us to the very beginning of the oldest rituals and beliefs of the whole humankind.¹¹⁸

¹¹¹ Guerin et al., *A Handbook of Critical Approaches to Literature*, 191-2.

¹¹² Gillespie, *Doing Literary Criticism: The Cultivation of Thinkers in the Classroom*. CD Contents: "Supplementary Materials: Archetypal Criticism for Students: Finding the Mythic Resonance."

¹¹³ Guerin et al., *A Handbook of Critical Approaches to Literature*, 192.

¹¹⁴ James G. Frazer, preface to *The Golden Bough: A Study in Magic and Religion*. (Chatham, GB: Wordsworth Editions, 1993), vii.

¹¹⁵ Gillespie, *Doing Literary Criticism: The Cultivation of Thinkers in the Classroom*. CD Contents: "Supplementary Materials: Archetypal Criticism for Students: Finding the Mythic Resonance."

¹¹⁶ Gillespie, *Doing Literary Criticism: The Cultivation of Thinkers in the Classroom*. CD Contents: "Supplementary Materials: Archetypal Criticism for Students: Finding the Mythic Resonance."

¹¹⁷ Gillespie, *Doing Literary Criticism: The Cultivation of Thinkers in the Classroom*. CD Contents: "Supplementary Materials: Archetypal Criticism for Students: Finding the Mythic Resonance."

¹¹⁸ Guerin et al., *A Handbook of Critical Approaches to Literature*, 218.

3 Archetypes and symbols in A Song of Ice and Fire

As was mentioned on page 16, Martin's *A Song of Ice and Fire* is the modern epic fantasy novel. The genre was enriched by great writers, such as J. R. R. Tolkien, who is the author of *The Hobbit* and *The Lord of the Rings* and is considered as the father of the epic fantasy.¹¹⁹ Nevertheless, George R. R. Martin also contributed to the genre by creating the fantasy world based on historical sources. One example of intertextuality can be considered that some events and characters of the series resemble the history of England, specifically, the Wars of the Roses' period.¹²⁰

However, not only historical and political background caused popularity of the series, but also how Martin developed characters—from the king himself, through lords, to the ordinary thief.¹²¹ He dealt with people of all social classes and their moral complexity, so they seem to be real.¹²² In fact, they are based on the medieval structure, that men and women have certain stereotypical roles there, for example, a highborn boy is supposed to be a knight or a lord, and a highborn girl is supposed to marry a lord and stay at home.

The characters are based on archetypes that are repeating through history. As Pleasance has pointed out in his article: “[a]nd while the throne itself is no longer up for grabs, the same human dramas still play out every day between those who vie for power in the elite spheres of business, politics and the media.”¹²³ This statement can indicate intrigues that are obvious not only in the series but also in real life.

In the following subchapter, there is the analysis of a chosen character of Martin's *A Song of Ice and Fire*. It is the character of Jon Snow, whose dominant archetypes are the hero and the hero's journey. He also contains more signs of other archetypes that will be analysed and proved in the following text.

“*Winter Is Coming.*”—The Stark words.¹²⁴

¹¹⁹ Elio M. Garcia, and Linda Antonsson, Foreword to *Game of Thrones and Philosophy: Logic Cuts Deeper Than Swords*, ed. by Henry Jacoby (New Jersey: John Wiley and Sons, 2012), ix.

¹²⁰ Damien G. Walter, “George RR Martin's fantasy is not far from reality.” *The Guardian*, July 26, 2011. Accessed February 2, 2018. <https://www.theguardian.com/books/2011/jul/26/george-r-r-martin-fantasy-reality>.

¹²¹ Walter, “George RR Martin's fantasy is not far from reality.”

¹²² Garcia et al., foreword to *Game of Thrones and Philosophy: Logic Cuts Deeper Than Swords*, ix.

¹²³ Chris Pleasance, “Revealed: The Real History behind Game of Thrones' Fantastical Characters. Online. Updated May 11, 2014. Accessed March 3, 2018. <http://www.dailymail.co.uk/news/article-2625187/Revealed-The-REAL-history-Game-Thrones-fantastical-characters-surprisingly-like-Wars-Roses.html>.

¹²⁴ Martin, *A Game of Thrones*, 813.

3.1 The character of Jon Snow

The character of Jon Snow can be considered as a protagonist, even though Martin uses a different structure in his books. There is a constellation of characters who are important for the storyline, so these characters are also protagonists, such as Daenerys Targaryen or Cersei Lannister. However, Jon appears in all five books—he has his own chapters, and he is not only one of the main characters, but also a dynamic character. It is good to notice, how this character developed through its story—from an immature boy he became an independent and strong man.

Jon Snow is known as a bastard son of Eddard Stark of Winterfell (also Ned Stark). Eddard has never told the truth about his mother, not even to his wife—Catelyn. To be the bastard son meant that he was not allowed to attend any important celebrations or other occasions, especially with the highborn people.¹²⁵

“Why aren’t you down in the yard?” Arya asked him.

He gave her a half smile. “Bastards are not allowed to damage young princes,” he said. “Any bruises they take in the practice yard must come from trueborn swords.”¹²⁶

Jon is fourteen years old when his story begins. He grew up along with his five half siblings in Winterfell. One day, Jon, with his half-brother Robb, found direwolf’s puppies—one for each Stark’s child, even for Jon. His direwolf was as white as snow and he called him Ghost. He gave him the name not only because of the colour of his fur but also because he never makes a sound. A grey direwolf racing across an ice-white field is one of the symbols of the Starks of Winterfell.¹²⁷ Stark’s direwolves were not beasts, they were more like best friends and guardians to the Stark children.

Jon stayed in Winterfel, even though Lady Stark, as he called Eddard’s wife, hated him. However, Eddard loved him and called him “son”. By bringing him home, he did something unexpected. It was not common to bring home a bastard child and raise him.¹²⁸

Robert Baratheon, the King of the Realm, came one day to Winterfell himself to ask Eddard to become the Hand of the King. If Ned goes to the south, what will be there for Jon? Catelyn did not want Jon to stay in Winterfel any longer than it was necessary.

She had come to love her husband with all her heart, but she had never found it in her to love Jon. She might have overlooked a dozen bastards for Ned’s sake, so long as they were out of sight. Jon was never out of sight, and as he grew, he looked more like Ned than any of the trueborn sons she bore him. Somehow that made it worse. “Jon must go,” she said now.

¹²⁵ Martin, *A Game of Thrones*, 65-72.

