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## Being and Time in George R. R. Martin's A Song of Ice and Fire Series: Based on Heidegger's Philosophy

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### ABSTRACT

The significance of “being” has been an essential topic for theory. One of the main logicians of the 20th century Martin Heidegger (1889-1976), looks at this inquiry fundamentally in his *Being and Time* (1927). Heidegger applies what he calls phenomenological metaphysics as the methodological way to deal with the subject of being by which he examines Dasein as the site for the comprehension of being. As per Heidegger in *Being and Time* Dasein, individuals should make accessible the appropriate ground for the subject of being. This research study examined the medium of Dasein in George R. R. Martin's *A Song of Ice and Fire*. Throughout the story, the characters confirmed their existence in society, which is associated with power relations and death. Death is manifested metaphorically in each stage of life to depict their Dasein through their actions. Consequently, the researchers investigated Martin's *A Song of Ice and Fire* and sows how death attempts to take over while the characters try to survival.

**Keywords:** A Song of Ice and Fire; Being and Time Dasein; Heidegger; George R. R. Martin; Phenomenology

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### INTRODUCTION

Martin (1997) is an award-winning American author of science fiction and fantasy, publishing novels professionally since 1977. His most notable work, *A Song of Ice and Fire*, is a high fantasy saga whose first novel was published in 1996 and its most recent instalment in 2011. The series currently totals at five volumes and was adapted into a successful on-going TV show for HBO in 2011. Although Martin's work follows in the footsteps of J. R. R. Tolkien's *The Lord of the Rings*, his success among readers and critics alike implies a cross-over appeal to those who do not typically favour narratives of this fantasy subgenre. While such fiction has proven popular with young and old readers, its critical value has often been called

into question. Selling (2004) affirms the link between fantasy literature and medievalism, which she refers to fantastic neo-medievalism; naming J.R.R. Tolkien's *The Lord of the Rings* an archetypal example of a work of high fantasy giving a very particular and positive image of the Middle Ages (Selling, 2004).

*A Game of Thrones* features eight point-of-view characters whose otherwise separate accounts interweave in a way that helps compose a larger unified plotline. A significant portion of the novel's plot takes place in the fictional continent of Westeros, a medieval setting where some of its most potent Houses struggle for dominion over the Iron Throne, the symbolic icon of power located in King's Landing, the capital city of the Seven Kingdoms. Relying on political intrigue and manipulation of the laws, most royalties of Westeros pursue their

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interests and goals to the detriment of the realm's peace, bringing about destructive wars that cost the lives of thousands of people. Virtues like honour and valour have long grown obsolete in the political world of Westeros, and those who uphold such values are wiped out from the game. One more component of the average direction of the courageous woman in the story is the issue of constrained marriage. As Carolyne Larrington contends, "ladies of Westeros and Essos are dependent upon the standard of male-controlled society" (Larrington, 2016). Accordingly, ladies were, for the most part, used to develop marriage collusions between families, denying ladies power over their own lives. Medieval love assumed a crucial part in the making of this picture. Chrétien de Troyes' Lancelot is one of the essential and most punctual instances of chivalric sentiment. In Lancelot, the eponymous brave knight clings to the standards of elegant love, serving his woman reliably "without any thought about his government assistance" (Lacy, Ashe, Ihle, Kalinke, & Thompson, 2013). As Roberta Krueger illustrates, since archaic sentiments, for example, Lancelot was additionally perused by knights themselves, knights brought numerous parts of the chivalric ethos and optimal cultured conduct as depicted by these sentiments into their reality. This implied that valour for sure turned into an "functioning social power" (Krueger, 2000).

Fifteen years before the beginning of *A Game of Thrones*, Robert Baratheon launched a rebellion against the tyrannical reign of Aerys II Targaryen, the Mad King, overthrowing the dynasty of the dragon kings who used to rule over the Seven Kingdoms for over three centuries. Dubbing himself as King Robert Baratheon, the rebellious monarch soon discovered, to his great disillusionment, that ruling the realm was worlds apart from conquering it, and before long, the young king deteriorated into a state of drunken delinquency, an attitude which took its heaviest toll on the people of Westeros.

