

Totalitarian Personality and Violent Acts in George R.R. Martin's *A Song of Ice and Fire*

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Abstract- The article investigates Tyrion Lannister's standard in King's Landing in the first and second volumes of *A Song of Ice and Fire* books, 'A Game Of Thrones' and 'A Clash of Kings'. In the gathering of this series and the TV show *Game of Thrones*, Tyrion was viewed as perhaps the best ruler, and the TV show finished by making him Hand to a lord who appointed the best piece of administering to him. The investigation depends on Lacan's idea of the Other and Foucault's thought of monster in power, which is portrayed by a massive direct and incorporates the overabundance and possible maltreatment of energy. The article disputes that Other and monster in his standard uncovers further layers as a part of Tyrion's character, which is at first proposed to be characterized by profound quality. Also, the conflict between good and evil is one of the fundamental parts of the fantasmatic style. In George R.R. Martin's epic fantasy novel series, he moves toward this origination from a basic perspective. Furthermore, researchers will attempt to clarify what the White Walkers address inside the portrayal. The work additionally arrives at the resolution that his profound quality restricts the extent of his enormous techniques, which ultimately prompts his tumble from power.

Keywords: *A Song of Ice and Fire*, Fantasy, Other, White Walkers, Monster

I. INTRODUCTION

Why do the researchers want to write a literary analysis of *A Song of Ice and Fire*? Three theories that can be useful are Fantastic Theory of Teodorov, that says that everything in the world is just about power and sex; Psychoanalytic Theory, which deals about repressed desires by the erudite Freud; and Sociological Theory, which will lead to the contemporalization of the characters and their ideologies in today's society. Perhaps the most convincing highlights of George R. R. Martin's *A Song of Ice and Fire* novel series is the manner in which books present a luxuriously point by point archaic dreamland with an enormous scope battle for power with various contestants for the seat, each with their own plans and mentalities concerning power with no unequivocal sign of who will demonstrate effective eventually. The article investigates how Tyrion Lannister handles energy and contends that in spite of its positive gathering, Tyrion's standard in the subsequent volumes, 'A Game of Thrones' and 'A Clash of Kings' are described by strategies no less immense than those of his adversaries. The article likewise reaches the determination that ethical quality is a fundamental part of Tyrion's perplexing character and it restricts the extent of his monster, which prompts his tumble from power.

The encounter between good and evil is one of the fundamental parts of the fantasy genre. As Fredric Jameson claims, this contention has a connection with the medievalist ethos. He thinks about that crafted by Tolkien and his peers, just as the Harry Potter arrangement, share this Christian sentimentality (Jameson 58-60). The case is possibly legitimate for an incredible number of imagination books. Regardless, notwithstanding the way that George R.R. Martin's epic fantasy novels arrangement, *A Song of Ice and Fire*, builds a pseudo-archaic world, it can in any case be addressed whether such a case can be put forth in this defense. Essentially, the arrangement portrays the tales of characters whose want is to guarantee the Iron Throne for themselves on a fanciful mainland called Westeros. Despite the fact that there are recognizable middle age dream components in the story, like mythical serpents, swords, and witchcraft, just as detained ladies, honorable knights, courageous saints, and wild beasts, Martin, truth be told, undercuts the figures of speech of the class.

The ubiquity of *A Song of Ice and Fire* is to a great extent credited to the TV show *Game of Thrones* it propelled. The epic grouping has not been done at this point, and there is no delivery date for the sixth and seventh volumes of the book. The current paper centers around the books with intermittent references to the TV show. Our decision for investigating Tyrion's character from the point of Other, monster and force is advocated by two reasons. First, Tyrion is named monster a few times all through the books, so the actual content welcomes the methodology from monster considers. His credited monster significantly affects his perspective, which shows itself in his relationship with power too. Second, the TV

show finished by giving him control over the fantasy realm, and it has been asserted that he is the person who in the long run dominated the match of seats. Despite the fact that the last three volumes have not been distributed at this point, thus there is yet no sign that Tyrion would win in the first two books, the intricacy of his standard proposes a fascinating theme to examine.

Tyrion's standard in the subsequent volumes, 'A Game of Thrones' and 'A Clash of Kings' (highlighted in the second period of the TV show) had a surprisingly certain gathering. Characteristic of his prosperity is a survey opened in 2017 on gold derby on tracking down the best king in Game of Thrones. Tyrion got the most noteworthy number of votes. This might be one reason why the TV show additionally finished by giving Tyrion command over the realm and he did not become ruler, just the Hand of the King, yet the most recent minutes of the last scene showed that the new lord designated the best piece of the decision to Tyrion.

