

HIERARCHY OF MASCULINITIES IN GEORGE R.R. MARTIN'S

A GAME OF THRONES

THESIS

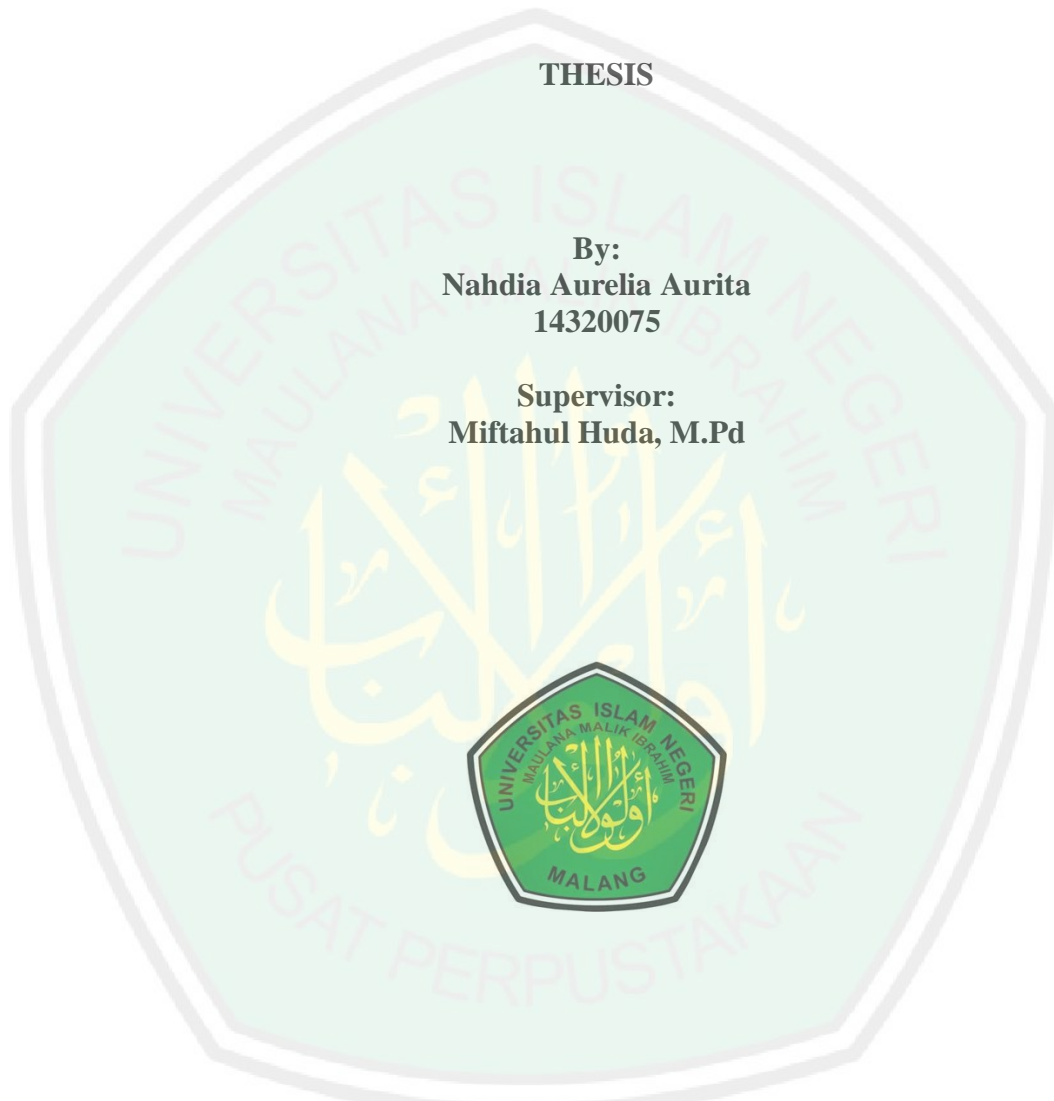
By:

Nahdia Aurelia Aurita

14320075

Supervisor:

Miftahul Huda, M.Pd



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

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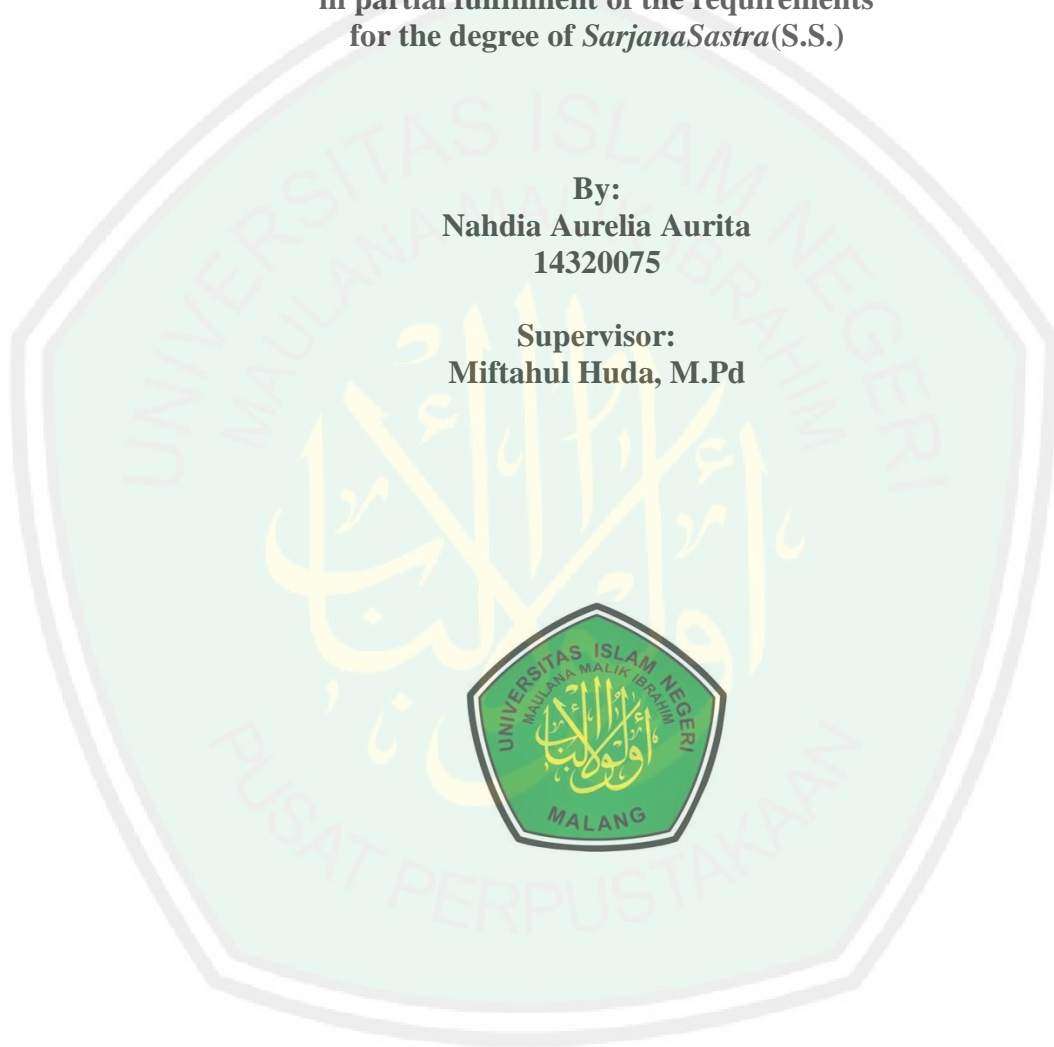
**Universitas Islam Negeri Maulana Malik Ibrahim, Malang
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra* (S.S.)**

By:

**Nahdia Aurelia Aurita
14320075**

Supervisor:

Miftahul Huda, M.Pd



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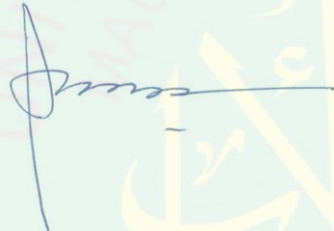
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2018

APPROVAL SHEET

This is to certify that the thesis written by Nahdia Aurelia Aurita entitled **Hierarchy of Masculinities in George R.R. Martin's *A Game of Thrones*** has been approved by the supervisor for further approval by Board of Examiners.

Approved by
Advisor,



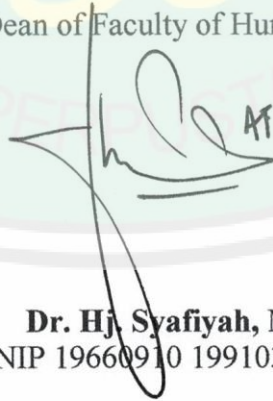
Miftahul Huda, M.Pd.
NIP 198403292011011009

Acknowledged by
Head of Department of English
Literature,



Rina Sari, M.Pd.
NIP 197506102006042002

Dean of Faculty of Humanities



Dr. Hj. Syafiyah, M.A.
NIP 19660910 199103 2 002

LEGITIMATION SHEET

This is to certify that Nahdia Aurelia Aurita's thesis entitled **Hierarchy of Masculinities in George R.R. Martin's *A Game of Thrones*** has been approved by the Board of Examiners as partial fulfillment of the requirements for degree of *Sarjana Sastra* (S.S.) in Universitas Islam Negeri Maulana Malik Ibrahim Malang.


Board of Examiners

1. Dr. Hj. Isti'adah, M.A. (Main examiner):
NIP 196609101991032002
2. Dra. Andarwati, M.A. (Chair) :
NIP 196508051999032002
3. Miftahul Huda, M.Pd. (Advisor) :
NIP 198403292011011009

Signatures



Acknowledged by
Dean,



Dr. Hj. Syafiyah, M.A.
NIP 19660910 199103 2 002

STATEMENT OF AUTHENTICITY

The undersigned,

Name : Nahdia Aurelia Aurita

Student Number : 14320075

Faculty : Humanities

Department : English Literature

Declare that the thesis I wrote to fulfill the requirement for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang entitled **Hierarchy of Masculinities in George R.R. Martin's *A Game of Thrones*** is truly my original work. It does not contain any material previously written or published by other person, except the indicated theory, quotation, and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, May 22, 2018



Nahdia Aurelia Aurita
NIM 14320075

MOTTO

A mind needs books like a sword needs whetstone



DEDICATION

This humble work is dedicated to:

My mother and father, who have made so many sacrifices to get me where I am
right now.

I could never thank them enough.



ACKNOWLEDGMENTS

Alhamdulillah, all praises to Allah SWT, the most Gracious and the most Merciful. The one that I worship and ask for help, who has given me more blessings than I deserved. I thank his guidance in completing this thesis that is entitled “Hierarchy of Masculinities in George R. R. Martin’s *A Game of Thrones*”. His mercy peace be upon the prophet Muhammad SAW who has brought Islam which is *rahmatanlilalamin*.

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Above all, I adress my highest and unbounded thanks for my family; my father Darsono and my mother Suhaimi, from whom I received endless love, warmth, support, and encouragement, my sister Nilafa Nahda, whose admiration on me caused me to strive to be the best version of myself, I give you my best gratitude.

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Lastly, as an ordinary human being, I realized that this thesis is full of limitation and flaw. Therefore, I will accept any kind of constructive criticism and suggestions with open arms.

Malang, 22 May 2018
The Writer,

Nahdia Azzahra Aurita
NIM 14320040

ABSTRACT

Aurita, Nahdia Aurelia. 2018. *Hierarchy of Masculinities in George R.R. Martin's 'A Game of Thrones'*. Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Supervisor: Miftahul Huda, M.Pd.

Keyword: Hierarchy of Masculinities, Masculinities

Masculinity studies, unlike women's studies and feminist theory, is still a very new approach toward literature. Masculinity tend to be overlooked because of men's domination in almost every aspect of society. This causes masculinity being taken for granted and there is an acceptance of unspoken notion of manliness as the norm. Moreover, although now the literature concerning men and masculinity are vast, yet there is tendency to use the men-and-(fill-in-the blank, e.g. women) pattern. Consequently, the focus of the study is not on men and masculinity, but rather, on comparing men with something else. This makes the study on men and masculinity to be very limiting. Therefore, this study attempts to put the focus only on men and their masculinity while analyzing the George R.R. Martin's *A Game of Thrones*.