¹²⁶ Martin, *A Game of Thrones*, 72.

¹²⁷ Martin, *A Game of Thrones*, 14.

¹²⁸ Martin, *A Game of Thrones*, 65.

“He and Robb are close,” Ned said. “I had hoped ...”

“He cannot stay here,” Catelyn said, cutting him off. “He is your son, not mine. I will not have him.”¹²⁹

Eddard has a brother—Benjen who is a Sworn Brother of the Night's Watch on the Wall now. During one dinner, Benjen took advantage of the situation, when Jon did not sit with his half siblings because his origins might have insulted the royal family, and talked to him.

Benjen gave Jon a careful, measuring look. “You don't miss much, do you, Jon? We could use a man like you on the Wall.”

Jon swelled with pride. “Robb is a stronger lance than I am, but I'm the better sword, and Hullen says I sit a horse as well as anyone in the castle.”

“Notable achievements.”

“Take me with you when you go back to the Wall,” Jon said in a sudden rush. “Father will give me leave to go if you ask him, I know he will.”

Uncle Benjen studied his face carefully. “The Wall is a hard place for a boy, Jon.”¹³⁰

In short, if he joins the Night's Watch, he can never leave it, he cannot father a child, he has to wear only black, and he has to serve all his life to the realm.¹³¹ Despite these sacrifices, Jon decided to go north with his uncle. As it was mentioned in the interview between Jon and his uncle Benjen, Jon was excited about joining the Night's Watch. However, the excitement left Jon soon.

After leaving Winterfel on the way north, Tyrion Lannister told Jon the truth about the Night's Watch. The truth of what sort of people are these Sworn Brothers made of. The truth that neither his uncle nor his father had told him. Until that time, Jon was convinced that joining the Night's Watch is an honourable act.

“The Night's Watch is a noble calling!”

Tyrion laughed. “You're too smart to believe that. The Night's Watch is a midden heap for all the misfits of the realm. I've seen you looking at Yoren and his boys. Those are your new brothers, Jon Snow, how do you like them? Sullen peasants, debtors, poachers, rapers, thieves, and bastards like you all wind up on the Wall, watching for grumkins and snarks and all the other monsters your wet nurse warned you about.”¹³²

In Castle Black, Jon was miserable. The initiates were supposed to train fighting among themselves. Jon was one of the best fighters there—he beat every initiate. He was proud of himself. However, he was not happy to be there. In fact, he hated being there. Other members of the Night's Watch and initiates did not like him. They were mocking him and

¹²⁹ Martin, *A Game of Thrones*, 65.

¹³⁰ Martin, *A Game of Thrones*, 53-4.

¹³¹ Martin, *A Game of Thrones*, 54.

¹³² Martin, *A Game of Thrones*, 124-5.

called him Lord Snow—he hates that name because as he said, he was no lord. He had no friends, except for Ghost. He was alone there. Jon even started to be homesick—he missed his half siblings, especially Arya, with who he had a lot in common.¹³³

Once, the armourer Donal Noye had told him, that to be there, to take the Black, is a hard time for everyone.¹³⁴

The road you're walking, one of your brothers will slit your throat for you one night."

"They're not my brothers," Jon snapped. "They hate me because I'm better than they are."

"No. They hate you because you act like you're better than they are. They look at you and see a castle-bred bastard who thinks he's a lordling." The armorer leaned close. "You're no lordling. Remember that. You're a Snow, not a Stark. You're a bastard and a bully." [...] ["You shame them. Does that make you proud?"

Jon hesitated. He did feel proud when he won. Why shouldn't he? [...]

Donal Noye leaned forward, into Jon's face. "Now think on this, boy. None of these others have ever had a master-at-arms until Ser Alliser. Their fathers were farmers and wagonmen and poachers, smiths and miners and oars on a trading galley. What they know of fighting they learned between decks, in the alleys of Oldtown and Lannisport, in wayside brothels and taverns on the kingsroad. They may have clacked a few sticks together before they came here, but I promise you, not one in twenty was ever rich enough to own a real sword." His look was grim. "So how do you like the taste of your victories now, Lord Snow?"¹³⁵

Donal Noye gave him a lot to think about. He gave Jon another perspective about people in Castle Black. Jon realised that he was telling him the truth and suddenly he felt ashamed. That was the reason he decided to help others, to show them how to fight. Soon, he found his first friends there—Grenn and Pypar. However, Ser Alliser, the one who was responsible for teaching fighting, got angry and arranged for Jon to take the watch for half the night. He wanted to make Jon's life as miserable as possible. But this did not discourage Jon from teaching others.¹³⁶

Jon showed the right manners while he defended a newcomer who was fat. Because of his appearance and his inability to fight, he was the object of mockery and he was humiliated. However, this act added other reasons for Jon to be even more hated by Ser Alliser.¹³⁷

Ser Alliser's onyx eyes were fixed on Jon Snow. "It would seem our Bastard is in love," he said as Jon helped the fat boy to his feet. [...]

¹³³ Martin, *A Game of Thrones*, 177-9.

¹³⁴ Martin, *A Game of Thrones*, 180-3.

¹³⁵ Martin, *A Game of Thrones*, 182-3.

¹³⁶ Martin, *A Game of Thrones*, 212.

¹³⁷ Martin, *A Game of Thrones*, 259-62.

“The Bastard wishes to defend his lady love, so we shall make an exercise of it. [...] “Three of you ought to be sufficient to make Lady Piggy squeal. All you need do is get past the Bastard.”¹³⁸

In this situation, Jon showed courage to defend the weaker ones. Even if that meant to fight against three. However, Jon started friendships with two newcomers who were not afraid to join and help him. In that moment, Jon made a new friend—Sam, who was different than others. The friendship was something more—like a family. They were brothers. Jon took care of Sam and made sure no one would hurt him. After that, during one night, Sam paid Jon a visit:

“I don’t know what you did,” he said, “but I know you did it.” He looked away shyly. “I’ve never had a friend before.”

