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MEDIEVAL FEATURES IN WORKS “A GAME OF THRONES” AND “A CLASH OF KINGS” BY GEORGE MARTIN

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Аннотация: Мақолада америкалик фэнтези ёзувчи Жорж Р.Р.Мартин ва унинг “Муз ва Олов қўшиғи” сагасининг иккинчи асари “Тахтлар ўйини” ва “Қироллар тўқнашуви” асарларининг ички тузилиши асарда келтирилган ижтимоий жамиятнинг шаклланиши ҳақида илмий таҳлиллар олиб борилган. Асарда ёзувчи услуби, унинг Ўрта асрга боғлиқ бўлган хусусиятлари ҳақида илмий қарашлар келтирилган. Шунингдек, асарларда келтирилган ўрта асрлик хусусиятларни акс эттирувчи тарихий сўзлар ва уларнинг қўлланиши ҳақида илмий таҳлилий ёндошилган. Асардан олинган матнлар орқали илмий фикрлар ўз исботни топган.

Калит сўзлар: фэнтези, Ўрта аср, Септон, феодал, лордлар, диний эътиқод

Аннотация: В статье дается научный анализ формирования социального общества, в котором американский писатель-фантаст Джордж Р.Р.Мартин и его второе произведение «Песнь льда и пламени» играют «Игра престолов» и «Битва Королей». В произведении представлены научные мысли на стиль писателя, его особенности, связанные со средневековьем. Существует также научно-аналитический подход к историческим словам и их приложениям, отражающий средневековые черты, цитируемые в произведениях. Научные идеи подтверждены текстами, взятыми из работы.

Ключевые слова: фэнтези, средневековье, септон, феодал, лорды, религиозные верования.

Abstract: The article provides a scientific analysis of the formation of a social society, in which the American science fiction writer George R.R. Martin and his second work "A Song of Ice and Fire" play "Game of Thrones" and "Battle of Kings". The play presents scientific views on the style of the writer, its features associated with the Middle Ages. There is also a scientific-analytical approach to historical words and their applications, reflecting the medieval features cited in the works. Scientific ideas are supported by texts taken from the work.

Key words: fantasy, middle ages, septon, feudal, lords, religious beliefs.

Introduction: In "Fantasy" all the features of the European Middle Ages are described in another world. The writer uses the Middle Ages in the play for various purposes. The Middle Ages are completely different from today. Various stylistic features of Martin's artistic world have led to the creation of plots that are unique to other works. There are two aspects to this plot: the powerful influence of medieval social life and a fantastic world that has nothing to do with our existence. We reflect



on the artistic interpretation of the medieval aspect of the working world reflected in the work. We see this in various textbooks and history textbooks.

It also helps the author to form a memorable frame for the reader. There is no need to explain the difference between the modern and the narrative world as a basis for this. In other words, the author does not need to see the new world out of nowhere or explain the story in detail to the reader, because this world reminds them of the environment they are familiar with from history. In addition, the created pattern itself creates a medieval reality. As a result, it creates magical and other fantastic content that doesn't annoy the reader. Many scholars assess the medieval aspects as being very superficial in fantasy; The re-inscription is described as “pseudo-medieval”[8] (false Middle Ages), “quasi-medieval”[6] (medieval view), “vaguely medieval” [9](undefined medieval), “simplified version of the Middle Ages”[1]. Also in fantasy, the characteristic images of the Middle Ages appear in a unique way[5]. Regardless of how true the above critics are, Martin's A Song of Ice and Fire does this in a special way. About it; "Martin's work is very similar to the historical knowledge of how medieval Europe was arranged"[7].

Literature review: There are many points of view related to fantasy theory. Scientists Tsvetan Todorov, Catherine Hume, Mark Bould, Rosemary Jackson, Ireneusz Opatzki, Colin Menlow, D.V. Jones, O.K. Yakovenko, T.O. Chernysheva, E.A. Chepur speak about the essence of fantasy and its content. Frumkin K., Stroeva K., Neelov E.M., Laxmann R., Krinitsyna O.P., Kovtun E.N., Kaplan V., Gopman V.L., Britikov A.F., Berezin V., D. A. Baturin,[10] who brought their scientific views. Polish literary critic Ireneusz Opacki noted that if the conditions in which writers live in the history of the development of the genre change, literature will also change, including new themes, motives and temporary issues.[2] However, we will focus on the social structure of medieval society and the use of historical words in the A Song of Ice and Fire cycle, considered a masterpiece of the fantasy genre. In particular, excerpts from the first “A Game of Thrones” and the second “A Clash of Kings” serve as examples of our research.