Although *A Game of Thrones* is essentially a story about civil wars among noble houses in order to gain control of the iron throne, but the novel also depicts hierarchy of masculinities. Therefore, it is fitting to try to find out how is the hierarchy of masculinities in *A Game of Thrones*. To be able to accomplish this objective, the writer uses Connell's multiple masculinities as the basis of this study, and the writer then applies Connell's theory of hierarchy of masculinities. The data are collected by doing close reading to discover the male characters, their characterization, traits, heredity, their performance of masculinity, their relationship with their family and peers, and how they are being treated by people in general. Those data then are highlighted. The process of analysis comprise of discovering whether the male characters' performance of masculinity have any kind of influence toward their relationships with their families and peers and whether those performance influences how they are being treated by their society.

The result of this study shows that there are three classifications of masculinities in the Seven Kingdoms. The first is hegemonic masculinities; men who perform hegemonic masculinities still receive benefits and privileges from the society despite their wrongdoings. They are the masculinities of Jaime Lannister and Gregor Clegane. The second is marginalized masculinities, characters that classified into this are Jon Snow and Tyrion Lannister. Jon Snow cannot gain benefit and privilege despite his performance of hegemonic masculinity because of his social status as an illegitimate son, while Tyrion because he is a dwarf. The last is subordinated masculinities. Those whose performance of masculinities are being subordinated are those who display traits that are opposite from the hegemonic ideals of this particular society. Thus, they are unable to receive benefit and privilege from the society. These characters are Samwell Tarly and Varys. While inside the Dothraki clan, there are two types of masculinities; hegemonic masculinities and subordinated masculinities.

ABSTRAK

Aurita, Nahdia Aurelia. 2018. *HierarkiMaskulinitasdalamKarya George R.R. Martin, 'AGameOfThrones'*. SkripsiJurusan Sastra Inggris, FakultasHumaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Pembimbing: Miftahul Huda, M.Pd.

Kata Kunci :HierarkiMaskulinitas, Maskulinitas

Kajian maskulinitas masih merupakan pendekatan yang relatif baru jika dibandingkan dengan kajian perempuan dan teori feminisme. Seringkali maskulinitas dianggap remeh dan bahkan dikesampingkan karena dominasi laki-laki dalam hampir seluruh aspek masyarakat menyebabkan maskulinitas diterima begitu saja oleh masyarakat, dan muncul gagasan untuk menjadikan sebuah pola maskulinitas sebagai norma dalam masyarakat tertentu. Selain itu, meskipun kini literatur terkait laki-laki dan maskulinitas sangat luas, namun ada kecenderungan di antara para peneliti untuk menggunakan pola laki-laki dan (misalnya, perempuan) dalam penelitian mereka. Sehingga fokus penelitian bukan lagi pada laki-laki, melainkan pada perbandingan antara laki-laki dan pihak lain, terutama perempuan. Kecenderungan semacam ini menyebabkan terbatasnya penelitian yang hanya berfokus pada laki-laki dan maskulinitas. Oleh karena itu, penelitian ini mencoba untuk menempatkan fokusnya pada laki-laki dan maskulinitas saat menganalisis novel *A Game of Thrones* karya George R.R. Martin.

Meskipun pada dasarnya *A Game of Thrones* mengisahkan perang saudara antara keluarga bangsawan dalam perebutan tahta kerajaan yang disebut dengan *The Iron Throne*, namun dalam novel ini juga terdapat hierarki dalam performa maskulinitas laki-laki. Oleh karena itu, penelitian ini membahas seperti apa hierarki maskulinitas yang terdapat dalam *A Game of Thrones*. Untuk mencapai tujuan ini, penulis menggunakan teori Connell yang disebut dengan *multiple masculinities* sebagai dasar dari penelitian ini, kemudian penulis menerapkan teori Connell yang disebut dengan *hierarchy of masculinities*, atau hierarki maskulinitas. Data penelitian dikumpulkan dengan melakukan *close reading*, atau membaca cermat, untuk mengetahui karakter laki-laki yang terdapat dalam novel, karakterisasi, sifat, keturunan, dan performa maskulinitas mereka, serta hubungan mereka dengan keluarga dan teman, kemudian bagaimana perlakuan masyarakat terhadap karakter laki-laki tersebut. Data tersebut kemudian diberi tanda. Proses analisis terdiri dari mencari tahu apakah performa maskulinitas seorang karakter laki-laki akan memengaruhi hubungannya dengan keluarga dan teman sebayanya, serta apakah performa tersebut memengaruhi perlakuan masyarakat terhadap karakter tersebut.

Hasil kajian ini menunjukkan bahwa ada tiga klasifikasi maskulinitas di *Seven Kingdoms*. Yang pertama adalah *hegemonic masculinities*; laki-laki dengan performa maskulinitas yang bersifat hegemoni akan tetap menerima keuntungan serta hak istimewa dari masyarakat terlepas dari kesalahan yang pernah mereka perbuat. Karakter ini adalah Jaime Lannister dan Gregor Clegane. Yang kedua adalah maskulinitas yang dimarginalkan; karakter yang masuk dalam klasifikasi

ini adalah Jon Snow dan TyrionLannister. Jon Snow tidak mendapatkan keuntungan maupun hak istimewa dari masyarakat meskipun dia memiliki performa maskulinitas yang bersifat hegemonik karena statusnya sebagai putra tidak sah dari salah satu keluarga bangsawan dari *Seven Kingdoms*. TyrionLannister juga mengalami hal yang sama karena dia merupakan orang kerdil. Yang terakhir adalah maskulinitas yang disubordinasi; karakter yang masuk dalam klasifikasi ini adalah mereka yang menunjukkan sikap yang berlawanan dengan maskulinitas yang bersifat hegemonik dalam masyarakat ini. Oleh karena itu, mereka tidak akan mendapatkan hak istimewa dan keuntungan dari masyarakat. Karakter ini adalah Samwell Tarly dan Varys. Sedangkan dalam masyarakat *Dothraki*, ada dua klasifikasi maskulinitas, yaitu maskulinitas yang bersifat hegemonik dan maskulinitas yang disubordinasi.



المتعددة كأساس لهذا الدراسة، ثم يطبق الكاتب نظرية كونيل (Connell) حول التسلسلات الهرمية للذكريات.

يتم جمع البيانات عن طريق القراءة عن قرب لاكتشاف الشخصيات الذكورية، وتوصيفها، وسماتها، والوراثة، وأدائها للذكورة، وعلاقتها بعائلاتهم وأقرانهم، وكيفية تعاملهم من قبل الناس بشكل عام. ثم يتم تسليط الضوء على هذه البيانات. تشتمل عملية التحليل على اكتشاف ما إذا كان أداء الشخصيات الذكورية للرجولة لها أي نوع من التأثير في علاقاتهم مع عائلاتهم وأقرانهم ما إذا كان هذا الأداء يؤثر على كيفية تعاملهم مع مجتمعهم.

تظهر نتيجة هذا الدراسة أنها ثلاثة تصنيفات للرجولة في الممالك السبع. الأول هو الهيمنة الذكورية.

لايزال الرجال الذين يؤدون مظاهر الهيمنة يتلقون نمازاً أو امتيازاً من المجتمع غمماً طائهم. هم ذكريات خايمي لانيستر (Jaime Lannister)

وجريجور كليجان (Gregor Clegane).

والثاني هو الذكورة المهمشة، والشخصيات المصنفة في هذا هي جونسنو (Jon Snow) وتيريون لانيستر (Tyrion Lannister). لا يمكن لجونسنو (Jon Snow)

أن يستفيد من امتياز عللار غمماً أدائها للرجولة الهيمنة بسبب وضعها الاجتماعي كبن غير شرعي، بينما تيريون (Tyrion) لأنهم قزم. والأخير هو الرجولة التبعية. أولئك الذين يخضعون لأداء الرجولة هم أولئك الذين يعرضون السمات التي تتعارض معاً لمثل العليا الهيمنة في هذا المجتمع بالذات.

وبالتالي، فإنهم غير قادرين على الحصول على نمازاً أو امتيازاً من المجتمع.

هذا الشخصيات هي Varys و Samwell Tarly.

بينما دخل عشيرة Dothraki، هنا كنوعاً من الذكورة؛ الهيمنة والذكاء المروسي ن.

TABLE OF CONTENT

APPROVAL SHEET	i
LEGITIMATION SHEET	ii
STATEMENT OF AUTHENTICITY	iii
MOTTO	iv
DEDICATION	v
ACKNOWLEDGEMENTS	vi
ABSTRACT	viii
TABLE OF CONTENTS	xii

CHAPTER I INTRODUCTION

1.1. Background of the Study	1
1.2. Problem of the Study	8
1.3. Objective of the Study	8
1.4. Significance of the Study	8
1.5. Scope and Limitation	9
1.6. Reserach Method	10
1.6.1. Research Design	10
1.6.2. Data and Data Source	11
1.6.3. Data Collection	11
1.6.4. Data Analysis	12
1.7. Definition of Key Terms	13

CHAPTER II REVIEW OF RELATED LITERATURE

2.1. Gender Studies	14
2.2. Masculinity Studies	16
2.3. Sex and Gender Distinction	20
2.4. Males, Men, and Masculinities	20
2.5. Connell's Hierarchy of Masculinities	22
2.5.1. Hegemonic Masculinities	25
2.5.2. Subordinate Masculinities	27
2.5.3. Marginalized Masculinities	28
2.5.4. Complicit Masculinities	29
2.6. Previous Studies	29

CHAPTER III ANALYSIS

3.1. Hierarchy of Masculinities in the Seven Kingdoms	33
3.1.1. Hegemonic Masculinities	32

3.1.2. Marginalized Masculinities	39
3.1.3. Subordinated Masculinities	51
3.2. Hierarchy of Masculinities of the Dothraki	56
CHAPTER IV CONCLUSION AND SUGGESTION	62
4.1. Conclusion	61
4.2. Suggestions	65
BIBLIOGRAPHY	66
APPENDIXES	



CHAPTER I

INTRODUCTION

This chapter discusses the background of the study that covers the rationale for choosing the topic, theory, object, and also a brief literature review for this study. This chapter also discusses problems of the study, objectives of the study, significance of the study, scope and limitation, research methodology, and definition of key terms.

1.1. Background of the Study

For years, bias against female exists whether in literature or textbooks. Oftentimes, history books contain only records of the lives of males, on the other hand, the lives of females are disregarded unless they somehow influence males' lives (Peterson, 1996). Female writers were very rare, and books about females were written by men. Thus, it is not surprising when most literature in the past put female in roles that are stereotypical. Sometimes female characters exist as mere plot devices. They are usually injured, kidnapped, killed, depowered, or even raped in order to move male character's story arc forward (Simone, 1999).

The inequality between male and female also exists outside of the literary world. Britain during the eighteenth century would serve as a good example of this. Men's duty is to be the breadwinner of the family, while women's duty is to take care of their children and deal with housework (Olsen, 1999). During this time women weren't allowed to vote, they were paid less than their men

counterparts within the same occupation, women were also forbidden to enter professions such as medicine. Women did not have the freedom to choose what they want with their lives.

Thus, to protect the rights of women, the first wave of feminist movement or Women's Movement took place during the nineteenth century. This also leads to the emergence of Women's studies and feminist theory. This movement and studies try to pass on the issues of gender, its importance in every aspect of life and in every field, including literature, and also its consequences. This was, is, and always will be the basis of feminist social inquiry (Connell, 2005).

During this time, there were a large number of female writers that appeared and fight for this interest. Mary Austell started by writing *A Serious Proposal to the Ladies for the Advancement of their True and Greatest Interest*. Within her writings, Austell reminded women of their worth and advise them to fight for their equal rights. Mary Wollstonecraft in *A Vindication of the Rights of Women* states that women shouldn't be limited to domestic work and that women need to get a proper education (Wollstonecraft, 1792). Jane Austen's feminist standpoint was also similar to Wollstonecraft's. In her novels, Austen always made her heroines think and solve their problems by themselves, because according to her, women should and are capable of learning independently.

Then in 1980s Gender Studies started to emerge as a development from Women's studies. This study depends on the feminist basis of patriarchal privilege and the relationship between gender and power. Gender studies scholars started to

discover that patriarchy aimed to construct and also regulate not just women, but also men.