“We’re not friends,” Jon said. He put a hand on Sam’s broad shoulder. “We’re brothers.”¹³⁹

When Jon had claimed that, he truly became a part of Sworn Brothers. He admitted that this is his life now and these guys are his brothers. To become truly the member of the Night's Watch, men had to make the vow. After they did that, they would have to attend certain duties. However, they needed to pass fighting lessons first. In the effort to save Sam's life, Jon went to see Maester Aemon and by using wise words, he persuaded him to spare Sam's life, end his fighting programme, so after he swore, he could become a Maester Aemon's assistant regarding work in the library and with the birds.¹⁴⁰

In Martin's *A Song of Ice and Fire*, especially in Jon's chapter, there are mentioned ravens. There is a special one—Lord Mormont's. This raven talks and eats corn and fruits. Other ravens eat meat and are used for carrying messages.¹⁴¹ As Ned Stark mentioned about ravens: “Dark wings, dark words[.]”¹⁴² Maester Aemon mentioned that ravens are better than pigeons—stronger flyers, more clever and they are black. That is the reason why are they used by the Night's Watch. However, the wildlings call Sworn Brothers crows.¹⁴³ Maester Aemon claims that “[t]he crow is the raven’s poor cousin. They are both beggars in black, hated and misunderstood.”¹⁴⁴

New members of the Night's Watch must say their vows before Septon Celladar and the first of their order if they believe in the Seven Gods—the gods of the sept, the most

¹³⁸ Martin, *A Game of Thrones*, 261.

¹³⁹ Martin, *A Game of Thrones*, 271.

¹⁴⁰ Martin, *A Game of Thrones*, 450-1.

¹⁴¹ Martin, *A Game of Thrones*, 661.

¹⁴² Martin, *A Game of Thrones*, 254.

¹⁴³ Martin, *A Game of Thrones*, 661-2.

¹⁴⁴ Martin, *A Game of Thrones*, 662.

common religion in Westeros. However, Jon was half Stark and Starks worship the old gods. That means that Jon has to go to a godswood and say his vow there.¹⁴⁵

“Hear my words, and bear witness to my vow,” they recited[.] [...] “Night gathers, and now my watch begins. It shall not end until my death. I shall take no wife, hold no lands, father no children. I shall wear no crowns and win no glory. I shall live and die at my post. I am the sword in the darkness. I am the watcher on the walls. I am the fire that burns against the cold, the light that brings the dawn, the horn that wakes the sleepers, the shield that guards the realms of men. I pledge my life and honor to the Night’s Watch, for this night and all the nights to come.”

The woods fell silent. “You knelt as boys,” Bowen Marsh intoned solemnly. “Rise now as men of the Night’s Watch.”¹⁴⁶

After Jon made his vow, Lord Commander Mormont requested Jon for his personal steward—to serve him and to learn from him. Jon was angry because he did not think of himself as a steward but as a ranger. Sam explained to him what it means. That this is an opportunity for him to learn from Lord Commander and know about everything.¹⁴⁷

While fight training, Jon did not face death. Not even in Winterfell. At least, he has not been as close to death as when he went behind the Wall for the first time. While he, Lord Commander and some Sworn Brothers went behind the Wall so Jon could make the vow, his direwolf brought them a hand.¹⁴⁸ They soon found the dead bodies of missing rangers. The corpses had blue eyes. The forest was frightening and animals, even Jon, feel that something is wrong. Lord Mormont ordered to bring them back to Castle Black so Maester Aemon can have a look.¹⁴⁹

However, when the night came, the dead man woke up and wanted to kill the Lord Commander. Jon's direwolf had felt that something was wrong and woke Jon up. While he was fighting with a stranger, Jon realized, the stranger is the dead man. His eyes were shining bright blue colour. The dead man was really strong and wanted to kill not only Lord Mormont but also Jon and Ghost—it wanted to kill every living being. Even though Jon was trying to kill the creature, the sword did not help. When he cut its hand off, it was still trying to hurt Jon. Finally, Jon killed the creature by fire.¹⁵⁰ This fight would leave him scars from the burn on his right hand.¹⁵¹ After saving Lord Mormont's life, Jon got a present from him—a sword—made from Valyrian steel (a precious, unique and very

¹⁴⁵ Martin, *A Game of Thrones*, 515-7.

¹⁴⁶ Martin, *A Game of Thrones*, 522.

¹⁴⁷ Martin, *A Game of Thrones*, 519-20.

¹⁴⁸ Martin, *A Game of Thrones*, 515-22.

¹⁴⁹ Martin, *A Game of Thrones*, 552-7.

¹⁵⁰ Martin, *A Game of Thrones*, 565-7.

¹⁵¹ Martin, *A Game of Thrones*, 652.

sharp metal). The sword, that was in the Mormont's family for five centuries—it was called Longclaw.¹⁵²

Jon Snow met more people who could be considered as his mentors. However, there is only one person who fulfils the definition given by Golden—Lord Commander Mormont. He taught him, gave him advice and also gave him the special sword.

One of the hardest decision Jon had to made was after execution of his father—whether to stay and keep his vow, or go home to a place that was no longer his home, and help his half-brother Robb with the vengeance for killing their father. If he goes for the vengeance, that will mean the violation of the vow, and he would become a deserter. This would cost him his life. However, he decided to leave Castle Black. All the way south he was thinking about the past, the present, the future, even about the honour.¹⁵³

[M]ost men would rather deny a hard truth than face it, but Jon was done with denials. He was who he was; Jon Snow, bastard and oathbreaker, motherless, friendless, and damned. For the rest of his life—however long that might be—he would be condemned to be an outsider, the silent man standing in the shadows who dares not speak his true name.¹⁵⁴

Jon also thought what would his father say on what he had just done. He would say that Jon recited the words, made the vow. Soon, his friends found him and persuaded him to come back. The other day, Lord Mormont knew he had left.¹⁵⁵

[...] Aemon told me you'd go. I told him you'd be back. I know my men ... and my *boys* too. Honor set you on the kingsroad ... and honor brought you back.”

“My friends brought me back,” Jon said.

“Did I say it was *your* honor?” Mormont inspected his plate.

“They killed my father. Did you expect me to do nothing?”

“If truth be told, we expected you to do just as you did.”¹⁵⁶

This was a test. Whether he truly is one of the Sworn Brothers or not. Jon is impulsive and he is not free from his old life yet. Lord Mormont's family is also included in the war. However, there is nothing he can do about it. Not even Jon. He must learn to live with that. Lord Mormont asked him directly:

Are you a brother of the Night's Watch ... or only a bastard boy who wants to play at war?”

Jon Snow straightened himself and took a long deep breath. *Forgive me, Father. Robb, Arya, Bran ... forgive me, I cannot help you. He has the truth of it. This is my place.* “I am ... yours, my lord. Your man. I swear it. I will not run again.”¹⁵⁷

¹⁵² Martin, *A Game of Thrones*, 655-7.