Research Methodology: The study mainly analyzes the formation of the historical environment and examines the reflection of medieval features in a play with artistic details. Therefore, the study used *data collection* and *data analysis* methods.

Analysis and Results: The society of the seven kingdoms is presented as a reflection of medieval European life. The government takes the form of a feudal monarchy, and the palace is ruled by the king and the family of important lords under him. These lords are vassals of the king and rule over the lands granted by the kingdom.

The record lords had their own knights as vassals, and some lords became their vassals. Landless people were the lowest class of society. The king called his advisers a "small council" and helped govern the country. A senior advisor to the king, known as the "right hand of the king," enforced the king's orders and acted on his behalf in the king's absence. “*What the King dreams, the Hand builds*”, it is said, or, as the common folk put it: “*the King eats, and the Hand takes the shit*”[3]. From the point of view of logic, despite the fact that the king had absolute power, he acted in accordance with the wishes of the nobility. He had vassals and was strong enough



to defend his power. On the other hand, the kingdom was inherited and usually passed on by inheritance to the eldest son of the king.

Lords also ruled the aristocratic house. Usually the lord was the oldest man in the family. As in the kingdom, the lord had a system of inheritance from generation to generation. However, the aristocracy tried to raise the status of their family. Each dynasty has its own weapon - weapon and motto. These slogans are usually about self-praise. For example, no one succeeded in conquering the lands of the Martell family; *“The Martell banner is a red sun pierced by a golden spear. Their words are Unbowed, Unbent, Unbroken.”*[4]. The symbols of the family were associated with the splendor of the home and its power. The "lion" is shown as a symbol of the Lannister family. When Tyrion Lannister is wounded in battle, he fantasizes in bed; *“Am I crying? He must not let his father see. He was a Lannister of Casterly Rock. A lion, I must be a lion, live a lion, die a lion”*.[4].

We are also wealth and power, the position of the dynasty is associated with ancestry. The aforementioned Lannisters call themselves the generation of Lan Clover, who is considered the hero of the mythological era. The Knights of the Seven Kingdoms, whose main task was to maintain this position, formed an obedient, orderly and noble army to protect the weak innocent. They were considered the celebrities of this world. Songs were written in their honor. However, there are contradictions between these bold ideas. For example, the knights order King Joffrey to attack a village that needs their help. Sandor Clegane turns his head to Sansa Stark with a chivalrous romantic look:

“What do you think a knight is for, girl? You think it’s all taking favors from ladies and looking fine in gold plate? Knights are for killing[4].

Although Martin focused on the life of the aristocracy, there was a clear distinction between the way of life of the rich and the poor in society. The poorest part of the Royal Capital is in the Flea Bottom area. Even Arya Stark was forced to catch and eat a pigeon while escaping from the palace. *The conditions in Flea Bottom, the poorest part of the kingdom's capital, are quite different. While she is living there, Arya Stark has to catch pigeons for food. There are pot-shops where she can trade half a pigeon for a heel of yesterday’s bread and a “bowl o’ brown”: “It usually had barley in it, and chunks of carrot and onion and turnip, and sometimes even 11 apple, with a film of grease swimming on top. Mostly she tried not to think about the meat”*[3]. Even in war, ordinary people suffer more than aristocrats. Villages have been burned to the ground, village men are executed, women are raped. On the other hand, the aristocracy had the opportunity to buy their freedom with money. The social category is very limited, and the poor who are born poor die.