Surrounded by corrupted courtiers and ill-meaning advisors, King Robert leaves the realm's governance to his newly-appointed Hand, Eddard Stark, his childhood friend and supporter in the rebellion. Against this overall background, several other characters also

struggle for survival and power. Some of these characters include the outcast lordling Tyrion Lannister, whose constant struggle with his impish repute shapes a significant theme of his adventures in the novel; what Lowder mentions in his book highlights the importance of Tyrion's being in the society:

He truly is brilliant and shows himself capable of enormous feats of ingenuity and command in the novels. And his ultimate reward? Betrayal from his own family, from the woman he thought he loved, from the wife that he tried to love. He is cast out, made an outlaw under penalty of death, and left to fend for himself in a friendless, alien landscape to the east. Tyrion wins over readers through his sharp wit and innate decency, yet he does some terrible things along the way—and still, readers forgive him these actions, which seems very much in line with the way Byronic heroes are regarded by those who read about them (Lowder, 2012).

The book's entire story is divided by utilizing various perspectives, disturbing the direct and sometimes in any event, hopping a little back on schedule. In this manner, the books give indications of postmodernism, since as Lewis asserts: "the postmodernist author questions the completeness and consummation related with customary stories and likes to manage alternate methods of organizing account" (Lewis, 2001).

Martin's *A Song of Ice and Fire*, just as Tolkien's *The Lord of the Rings*, is depicted as "a world separate unto our reality, one where our reality in every practical sense, doesn't exist" (Farrell, 2012). The whole novel series of *A Song of Ice and Fire* displays the tension of survival and destruction. In this series, the living wants to hold on to their existence which is realized as their own Dasein. As Heidegger believes, the proper ground upon which our being (sein) has to be seen is phenomenology, and that phenomenology must make available to us the ontology of that being; in other words, what it is for a being to be (Heidegger, 2010). Therefore, the first task is to explicate this phenomenology as the approaching method to the being called Dasein.

## DISCUSSIONS

The book starts as three men of the Nights Watch, Waymar, Will, and Gared, look for a bit of gathering of wildlings, ignoble individuals who live north of the wall that ensures the Seven Kingdoms. The wall and the Night Watch play essential roles in the philosophy of being as the outcasts of society learn to practice their being. The Wall shows the distinction between existence and non-existence. Rohani and Abootalebi note, “it is a well-known fact in Westeros that those who have been branded as criminals or traitors are allowed to avoid severe (even capital) punishment by joining the Night’s Watch and serving there for the rest of their lives, restoring their lost honour in the process” (Rohani & Abootalebi, 2015).

Exploring ahead, Will finds the wildlings dead. He returns to Waymar and Gared with the news and lets them know the wildlings seem to have solidified to death. The ongoing climate, however, has not been almost chilly enough to slaughter an individual. Will and Gared sense that something is not correct, and Gared recommends they manufacture a fire. Waymar egotistically requests that they proceed. The three head to the area where Will found the bodies, yet they are no more. A gathering of mysterious white figures, known as the Others, encompass Waymar. He duels with one of the figures while Will quietly watches from a tree. Waymar is executed; however, when Will moves down, Waymar’s vivified body ascends and chokes him. This shows that death haunts the whole place and the people within it must struggle to survive to hold onto their Dasein. Bran goes to the execution of Gared, who pursued away Will, and Waymar passed on yet was gotten and censured as a miscreant. Ned Stark, the Lord of Winterfell, plays out the execution himself, utilizing the excellent sword Ice to guillotine Gared. Gared is sentenced to death since he has been afraid of the white walkers that are regarded as the ‘other’ and might affect his being; “*A Game of Thrones* opens with a scene of magic. Several members of the Night’s Watch—Gared, Will, and Ser Waymar Royce—come face-to-face with the dread Others” (Lowder, 2012).