¹⁵³ Martin, *A Game of Thrones*, 772-7.

¹⁵⁴ Martin, *A Game of Thrones*, 775.

¹⁵⁵ Martin, *A Game of Thrones*, 775.

¹⁵⁶ Martin, *A Game of Thrones*, 782.

¹⁵⁷ Martin, *A Game of Thrones*, 784.

This was just Jon's ordinary life. The incident in the godswood beyond the Wall caused that Lord Mormont decided to go himself and search for the missing rangers beyond the Wall. He also decided to go with two hundred men from Castle Black and another hundred men from the Shadow Tower. The incident can be considered as the call to adventure. In this moment, the adventure can begin as well as the hero's journey.

It is obvious that Jon will accompany Lord Mormont on the journey beyond the Wall. However, with them will go a lot of their brothers, even Sam, who is scared of everything.¹⁵⁸ Jon wanted to encourage him:

“We’re all scared. We’d be fools if we weren’t.” [...] “There’s no shame in fear, my father told me, what matters is how we face it.”¹⁵⁹

When they set out beyond the Wall, they found abandoned wildlings villages. They travelled more north until they reached Craster's keep where they finally found the first living people beyond the Wall. Jon found out that Craster has a deal with the Others—the dead and dangerous creatures. He gives them his sons and animals in exchange for their lives. Craster is known for marrying his own daughters.¹⁶⁰

They continued their journey. One night, after they raised their camp, one of the brothers—Dywen said he had smelt cold. Jon smelled it too. It reminded him the night when he was fighting the dead man. Even Ghost was unsettled. That night Ghost helped him to find literally a treasure—knives, spearheads, arrowheads—all made of the sharpest material—dragonglass (obsidian).¹⁶¹ However, he did not know what these were for. At least, not yet. They found out their purpose when Sam was in danger and attacked by the Others—he used the knife to protect himself and it revealed that this can kill the Others.¹⁶²

Jon was sent with Qhorin Halfhand and another three men to explore a concrete area.¹⁶³ He volunteered to go on watch on the top of the mountain with the ranger Stonesnake—the best climber among them. They climbed at night. Jon did not regret that he volunteered for the climbing. However, he had to show a strong will because it was a hard and dangerous way.¹⁶⁴ “*One step and then another, and I will not fall.*”¹⁶⁵ He repeated as his mantra. At the top, they found three wildlings. Jon and Stonesnake

¹⁵⁸ George R. R. Martin, *A Clash of Kings*. (NY: Bantam Books, 2011), 95-6.

¹⁵⁹ Martin, *A Clash of Kings*, 96.

¹⁶⁰ Martin, *A Clash of Kings*, 355-370.

¹⁶¹ Martin, *A Clash of Kings*, 507-518.

¹⁶² George R. R. Martin, *A Storm of Swords*. (NY: Bantam Books, 2011), 1055-6.

¹⁶³ Martin, *A Clash of Kings*, 633.

¹⁶⁴ Martin, *A Clash of Kings*, 737.

¹⁶⁵ Martin, *A Clash of Kings*, 739.

killed two of them, however, the third one was a girl—Ygritte. Jon spared her life and took her as a captive. The rest of the party were not that understandable. They wanted Jon to kill her even though she yielded. It needed to be done.¹⁶⁶

She pushed her hair aside to bare her neck, and knelt before him. “Strike hard and true, crow, or I’ll come back and haunt you.” [...]

He raised Longclaw over his head, both hands tight around the grip. *One cut, with all my weight behind it.* He could give her a quick clean death, at least. He was his father’s son. Wasn’t he? Wasn’t he?

“Do it,” she urged him after a moment. “Bastard. Do it. I can’t stay brave forever.” [...]

Jon lowered his sword. “Go,” he muttered.¹⁶⁷

Jon could not kill a girl. Not even because she was one of the wildlings. Besides, she reminded him of Arya at that moment. He gave her freedom instead. Qhorin knew he would not kill her.

“My father never used a headsman. He said he owed it to men he killed to look into their eyes and hear their last words. And when I looked into Ygritte’s eyes, I . . .” Jon stared down at his hands helplessly. “I know she was an enemy, but there was no evil in her.”¹⁶⁸

The time Jon spent with Qhorin was valuable. Jon learned from him a lot. Qhorin shared with him some of his experience and also told him about leading his men, that it is important to know them first and know what to expect from them.

“When I want a mountain scaled, I call on Stonesnake. Should I need to put an arrow through the eye of some foe across a windy battlefield, I summon Squire Dalbridge. Ebben can make any man give up his secrets. To lead men you must know them, Jon Snow. I know more of you now than I did this morning.”¹⁶⁹

That night, Jon had a strange dream—a wolf dream—he was Ghost, he could see what the direwolf saw—thousands of wildlings. He was attacked by an eagle and the pain woke him up. He was scared because he did not know what happened to Ghost. He realized it was not just a dream when they found the direwolf wounded.¹⁷⁰ Jon experienced magic, that connected him and his direwolf. In the dream, he also saw his brother Bran, and trees with faces.

However, the eagle was spying on them. Qhorin, as the leader of the party, decided that one of them will stay behind and try to kill the eagle. Later, he sent other two away—to inform Lord Commander, so only him and Jon remained. The wildlings were coming for

¹⁶⁶ Martin, *A Clash of Kings*, 742-9.

¹⁶⁷ Martin, *A Clash of Kings*, 749.

¹⁶⁸ Martin, *A Clash of Kings*, 764.

¹⁶⁹ Martin, *A Clash of Kings*, 765.

¹⁷⁰ Martin, *A Clash of Kings*, 767-770.

them, they were closer and closer. Qhorin commanded Jon to become a member of the wildlings, no matter what. He had to yield. Even though Jon did not want that.¹⁷¹

[...] [“If we are taken, you will go over to them, as the wildling girl you captured once urged you. They may demand that you cut your cloak to ribbons, that you swear them an oath on your father’s grave, that you curse your brothers and your Lord Commander. You must not balk, whatever is asked of you. Do as they bid you . . . but in your heart, remember who and what you are. Ride with them, eat with them, fight with them, for as long as it takes. And *watch*.”¹⁷²

Wildlings came and Jon obeyed the order. He yielded. Qhorin did not and he was mocking Jon that he did yield. He tried to irritate Jon so it would be easier for Jon to kill him. At least, he would die in a fight.¹⁷³

The big spearwife narrowed her eyes and said, “If the crow would join the free folk, let him show us his prowess and prove the truth of him.”