Subsequently, Men Studies, a relatively new approach on gender studies, started to present questions regarding men and their connection with patriarchal power: Do all men possess power? Does masculinity have a universal pattern? Is it the pattern of masculinity the same in every culture? These questions gained a lot of interest and since then, scholars from various fields started to conduct research and study on it.

While men's studies is the term that is used in sociology, masculinity studies is the term mostly used in literary studies. Thus, masculinity studies, like other gender approaches toward literature, originates from sociological concepts, theories, and inquiries. The critical framework that is used by masculinity studies comes from men's studies and, to some degree, men's rights movement. Therefore, all accounts concerning masculinity studies should be related to the key principles of men's studies (Hobbs, 2013).

Men's studies is still a new approach in sociology, and even a newer approach on literature. Considering that it is unlike women's studies and feminist theory that has a really appealing demand, since women have been oppressed, subordinated, and privatized to the point that they have been driven to the outside area of public discourse, men's studies lacks that sort of appeal (Hobbs, 2013).

However, according to Brod, men's study is actually very important for men because *“While women have been obscured from our vision by being too much in the background, men have been obscured from our vision by being too*

much in the foreground". As a result, masculinity is being taken for granted and there is an acceptance of unspoken conception of manliness as the 'norm' and 'natural' (Connell, 2000). Thus, it is very important that men become a part of the gender debate, not only for the sake of equality, but because assumptions of masculinity can be very damaging since those assumptions can put unrealistic expectations on men.

Although now literature about men and masculinity are vast and enormous, however, there is a tendency to use the men-and-(fill in the blank, e.g: women) among the scholars. This makes the study itself very limiting, because the study do not put the focus on men, but rather, on comparing men with something else to make a point. Therefore, this study intends to avoid the men-and- pattern and focus solely on men in a literary work.

The conception of masculinity itself continues to shift through the years. The sex-role theory defined masculinity as personality traits that are male-appropriate and male-specific and were conveyed behaviorally. Both female and male sex-role theory implies that there is only one single identity pattern for each sex. This definition then has been criticized and debunked by many researchers (Schrock and Schwalbe, 2009, p.278).

Gender is, in fact, not characteristics of individual (Schrock and Schwalbe, 2009, p.278). Connell further elaborates that "*masculinity is not an inborn natural condition; it is a gender identity that is collective, fluid, and socially constructed*" (Connell, 2000). Masculinity is something that man does,

and he does it regularly in interaction with others. Thus, Crawford concludes that masculinity is better understood as a verb rather than noun (Crawford, 1995).

The way males “do masculinity” is different; there is no one universal masculinity, and therefore, the term is usually formulated as *masculinities*. However, there are social organizations in form of hierarchy between masculinities: some type of masculinities are more valued and culturally dominant than others. This type of masculinities are highly regarded and culturally exalted, and referred to as the hegemonic masculinity, while others are marginalized or subordinated (Connell, 2000).

Although the hierarchy among men exist, yet it somehow managed to go mostly unnoticed and/or neglected. This might be caused by the observation on men, be it in real life or in literature, are not done extensively. Filene states that both history and criticism have been concerned on what men have achieved instead on how they have lived (Filene, 1987). Therefore, the writer believes that the issue of men, the way their lives are portrayed, how they are treated by the society in relation to their masculinities, and the hierarchy and social organization of their masculinities are necessary to be studied.

The social organization of masculinities is exceptionally portrayed in *A Game of Thrones* by George R.R. Martin, first published in 1996. *A Game of Thrones* is the first book of the series *A Song of Fire and Ice*. The series is essentially a story about several noble houses that fight for the throne and the title “King of the Andals and The First Men and The Seven Kingdoms, Protector of The Realms”. Although *Game of Thrones* is fundamentally about power and

politics, it is apparent throughout the series that male characters have to follow very strict gender roles. The ways characters fit into their roles influence the position of power that they achieve in this society.

As an example, one of the characters, Samewell Tarly or Sam from the House Tarly, is a social outcast even though he is from a noble family. Sam's father, Lord Randyll Tally and his brother, Dickon Tarly, possess traits such as strength and bravery which are the hegemonic ideals in *A Game of Thrones*. On the other hand, Sam is not skilled, nor the bravest of men, instead, he is knowledgeable, intelligent, insightful, and timid. His traits are looked down upon by majority of the people, especially by his father. Eventually, his father forced him to join the Night's Watch (a military order which guards the Wall, and most recruits are social outcasts), which puts him out of the line of inheritance for House Tarly, since members of The Night's Watch swear an oath of duty which prohibits land ownership, marriage, and family. This shows how gender order within the novel has such a massive influence not just toward women's life, but also men's, and how men's conformity toward gender order affect their lives and social positions.

The study of masculinity in literary works itself had been done by some researchers. In 2013, Hobbs published an article under the title *Masculinity Studies and Literature*. The writer examines the condition of literary masculinity studies and the relationship between sociological men's studies, feminism and literary men's studies. The result of this study shows alternative masculinities and celebrate it over the hegemonic ideals.

Alternatively, a study that uses Connell's theory to analyze literary work was published in 2013 by Woloshyn et.al. under the title of *Discourse of Masculinity and Femininity in "The Hunger Games": 'Scarred,' 'Bloody,' and 'Stunning'*. The writers conclude that although *The Hunger Games* trilogy can be read as taking feminist stance with its strong female protagonist, however, the trilogy also constrains the main character in heteronormative ways.

Game of Thrones also has gained a lot of attention since its adaptation into television. Therefore, some literary scholars have conducted various research on the novel. Ferreday (2016), analyzes the rape culture in *Game of Thrones*. Ferreday gives a feminist response towards the rape that happened in *Game of Thrones*. The researcher also talks about the response of the fandom towards sexual violence. The result shows that the response of the fandom contribute to the rape culture, but she also notes that there is a possibility of change from speaking out about the silenced experience of sexual violence (Ferreday 2016).

The studies above indicate that the social organization of masculinities, the type of masculinities that are valued, and the type of masculinities that are not haven't been covered and discussed by the previous researchers. Therefore, this study aims to examine the hierarchical classification of the existing masculinities in *A Game of Thrones*.

1.2. Problem of the Study

In line with the background of the study above, this study aims to answer the question: “How is the hierarchical classification of masculinities in George R.R. Martin’s *A Game of Thrones*?”

1.3. Objective of the Study

In relation with the preceeding problem of the study, the objective of this study is to describe the hierarchical classification of masculinities in George R.R. Martin’s *A Game of Thrones*.

1.4. Significance of the Study

The results of this study are expected to provide both theoretical and practical significance. Theoretically, this study is expected to provide insights on the implementation of gender studies, particularly men’s studies in analyzing literary work. Moreover, studying and learning masculinity is beneficial for gender justice: because superordinate categories, in this case male’s masculinity, usually go unmarked and therefore uncritiqued; which caused masculinity to be taken for granted, and therefore, not spoken. This unmarked nature of masculinity is one of the keys in maintaining group boundaries upon which unequal power rely. This study, therefore, is expected to give a better understanding of men, men’s power, masculinities, its social organization, and its hierarchy in literary work.

Practically, this study of hierarchy of masculinities in George R.R. Martin's *A Game of Thrones* can be a learning paradigm and reference for college students who are writing their thesis, especially for those who are interested in implementing gender studies in analyzing literary works. This study can also be used to enrich the knowledge of the readers on the issue of men, multiple masculinities, and the power relation the existing not just among men and women, but also between men.

1.5. Scope and Limitation

This study uses George R.R. Martin's *A Game of Thrones* as the object of the study. In this study, the writer puts the focus on analyzing the hierarchy of masculinities, more precisely, the hierarchical classification of masculinities: hegemonic masculinity, subordinate masculinity, and marginalized masculinity by using Connell's theory of hierarchy of masculinities.

However, this study will not discuss complicit masculinities because although the number of men who practice hegemonic masculinities are quite small, however there is a substantial number of men who gain advantage from the overall hegemony, and thus categorized as complicit masculinities within the hierarchy.

Moreover, in *A Game of Thrones*, the focus of the story is only on two of the existing continents, which are Westeros, or the Seven Kingdoms, and Essos, particularly within the Dothraki clan. However, the proportion of the stories from

the Seven Kingdoms and the Dothraki clan are imbalanced; the story of the Seven Kingdoms dominate this novel while the story of the Dothraki clan is very limited.

Therefore, regardless the fact that the Dothraki clan exhibit a very obvious hierarchy of masculinities, the discussion will be put together in the section ‘the hierarchy of masculinities in Dothraki clan’ instead of being split up into several parts due to the limitation of the data. On the other hand, the analysis form men of the Seven Kingdoms will be classified into three category of masculinities relative to Connell’s theory of hierarchy of masculinities.

This study also will not analyze the emphasized femininity within the book because the writer wants to put the focus exclusively on men and the relation among them. The relation between hegemonic masculinity and emphasized femininity is therefore, will not be discussed.

1.6. Research Method

1.6.1. Research Design

This study falls under the umbrella of literary criticism. Literary criticism itself is derived from the word “to criticize”, which means to analyze and then later to judge (*A Dictionary of Modern Critical Terms*, 1987:46). Literary criticism intends to evaluate and analyze literary work (Hopkins, 2005). This study aims to examine George R.R. Martin’s *A Game of Thrones* to analyze its hierarchy of masculinities. Therefore, the approach that is used in this study is

men's studies, which is an interdisciplinary field dedicated to topic which concern men, masculinity, feminism, gender, and politics (Allan, 2016).

Furthermore, this study uses Connell's theory of hierarchy of masculinities to frame a textual analysis of male characters in the novel and to analyze the ways in which gender are performed by those characters. Connell (2005) defined hierarchy of masculinity as the relation that exists among the existing masculinities in which one type of masculinity is culturally dominant and exalted rather than the others.

1.6.2. Data and Data Source

To conduct this study, the writer uses data which are taken from the novel *A Game of Thrones*, written by George R.R. Martin. The version used is the novel published by Bantam Books in 2017. The novel contains 817 pages and 73 chapters. Each chapters of the book represent the point of views of different characters.

1.6.3. Data Collection

The writer collects the data by doing close reading. The writer reads this novel three times. The first reading provides an overview of the plot, setting, and also characters. The second reading is to highlight information regarding male characters, their characterization, traits, heredity, performance of masculinity, and

their relationship with their families and peers. The writer also takes notes on how these male characters are being treated by society in general.

After that, the writer distinguishes the data of the men from the Seven Kingdoms and men from the Dothraki clan. The data of the men from the Seven Kingdoms then will be classified into three category of masculinities relative to Connell's theory of hierarchy of masculinities. Furthermore, since the data from the Dothraki clan are limited, the writer puts the analysis for all types of masculinities in one part without separating them.

Afterwards, the writer reads the novel for the third time to make sure that all the data has been highlighted and none are overlooked.

1.6.4. Data Analysis

In order to answer the problem of the study, the data will be traced using the following steps. The first step is to trace all the highlighted data: characters, their traits, heredity, and performance of masculinities.

The next step is to discover whether their performance of masculinities influence their relationship with family and peers, if so, then the writer will find out how and why. The writer also analyzes how those characters are being treated by society in general and then try to discover whether such treatments are caused by their performance of masculinities or not.

Afterward, the writer tries to discover and explain how those characters fit into Connell's hierarchical classification of masculinities. Lastly, the writer will draw conclusion of whether the data and analysis are sufficient to answer the stated problem.

1.7. Definition of Key Terms

In order to avoid differences of perception between writer and readers in understanding this study, it is important to provide definitions of the key terms applied in the study. Below is the definition of key term of this study:

Masculinity : Masculinity is not a set of behavior or traits that are deemed to be appropriate for men. Instead, it is something that males do, and they do it recurrently in interaction with others. A male's masculinity is created by his acts.

Hierarchy of Masculinities : A system in which some masculinities are ranked above, more honored, and valued rather than the others. It is an arrangement of classification according to how society value the ways male display or express themselves. Such as, hegemonic masculinity, subordinate masculinity, marginalized masculinity and complicit masculinity.

CHAPTER II

THEORETICAL FRAMEWORK

This chapter discusses review of related literature, which covers definition of gender studies, masculinity studies, the difference of sex and gender, hierarchy of masculinities, and previous studies.