Robb Stark contends that Gared died dauntlessly, while Jon Snow, Ned’s jerk child, accepts that Gared was frightened. Ned discloses to Bran that a man can genuinely be bold when he is in reality apprehensive. Ned additionally clarifies his conviction that the man who passes capital punishment should play out the execution himself. Gared wants to hold on to his own Dasein, and for this reason, he runs away from death. However, this act by Gared distinguishes him as a deserter that must be repaid-with death punishment. They possess a chivalric culture with its competitions, display, and elegant love. Turning first to *A Song of Ice and Fire*, it before long turns out to be promptly clear that the subject of knighthood, of the pledges and commitments that it involves, is indispensable to some of the characters. Some of them endeavour to live by the beliefs of knighthood even with overpowering proof that this will, at last, be unsafe to them; others see their hallucinations of gallantry broke and embrace a disillusioned, negative point of view.

This execution is the first part shows a baseline notion of what Ned regards as proper justice. In fact, according to Rohani and Abootalebi, “The system of laws in the world of Westeros follows a strictly retributivist approach to justice, meaning that most forms and degrees of crime are responded with extreme prejudice” (Rohani & Abootalebi, 2015). A man who abandons his companions needs to be punished, but not before he is investigated. Momentary craziness is explicitly not proper protection since Ned later accepts that Gared was drastically frightened. After the process of execution, the subjects talk about how he experiences death. Ned justifies that the judge must perform the execution himself if he regards his verdict to be correct. Although there are other executioners, Ned regards himself to a higher level of responsibility. Regarding Gared’s proper advice and constant warnings, the reader has to believe that such a death was suitable for her.

In view of Heidegger’s hypothesis, Ned’s thought of Dasein is individuals’ boldness and steadfastness, that element who is worried about its being, and its being is an issue for it; accordingly, here and there, being (sein) is accessible to humanity, and

Ned has a comprehension of (Heidegger, 2010). An examination of its ontic need clears through the topic of philosophy of this being. The two degrees of moving toward Dasein that Heidegger presents are ontic and cosmology. The ontic need is the current of Dasein as far as which it gets itself, the world and creatures not at all like itself. It is just through this current that different creatures recognize it. Dasein is characterized by its prospects, and just through these prospects it can settle on its presence; this comprehension of Dasein is known as the existential agreement. The ontological need of Dasein is its comprehension of being, which is constitutive of its; the ontological importance of Dasein is conceivable outcomes which it needs to look at as potential outcomes. The ontological Dasein responds to the inquiry “what establish presence”, what its prospects make feasible for it, this is its existential comprehension of itself. The existential of Dasein is perceived as dependent on its existential (Heidegger, 2010). Therefore, for Ned, what constitutes Dasein is chivalry rather than survival, and it becomes the focus of tension between Ned and others who deny Ned: “Mormont said as we should track them, and we did,” Ned said. “They are dead. They shan’t trouble us anymore. There is hard riding before us. I don’t like this weather. If it snows, we could be a fortnight getting back, and snow’s the best we can hope for. Ever seen an ice storm, my lord?” (G. R. R. Martin, 1996).

The characters want to have their being and presence. Dasein is near to the characters, accessible to them, we are them, existing them; however, for a similar explanation, it is ontologically farthest, and the significance of its reality isn’t accessible to it in the method of its regular being. The being of Dasein requires it them “comprehend its being [Sein] as far as the being [Seienden] to which it is basically, consistently and for the most part related—the “world”. It is this world that notwithstanding it Dasein escapes to from itself and escapes away into itself. The world establishes the being of Dasein for the characters, “... how the world is perceived, is ontologically reflected upon the translation of Dasein”. The understanding of Dasein should be directed so that

this being as a wonder can show itself in a manner it shows itself, individuals in the North should not ascribe designs to Dasein however to depict and decipher structures which are vital for their being, structures that through existing Dasein will be uncovered. Dasein at first and generally shows that it is out of control inside the world, alongside standard articles and concern, the daily method of being inauthentic Dasein escapes notwithstanding itself, while the real Dasein handles the meaning of its prospects and picks itself. Dasein exists for the most part in the consistency closest to it; its genuineness has been covered over at first and generally (Heidegger, 2010).