“I’ll do whatever you ask.” The words came hard, but Jon said them.

Rattleshirt’s bone armor clattered loudly as he laughed. “Then kill the Halfhand, bastard.”¹⁷⁴

Qhorin did that because he wanted to save Jon's life by sacrificing himself. He knew that the wildlings would want such a thing. It was another test for Jon Snow.

The wildlings had taken him for an oathbreaker, but in his heart he was still a man of the Night’s Watch, doing the last duty that Qhorin Halfhand had laid on him.¹⁷⁵

However, Jon killed him, his brother, but he did not want to do that. He regretted that. On the other hand, he had to do that to earn the trust of the wildlings. After the fight, Jon was escorted to the wildling's camp where he met Mance Rayder, a deserter of the Night's Watch who called himself King beyond the Wall.¹⁷⁶

Jon had to trick him and think up a new story so Mance and other wildlings would trust him. He had to lie to them. Mance warned him but Jon wanted to keep the promise and find out as much information as possible.

Beyond the Wall lived creatures, that Old Nan talked about in her stories. Jon thought these were just stories but here he realized, they were truthful. He saw giants who were riding mammoths. Even Ghost was small in comparison with mammoths.¹⁷⁷

Jon also found love there. Ygritte—the girl he speared, the girl kissed by fire (she had red hair)—they spent a lot of time together, also she lay beside him. Nevertheless, he was still a member of the Night's Watch. He had taken the vow. He was refusing her at first,

¹⁷¹ Martin, *A Clash of Kings*, 943-7.

¹⁷² Martin, *A Clash of Kings*, 946.

¹⁷³ Martin, *A Clash of Kings*, 951-2.

¹⁷⁴ Martin, *A Clash of Kings*, 953-4.

¹⁷⁵ George R. R. Martin, *A Storm of Swords*. (NY: Bantam Books, 2011), 93.

¹⁷⁶ Martin, *A Storm of Swords*, 94-8.

¹⁷⁷ Martin, *A Storm of Swords*, 202-203.

however, he felt for her.¹⁷⁸ While spending time with Ygritte, she often said one sentence to Jon: “You know nothing, Jon Snow.”¹⁷⁹

The wildlings planned to go south of the Wall. A group of them, of course with Jon and Ygritte, was supposed to climb over the Wall and attack Castle Black. On the way, however, they found what remained of three hundred of Jon's brothers. They found dead animals and Jon's brothers—crows—as wildlings called them. Jon was forced to say the truth—about numbers, their goals and who commanded the party.¹⁸⁰

Another test came for Jon when they climbed over the Wall. Jon's head was full of thoughts and doubts. He wanted to save Ygritte, however, on the other hand there were his brothers in Castle Black who were defenceless from the south side of the Wall.

And where do I stand? Jon did not know. To stay with Ygritte, he would need to become a wildling heart and soul. If he abandoned her to return to his duty, the Magnar might cut her heart out. And if he took her with him . . . assuming she would go, which was far from certain . . . well, he could scarcely bring her back to Castle Black to live among the brothers. A deserter and a wildling could expect no welcome anywhere in the Seven Kingdoms.¹⁸¹

When they defeated the Wall, they headed to Castle Black. Jon had to lie to them about their defence and some other information. He pretended to be one of them, however, deep in his heart he was still a Sworn Brother. Not even Ygritte could change that.¹⁸²

Responsibility for his duty won, Jon decided to run away from the wildlings to warn his brothers. The problem was, they watched him, he had never been alone. However, without Ghost he felt alone, but he did not want to die alone. The group found a village with only one old man and a horse. Wildlings wanted Jon to kill the man. He refused that because the man was innocent. There was a fight and Jon escaped. However, he was injured by an arrow.¹⁸³

Finally, Jon returned home to Castle Black. They heard he deserted and Jon confessed. He admits, he was acting on Qhorin's orders. There was another time, Jon would face death. Not only he was injured, but he found Castle Black without many men. There were only crippled and infirm men and some boys in training. Maester Aemon started to treat Jon's leg and told him the news. From the whole group that left, only a dozen men came

¹⁷⁸ Martin, *A Storm of Swords*, 206-208.

¹⁷⁹ Martin, *A Storm of Swords*, 213.

¹⁸⁰ Martin, *A Storm of Swords*, 216-19.

¹⁸¹ Martin, *A Storm of Swords*, 406-7.

¹⁸² Martin, *A Storm of Swords*, 556-561.

¹⁸³ Martin, *A Storm of Swords*, 561-70.

back. The worst of all—Lord Mormont was murdered by Sworn Brothers in Craster's keep.¹⁸⁴

Later, the rest of Sworn Brothers who stayed in Castle Black were preparing for the fight with the wildlings. The horns announced twice—two means wildlings. They came in the night. Because of his injury, he fought mainly with a bow. Jon killed many of the wildlings by arrows. Nevertheless, he also had to fought with Longclaw. The wildlings lost the battle. Many of them died, some of them escaped, some of them were captured.¹⁸⁵

Nonetheless, another battle would come. Mance decided to break the gate also during the night. He has mammoths and giants. The black brothers set jars of lamp oil on fire and threw them to their enemies. Then it was archers' turn. Until that time, the Commander was Noye. However, he charged Jon to command the Wall. The morning light showed all wildlings near the Wall. The number of them took black brothers by surprise.¹⁸⁶

[Jon] could feel the despair all around him. “There must be a hundred thousand,” Satin wailed.

“How can we stop so many?”

“The Wall will stop them,” Jon heard himself say. He turned and said it again, louder. “The Wall will stop them. *The Wall defends itself.*”¹⁸⁷

Jon showed his fighting skills and the warrior inside him. He had to defend the Wall. This was the responsibility given to him. His strategy was to use archers, catapults and scorpions from the top of the Wall. However, Jon was no Lord Commander, he wanted to Ser Wynton takes command as the last lord on the Wall. The problem was, this lord was not capable of being Lord Commander. Jon turned to Maester Aemon.¹⁸⁸

“You give the order, then,” Jon told the maester. “You have been on the Wall your whole life, the men will follow you. We have to close the gate.”

“I am a maester chained and sworn. My order serves, Jon. We give counsel, not commands.”

“Someone must—”

“You. You must lead.”

“No.”