2.1. Gender Studies

Gender studies is a field of study which is devoted on gender identity and gendered representation as its center category of analysis. Gender studies explores the issues of power, sexuality, and marginalized population in literature. Gender studies includes women's studies (including women, feminism, gender), men's studies, and queer studies.

The issues that are being discussed in gender studies are the patriarchal assumption regarding gender roles which continue to oppress women, the alternative to the present ways gender is being conceptualize as either feminine or masculine, relationship between sex and gender, and also the relationship between sexuality and gender (Tyson, 2006).

Those topics are sometimes overlap with feminist criticism because gender studies are mostly influenced by it. Thus, both gender studies and feminist criticism share similar basis, subject matter, desire for justice, as well as the belief that education is able to change the world for the better. For a long time, feminism has make countless efforts in order to achieve gender equality. And gender studies

has been working to expand the knowledge and understanding on the complexity of gender (Tyson, 2006).

However, the studies of gender in literature are dominated by women. There is a rapid increase of research from feminist perspective which causes a paradox: it draws attention to the lack of understanding and knowledge about men. This, although justified, because women is the subordinate group, and thus, the need to rectify the exclusion of women from scholarship, cause men to be pushed outside the area of literary discourse (Brod, 1987), and thus, caused men to be 'invisible'.

Moreover, men and masculinity are often missing from textbooks about introduction to literary theory. In Habib's book of *Literary Criticism*, he only mentions modern feminism and gender studies, he also states that gender studies in general consists of feminist study of gender, gay and lesbian criticism, and queer theory, and masculinity studies is not mentioned (Habib, 2011). Moreover, in Dobie's book of *Theory into Practice: An Introduction to Literary Criticism*, she talks about feminist theory, yet does not mention masculinity studies (2012).

When mentioned, masculinity is seen as a constant villainy and all men as the agents of patriarchy. These assumptions are of course not true, because not all men benefit from patriarchal society (especially male minorities i.e., homosexual men and non-white/western men).

Therefore, the writer thinks that it is necessary to theorize gender, particularly men and masculinity and more attention need to be given to men and masculinity in literary criticism.

2.2.Masculinity Studies

The literary masculinity studies stems from sociological concept. While the term men's studies is used in sociology, the term masculinity studies is commonly used in literary criticism. Within sociology, masculinity is still new and is not always considered to be a worthy inclusion though it has always been taught, usually as the component of the course of gender studies or women's studies since 1970s (Hobbs, 2013).

The ethos of men's studies itself is akin to gender studies, which is to analyse and also appreciate the 'socio-historical-cultural formations' over 'the universal norms' of gender (Hobbs 2013), but the reason why men's studies is important for men is different. In 1987, Harry Brod explains that the fact that only little is known about men and masculinity is obscured from our vision by their domination in almost all aspects of society. Men are, therefore, invisible because of their pervasiveness in theory and history (Brod, 1987). This invisibility does not allow a complete understanding for men, their masculinity, and their actions.

Brod notes that it is necessary for men to be part of gender debate, since the assumption of masculinity is very damaging. Brod further points out the fact that men have higher rates of suicides, uclers, hypertension, heart attacks, and earlier deaths. Contrary to the popular belief, rather than reinforcing patriarchy, men's strives to abolish the myth that all men benefit from it, and also to celebrate a 'multiplicity of masculine identities over socially imbedded stereotypes' (Brod, 1987).

Even though the fact that not all men benefit from patriarchal construct is starting to get accepted, Seidler states that those who embody the patriarchal stronghold (white middle class men) might also suffer from patriarchy. Seidler suggests that 'as men, they might feel trapped into living the ideals that are not their own' (1997). He further suggests that men betray their knowledge of themselves in order to be considered as 'man enough' (Seidler, 1997).

Thus, men's studies aims to break the notion that there is one universal masculinity and set of masculine characteristics that are attached to it that shape an acceptable male behavior. Men's studies also seeks to rectify the notion that all men can and are represented by the 'historical few who are recorded for their exploits, war, or other gender stereotypic and historically masculine pursuits' (Hobbs, 2013). Because the daily lives of men shows many different expression of masculinity that are equally significant to the study and the understanding of men. Men's studies is really interested in the private area of men's lives, i.e., 'drinking playing sports, belonging to clubs [...] [and being] lovers, husbands, and fathers (Filene, 1987). In order to achieve this, just as what feminist had been doing, the scholars of men's studies began to theorize from their personal experiences. Then in the nineties, key theorists such as Kimmel, Messner, Brod, and Raewyn Connell started to widen the focus of men's studies, they made the altering gender roles in society, the extent and effect of patriarchy, and social, historical, or cultural construction of masculinity as the central of the discussion in men's studies.

Lastly, men's studies wants to find masculinities that are alternatives to the hegemonic ideals which will be discussed later in this thesis. Yet, despite its aspiration to celebrate multiple masculinities, there used to be a tendency to theorise men without contemplating race, class, ethnicity, sexuality and also age. Ethnicity and race were frequently missing from men's studies, and discussion of masculinity was and still is equally absent from the studies of race and ethnicity. Masculinity is therefore marginalized in wider sociology study (Hobbs, 2013).

As a literary approach, there are usually two applications of masculinity studies: the first is to think about the more private area where masculine identity might be formed and performed, and second is to separate and examine positive examples of male characters that do not conform to the masculine stereotype (Hobbs, 2013).

However, Peter Schwenger points out the problems of masculine studies as an approach to literature. He states that 'the danger here is that books may be viewed merely as case books, a happy hunting ground for Men We Disapprove Of and Good Guys' (Schwenger, 1989). He voices his concern about how characters might be considered as either good or bad, and thus, the classification of men would stay very basic, and therefore, be unlikely to address the complexity of male characters in literature.

Furthermore, Antony Rowland et.al. added that some critics might find it difficult to discover any positive constituents of masculinity. This is because of the 'history of patriarchy' (1998). They states that the tradition of patriarchy as:

an almost insurmountable stumbling-block for critics aiming to provide an affirmative reading of masculinity, as men have been historically categorised as oppressors, exercising their power over women at every opportunity and at every level of society (Rowland, et.al., 1998).

Although Rowland et.al. are accurate in their claim that patriarchy also oppresses men, yet they appear to imply men are the only ones behind patriarchy, this of course is wrong and belittle gender politics' complexity.

Thus, masculinity studies is still noticeably imperfect. However, it does not mean that it should be abandoned altogether. Because in the last 3 decades it has certainly developed. Just like feminist theory, the path it has so far followed, masculinity studies has grown to be more fragmented and nuanced. Now, more than ever, scholars have started to address the impact of sexuality, race, religion, and class on the way masculine identities are created, performed, and represented in literature (Hobbs, 2013).

Moreover, instead of the archetypal heroes, now masculinity scholars have analyzed more of the normative aspects of male characters, the male experience in everyday settings, which include fatherhood and friendship.

Therefore, this study seeks to contribute to the study by showing and celebrating alternative masculinities and shows that men are also harmed by patriarchal ideals.

2.3. Sex and Gender Distinction

Although based on biology men and women are different, gender studies and feminist theory refuse to let biological differences such as physical shape, size, and body chemistry cause men to be naturally superior than women i.e., more logical, intelligent, brave, or better leaders (Tyson, 2006).

Thus, gender studies and feminist theory differentiate between the word *sex*, that refers to the biological constitution as male or female (hormonal profiles, chromosomes, internal and external sex organs) and the word *gender*, that refers to characteristics that are defined by society as masculine and feminine (Tyson, 2006).

In other words, while sex is a biological fact that is universal and the same in every culture, gender is "something that one does, and he [or she] does recurrently in interaction with others" (West and Zimmerman, 1987, p.140). Butler proposes to consider gender as performative, which means that gender is not what one is, but rather, what one does (Butler, 1990).

2.4. Males, Men, and Masculinities

Based on the biological anatomy, humans are grouped into "male" and "female" referring to the notion that males and females are and should be different. Human males are expected and taught to identify themselves as, depending on their age, boys or men, and not just as biological males. This difference between biological anatomy and gender identity is essential for to grasp what men are and how to study them (Schrock and Schwalbe, 2009, p. 279).

Rendering to this view, the group "males" is not the same with the group "men": men are "biological males claiming rights and privileges attendant to membership in the dominant gender group" (Schrock and Schwalbe, 2009, p. 279).

For a male to enjoy benefit from the privilege of the dominant gender group, he has to show himself to others as specific social being that is, a man. To be ascribed as a man, an individual male has to "put on a convincing manhood act" (Schrock and Schwalbe, 2009).

The task of setting up credibility as a man and therefore as part of the dominant gender group is helped by possessing a male body. The "conventional association between maleness and manhood" caused male body to be a symbolic asset. The male body usually is seen as a sign of qualification to be part of the category "men".

However, according to Schwalbe and Schrock (2009), the male body itself is neither necessary (because female can disguise their secondary sex characteristics, appear as if they are male, and try to put on a manhood act) nor enough (males still can fail to gather the other signifiers that are necessary to set themselves as men that are worthy of the full manhood status). Differentiating sex and gender is a common knowledge in sociology, however, the difference is worth recapping because it is common to confuse males and men.

If differentiating males from men is already complicated, defining masculinity is even harder to do. Within the sex-role theory, masculinity is

described as the behavior and personality traits that are male-appropriate and male-specific (Schrock and Schwalbe, 2009, p. 279). This theory were comprehended as “*patterns of social expectation*” (Connell, 2000), which means that there are norms for males and females behavior. This pattern then, is passed down to the next generation through process of socialization. Thus, gender was defined as a display of conformity (Connell, 2000).

However, this that is usually used in analysis of gender has been widely criticized (Deaux, 1984). The sex role theory of socialization is criticized because it implies that gender signifies "two fixed, static and mutually exclusive role containers" (Kimmel, 1986, p.521) and also for presuming that men and women have natural psychological needs for "gender-stereotypic traits" (Pleck, 1987). The sex role theory also promotes the idea that there is only a singular male or female personality, this idea hinder the countless forms of masculinity and femininity that men and women do and can demonstrate, thus, this theory has been effectively argued and criticized (Connell, 1995).

2.5. Connell’s Hierarchy of Masculinities

Connell (2000) states that masculinity is not an inborn natural condition, it is a gender identity that is collective, fluid, and socially constructed. It has become very common to refer it as ‘*masculinities*’, because of the idea that there is no one universal pattern of masculinity. Masculinities are not programmed in males’ genes, nor unchanging by social structure. Masculinities come into existence when people act.

According to Connell, masculinities are produced actively “using the resources and strategies available in a given social setting” (Connell, 2000). Thus, the patterns of masculinities that a particular society defines as masculine may be implemented and seen in individuals’ lives. Kimmell (1995) further elaborates that masculinities are constructed from subjective and cultural meanings which constantly change and differ. This means that different culture and different periods of history will construct masculinities differently. And the construction of masculinities will later be enacted by males (Connell, 2000).

Therefore, masculine self is not an innate feature of male bodies, nor it is a psychological entity. Rather, masculinity is a self attributed by the individual themselves based on the information present or presented in interaction.

Masculinity is "something that one does, and he does recurrently in interaction with others" (West and Zimmerman, 1987, p.140). In 1990s, Butler proposes to consider gender as performative, which means that gender is not what one is, but rather, what one does (Butler, 1990). Culler further elaborate that “*A man is not what one is but something one does, a condition one enacts*” (Culler, 1997).

In other words, a male’s masculinity is created by his acts, just like a promise is created from the act of promising. A male become a man by acts that are done consistently and repeatedly. Thus, gender is demonstrated or achieved and is better comprehended as a verb rather than noun (Crawford, 1995).

Although Connell argues that there are different ways in which males display their masculinities, the definite relations between them exist. Some

masculinities are more privileged and honored than others (Connell, 2005). Some masculinities may even actively dishonored, as an example homosexual masculinity. Some may even socially marginalized, as an example the masculinity of the minorities. Some masculinities become the model, taken as "symbolizing admired traits"(Connell, 2005), for example the masculinities of the sporting heroes.

The type of masculinity that is culturally dominant is referred as "hegemonic masculinity" (Connell, 2005). Connell takes the concept of hegemony from Antonio Gramsci's theory of cultural hegemony (Hobbs, 2013).