The force battle in *Game of Thrones* began when the current lord, Robert Baratheon, passed on, and this put into high gear fierce conflicts among the respectable houses as to who might guarantee the lofty iron position and to whom the houses would promise their steadfastness. The climate was warlike, and many aristocrats needed to be above all else. Loyalties changed rapidly, relying upon who was in force, and retribution was an ordinary piece of life. Catelyn strolls to find Ned inside the eminent timberland inside Winterfell’s dividers, known as the Godswood. Catelyn ponders the importance of the expressions of the Stark house, “Winter Is Coming”. This expression shows the domination of death that might take over the whole place. In other words, death awaits the village and the North and it plays a significant role throughout history; as Nunez mentions, “the death of Eddard Stark was the catalyst that started the girl’s journey of self-development into the treacherous world of Westeros” (G.R.R. Martin, 1997).

The Stark words, “Winter Is Coming,” caution that dull occasions are ahead. The words are in every case simple paying little mind to the season. Even though Westeros’ seasons change long, they unavoidably go from summer to winter and back once more. Regardless of whether the climate is warming, the Starks are sure that it will be winter once more in a little while. Thus their words exhort readiness. The words infer the certainty of tough occasions. Favourable luck travels every which way, and the Stark

words caution that regardless of whether things are working out positively, one's wellbeing and success can consistently be unpleasant eventually. Catelyn finds the words disturbing because even though they are sceptical, they are unavoidably valid. The expressions of different houses make guarantees about respect, pride, and brilliance; however, the Starks' words are an announcement of actuality.

From the start, Jaime frequently shows hostile conduct, by tossing Bran out of the window and assaulting Eddard Stark in the roads of King's Landing. Jaime's impression of Dasein transforms after his sword hand is cut off. At the point when his hand is removed, Susan Vaught demonstrates that "all that Jaime Lannister used to be – attractive, amazing, solid, talented with the cutting edge – has now been annihilated" (Vaught, 2012). He begins mulling over with regards to his way of life as a knight: "they took my sword hand. Was that all I was, a sword hand? Divine beings be acceptable, is it valid?" (G.R.R. Martin, 1997). Impacted by his cooperation with Brienne, who shows him her assurance in satisfying her pledge to Catelyn, he begins acting all the more gallantly. Jaime's newly discovered gallantry is delineated most plainly in his choice to return to safeguard her from the bear pit her capturers have placed her in. As Vaught notes, he "decides to put himself in danger to protect Brienne" (Vaught, 2012), which is a commonly chivalric thing to do. Whereas Ned is cleaning his sword, Ice, he reveals to Catelyn that Jared was terrified to death. Catelyn instructs Ned that Jon Arryn, the past Hand of the Ruler, is dead.

Ned is significantly saddened since Jon Arryn resembled a father while the man raised and protected Ned and Robert. Ned is invigorated to listen that Robert, his antiquated partner and directly the ruler of Westeros, is dropping by Winterfell. Nevertheless, Ned bears hatred against Robert's life partner Cersei and her family, the Lannisters. Inside the war that Ned and Robert struggled against the Targaryens, who governed Westeros some time as of late Robert, the Lannisters did not associate Robert until his triumph was about sure. Death changes the course

of the novel and brings chaos to that society as Sandqvist believes that "the sudden death of Robert Baratheon means Ned is unable to tell him the truth, and the event turns into a chaotic situation where Prince Joffrey (son of Cersei and Jaime) becomes the new ruler of the Seven Kingdoms" (Sandqvist, 2012).

The concept of death is "connected with specific symbols, such as the direwolf, black colour, and the sword" (Leštinská, 2018). The direwolf, which is dead in the snow, shows House Stark's image, while the stag is the image of House Baratheon. Seeing a direwolf killed because of the tusk of a dead stag is all that anyone could need to stun Ned's men into quietness. If it is, in reality, a sign, it must mean terrible things for the houses Stark and Baratheon that are about to come. The return of any individual from the direwolf species is dismal without anyone else. The creature's quality south of the Wall further demonstrates that issues from north of the Wall spreads to the south. This means that death and Dasein might remain in the constant struggle. The whole story depicts the issue of being through the power struggle that different houses are battling as Pleasance has pointed out in his article: "and while the throne itself is no longer up for grabs, the same human dramas still play out every day between those who vie for power in the elite spheres of business, politics and the media" (Pleasance, 2014).