“Yes, Jon. It need not be for long. Only until such time as the garrison returns.[”] [...] [“]Lord Commander Mormont made you his steward. You are a son of Winterfell, a nephew of Benjen Stark. It must be you or no one. The Wall is yours, Jon Snow.”¹⁸⁹

Every night they were fighting against the wildlings. Sworn Brothers were struggling. They had few men for defence and fights. They sent ravens to the king with the request for

¹⁸⁴ Martin, *A Storm of Swords*, 661-3.

¹⁸⁵ Martin, *A Storm of Swords*, 738-754.

¹⁸⁶ Martin, *A Storm of Swords*, 871-3.

¹⁸⁷ Martin, *A Storm of Swords*, 876.

¹⁸⁸ Martin, *A Storm of Swords*, 876.

¹⁸⁹ Martin, *A Storm of Swords*, 881-2.

help, but no one came. Even the near village was deserted. Jon started to feel depressed, he thought that this could be their last day. Jon and the rest of his brothers did whatever they could to stop free folks.¹⁹⁰

More difficulties came later, when Ser Alliser Thorne, who hated Jon, came back to Castle Black. He brought Janos Slynt, who accused Jon of being the deserter, with him. Janos Slynt named himself the Lord Commander of Castle Black until Bowen Marsh returns. Even though Jon told them the truth, both men did not trust him. They hated him, but Maester Aemon defended him.¹⁹¹

“My lords, when Donal Noye was slain, it was this young man Jon Snow who took the Wall and held it, against all the fury of the north. He has proved himself valiant, loyal, and resourceful. Were it not for him, you would have found Mance Rayder sitting here when you arrived, Lord Slynt. You are doing him a great wrong. Jon Snow was Lord Mormont’s own steward and squire. He was chosen for that duty because the Lord Commander saw much promise in him. As do I.”¹⁹²

Ser Alliser Thorne and Janos Slynt provoked Jon, but he did not do anything stupid, he learnt his lessons. However, he was imprisoned under the Wall. They could not hang him, so they sent him beyond the Wall to talk to Mance Rayder.

“Mance Rayder wants to parley with us. He knows he has no chance now that Janos Slynt has come, so he wants to talk, this King-beyondthe- Wall. But the man is craven, and will not come to us. No doubt he knows I’d hang him.” [..] [..]

“We’re sending you, Lord Snow.” Ser Alliser smiled.

“Me.” Jon’s voice was flat. “Why me?”

“You rode with these wildlings,” said Thorne. “Mance Rayder knows you. He will be more inclined to trust you.”¹⁹³

Jon was not sent to negotiate terms but to kill Mance. This is the only way how he can prove he is no turncloak. Jon had no other option, he could die in his cell or go to Mance and be killed there because to Mance he was a liar and betrayer.¹⁹⁴

“You must be very brave or very stupid, Jon Snow,” Mance Rayder said, “to come back to us wearing a black cloak.”

“What else would a man of the Night’s Watch wear?”¹⁹⁵

Mance talked to Jon about the Others. The wildlings had found the Horn of Winter, that is, according to songs, a powerful weapon that can tear down the Wall. However, if they do that, there will be nothing that can stop the Others. All Mance wants is to go south in

¹⁹⁰ Martin, *A Storm of Swords*, 946-950.

¹⁹¹ Martin, *A Storm of Swords*, 954-9.

¹⁹² Martin, *A Storm of Swords*, 958.

¹⁹³ Martin, *A Storm of Swords*, 1012-13.

¹⁹⁴ Martin, *A Storm of Swords*, 1012-13.

¹⁹⁵ Martin, *A Storm of Swords*, 1017.

exchange for the horn.¹⁹⁶ While Jon was on his leave, they heard noises of riders who came from north and east. Riders came as a surprise, there was not much a battle, the wildlings ran away and threw their weapons down. The leader of the riders was Stannis Baratheon—brother of Robert Baratheon, the dead King of the Realm, who claimed to be the rightful heir and the King of the Realm.¹⁹⁷

Jon reunited with Sam. It was a happy moment. Marsh came back to be temporary Lord Commander, however, he did not trust Jon, not yet. This meant that Jon was removed from his duty. Sworn Brothers had to vote who would be their new Lord Commander. Jon found a new place for him—the practice yard—the place where he could be useful. No one was the master there, and while he was not on duty, he worked with new recruits.¹⁹⁸

Stannis Baratheon talked to Jon about the wildlings and everything that had happened. Stannis wanted the North. He offered Jon to become Jon Stark, the Lord of Winterfell. There was nobody else to rule the north—all Stark's boys appeared to be dead, so there was nobody who could be the heir. The only thing Jon needed to do was to wed Val—the sister of Mance's wife.¹⁹⁹ Jon was thinking about the offer. He could even hear Robb in his head:

“You can't be Lord of Winterfell, you're bastard-born. My lady mother says you can't ever be the Lord of Winterfell.”²⁰⁰

These thoughts drove him crazy. He wanted it and he knew it. He wanted to be Lord Stark and has children. While thinking, he walked through the tunnel. On the other side, he felt something weird—he looked toward the forest when he saw Ghost. Finally, Jon reunited with his direwolf. He thought he lost him because he lost their connection when he climbed over the Wall.²⁰¹

He wanted to feed Ghost, but when they appeared in the vault, everyone went silent. Maester Aemon told him that his name is on the list for Lord Commander. Ser Alliser Thorne, as well as Janos Slynt were angry with that information. Jon himself was confused. Then it came to vote. Jon became the Lord Commander of the Night's Watch.²⁰²

Jon, as the Lord Commander, started with the institute of daily archery drill for all black brothers, including stewards. He also had to learn political moves and make great decisions. One of his decisions was to send Samwell to the Citadel—so he could become

¹⁹⁶ Martin, *A Storm of Swords*, 1018-20.

¹⁹⁷ Martin, *A Storm of Swords*, 1021-26.

¹⁹⁸ Martin, *A Storm of Swords*, 1048.

¹⁹⁹ Martin, *A Storm of Swords*, 1060-1

²⁰⁰ Martin, *A Storm of Swords*, 1088.

²⁰¹ Martin, *A Storm of Swords*, 1091-2.