While analyzing Tyrion's connection to control, the current article depends on Foucault's (2001-2003) thought of monster. Foucault examined the theme in incredible detail in his talks on unusual and insinuates it in his chips away at power (Foucault). And We should confuse the *Object a* with the phallus as usual already lacking from the vantage point of the big Other in Tyrion's personality, on the other hand, the way in which this lack is made palpable in the shape of desired characteristics or objects projected by the desirous symbolic. Our lack is represented in the *Object a*. Due to the lack in the symbolic, the real takes a fantastic imago to itself form through which we fancy of our desire. *Object a* is the cause of desire in the object. Following is how Lacan accounts for the *Object a*, as Lacan says the companion of this 'I' that is the subject, it is not the Other of the symbolic reality, however that which acts as a surrogate for it in the shape of the cause of desire, that I have categorized into four causes, to the extent that the cause is shaped with variety, in accordance with the Freudian finding, on the basis of the object of sucking, the object of excretion, the gaze, and the voice (Lacan, "Seminar XIV" 126). The current paper follows the lawful viewpoint he utilizes and characterizes monster as a direct in taking care of force and the big other in a sense about the lack of desire, not as an idea related with appearance. It likewise contends that monster is available in Tyrion's standard. The examination depends on the subsequent first two volumes, 'A Game of Thrones' and 'A Clash of Kings' in light of the fact that despite the fact that Tyrion continually impacts everyone around him, this is the lone time in the books that he is authoritatively designated to run the show. Tyrion's standard in Meeren in the sixth period of the TV show was excluded from the analysis on the grounds that the manner in which Tyrion is introduced to the watchers took a fundamentally extraordinary course after the TV show wandered from the books in the fifth season.

Lacan's idea exhibits that in *A Song of Ice and Fire* patriarchal violence is addressed as tremendous, the Red Wedding is an illustration of this though savagery is introduced in a more positive light when it is utilized to make a more liveable world, for example, Daenerys liberating the Unsullied (Lacan 23). Evans utilizes the term tremendous somewhat uniquely in contrast to how it is utilized in this article she depends intensely on Barbara Creed's idea of the "monstrous feminine," however her decision that in Martin's anecdotal universe the utilization of savagery in the assistance of acquiring power is essential and surprisingly acknowledged is like the discoveries of this article: that monster is a need in the treatment of force. Monster, in any case, does not really suggest the utilization of savagery, the way in to Tyrion's force dwells in his capacity to impact others to arrive at his objectives (Evans 57).

On the off chance that Martin does not follow the medievalist dream ethos and its Christian nostalgia, at that point how should we characterize good and evil in his optional universe? Which esteems does Martin feature while shaping an association among malevolence and winter? Besides, assuming the origination of evil is relative, what is the meaning of a 'violence' in *A Song of Ice and Fire*?

To answer the above inquiries, we will move toward the portrayal from the part of totemism, and will utilize tribal signs and qualities for our investigation. The justification building up an association among totemism and the portrayal is on the grounds that totemism shows similitudes with the faith in the 'Old Gods', which is the solitary nature-arranged religion in Westeros. During our analysis, we will profit by signs, for example, 'totem animal', 'symbol as name', or 'emblem as heraldic figure'. Hence, faith in the Old Gods is the religion of the heroes of the story (the Stark children). Moreover, it is the lone religion that recognizes the White Walkers. As well, the White Walkers have an immediate relationship with nature, especially with winter. Jameson states that dream is married to nature, and he calls attention to the significant capacity of nature for this classification:

"Nature seems to function primarily as the sign of an imaginary regression to the past and to older pre-rational forms of thought" (Jameson 63-64).

II. TYRION LANNISTER

Tyrion was brought into the world as the more youthful son into one of the honorable families who battled for the seat, however his family dismissed him. He is more than once depicted as twisted: he is short, his head is too gigantic, his branches are too short, his eyes are of various tones and his legs regularly cramp. All through the novel arrangement, Tyrion is called numerous names; his byname is *Imp*, but monster, diminutive person, and devil monkey are among the most much of the time utilized terms also. Different characters of *A Song of Ice and Fire*, in general, tends to show the profoundly upsetting offensiveness of his appearance. The manner in which Sansa Stark sees him is illustrative of this inclination:

"Tyrion [...] looked as grotesque as Sansa remembered [...] With his bulging brow and mis-matched eyes, he was still the ugliest man she had ever chanced to look upon" (Martin, "A Clash of Kings" 27).

His feeling of his own deformation is a necessary piece of his relationship to other people and influences how he sees his own situation in the general public of *A Song of Ice and Fire*, making this credited monster a fundamental piece of his character. So, the characters and their modern-day siblings like manipulators, power crazed individuals and those who are noble and have climbed the ladder to the top but eventually have become corrupted. Feminism, too. Also, Tywin Lannister and Cersei shows that power corrupts and absolute power corrupts absolutely. What rises must fall. So those who are at the top are often scared. As Daenerys notes:

"She has had her blood. She is old enough for the khal," Illyrio told him, not for the first time. "Look at her. That silver-gold hair, those purple eyes . . . she is the blood of old Valyria, no doubt, no doubt . . . and highborn, daughter of the old king, sister to the new, she cannot fail to entrance our Drogo." (Martin, "A Game of Thrones" 35)