Hegemonic indicates a position of cultural leadership and authority, but not a total dominance; while the other form of masculinity existing alongside. However, the hegemonic form of masculinity does not necessarily be the most common masculinity, Connell provide an example for this : In school peer groups, a small amount of the highly influential boys are respected and well-regarded by others who cannot copy their performance. Although hegemonic masculinity is not the most common, but it is very visible. Hegemonic masculinity is not just hegemonic in relation to the other masculinities, but also in relation to the order of gender as a whole.

2.5.1. Hegemonic Masculinities

Hegemonic in "hegemonic masculinity" originates from Gramsci's cultural hegemony, that analyzes power relations amongst society's social classes. Connell takes hegemony concept from Gramsci's theory of cultural hegemony.

This theory was used to describe and analyse how social classes come to dominate society. Particularly, he used this theory to analyse how the bourgeoisie, the wealthy, and the ruling classes come to dominate in a capitalist society. Gramsci's development, however, was to acknowledge that such power and such control come not only through the physical power, but also through cultural domination.

As an example, many media outlets, and newspapers are owned by the incredibly wealthy people and they have the tendency to support political parties, policies, or programs which legitimize the existence of vast wealth inequality. However, these papers and media outlets do not present this as one side of the many sided argument, instead, they present it as a simple commonsensical worldview. Then, gradually, the idea that some should be incredibly wealthy while the others struggle embed itself in society. To the point where those who were actively harmed by this kind of idea will actively support it.

Cultural hegemony then is something that is not clear to see, but hide itself within and beneath cultural texts. It is essentially the idea of dominant group using culture in order to legitimize their dominance. It is the idea that power can be exercised and reinforced as much through cultural texts as through physical force. Hegemony, is the fundamental idea that power is not just exercised through physical force, but also reinforced through the stories that we tell and the images that we create.

That is the idea of hegemony that is used by Connell in her theory of hegemonic masculinity. In *Gender and Power* (1987), Connell explains the term as:

In the concept of hegemonic masculinity, “hegemony” means [...] a social ascendancy achieved in a play of social forces that extends beyond contests of brute power into the organization of private life and cultural processes. Ascendancy of one group of men over another achieved at the point of a gun, or by the threat of unemployment, is not hegemony. Ascendancy which is embedded in religious doctrine and practice, mass media content, wage structures, the design of housing, welfare/taxation policies and so forth, is. (184)

It is fundamentally a dominant positions that are taken through relative consensus instead of regular force, even if reinforced by force. The consensus is built amongst those that benefit from the endorsement of masculinity, along with many of those that are oppressed by it, particularly women. Thus, *hegemonic* in “hegemonic masculinity” refers to cultural dynamics in which a certain social group claims and also sustains a dominant and leading position within a social hierarchy (Connell, 2005).

Theoretically, hegemonic masculinity intend to explain why and how men maintain their dominant social roles over women and also other gender identities, that are seen as “feminine” in particular society. Within the current review, hegemonic masculinity is defined as:

a set of values, established by men in power that functions to include and exclude, and to organized society in gender unequal ways. It combines several features: a hierarchy of masculinities, differential access among

men to power (over women and other men), and the interplay between men's identity, men's ideals, interactions, power, and patriarchy (Jewkws& Morrell, 2012)

Connell emphasizes that alternative masculinities still exist, but subordinated by the 'hegemonic strain' (Hobbs, 2013); hegemonic masculinities is indeed depends on the existence of the 'weaker' counterparts for validation.

Connell, however, never specify the attributes which constitute hegemonic masculinity how it may look like, but in her work *The Men and The Boys* (2000), Connell indicates how hegemonic masculinity may be identified; she states '[t]o say that a particular form of masculinity is hegemonic means that it is culturally exalted [...]. To be culturally exalted, the pattern of masculinity must have exemplars who are celebrated as heroes' (84). Thus, the possessors of hegemonic masculinity are not always those who are the most powerful. They can be exemplars, for example movie actors, football players, and even fantasy figures such as characters in movies.

However, the writer deemed it to be impossible to give an example of hegemonic masculinities that applicable in all culture. Since different culture has their own hierarchy and social organization.

2.5.2. Subordinated Masculinities

Males who are perceived as having a subordinate masculinity show qualities that are opposite to those that are valued in hegemonic masculinity such

as physical weakness and exhibition of emotions like sadness (Connell, 2005). In patriarchal society, gay men is the example of men who exhibit a subordinate masculinity. In patriarchal ideology, gayness is the “repository of whatever symbolically expelled from hegemonic masculinity” (Ibid). Thus, in hegemonic masculinity’s point of view, gayness is easily incorporated to femininity (Ibid).

2.5.3. Marginalized Masculinities

Marginalized masculinities is a form of masculinity where men do not have access to the hegemonic masculinity caused by certain characteristics that they have such as their races, classes, and abilities (Connell, 2005). Connell uses marginalization in order to characterize the relationships among men that result as class and race intersect with gender. However, these men still subscribe to the norms that are emphasized in hegemonic masculinity, such as aggression, suppression of emotions like sadness, and physical strength (Ibid). Men of color or disabled men are the examples of the marginalized masculinities (Ibid).

Young boys can also be said to be part of the marginalised male identity. This is because boys are prohibited by their age to fully exercise their masculinity. Since unlike girlhood, which women integrate into their identities as they grow older, in most culture, the abandonment of boyhood is one of the requirements to attain manhood. Thus, it is a necessity for men to renounce boyhood so as to accomplish manhood (Thyssen, 2013).

2.5.4. Complicit Masculinities

Complicit masculinity is the kind of masculinity when a man does not fit into all the characteristics of hegemonic masculinity yet does not do anything to challenge it. Because he does not challenge the gender system in his society, he receives some benefit from being a man. Complicit masculinity possibly admire the qualities of hegemonic masculinity and maybe even strive for them. (Connell, 2005).

2.6.Previous Studies

The study of masculinity in literary works had been done by some researchers. In 2013, Hobbs writes an article under the title *Masculinity Studies and Literature*. Hobbs discusses the condition of literary masculinity studies, and also its relationship to feminism and the sociological men's studies. The paper emphasizes the puproses of masculinity studies which is to expose the harmful effect of patriarchy toward men as well as women. At the same time, this paper also mentions the flaws that still exists in literary masculinity studies i.e. the oversimplification of male characters by classifying them only to the good and the bad, and how literary masculinity scholars still find it hard to find positive elements of masculinity (Hobbs, 2013).

This paper further acclaims the alternative masculinities instead of the hegemonic ideals through its review on studies regarding variety of male protagonists (Hobbs, 2013). The resercher also talks about the development of men's studies from its beginning. Hobbs provides a simple yet thorough

explanation in regards of the development of the study in sociology and especially in literature. This study shows the weaknesses of the study and thus, shed light on what should be improved in masculinity studies.

Also still in 2013, Woloshyn et.al. conduct a study using Connell's gendered discourse of emphasized femininity, hegemonic masculinity, and marginalized masculinity to analyse *The Hunger Games* trilogy. The researchers use Lazar's feminist discourse analysis to evaluate how gender was enacted in *The Hunger Games* trilogy through the main characters, which are, Katniss, Peeta, and Gale. Woloshyn et.al. also use Glaser and Strauss' constant comparative method in order to negotiate the research objectives, the structure of the text, and genre. The result shows that Gale is the bearer of hegemonic masculinity, and Peeta is the bearer of marginalized masculinity and with the complex combination of both, draws on Katniss' emphasized femininity. The researchers also point out that although the trilogy takes a feminist stance by have a strong female character, even so, the trilogy "constrains Katniss in heteronormative ways" (Woloshyn et.al., 2013).

Although this study provides a learning paradigm in regards of implementing masculinity studies and discourse analysis in analysing literary work, however, the writer disagrees with some parts of this study. This study states that Peeta's masculinity is marginalized because his performance of masculinity is a stark contrast with Gale, who performs hegemonic masculinity. This part is inaccurate because according to Connell, males who show qualities that are opposite to those that are highly regarded in hegemonic masculinities are

considered to be part of the subordinate masculinities and not marginalized masculinities (Connell, 2005). Marginalized masculinities is described by Connell as a form of masculinity where men do not have access to the privilege gained by performing hegemonic masculinities because of their races, social classes, abilities, or disabilities.

There are also several previous researchers that conducted a study on *Game of Thrones*, however the topic that gained much interest is the politics in *Game of Thrones*. Bechky (2015) analyses the international law of *Game of Thrones* and relate them to the real-world international law. The researcher states that to build their power, the monarchs must engage in diplomacy and reach understandings with other rulers and form alliances. The researcher identifies several rules of international law. Including observable rules such as fundamentals of the law of treaties and customary norms. These rules covers variety of subjects such as sovereignty, state responsibility, jurisdiction, immunities, and human rights.

In regards to the feminist theory, Ferreday (2016) analyze the rape culture in *Game of Thrones*. The researcher gives a feminist response to the scene where Jaime Lannister rapes Cersei Lannister in the context of cultural debates about the media representation of sexual violence and also rape culture. The researcher also talks about the response of the *Game of Thrones*' fandom in regard to that issue. The result shows that the response of the fandom "reproduce discourse of masculinity and futurity that contribute to rape culture" (Ferreday, 2016). However, the researcher also points out that the response of the fandom provide a

possible space for a change by speaking out about the “silenced experience of trauma” (Ibid).

From the previous studies mentioned above, the writer conclude that the issue of masculinity, especially the hierarchy of masculinities has not yet been covered.



CHAPTER III

ANALYSIS

It has been noted that this study seeks to find out the hierarchical classification of masculinities in George R.R. Martin's *A Game of Thrones*. Thus, this chapter will discuss the types of masculinities which exist throughout the novel and how they are placed within the social organization of masculinities relative to Connell's theory of hierarchy of masculinities.

3.1. Hierarchy of Masculinities in the Seven Kingdoms

3.1.1. Hegemonic Masculinities

Connell notes that the hierarchy of masculinities develops through social practice. Within a particular society, one form of masculinity is bound to be more dominant than the others (Connell & Messerschmidt, 2005). These dominant masculinities are hegemonic through the collective social practice of that particular society, and these traits that are hegemonic are exercised and reinforced through cultural texts.

As an example, within *A Game of Thrones*, the songs sung by the people, the stories told to children and the expectation of parents toward their sons, and also peer cultures together influence the occurrence of certain dominant masculinities that are valued and highly regarded over others. The closer a man's

masculine embodiment align with the forms that are most regarded and valued, it is easier to gain certain privilege from that society.

Connell (2000) states that hegemonic masculinities may be recognized by identifying which masculinities that are culturally exalted. She further elaborates that to be culturally exalted, the pattern of masculinities need to be exemplar and celebrated as heroes. In *A Game of Thrones*, the masculinities of the knights, especially the knights of the Kingsguard, are highly respected and they are indeed being celebrated; people write songs and stories about them. In those songs, the knights of Kingsguard are described as those who are noble, heroic, fearless, gallant, and true (AGOT, p.391).

Moreover, the knights are set to be the exemplars and the standard for men. Young boys strive to be like them when they grow up; the nine year old Brandon Stark, one of the legitimate son of Eddard Stark, states that he '*was going to be a knight himself someday, one of the Kingsguard*' (AGOT, p.391). Brandon further elaborates why he wants to be a Kingsguard: from the stories that are told to him by the people, the knights of the Kingsguard are '*the finest swords in all the realm*' (AGOT, p.391). The songs also says that '*the knights never screamed nor begged for mercy*' (p.543), meaning that knights are supposed to be brave and proud. That is what boys strive to be when they grow up.

However, it needs to be kept in mind that the consensus for hegemonic masculinities are built not only by those who benefit from it, but also by those who are oppressed because of it, especially women (Connell, 2005). Men who

perform hegemonic masculinities are usually rewarded with admiration from women. For an instance, one of the major female characters, Sansa Stark, think that knights are astonishing; they ‘took Sansa’s breath away; [...] and the knights themselves, the knights most of all. “It is better than the songs”’ (AGOT, p. 293). She also considers the knights as heroes who are ‘fabulous’ (AGOT, p.293). Sansa is only one among many women who think highly of knights. Therefore, even people who are not being benefited by hegemonic masculinities actually help to reinforce and promote it.