Dasein continually is and will be authentic, its being on the planet is a reality, "Dasein consistently is how and "what" it previously was". The way that Dasein is tossed into the world with which it should adapt, the way that thrownness establishes the being of Dasein as its early-stage structure all have a place with the facticity of Dasein. Existentialism has a place with Dasein it might be said Dasein, through existing its reality gets itself and being overall. Existing Dasein faces prospects that can accomplish genuineness or succumb to inauthentic recognizable proof with the standard items. It is through existing that Dasein can extend itself to the conceivable outcomes uncovered to it. Getting a handle on and comprehending these conceivable outcomes makes the credible Dasein conceivable as a

method of its being. Dasein projects itself upon conceivable outcomes which it has not picked on the ground of its thrownness. Dasein can pick between the conceivable outcomes yet not the potential outcomes. This futurity is a constitution of the being of Dasein (Heidegger, 2010).

For Robert and Ned, Dasein can be realized in the tomb in which Lyanna is buried. The crypt reserves the futurity for the characters. Robert shows up and promptly visits Winterfell's crypt with Ned. There they offer their feelings of appreciation to Lyanna, who was Ned's sister and Robert's mistress, and she was seized and assaulted by Rhaegar Targaryen:

Lyanna had only been sixteen, a child-woman of surpassing loveliness. Ned had loved her with all his heart. Robert had loved her even more. She was to have been his bride. "She was more beautiful than that," the king said after a silence. His eyes lingered on Lyanna's face as if he could see her back to life. Finally, he rose, made awkward by his weight. "Ah, damn it, Ned, did you have to bury her in a place like this?" His voice was hoarse with remembered grief. "She deserved more than darkness (G.R.R. Martin, 1997).

Rhaegar's activities were a reason for Robert's Rebellion against the distraught ruler Aerys Targaryen. Robert sharply murdered Rhaegar on the Trident River. Ned reviews how Lyanna died of a fever. Robert affectionately thinks back about the time he and Ned spent together as kids, and he reveals to Ned the amount he despises being above all else. Moreover, it can be said that death is the main incentive for moving the story forward as Verweij states that "Eventually, the loss of a beloved person triggers both Asha and Daenerys to aim for leadership. In Daenerys' case, it is after the death of Drogo and the birth of her dragons that she becomes a leader, aspiring to gather an army to take to Westeros to conquer the Iron Throne" (Verweij, 2017).

### **The Concept of Phenomenon and Logos**

The understanding to see the not so distant future comes from the wonder that Bran is presented to. Phenomenology as a strategy

doesn't answer the what of a philosophical request; however, it elucidates the how of its topic, the state of affairs, and how they show themselves, the word intensifying self-appearing of marvels. As Heidegger accepts, marvel signifies "what shows itself, oneself appearance, the show" (Heidegger, 2010). The force Bran is furnished with makes him ready to see the idea of wonders all the more distinctively. Bran has a dream that he is falling while a three-eyed crow attempts to show him how to fly. He sees Catelyn and Rodrik in a boat traveling south toward a social occasion storm that they can't see from high above. He observes Ned, Sansa, and Arya in King's Landing, the Free Cities over the tight ocean, and Jon on the Wall. Sansa is sobbing well into the night around evening time, and she and Arya are encompassed by shadows. Bran looks north of the Wall and sees the apocalypse. The three-eyed crow says that now Bran knows why he should live. It discloses to Bran that winter is coming, and now he should figure out how to fly, or he will die. Bran spreads his arms and quits falling. When the crow assaults his face, Bran is frightened, conscious of his trance state. His direwolf bounces up onto the bed, and Bran acknowledges he cannot feel his legs. The loss of his ability to walk gives Bran another ability which is foreseeing the future. Bran can feel the coming death over the whole world. This is how death as a phenomenon exemplifies itself:

The crow opened its beak and cawed at him, a shrill scream of fear, and the grey mists shuddered and swirled around him and ripped away like a veil. He saw that the crow was a woman, a serving woman with long black hair, and he knew her from somewhere, from Winterfell, yes, that was it, he remembered her now, and then he realized that he was in Winterfell, in a bed high in some chilly tower room, and the black-haired woman dropped a basin of water to shatter on the floor and ran down the steps, shouting, "He's awake, he's awake, he's awake. Bran touched his forehead, between his eyes. The place where the crow had pecked him was still burning, but there was nothing there, no blood, no wound. He felt weak and dizzy. He tried to get out of bed, but nothing happened (G.R.R. Martin, 1997).