There are social inequalities in the world of A Song of Ice and Fire. Ordinary people are powerless to say a word about politics. They have no husband and no job. Almost all the wealth belonged to the aristocracy. The nutritional needs of the people of Westeros also differed radically between the aristocracy and the common people. The upper classes held large banquets with a wide variety of dishes: *“Six monstrous huge aurochs had been roasting for hours, turning slowly on wooden spits while kitchen boys basted them with butter and herbs until the meat crackled and spit. Tables and benches had been raised outside the pavilions, piled high with sweet*



grass and strawberries and fresh-baked bread[3]. The aristocracy matched families with families that fit their category, and they had similar restrictions. A high-status dynasty cannot marry a low-status family. In social growth, the aristocracy demonstrates its highest type of service. It is clear that lords would buy services such as lords and knights in exchange for land. This led to a redistribution of social class and land redistribution. After a battle between the armies of Lannister and Baratheon, six hundred men became knights and the lords were rewarded. The people in the government have changed. *“Ser Philip shall hence forth be Lord Philip of House Foote, and to him shall go all the lands, rights, and incomes of House Caron”*[4]. In the same way, they are born with their status and take their place in society. Davos (Davos Seaworth) is elevated to the rank of a former smuggler knight: despite the fact that he was a member of the private council, he did not trust any of them. He will also neglect his children. *“My grandsons will joust with theirs, though, and one day their blood may wed with mine. In time my little black ship [his device] will fly as high as Velaryon’s seahorse or Celtigar’s red crabs*[4].

The world depicted in the play is rich in images of men. Women are rarely mentioned in the section on wealth politics. They cannot be heirs like men. They can't even choose a spouse. Their marriage is associated with the political status of aristocratic families. The main task of a woman is to produce offspring, to continue the inheritance. Women also participated in self-expression sections, engaging in various frank conversations and presenting themselves as cultural. Their teachings can be seen in Cersei Lanister's words: *“Jaime [her brother] learned to fight with sword and lance and mace, while I was taught to smile and sing and please”*[4].

The traditional religion of the seven kingdoms is called “seven beliefs” (seven beliefs) or simply “faith” (faith). The very religious point of view is very similar to the views of the medieval Catholic Church in that they have one god with seven different facets: father, mother, old ugly woman, maid, warrior, blacksmith and stranger. " This concept is very close to the trinity in Christianity, namely: Father, Son and Holy Spirit. This ethic is characterized by its own status, and each has an altar for worship. The various names of God are reminiscent of the great saints of Catholicism. Each of them reflects certain aspects of life, and people believe in them accordingly. For example, if you had a desire to succeed in battle, you had to pray to the warrior god. Mother worshiped God when it came to protecting children from danger. The religious leader is called the Supreme Septon. He was like a priest in a church. They are described as follows: *“The High Septon was as fat as a house, and more pompous and long of wind than even Pycelle. Enough, old man, make an end to it, Tyrion thought irritably. The gods have better things to do than listen to you, and so do I.”*[4].

The lexical meaning of the word "septon" is similar to the Latin word formation. For example, the priest of the medieval Catholic Church means "septon"[3], priest - "sept"[4], church - "sept"[3]. These words come from the Latin word septem - seven. It is through this word that the religious concepts of the seven kingdoms that we encounter in the play find expression in the play. The strength of secular royalty and the religious authority of the church often clash. For example, local governments sometimes influence the election of the High Priest.

The former High Priest is removed by the advice of the people and the king in distress. Tyrion Lanister appoints another in his place: “*his choice, and wise enough to know who put the honey on his bread*”[4].

While those who were free from government were influenced by religious leaders, they needed support. Religion includes many traditions. Examples of such processes at work: marriage, judgment, and baptism. The clergy were also considered government for spiritual and moral affairs, and they mastered the art of preaching. According to science, one of the distinguishing features of fantasy from medieval history is that “the church did not exist as an important and powerful institution.”

The medieval environment of works is reflected not only in the social system or political fronts. Perhaps language and its specific expressions in society, defining medieval features, also play an important role. These methodological aspects also add color to the picture of the world. From this point of view, a special short historical dictionary can be compiled through the work. This historical dictionary allows us to sense a being that belongs to this world through historical words that come from the English language.