Bellow are some details about characters that embody hegemonic masculinities.

a. Jaime Lannister

Ser Jaime Lannister, a knight whose also known as the Kingslayer, is from House Lannister. He is the second child and the first-born son of the ruler of Casterly Rock, Lord Tywin Lannister. Jaime is also the twin brother of the current Queen, Cersei Lannister.

Jaime was raised to the knighthood and to the Kingsguard at the age of fifteen, which makes him the youngest member in the history of this knightly order. However, he got the insulting nickname “Kingslayer” after he slew the Mad King, Aerys, at the end of Robert’s Rebellion, the rebellion that took place before the current timeline in *A Game of Thrones*.

Jaime Lannister is described as a handsome knight with “*hair as bright as beaten gold*” (AGOT, p. 39), whose “*tall and golden, with flashing green eyes and a smile that cut like a knife*” (AGOT p.51).

Jaime’s masculinities are hegemonic because his masculinities align with the forms that are highly regarded and valued: Brandon Stark states that ‘*Ser Jaime Lannister looked more like the knights in the stories*’ (AGOT, p.77). The masculinities of men from the songs and the stories are set to be the ideal and the exemplar, and Jaime Lannister is the embodiment of those masculinities. Jon Snow even goes as far to describe him as what ‘*a king should look like*’ (AGOT, p.51). Jaime is, as defined by Connell, a ‘*culturally idealized form of masculine character*’ (1987).

Furthermore, men are expected to be good at using swords and a good rider. Since Jaime is part of the Kingsguard, then his ability to use a sword cannot be questioned, and he also ‘*rode brilliantly*’ (AGOT, p.295).

Additionally, Jaime Lannister is described as a very headstrong and easily angered person. Tyrion Lannister says that Jaime Lannister ‘*never untied a knot when he could slash it in two with his sword*’ (AGOT, p.415), which means that he’d rather slay people who had wronged him rather than make amend with them. Moreover, when some people in the council starts questioning which Lannister that poison the previous Hand of the King, they do not think that it is Jaime, because he is “[...] *Too fond of the sight of blood on that golden sword of his*” (AGOT, p.436). Physical strength and tendency

for aggression are some norms that are hegemonic in most culture according to Connell (2005).

Although he gained a bad reputation after slaying the King that he had sworn to protect, which is a behavior that is very different from what a Kingsguard is expected to be by the people (i.e., noble and truthful), he never really faced the consequences for it and he is still able to gain privilege from his hegemonic masculinity. He even able to keep his position as member of the Kingsguards. Thus, it can be concluded that strength and bravery is the hegemonic masculinity. It does not matter if a person is not truthful, as long as he has strength and bravery, then he will still has the hegemonic masculinities' privilege.

b. Gregor Clegane

Ser Gregor Clegane, also known as the mountain, is the head of House Clegane and the knight of Clegane's Keep. He is the bannermen to House Lannister. Gregor Clegane is described as an extremely tall man and that is where his nickname 'the mountain' came from (AGOT, p.313). Gregor is also known for his brutality and prowess in battle.

When he was young, Gregor shoved his brother's face down in a burning coals because his brother played with his discarded toy. He was strong even at a very young age, so it took three grown men to drag him off of his brother, that is how strong Gregor was (AGOT, p.303). However, Gregor never really received any kind of punishment for that. His father even lied to

other people about the cause of his brother's scar in order to protect Gregor. Four years after that, he was knighted by Prince Rhaegar Targaryen (AGOT, p.303).

Because of his conformity to the hegemonic ideals, Gregor obtained a lot of privilege; he never received any kind of punishment for being cruel to his brother, he was even rumored to be a *kinslayer*, people said that he killed his father, his sister and even his first two wives (AGOT, p.303). After all of that, he still being knighted, and even became one of the bannermen of the Lannister House.

Sansa Stark even says that Gregor Clegane “[...]was no true knight,” (AGOT, p.303). However, it seems that it does not really matter because people of the Seven Kingdoms prefer cruelty and aggressiveness rather than cowardice.

3.1.2. Marginalized Masculinities

Connell (2005), describes marginalized masculinities as the masculinities of men who do not have access to the privilege of hegemonic masculinity because of their races, social classes, and abilities. However, they still subscribe to the hegemonic ideals. Below are some of the characters that conform to the hegemonic ideals yet do not have access to the privilege that come with it and thus, classified as the marginalized masculinities.

a. Jon Snow

Jon Snow is the bastard son of The Lord of Winterfell, Lord Eddard Stark. Bastard is used to refer to anyone whose born out of wedlock. Simply speaking, Jon Snow is the illegitimate son of Lord Eddard Stark. Thus, instead of Stark, his last name is Snow, which is *“the name that custom decreed to be given to all those in the north unlucky enough to be born with no name of their own”* (AGOT, p.19).

Jon Snow has five half siblings, which are the legitimate sons and daughters of Eddard Stark and his lawful wife, Catelyn Stark. His half siblings are: Robb Stark, Sansa Stark, Arya Stark, Bran Stark, and Rickon Stark.

Catelyn Stark notes that Jon Snow possesses features that are more Stark-like than all other trueborn sons of Eddard: *“[...] as he grew, he looked more like Ned [Eddard] than any of the trueborn sons she bore him.”* (AGOT, p. 66). Tyrion Lannister, also one of the main characters, thinks that although Jon Snow doesn't have the Stark's name, but he has the face features, *“long, solemn, guarded, a face that gave nothing away”* (AGOT, p. 124).

It is described in the novel that because of his status as a bastard, Jon learned to be observant, his uncle, Benjen Stark points this out to him:

“The queen is angry too,” Jon told his uncle in a low quiet voice. “Father took the king down to the crypt this afternoon. The queen didn't want him to go.”

Benjen give 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... (AGOT, p.53).

He is also very well practiced at using swords and riding horses, the abilities that are expected of men in the Seven Kingdoms. At the very beginning of the novel, Jon says to his uncle, Benjen Stark, that *“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,”* and his uncle says that it is a “notable achievement” (AGOT, p.53), because it really is; men are expected to be good at wielding swords and riding horses. Men who are able to do that are praised and those who don’t are shunned.

Unlike his half brother, Robb, Jon is *“slender where Robb was muscular, dark where Robb was fair, graceful and quick where his half brother was strong and fast”* (AGOT, p.15). His gracefulness and his ability to move fast really helps Jon to be “a better sword” than Robb.

Jon Snow later joins the Night’s Watch, the military order that is dedicated to guard the Wall, the defense on the northern border of the Seven Kingdoms. This Wall was build to defend the kingdom from what lies beyond. The men of the Night’s Watch only wear black clothing, thus, they are known as the black brothers. There used to be *“five thousand fighting men with all their horses and servants and weapons”* (AGOT, p.125) but now the numbers

have long been declining, and only “a shadow of what it once was” (AGOT, p.46). Now they only send social outcasts there.

When Jon is in training at the Night’s Watch, he always wins:

Grenn cradled his hand. “The bastard broke my wrist.”

“The bastard hamstringed you, opened your empty skull, and cut off your hand. Or would have, if the blades had an edge[...].”

[...] He [Jon] had beaten everyone that Ser Allister had sent against him, yet it gained him nothing (AGOT p.176-177).

Jon himself notes that whomever is sent in his way during training will always lose to him, proving that he is really good at wielding swords.

And when some of those that he had beaten during practice come to him, he is not afraid: “*Grenn was sixteen and a head taller than Jon. All four of them were bigger than he was, but they did not scare him. He’d beaten every one of them in the yard*” (AGOT, p.180).

Later Jon Snow finds out that he is more privileged than the other men on the Night’s Watch because he was raised in a castle and then trained by master-at-arms, while the others are simply lowborn that never “[...] had a master-at-arms until Ser Allister. Their fathers were farmers and wagonmen and poachers, smiths and miners and oars on a trading galley” (AGOT, p.183). The rest of them never learned how to fight, “[w]hat they know fighting they learned between decks, in 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[to the Night's Watch],” (AGOT, p.183), and thus, none of them were rich enough to even own a real sword.

After learning that fact, Jon learns and changes, he becomes more friendly with others at the Night's Watch, and then decides to pass his knowledge that he earned during his time in the Winterfell to them. This not only proves his strength, but also his kindness.

However, even after he teaches the men of the Night's Watch how to properly fight with swords, Jon remains to be “[...] *the best sword and the best rider among us[. . .]*”(AGOT, p.446). Which corresponds to Connell's statement that hegemonic masculinities is not the most common masculinity (2005), yet it is very visible. Jon's masculinities are highly regarded and respected by those who cannot copy his performance.

Moreover, like the majority of men in the novel, Jon refuses to display emotions, especially sadness:

...He felt tears begin to well behind his eyes. He pushed himself to his feet.

“I must be excused,” he said with the loss of his dignity. He whirled and bolted before they could see him cry...Laughter boomed all around him, and Jon felt hot tears on his cheeks...He wiped away his tears on the sleeve of his shirt, furious that he had let them fall...(AGOT, p.55)

One of the key part that is necessary in order to display hegemonic masculinities is by conforming to the rules of 'stoic emotional display' (Goffman, 1963). Emotions such as affection, love, grief, pain, and sadness are considered to be improper display of emotion.

Thus, when Jon actually does cry, he is angry at himself for showing his tears in front of other people. This is something that very common in *A Game of Thrones*; men do not cry, because they see crying as a sign of weakness, and they believe that men are not supposed to be weak.

Jon Snow is also not a coward, he faces reality head on. When Tyrion Lannister tells him that the Night's Watch is not what it used to be, that it is now just a place to throw away the social outcast, Jon accepts that, unlike most men, who'd rather deny the hard truth, just like Tyrion says:

... "It's true isn't it?" he said when he was done. "what you said about the Night's Watch."

Tyrion nodded.

Jon snow set his mouth in a grim line. "If that's what it is, that's what it is."

Tyrion grinned at him. "That's good bastard. Most men would rather deny a hard truth than face it" (AGOT, p.126).

Jon Snow is brave, strong, good at riding horses, very good at using swords, and hates to be seen as weak, which means that he conforms to the hegemonic ideals. However, since bastardy are frowned upon in the Seven Kingdoms, bastards are not allowed to inherit the lands and titles of their fathers and they also have no claims nor privileges on their father's House. Thus, Jon do not receive any kind of privilege. This makes his masculinity to be marginalized.

Here is how Jon is being marginalized. Oftentimes he cannot have what other children of Stark has. Jon never really been one of the Starks (AGOT, p.271). When the current king of Westeros, King Robert Baratheon visits Winterfell, Jon is not allowed to sit with his half brothers at dinner. When his uncle Benjen Stark asks him why, Jon states that “[...] *Lady Stark thought it might give insult to the royal family to seat a bastard among them*”(AGOT p.53).

Moreover, when the crown prince is with Robb Stark practicing sword, Jon is not allowed to join them because “*Bastards are not allowed to damage young princes,*” [...] “*Any bruises they take in the practice yard must come from trueborn swords*” (AGOT, p.72), which means that only the legitimate sons of noble lords that are allowed to practice swords with the crown prince.

Additionally, when King Robert Baratheon appoints Eddard Stark as the Hand of The King, and thus, forces Eddard to move to the King's Landing

and leave Winterfell, Eddard wants Jon to stay at Winterfell, because in King's Landing, the capital city of the Seven Kingdoms, there is no place for bastard (AGOT, p.66).

Furthermore, men wear their house sigil in their surcoat for when they fight in a battle, but bastards don't. Arya Stark, one of Jon's half sister asks him this:

"Besides, if a girl can't fight, why should she have a coat of arms?"

Jon shrugged. "Girls get the arms but not the swords. Bastards get the swords but not the arms. I did not make the rules, little sister"

(AGOT, p.73)

Even women who are not supposed to join a battle have their own sigil, but an illegitimate child of a lord don't.

Jon Snow's masculine quality should've given him a lot of benefit. If he were a legitimate son of Eddard Stark, he would be Robb's bannerman when he finally inherit Winterfell, but he couldn't because of his status as a bastard. Jon often think about this:

Robb would someday inherit Winterfell, would command great armies as the Warden of the North. Bran and Rickon would be Robb's bannerman and rule holdfast in his name. His sisters Arya and Sansa would marry the heirs of other great houses and go south as mistress of castles of their own. But what place could a bastard hope to earn?
(AGOT, p.55).