²⁰² Martin, *A Storm of Swords*, 1093-7.

a new maester.²⁰³ With Sam, Jon also sent Maester Aemon. When he was saying goodbye, he gave Jon the last piece of advice:

[“]Kill the boy, Jon Snow. Winter is almost upon us. Kill the boy and let the man be born.”²⁰⁴

Between Jon and Stannis there was still the offer of titles and Winterfell, or at least what remained of it. Stannis wanted the north with as many loyal men as possible. However, Jon turned down his offer to be Lord Stark. What he offered to Stannis was an opportunity to move to abandoned forts on the Wall where he and his men can survive winter. For this offer, Jon gets only laughter in return. Jon only wanted to save the men's lives and protect the realm by filling abandoned places on the Wall.²⁰⁵

To prove that he is to become a good leader, Jon must also solve political issues. In the Realm, there is a war—Lannisters against other lords, such as Stannis Baratheon. On the one hand, Stannis helped Jon and his brothers with the fight against the wildlings, on the other hand, although Lannisters were asked for help, they did not come. But they rule the Seven Kingdoms. Jon has to find out the way how to stay neutral because they serve the realm and the Night's Watch takes no part in the wars of the Seven Kingdoms.²⁰⁶ Jon said to Sam:

“I gave Stannis food, shelter, and the Nightfort, plus leave to settle some free folk in the Gift. That’s all.”

“Lord Tywin will say it was too much.”

“Stannis says it’s not enough. The more you give a king, the more he wants. We are walking on a bridge of ice with an abyss on either side. Pleasing one king is difficult enough. Pleasing two is hardly possible.”²⁰⁷

Jon had to separate Janos Slynt and Alliser Thorne. These two together were unpredictable and could cause a lot of trouble to him. They hated Jon. However, he commanded Janos to go to Greyguard—one of the forts on the Wall—to repair it and to keep watch. Jonas did not obey. He just saw a bastard boy in Jon and did not respect him. Jon had to decide.²⁰⁸

“You are refusing to obey my order?”

“You can stick your order up your bastard’s arse,” said Slynt, his jowls quivering. [...]

“As you will.” Jon nodded to Iron Emmett. “Please take Lord Janos to the Wall—” [...]

“—and hang him,” Jon finished.²⁰⁹

²⁰³ George R. R. Martin, *A Feast for Crows*. (NY: Bantam Books, 2011), 105-17.

²⁰⁴ George R. R. Martin, *A Dance with Dragons*. (NY: Bantam Books, 2012), 113.

²⁰⁵ Martin, *A Dance with Dragons*, 62-3.

²⁰⁶ Martin, *A Dance with Dragons*, 107-8.

²⁰⁷ Martin, *A Dance with Dragons*, 108.

²⁰⁸ Martin, *A Dance with Dragons*, 118-20.

²⁰⁹ Martin, *A Dance with Dragons*, 120.

This was a shock for everyone. Jonas protested and threatened them. Nevertheless, this was just a way to gain respect. Jon changed his mind and did not let him hang, but he beheaded Jonas himself.²¹⁰

Stannis worshiped R'hllor, the Lord of Light. With him came to Castle Black Melisandre of Asshai—the priestess. They sacrificed people for their god—they burned people alive. Jon saved Mance's son when he sent him away with Sam—he changed two babies. However, he could not save Mance. At least, he would sooner let him be killed by arrows than see him be burned.²¹¹

After Mance made an offering for R'hllor, Stannis let the gate be opened so the wildlings can enter the realm. The only condition was to kneel before Stannis—the King of the Realm.²¹² Jon knew what to do with the wildlings. He let them go to live in the abandoned forts on the Wall, to help protect the realm. He had to make allies with free folks to fight against their mutual enemy—the Others.²¹³

“Our vows ... we are sworn to protect the realm ...”

“Once the free folk are settled in the Gift, they will become part of the realm,” Jon pointed out.

“These are desperate days, and like to grow more desperate. We have seen the face of our real foe, a dead white face with bright blue eyes. The free folk have seen that face as well. Stannis is not wrong in this. We must make common cause with the wildlings.”²¹⁴

However, Sworn Brothers did not like this. They did not approve of Stannis and his methods either.²¹⁵ Winter is coming and Jon needs to make wise decisions. Their supply is short, especially with all the wildlings and Stannis' men.²¹⁶

Stannis wanted to go to war and take the wildlings with him. Jon did not like that idea, he wanted them to stay there. They made a deal in exchange for showing Stannis how to win and find more men.²¹⁷ Jon also made a deal with the wildlings. He wanted them to fight for him. As he mentioned, he will use them if they want to. This is his new alliance. And it does not matter if they are men or women—there is a need for everyone.

“*You have to pick,*” Jon Snow repeated. “All of you. No one is asking you to take our vows, and I do not care what gods you worship. [...] It's spears we need. Bows. Eyes along the Wall. [...]”

“I will take any boy above the age of twelve who knows how to hold a spear or string a bow. I will take your old men, your wounded, and your cripples, even those who can no longer fight. There

²¹⁰ Martin, *A Dance with Dragons*, 121-2.

²¹¹ Martin, *A Dance with Dragons*, 146-9.

²¹² Martin, *A Dance with Dragons*, 150-1.

²¹³ Martin, *A Dance with Dragons*, 153-5.

²¹⁴ Martin, *A Dance with Dragons*, 154.

²¹⁵ Martin, *A Dance with Dragons*, 157-60.

²¹⁶ Martin, *A Dance with Dragons*, 239-41.

²¹⁷ Martin, *A Dance with Dragons*, 251.

are other tasks they may be able to perform. Fletching arrows, milking goats, gathering fire-wood, mucking out our stables ... the work is endless.[”]²¹⁸

After Stannis went south, Jon decided to sent Val beyond the Wall to bring one of the wildlings—Tormund back to Castle Black. Jon trusted her even though the others did not and because of they said that he is half a wildling himself and a turncloak.²¹⁹

Men of the Night's Watch were concerned. The main reasons were the wildlings all around. Men feared of the giants as well. Jon was concerned which men. However, other men of Sworn Brothers did not trust wildlings and did not understand how their Lord Commander can trust them.²²⁰ Septon Cellador and Bowen Marsh talked to Jon:

“Some might call this treason. These are wildlings. Savages, raiders, rapers, more beast than man.”

“Tormund is none of those things,” said Jon, “no more than Mance Rayder. But even if every word you said was true, they are still men, Bowen. Living men, human as you and me. Winter is coming, my lords, and when it does, we living men will need to stand together against the dead.”²²¹

Jon was not scared of the wildlings. He feared the Others, as he continued speaking with those two brothers:

“Let me tell you what will happen,” Jon said. “The dead will rise again, in their hundreds and their thousands. They will rise as wights, with black hands and pale blue eyes, and they will come for us.”²²²

Val kept her promise and came back with Tormund Giantsbane and other wildlings.²²³ There were a few thousand of the wildlings south of the Wall. Jon sent them to abandoned forts and castles on the Wall, however, his black brothers did not like it.