Bran's secretive dream infers that he has some prophetic capacity, and it likewise portends what may come later on. In his dream, Bran peers down from the sky and sees things he could not in any way, shape or form think about. The reader realizes that Sansa and Arya have been battling. However, Bran was in Winterfell while the clash on the Trident occurred. He likewise observes Catelyn looks at a ridiculous blade, a reference to the endeavour on his life that left her hands cut up, yet Bran was still in his trance like state during the assault. He additionally dreams of things that have not occurred in the story as of not long ago. He sees Ser Rodrik nauseous on a boat, and he looks east to Vaes Dothrak and sees mythical serpents. Most unfavourably, he looks north past the Wall and feels an extreme dread. These pictures propose what is to come; however, precisely what shape these occasions will take stays obscure.

Then, at that point, the events are simply the entirety of what can show, what can expose itself incomprehension. It is this translation of wonder that likewise lets the being of creatures disguise itself in various modes. Heidegger specifies that "Occasionally the Greeks essentially recognize this [phenomenon] with  $\tau\acute{\alpha}\ \acute{\omicron}\nu\tau\alpha$  [beings]". It implies that creatures carry their being into light to understanding as one method of their being and that they can likewise hide their being in "similarity". This is a similar encounter for Bran as he understands his reality as a marvel. Marvel takes one more method of hiding itself as showing up, in which something that shows itself "demonstrate" something that does not show itself". In showing up, something does not show itself in the manner it is, yet reports itself through showing up as something different, and it accepts the showing up as a method of spreading the word about itself. Henceforth, the two implications of appearance: First, showing up in the feeling of reporting itself as something that does not show itself and, second, in the feeling of what does the declaring which in its self-showing demonstrates something that does not show itself (Heidegger, 2010). Grain's presence reports itself through that fantasy and seeing the three-peered toward crow.

Another phenomenon that refers to both death and being is Daenerys' role. Several characters want her dead, including Robert and also her brother, who finds Daenerys useless. However, she is the mother of a dragon, and this feature keeps her alive since her children, her dragons, become the reason for survival for humanity. In Vaes Dothrak, the Dothraki senior women declare that Daenerys' unborn child will be the stallion who mounts the world:

The stallion who mounts the world!" the onlookers cried in echo, until the night rang to the sound of their voices. The one-eyed crone peered at Dany. "What shall he be called, the stallion who mounts the world?" She stood to answer. "He shall be called Rhaego," she said, using the words that Jhiqui had taught her. Her hands touched the swell beneath her breasts protectively as a roar went up from the Dothraki. "Rhaego," they screamed. "Rhaego, Rhaego, Rhaego!" (G.R.R. Martin, 1997).

Rebellion plays a significant role at bringing about death and existence as Reeves believes that "this rebellion, the result of the male gaze upon women, causes the death of Daenerys's family, except for her other brother Viserys and herself, and forces them to run from Robert's forces"(Reeves, 2017). His name, Daenerys says, will be Rhaego. Jorah reveals to her that he forestalled Viserys from taking one of her monster eggs prior that day. Afterwards, in a tipsy attack of fury, Viserys storms into Drogo's blowout. Viserys requests the warriors Drogo guaranteed him to win back his crown. He draws his sword and focuses it on Daenerys. Daenerys and Jorah ask Viserys to take care of the edge since drawn swords and gore are carefully taboo in Vaes Dothrak. Drogo says Viserys will have his crown, and his men pour liquid gold over Viserys' head, executing him. Daenerys feels that Viserys was no evident mythical beast since fire can not execute a monster. James Lowder writes that "Martin has also crafted a world in which the iconic animals of fantasy, dragons, are already extinct, although the surprising births of three dragons under the

control of Daenerys Targaryen provide a modicum of hope that the species may be revived" (Lowder, 2012). The creation of impossibility within possibility refers to the emergence of a unique phenomenon. This double meaning of appearance makes it appearance and phenomenon. Heidegger states that the phenomenon is a "distinctive way" in which beings can be approached; while appearance as appearing always refers to the being that announces it, it is also a phenomenon in that it has to show itself in the way it shows itself to fulfil the appearing function (Heidegger, 2010).