He knows that because his status as bastard, he will never amount to anything. He does not have a place in Winterfell. Thus, this become one of the reasons why he insists on joining the Night's Watch, because "*even a bastard may rise high in the Night's Watch*" (AGOT, p.66-67). Another reason why he wants to join the Night's Watch is because he wants to be considered honorable and also to prove that he can do good. Compared to men who conform to the hegemonic ideals and receive benefit from it, Jon Snow is more noble.

b. Tyrion Lannister

Tyrion Lannister is the third and youngest son of Tywin Lannister. His sister is Cersei Lannister, the wife of King Robert Baratheon, and his brother is Ser Jaime Lannister, a member of Robert's Kingsguard.

Tyrion Lannister is a dwarf, thus, sometimes he's called the Halfman or the Imp. He is "*the youngest of Lord Tywin's brood and by far the ugliest,*" (AGOT, p.51). He is describes to have head that is too big for his body, and a mismatched eyes, one green and one black (AGOT, p.51). His legs are short and twisted, and his arms are strong enough, but he will never be a swordsman because of how short his arms are (AGOT, p.126). Tyrion also points out that if he were a peasant, his parents might even leave him out to die, because a man who cannot wield a sword is deemed to be no man at all (AGOT, p.126).

Tyrion is very different from his brother Jaime Lannister, and he himself knows this. When Tyrion was thinking about Tommen, the second son

of Queen Cersei Lannister, he thinks that *“He [Tommen] was a sweet boy. Not like his brother, but then Jaime and Tyrion were somewhat less than peas in a pod themselves”* (AGOT p.89). Thus, people sometimes says that that the gods has given Cersei and Jaime everything that Tyrion is denied (AGOT, p.51).

Although Tyrion Lannister is one of the members of the Lannister house, which is one of the strongest and feared upon houses in the Seven Kingdoms, but because he is a dwarf, he has been looked down upon all his life, even by his family. His father, Tywin Lannister, hates him, because *“All dwarfs are bastards in their father’s eyes”* (AGOT, p.57). His father *“cared not a fig for his deformed son”*. (AGOT, p.330). His sister despises him and always looks at him *“with the same expression of faint distaste she had worn since the day he was born”* (AGOT, p.89).

Because of the mockery, hatred, humiliation, and little respect that he always receives since he was just a baby, Tyrion has gotten used to it (AGOT, p.125) and even learned to deal with it. Tyrion Lannister displays strength, not by showing brute strength, or beating opponents using swords while riding horse, but by showing how he has lived through all those humiliation. He gives Jon Snow, who has experienced the same things as Tyrion because of his status as a bastard, some advises. He tells Jon to never forget who he is because the world will not, and to *“[m]ake it your strength. Then it can never be your weakness. Armor yourself in it, and it will never be used to hurt*

you”(AGOT, p.57). Tyrion does not let what other people say and do to him to let him down.

Moreover, when Jon Snow is being called Lord Snow in the Night’s Watch not to honor him, but to mock him, Tyrion tells him that if Jon let them know that their words hurt and offend him, then he will never be free of their mockery. He tells Jon that *“If they want to give you a name, take it, make it your own. Then they can’t hurt you with it anymore”* (AGOT, p.185). Tyrion is able to tell Jon that because he has experienced it himself. He has been called the Imp and the Halfman all his life, but he has learned to accept it and “make it his own”.

He is also very well educated and intelligent. Sometimes people say that he is a “cunning man” (AGOT, p.185). He loves reading, when Jon Snow asks him why, he says that he is a dwarf, and Jon is only fourteen yet he is taller than Tyrion will ever be. However, he is a member of Lannister of Casterly Rock, and thus, things are expected of him because his father was the Hand of the King for twenty years, his brother is a member of Kingsguard, and his sister later became a queen for the new king, and his nephew later will inherit the throne. He believes that he must do his part for his House. Thus, rather than denying the hard truth, he faced it. He learns to know his strengths and weaknesses, and discovers that his mind is his strength. *“[...] My brother has his sword, King Robbert has his warhammer, and I have my mind ... and a mind needs books as sword needs a whetstone, if it is to keep its edge”*(AGOT, 124).

Tyrion may not be able to fight, but his mind really is proven to be his strength. What he lack in strength and size, he makes up with his mental strength. He can talk and negotiate his way out of almost everything. When he is held captive by Catelyn Stark because of some misunderstandings, Catelyn thinks that Tyrion was too cunning for her liking because:

“[w]hen they had entered the mountains, he had been her captive, bound and helpless. What was he now? Her captive still, yet he rode along with a dirk through his belt and an axe strapped to his saddle, wearing the shadowskin cloak he’d won dicing with the singer and the chainmail hauberk he’d taken off Chiggen’s corpse” (AGOT, p.360).

He is also able to make people do what he wants them to do; he manages to avoid getting executed by manipulating the guard of his cell, Catelyn’s Sister, Lysa Arryn and even making someone to fight for him.

However, although Tyrion’s arms are too short to wield a sword, but when it is needed, he is willing to fight in a battle. During Tyrion and Catelyn journey to the Vale, Tyrion fights his first battle ever, using an axe although he never done that before (AGOT, p.333). Tyrion may be an imp, or a halfman, but he has the courage to face his enemies knowing that he might die. That is something not all men who are twice his size.

His character strength is also shown when despite his deformity, he always believes in himself and only depend on himself:

...his legs were cramping badly by the time they got back. Jon Snow offered a hand to help him over a thick tangle of roots, but Tyrion shook him off. He would make his own way, as he had all his life...
(AGOT, p.126).

He is also truthful: during his visit in the Night's Watch, the Lord Commander there asks him to tell his father, his brother, and even the King that the Night's Watch need more men, and Tyrion says that he will tell them, because "*Tyrion Lannister was as good as his word*" (AGOT, p.207).

Lastly, because he is smart, Tyrion is sharp of wit and tongue. When he visits the Night's Watch, one of the members there says that Tyrion "*have a bold tongue for someone who is less than half a man*" (AGOT, p.204). One of the characters also says that he is "*bold as any sellsword*" (AGOT, p.454) and has a bold tongue.

Tyrion is a genius and very cunning, he is also brave, he might be a great swordsman or even a knight if he weren't a dwarf, yet because he is, he couldn't. Because of that, he generally receives little respect and often mocked and humiliated. His deformity causes him a lot of trouble.

When his brother Jaime Lannister is appointed as the King's Guard, and thus, makes him unable to be Tywin's heir, Tywin does not want Tyrion to be his next heir. Tywin wants to disinherit Tyrion because he is a dwarf.

He possesses traits that are hegemonic, however people tend to overlook that because he is a dwarf. The only thing that is stopping Tyrion from achieving anything is his deformity.

3.1.3. Subordinated Masculinities

Males who are identified as having subordinate masculinities are those that shows quality that are far from the hegemonic ideals. If within the hierarchy that is embedded in gender being female is rank the lowest, then males who display subordinate masculinities are placed with women in that hierarchy. Below are some males with subordinate masculinities.

a. Samwell Tarly

Samwell Tarly, or Sam, is a member of the House Tarly and the first son of Lord Randyll Tarly. He is also a recruit of the Night's Watch. Sam is very fat, and *"By the look of him, he must have weighed twenty stone"* (AGOT, p.258). He has pale eyes that always moves nervously in his *"great round moon of a face"* (AGOT, p.258). When Sam is dressed for a battle, he looks like *"overcooked sausage about to burst its skin"* (AGOT, p.260).

Sam embodies the subordinate masculinities because he shows qualities that are opposite to those that are prized in hegemonic masculinities (Connell, 2005). The brothers of the Night's Watch bullies him at first because of that. He is being called a pig, a craven, and hit him during sword practice. Sword practice with Sam never lasts long; *"The fight lasted less than a minute*

before the fat boy was on the ground, his whole body shaking as blood leaked through his shattered helm and between his plump fingers. "I yield," he shrilled. "No more, I yield, don't hit me!"" (AGOT, p.260). While knights in the songs that are the embodiment of the hegemonic masculinities '*never screamed nor begged for mercy*' (p.543), within a minute of swordfight he already trembles in fear and beg for mercy.

It is obvious that Samwell Tarly is not the bravest man, he himself knows this, "*[...] I fear I'm a coward. My lord father always said so,*" (AGOT, 263). When he says that, it surprises all the men of the Night's Watch, because, as Jon thinks to himself, '*What sort of man would proclaim himself a coward?*' (AGOT, 263). Men like Jon who conforms to the hegemonic ideals and even Bran who is years younger Sam, avoids exhibiting emotion such as sadness. Sam on the other hand, just says out loud that he is a coward in front of dozens of people while crying. Samwell Tally also hates hunting, he hates high places, although the Wall is the highest place in the Kingdom.

Samwell Tarly actually comes from a family of honor, his house is the bannermen to the Warden of the South, Mace Tyrell. He was actually born to inherit a strong keep and rich lands. However, as he grows older, he become less and less like his father's expectation (AGOT, p.267), and thus, he cannot claim his inheritance because of that.

He grew up to be soft, fat, and awkward. Instead of fighting using swords like most men, Sam loves listening to musics and sometimes he makes his own songs too, he likes wearing soft velvet, and instead playing at the yard, Sam chooses to play in the kitchen. The things that excite him are not the thought of going in a battlefield, rather, reading books and dancing (AGOT, p.268).

Although a lot of master-at-arms had taught him, but none had succeeded. While training, he was “*cursed and caned, slapped and starved*” (AGOT, p.268). “*One man had him sleep in his chainmail to make him more martial. Another dressed him in his mother’s clothing and paraded him through the bailey to shame him into valor*” (AGOT, p.268). However, this did not change him, instead, he became fatter and more frightened. At one point, Lord Ranyll’s disappointment turned into anger.

Later Sam has a younger brother, and since then Lord Randyll has been ignoring him that is ‘*fierce, robust child more to hisn[Randyll’s] liking*’ (AGOT, p.268), which ultimately means that his brother conform to the hegemonic ideals in ways that Sam are not.

In his fifteenth birthday, his father tells him that he wants Dickon, his little brother, to be his heir instead. Then Randyll told Sam that he wanted Sam to go to the Night’s Watch, and thus, abandon all of his claims of inheritance. His father even says that if he were to deny his father’s order, then Randyll would kill him. (AGOT, p.269).

Sam does not act the way men are supposed to act. People like Sam are often referred to as cravens. As one of the brother of the Night's Watch points out, "*nobody likes cravens*" (AGOT, p.263). They are the lowest in the hierarchy and they are being put in the same level as women and eunuchs in order to degrade them. Samwell Tarly is being denied from his rights of inheritance because of this very reason.

Samwell Tarly might not be the best swordsman, nor the bravest. He is weak, and a coward. What he likes to do is different from what his father and the people around him believe what men should like. Thus, he is shunned, abused, mocked, and being denied from his right because of that. The overall dominance of masculinities over femininities is reinforced by the dominance some forms of masculinities over other forms that have the most resemblance with femininities.

However because of his love for books, he is one of the smartest. He "*read every book in his father's library*" (AGOT, p.451). Society needs all types of people to function properly. The world in *A Game of Thrones* might need a knight to fight, but they also need people like Sam to use their literacy, intelligence, and vast knowledge. If All men were to fight in a battlefield, then who will be the strategist? Or the one to heal those that are wounded during the battle? And who will be the Maester? Samwell Tarly might be '*fat and awkward and frightened he might be, Samwell Tarly was no fool*' (AGOT, p.271).

b. Varys

Lord Varys, who is also known as ‘the spider’ is the master of whisperers on the small council, a small group of advisers that advise the King of the Seven Kingdoms. His masculinity is being subordinated because it does not align with the forms that are most valued (Connell, 2005).

He is described as a man who is plump, perfumed, powdered, and as hairless as an egg with skin that is soft and moist (AGOT, p.173). While women say that his breath smells like lilac, men say that he ‘smells as foul and sweet as flowers on grave’ (AGOT, p.191). He also wears gown and slippers that are usually being worn by women (AGOT, p.173). It can be concluded from that description that Varys is an effeminate man, which is the example for subordinated masculinities that is given by Connell (2005).