Jon got a message from Ramsay Bolton that he killed Stannis and he threatened him. Jon decided to interfere, even though the Night's Watch takes no parts in the wars inside the realm. He asked his brothers and the wildlings if they want to join him. However, during the night, he heard a scream and went out to see what was happening. There was a conflict between one man and the giant. The man was dead, so he wanted to calm the giant down. Nevertheless, one of his brothers appeared with a knife and cut Jon.²²⁴

“Why?”

“For the Watch.” Wick slashed at him again.²²⁵

More of Sworn Brothers punched Jon in his belly with their daggers or swords.²²⁶

²¹⁸ Martin, *A Dance with Dragons*, 299.

²¹⁹ Martin, *A Dance with Dragons*, 563-8.

²²⁰ Martin, *A Dance with Dragons*, 569-72.

²²¹ Martin, *A Dance with Dragons*, 572-3.

²²² Martin, *A Dance with Dragons*, 574.

²²³ Martin, *A Dance with Dragons*, 842.

²²⁴ Martin, *A Dance with Dragons*, 1000.

²²⁵ Martin, *A Dance with Dragons*, 1000.

When the third dagger took him between the shoulder blades, he gave a grunt and fell face-first into the snow. He never felt the fourth knife. Only the cold ...²²⁷

Jon was killed by his brothers as well as Lord Commander Mormont. This event means that Jon needs to be reborn so the hero archetype can be fulfilled, and he will continue with heroic actions.

3.2 Summary of the character of Jon Snow

According to the analysis, the character of Jon Snow meets the conditions given in the universal definition of the hero archetype and the heroic journey. According to Jung and his archetypal classification, Jon has elements of the anima, the self and shadow.

In the beginning, Jon was separated from his half family, became an orphan, because his father—Lord Stark—was executed. However, he also found a new place where he belongs—he was the member of the Night's Watch and had a lot of brothers. He took the oath.

During his heroic journey, he experienced a lot of adventures in the unknown world. He met the enemy, with whom he would later form an alliance and who would help him fight together with their mutual enemy—the Others. He also found love and partly he fulfilled the lover archetype. Jon, however, lost his brothers and his mentor behind the Wall. Jon also experienced magic, when he was in Ghost's fur—a skinchanger, and saw creatures that were supposed to only be in stories—mammoths and giants. He faced challenges and even death many times.

The hero's journey ended when Jon came home to Castle Black. The return was not easy, he had to climb over the Wall and ran away from the free folks who injured him. When Castle Black was attacked by wildlings, Jon partly fulfilled the warrior archetype.

Jon became the Lord Commander—the leader. He had to make rational and wise decisions. Because of Stannis, he had to open the gate for the wildlings. However, he was able to use them as help in fighting against their mutual enemy, as it was mentioned previously. The Night's Watch consists of many kinds of men. However, they cannot bear the wildlings south of the Wall. They hated them. They could not see other people in them or any alliance. This was the reason why they decided to kill Jon Snow.

There is an obvious development of the character of Jon Snow. In the beginning, he was immature with hot-tempered tendencies—he can be easily provoked, get angry

²²⁶ Martin, *A Dance with Dragons*, 1000.

²²⁷ Martin, *A Dance with Dragons*, 1000.

and do something stupid—irrational. However, even later he was provoked, but he, at least, did not do anything irrational like before he went on the journey. On the other hand, he is also a strong, brave and honourable man—there is obvious the upbringing by Ned Stark who was his guardian when Jon was a child. The fact that Ned was an honourable man is well-known. Jon protects his family by whom he was brought up, as well as his new brothers. He also protects the family name and Eddard's reputation.

Jon's horizons broadened when he became the Lord Commander. From the immature boy, he had to become the mature man who knows where he belongs and has rational attitudes. He had to find his truth self. With that, the journey he took helped him. With the new alliance, he can save lives of many people and also even more when he moved the wildlings to the abandoned places on the Wall to watch and be prepared for the worse enemy.

However, this was something his brothers did not understand. They were scared, so they kill their Lord Commander. Jon fulfilled the death part. All needs to be done is to be reborn. Spoiler Alert—according to the TV series, that is ahead in comparison with books, Jon Snow will be reborn.

CONCLUSION

This Bachelor's thesis was concerned with archetypes in Martin's *A Song of Ice and Fire*. Nowadays, this is still one of the most popular series around the world. George R. R. Martin is one of the bestselling authors. It is not surprising that HBO decided to create a series called *Game of Thrones* which story is based on Martin's *A Song of Ice and Fire*.

The thesis was divided into three chapters. The first two are theoretical. The first chapter described fantasy literature. It contained various definitions of fantasy, its origins that steeped in myths, and characters that are specific for this genre. There were explanations of certain types of archetypes that C. G. Jung used from the psychological point of view. The larger part then is formed by common archetypes in fantasy and their explanations, such as the hero archetype.

The second chapter explained the term archetype by its general definition. There were psychological meanings as well because the term was created by the Swiss psychiatrist Carl Gustav Jung. This chapter also contained the archetypal literary criticism, its explanation and convictions of chosen authors.

The last chapter concentrated on an analysis of a chosen character. The author of this thesis chose the character of Jon Snow. After the analysis, there was the summary of discovered archetypes and the character development. It was discovered, that the character of Jon Snow fulfilled the hero archetype and the heroic journey archetype. Furthermore, his character found elements of other archetypes, such as warrior, lover and explorer. Jon Snow is also connected with specific symbols, such as the direwolf, black colour, and the sword. The list is given in the chapter 2.3 Types of Literary Archetypes.

The author of this thesis had chosen the topic because of the popularity of the given book. Even for her, it is a fascinating piece of work that she greatly enjoys. Moreover, the study of English for Business Administration is not only about business but also about literature and history, and this topic includes both. Archetypes are rather historical aspects that repeatedly appear through history. *A Song of Ice and Fire* is the epic fantasy—a modern genre whose popularity grows everyday.

However, because of the extent of the thesis, not all the archetypes in fantasy literature and symbols are mentioned. The author of this thesis chose only the most important and the most obvious ones that are truly connected with the chosen character.

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