With the passing of Viserys, Daenerys arrives at an important achievement in her character progress. The section starts as she finishes a Dothraki custom and finishes as she permits Viserys, the wellspring of all that she thinks about Westeros, to pass on. Before Drogo kills Viserys, Daenerys' feelings follow a similar example as her character progresses so far. She feels fear when Viserys goes into the room, nervousness as she begs him, scorn as he undermines her; lastly, she feels sorry for as she understands what will occur. She has gone from a terrified, accommodating youngster to a unique, predominant lady. After Viserys compromises her for what ends up being the last time, the storyteller switches structure is alluding to Viserys as "her sibling" to "this man who had once been her sibling," showing that she never again feels any connections to him. Generally, she picks her significant other and the Dothraki over her sibling, and it appears her digestion into the Dothraki culture is finished.

The appearing and semblance are significant manifestations of the being of beings which in tragedies can ease the way to a character's downfall. The misunderstanding of one's being and others brings the tragic character to the fate that has announced him; such is the fate of Pentheus in Euripides' *The Bacchae*.

Heidegger recommends that logos convey the fundamental significance of talk, yet it indeed implies "what is being discussed" in talk. Moreover, logos lets what is discussed in a talk be seen come into the light as something. Logos can be valid or bogus in that the appearance of being of creatures in the

talk can cover itself up; accordingly, logos aren't the locus of truth yet the reverse way around. For Greeks, what is "valid" is the sense view of creatures that is found in logos (Heidegger, 2010).

*Phenomenology* signifies "to let what shows itself be seen from itself, similarly as it shows itself from itself" (Heidegger, 2010). This appearance takes as its changes and subsidiaries coverings and masking that don't relate to different creatures; however, there are various methods of being a being. With various habits of admittance to creatures' various methods of its being will uncover to us; however, the being of a being isn't something that takes cover behind itself that doesn't show up. Since phenomenology lets creatures' being be found in the manner they show themselves; it concentrates on them ontologically. The being of creatures is methodologically accomplished through understanding (hermeneutics) which is plausible of Dasein; accordingly, the being of creatures should be uncovered in the Dasein's translation of them. This hold to the existential referenced before that Dasein has the likelihood to comprehend the being of creatures.

## CONCLUSION

The novel *A Song of Ice and Fire* depicts the uncertain ground for the understanding of being. The individuals are not as important as is the community and law. Their fear of death has resulted in their death. The unique understanding of the grounds of being has lost its priority to a sociality in which individuals are prone to the dangers that threaten their existence and beings. In some regards, Will struggles for his survival as he faces dead wildings and runs away. However, he is not able to outrun death and eventually, he gets executed by Ned Stark because of his fear of death. Ironically, Ned attempts to avoid his death by admitting to his treason which is not accurate. However, he gets executed by Joff. Both are hesitant to take action toward some betrayal; both show characteristics unlike classical tragic heroes. Both are judged not by the individual responsibility that existential man takes unto himself, but by a society that dictates its laws and interpretations of Dasein as dominant.



Bran's secret dream shows that he has some prophetic capacity, and it likewise portends what may come later on. In his dream, Bran peers down from the sky and sees things he could not in any way, shape or form think about. The reader realizes that Sansa and Arya have been battling. However, Bran was in Winterfell while the clash on the Trident occurred.

In this series, the characters suffer from uncertainty of existence and time. They need to be asserted and confirmed through different mechanisms including taking power of the kingdom, so that their existence can be confirmed in that territory. Bran intends to break the boundary of time and existence by becoming the three-eyed crow and journeying in time and places. Along with other characters, he is the social being whose destiny had been decided. This refers to the tragic world of drama in the western world. This also justifies the uncertainty of the dramatic characters of the modern drama not taking a stand toward their beings.

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