Although Varys is part of the small council, people do not really respect him. Some even refer to him as ‘Lord’ with disdain because he is *‘lord of nothing but spiderweb, the master of none but his whisperers’* (AGOT, p.173). He is actively dishonored, people always mock and make fun of him, calling him too sensitive, etc. Moreover, although he is very useful to the king, Varys states that it shames the king to use Varys because *‘such a manly man has little love for sneaks and spies and eunuchs’* (AGOT, p.321). For someone like the king, having spies is very shameful, thus, he uses Varys to do the works that ‘better’ men are too ashamed to do. He is what he is, he does not

conform to the hegemonic ideals, he behaves in a very feminine way. He is very far from the expectation of what a man ought to be.

However, it is very remarkable that although he has been looked down upon all his life, and gain no privilege whatsoever because he is an eunuch, he still manage to be one of the members of the council because of his wit.

Littlefinger, one of the character notes that Varys has informants everywhere and “[n]othing happens in this city without Varys knowing. Oftentimes he knows about it before it happens” (AGOT, p.172). Catelyn also points out that he ‘has ways of learning things that no man could know’ (AGOT, p.200).

Varys is actually a very powerful man because of the knowledge and information that he possesses. However, because the hegemonic masculinities are taken for granted and being naturalized ways of how males ought to be, thus, Varys’ is regarded as ‘feminine’, abnormal, deviant, and even failed masculinity.

3.2. The Hierarchy of Masculinities of the Dothrakis

The hierarchical arrangement of masculinities varies across culture and social settings. Characteristics and traits that attain the dominant status in one particular culture may not dominate other cultures (Tischler & McCaughtry, 2011). Connell also recognizes that hegemonic masculinities are changing constantly alongside the societies that they exist within (2005). Thus, the writer

separate the analysis for the men from the Seven Kingdoms and the Men from the Dothraki clan because of the obvious cultural difference .

The Dothraki is a race of horse-mounted warriors from Essos, which is the continent of the East of Westeros, across the Narrow Sea. They populate the Dothraki sea, which is a massive central plain of Essos. Their lives and society are centered around their horse. Dothraki men have a strong bond with their horses; it is said that the Dothraki born, fight, and die in their saddle. They consider riding a horse as the basic marker of social status. *Khal* who cannot ride a horse cannot rule.

The warriors from Dothraki clan are usually referred to as horselord. Sometimes they are also called the Dothraki screamers, because of their war cries when they charge into raids, battles, and wars. All warriors have a long braided hair, and only cut their hair when they've lost a battle, thus the world may share their shame. Thus, they respect men who have a very long hair.

Furthermore, the Dothraki men's tendency for aggression and violence are even higher than the men of the Seven Kingdoms, it even become part of their culture. One of the characters states that "*A Dothraki wedding without at least three deaths is deemed a dull affair*" (AGOT, p.103). This means that death is one of their entertainments. They enjoy violence and aggression, and respect men who have those traits.

The Dothraki frequently resort to violence. One of the examples for this is when there are two men who want the same woman and then what happens is

'[s]he heard a shout, saw a shove, and in the blink of an eye the arakhs were out, long razor-sharp blades, half sword and half scythe. A dance of death began...'

(AGOT, p.102). They kill each other for trivial matters. Cheng (1999), explains that this kind of behavior is initiated because such kind of aggressive behavior or physical violence is important to the display of hegemonic masculinity. This kind of gender performance needs to be continually validated by demonstrating itself as dominant, and also in control of itself and the others. One of the many ways to 'demonstrate' hegemonic masculinity is by acting aggressive or violent towards others, especially those who are considered to be feminine or 'others'.

In this society, there are quite a few nameless clans which is called *khalasar* within Dothraki society. These clans are led by one leader referred to as the *khal*. These *khalasars* constantly travel across the Dothraki sea in order to look for new land to raid and plunder. They live by raiding and taking what they need such as treasure, supplies, and also captives to serve them as slaves.

The Dothraki puts such a high value in force and strength, thus, although Connell (2000) states that the the possessors of hegemonic masculinities are not always those who are most powerful, however, within a Dothraki society, those who subscribe to the hegemonic ideals, meaning those who display strength and power, will be the *the khal* of a particular *khalasar*. Therefore, a *khal* is the embodiment of the hegemonic ideal. The *khals* are considered to be strong protectors and leader who deserve to be in position of authority over women and men who display alternative masculinities. Which is why a *khalasar* will abandon

the *khals* who are sick or injured and cannot ride a horse because they can no longer fit to be a *khal*.

One of the most powerful *khalin* Dothraki is Khal Drogo, even among the very fierce Dothraki men. Before he is thirty, he has led the largest khalasar. He is “*tall and fierce, fearless in battle, the best rider ever to mount a horse, a demon archer*” (AGOT, p.32). Although Drogo is usually the tallest man in the room, yet he is light on his feet and very graceful.

Khal Drogo’s hair is “*black as midnight and heavy with scented oil, hung with tiny bells that rang softly as he moved. It swung well past his belt, below even his buttocks, the end of it brushing against the back of his thighs*” (AGOT, p.37). His long hair is a prove that he never lost a battle before.

A khal is an exemplar of what a man ought to be. Those who conform to the ideal in the Dothraki society is highly regarded, the best of the best will be the khal’s bloodriders. The bloodriders to a khal are not like the Kingsguards to the king. Bloodriders are more than guards. They are ‘*the khal’s brothers, his shadows, his fiercest friends*’ (AGOT, p.391). Khal Drogo refers to his bloodriders as ‘*blood of my blood*’ (AGOT, p.391); they share a single life. When the khal die, his bloodriders will die with him ‘*to ride at his side in the night lands*’ (AGOT, p.391). If the khal died because of an enemy, the bloodriders would live long enough to avenge him and then they would follow the khal to the grave.

In some khalasars, the bloodriders share everything with their khal; his tent, wine, and even his wife, but never his horses. They believe that '*A man's mount was his own*' (AGOT, p.391). This shows that Dothraki men put such a high value on their horses, even higher than their wives. The men who conform to the hegemonic ideal, and thus, have high positions in Dothraki will be seated near the khal during feasts.

When Daenerys is pregnant with Khal Drogo's child, there is a godswife (the priestess of the Dothraki) convey a prophecy for their unborn child. She says that:

"As swift as the wind he rides, and behind him his khalasar covers the earth, men without number, with arakhs shining in their hands like blades of razor grass. Fierce as a storm this prince will be. His enemies will tremble before him, and their wives will weep tears of blood and rend their flesh in grief. The bells in his hair will sing his coming, and the milk men in the stone tents will fear his name" (AGOT, p.491)

When the khalasar hear about the prophecy, they are elated because the child is the embodiment of the hegemonic ideal for a man.

Males whose masculinities are subordinated seated in a corner during feasts, so that '*better men would not need to look on them*' (AGOT, p.498). Those men are the old men, the dim-witted and also the maimed. And the Dothraki also considers a man who "*does not ride was no man at all, the lowest of the low,*

without honor or pride” (AGOT, p.231)..During those feasts, they are ‘[f]ar from the meat, and farther from honor’ (AGOT, p.498).

The Dothraki are particularly harsh toward people who are and those who do not conform to their ideals. Tyrion says that the Dothraki will leave their deformed children out for the feral dogs who run behind khalasars. (AGOT, p.324). Which means that if Tyrion were born in Dothraki, he would be killed soon after he was born.

However, since the Dothraki admires and respects those with power, meaning those who subscribe to their ideals, up to the end of the novel the writer cannot find any data regarding the marginalized masculinities of the Dothraki. This possibly because unlike people from the Westeros (Seven Kingdoms), the Dothraki are not really bothered by heredity, social class, or race. They respect those who conform to the hegemonic ideal no matter who they are and where they come from.

An example for this is Ser Jorah Mormont. He is a knight from Westeros (Seven Kingdom), but he was exiled because he “*sold some poachers to a Tyroshi slaver instead of giving them to the Night’s Watch*” (AGOT, p.36). Nevertheless, he is being accepted by the Dothraki because of his display of strength and ability to use sword. During feasts, he sits ‘*close to the middle firepit. It was a place of respect, if not high honor*’ (AGOT, 0.494-495).

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter summarizes the discussion on research findings, which provides the hierarchical classification of masculinities in *A Game of Thrones*. This chapter also provides suggestion on further research in the same field of study which will benefit further research conduct.

4.1. Conclusion

In line with the research question and objective, there is one point that will be decisively explained, which is the hierarchical classification of masculinities in George R.R. Martin's *A Game of Thrones*. There are three classifications of masculinities in this novel. The first is hegemonic masculinities, which become the foundation of this research since other masculinities existing alongside with it, and then marginalized and subordinated masculinities.

The masculinity that are hegemonic in the Seven Kingdoms is the masculinity of knights, especially knights of the Kingsguard. Their masculinities are praised and promoted both in social life and cultural texts such as songs and stories. Those who perform hegemonic masculinities also receive admiration from women who are actually being subordinated by the existence of hegemonic masculinities. These masculinities also set to be the exemplars and the standard.

Their masculinities include, bravery, brute strength, ability to use swords and ride horse, aggressiveness, and the tendency to not show any kind of emotion. Characters who conform to this are Jaime Lannister and Gregor Clegane.

Both characters who subscribe to the hegemonic ideals gained benefit from the society. Jaime and Gregor also have high positions in the Seven Kingdoms. Although they both frequently shows behavior that would be considered as disgraceful, yet they both do not receive any kind of consequences for that and they can still keep their social position despite of that.

Following hegemonic masculinities, there is marginalized masculinities. Men whose masculinities are marginalized are those who perform masculinities that are hegemonic yet they gain very little or no privilege at all. This may be caused by their races, social classes, ability, or disability. There are two characters that are being classified into marginalized masculinities: Jon Snow and Tyrion Lannister.

Jon Snow displays traits that are hegemonic, and not only that, he also display kindness, honesty and nobility. However, he cannot obtain any kind of benefit from it because his status as a bastard. Tyrion on the other hand, would be able to wield swords and properly ride horses if he were not a dwarf. He also displays behaviors such as bravery, honesty, and intelligence. However, although he is not a bastard, he is being treated like one by his father. Both of these characters receive mockery and social exclusion.

Lastly, there is subordinated masculinities. Men who are classified into subordinated masculinities are those who display qualities that contrasting from the hegemonic masculinities. These characters are Samwell Tarly and Varys.

Samwell Tarly is a craven who came from a noble house. Although he is very smart, his family, especially his father overlook this. His father thinks that what a man should do is not holding a book but rather, a sword; something that Sam cannot do. Therefore, he is being disinherited and sent to the Night's Watch, a place for social outcast. Varys on the other hand, is an effeminate eunuch. Because of this, he receive little or no respect at all even after he became part of the small council. Both characters are being humiliated, Sam especially, is being bullied and abused because he does not perform hegemonic masculinities.

While in the Dothraki society, the hierarchy of masculinities is a little bit different from the Seven Kingdoms. While in the Seven Kingdoms those who subscribe to the hegemonic ideals are not the the most powerful man, in Dothraki, the one who conform to it will become the most powerful man. *Khal*, the leader of a *khalasar*, is the embodiment of hegemonic masculinities. However Dothraki men and warrior are more aggressive and barbaric. They are also harsher toward those who are different.

The masculinities that are subordinated in Dotharki are the masculinities of the dim-witted, old men, the maimed or eunuchs, and men who cannot ride horses. However, there is no marginalized masculinity in Dothraki. Since they

respect strength above all, thus, they do not care about social class, heredity, or race.

Thus, it can be concluded that various masculinities exist, however, they are not equal. Even though men are created equal, but any hypothetical equality vanish quickly because the definition of masculinities are not equally valued in this society. One definition and standard of manhood continues to be the standard against other forms of manhood. In this society, there is no celebration of diversity of masculinities.

4.2. Suggestions

The writer of this research puts the focus on analyzing the hierarchy of masculinities utilizing Connell's theory. In doing this research, the writer discovers various masculinities and how they are placed within the social organization of masculinities.

However, this research need to be broaden and further analysis need to be conducted in order to analyze not only the hierarchical classification of masculinities, but also emphasized femininity and how they affect each other. The writer hopes that the next researcher will explain the complex relationship between masculinities and femininity, and how hegemonic masculinities influence the subordination of women.

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