The works are rich in historical artifacts related to the medieval world, so it is not surprising that we meet them in saga novels. They even explain things that don't matter or don't exist today. Even because these are historical words, they are still preserved in their meaning. We can compile a dictionary of their *medieval words* in the table with Uzbek meaning:

A Game of Thrones	A Clash of Kings
<i>longswords</i> -узун қилич, <i>greatswords</i> -шамшир, <i>warhammers</i> – болға, <i>dirks</i> -ҳанжар, <i>daggers</i> -пичоқ, <i>poleaxes</i> -ярим ой болта, <i>maces</i> -қалқон, <i>ringmail</i> -темир мунчок, <i>chainmail</i> -совут, <i>boiled leather</i> -ошланган чарм, <i>hauberks</i> -совут кийим, <i>breastplates</i> -қўкрак совут, <i>gorgets</i> -зебигардон, <i>helms</i> -дубулға, <i>shields</i> -қалқон	<i>longbows</i> -камон, <i>crossbows</i> -арбалет, <i>morningstars</i> - ой болта, <i>battle-axes</i> -жанг болта, <i>spears</i> -учли найза, <i>lances</i> -учсиз найза, <i>greaves</i> -болдир совут, <i>spaulders</i> -елкапўш, <i>gauntlets</i> -темир қўлқоп, <i>brigandines</i> -ички совут, <i>catapults</i> -ўт отар айри(катапулка), <i>trebuchets</i> -замбарак, and <i>siege towers</i> -қамал минораси
Not everything in the play is words for war. For example, a character wears medieval clothing and small jewelry.	
<i>bodices</i> -карсет, <i>capas</i> -накидка(елкага ташлаб юриладиган кийим), <i>tunics</i> -туника(енгсиз узун кийим), <i>mantles</i> -ёпинчиқ, and <i>surcoats</i> -хоч расми туширилган рицар кийими.	“ <i>breeches</i> -калта иштонлар, <i>doublets</i> -камзул, <i>cloaks</i> -плаш (енгсиз ёпинчиқ), <i>goblets</i> -темир қадах. Ships: <i>galleys</i> -куллар ташийдиган елканли кема, <i>longships</i> -Викингллар узун тор кемаси, <i>carracks</i> -кема тури, and <i>cogs</i> -қайиқ.
Another interesting example is a tool that helps shape the medieval environment, is the types of horses.	
“ <i>gelding</i> -от(бичилган), <i>mare</i> -от(байтал), <i>courser</i> -тез чонар, от	<i>palfrey</i> -ҳонимлар минадиган эгарли от, <i>stallion</i> -айгур от, <i>charger</i> -рицар

<i>steed-тулпор, filly-тойчоқ, yearling-от (бир-икки ёшда)</i>	<i>оту</i>
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The use of various terms specific to horses not only expresses the attractiveness of this text, but also reflects the culture that belongs to this world. During the Middle Ages, horses were considered an important domestic animal and the main means of transportation. They have also been used as a symbol for transportation, sports, and high rank. Therefore, it is described as an important part of this universe.

Another notable feature of the language of the work is the depiction of many bright heraldic symbols associated with an aristocratic dynasty. These images are represented by the following examples: “*Near all the chivalry of the south had come to Renly’s call, it seemed. The golden rose of Highgarden was seen everywhere [...]. As well Catelyn spied the fox and-flowers of House Florent, Fossoway apples red and green, Lord Tarly’s striding huntsman, oak leaves for Oakheart, cranes for Crane, a cloud of black-and orange butterflies for the Mullendores*”[4].

We can also see from this example that heraldic symbolic concepts belonging to each house were used instead of a person. So, in the play, Martin also used wordplay in this type of imagery. At first, Martin's heraldic image seems redundant. However, these symbols represent important information in the universe in which the images live. They explain the aristocratic dynasty, political and military power. It was a kind of stylistic choice, revealing the medieval features of the work. America did not exist when Britain became part of the medieval world. In this regard, it was appropriate to use British English rather than American.

Conclusions: We have analyzed all the features of Medieval Ages in cycle books *A Game and Thrones* and *A Clash of Kings*. As a conclusion, we have come to the following point of views:

Firstly, the Medieval world in the play reflects to some extent the medieval features of European history.

Secondly, We can see in the play how important the role of the feudal system and religious rule was in medieval terms. In addition, Martin's medieval writings are “isolated and flamboyant, with a series of events detailing the romantic qualities and social inequalities of the Middle Ages.

Thirdly, The main poetic details on historic words in the works are presented as sophisticated skills of storyline.

Finally, Martin tried how to show the medieval feudal system in the secondary world. Also, they have been described as historic novels, yet, they are fantasy books which combined with majestic powers.

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