Jon Snow mentions that the lowly and oppressed are actually the ones who rule. They are brave and fearless because they have nothing to lose. What they only understand is struggle. They value honor among others. With regard to the Sociological Theory (contemporization) of the story, modern society becomes the slaves of the old civilization. We lost the grandeur of pilgrimages, of nomadic way of living, of the beauty of uncertainty, and might, and adventure. We live longer years only to lose our souls. We are slaves to routine, soulless struggle for money, and personal biases and prejudices:

"I did not command it. I told you to do what needed to be done, and left you to decide what that would be." Qhorin stood and slid his longsword back into its scabbard. "When I want a mountain scaled, I call on Stonesnake. Should I need to put an arrow through the eye of some foe across a windy battlefield, I summon Squire Dalbridge. Ebben can make any man give up his secrets. To lead men you must know them, Jon Snow. I know more of you now than I did this morning." (Martin, "A Clash of Kings" 408)

Tyrion Lannister reminds us that wit and intelligence and compassion and humor always save the day. One do not get to be the most attractive and popular person but if he/she's mind is as lucid as a gently polished gem one would eventually win. With patience, dedication and a helluva lot of endurance and sacrifices. As well, thinking about that it will be great if we could do a tourney for the best battle tactician/strategist in, *A Song of Ice and Fire*, which candidates to Robb Stark, Eddard Stark, Stannis Baratheon, Randyll Tarly, Robert Baratheon, Tywin Lannister and Jon snow.

We witness this show of public finance work out through the eyes of one of arrangement's major characters, Tyrion Lannister, who momentarily assumes the job of Master of Coin to the Seven Kingdoms. Tyrion's schedules, just as those of his archetype Lord Petyr Baelish, another focal character, shed light on the crown's monetary propensities, and certainly, those of true governments. The main part of the crown's monetary plans are really put into action by Baelish, otherwise called "Littlefinger," who is the quintessential political business visionary. He controls a huge organization of crown organizations, keeping the accounts of the domain above water while expanding his own abundance and force. Tyrion, going about as storyteller, paints a distinctive picture of Littlefinger:

He did not simply collect the gold and lock it in a treasure vault, no. He paid the king's debts in promises, and put the king's gold to work. He bought wagons, shops, ships, houses. He bought grain when it was plentiful and sold bread when it was scarce. He bought wool from the north and linen from the south and lace from Lys, stored it, moved it, dyed it, sold it. The golden dragons bred and multiplied, and Littlefinger lent them out and brought them home with hatchlings. (Martin, "A Clash of Kings" 146)

Littlefinger's striking totalitarian violence which gained without power of arms, uncovering reality in Tyrion's notice that, "A coin is as dangerous as a sword in the wrong hands" (Martin, "A Storm of Swords" 181), which should be the witticism of the numerous characters that play the round of seats. Tyrion Lannister is more express, guaranteeing that the illustrious family's gold "is dug from the ground," "Littlefinger's gold is made from thin air, with a snap of his fingers" (Martin, "A Storm of Swords" 181). There are solid ramifications then that Littlefinger is degrading the money to misleadingly build the cash supply and support the public obligation. Conversely, Martin likewise shows Baelish is cutting coins. For

example, "rubbing two golden dragons together to breed a third" might be representative of the authentic act of "sweating" coins to trim down their metallic substance. What's more, the way that Littlefinger controls the authority tallies, scales, and mints places him in an ideal situation to modify the money as he sees fit. One character even comments "Gold... Littlefinger mints the stuff from goldenrod, I vow Gold... Littlefinger mints the stuff from goldenrod, I vow" (Martin, "A Storm of Swords" 548).

The novel series presents a semi archaic dreamland with generally relating social framework and allowance of faith based expectations. The manner in which Tyrion is treated in the anecdotal society is for the most part educated by archaic European mentalities. In the Middle Ages, it was for the most part accepted that appearance mirrored the internal pith, and anything unordinary or terrible was viewed as an indication of a colossal character (Asma 88). The accompanying selection delineates how unequivocally this dismissal characterizes Tyrion's feeling of himself and furthermore shows that it is associated with how he encounters power:

It is real, all of it, he thought, the wars, the intrigues, the great bloody game, and me in the centre of it... me, the dwarf, the monster, the one they scorned and laughed at, but now I hold it all, the power, the city, the girl. This was what I was made for, and gods forgive me, but I do love it... (Martin, "A Clash of Kings" 244)

The lines above portray Tyrion's musings at the tallness of his force. His feeling of his own monster is associated with the dismissal he encountered when he was "hated and chuckled at," and it gives him delight that now he has control over every one of the individuals who offended him. Simultaneously, he is appreciating it colossally and plans to keep it. "The interests" and "the extraordinary bleeding game" are a basic piece of how he utilizes his totalitarian force: both are associated with the tremendous way he also is prepared to embrace.

III. DESPOTIC IN THE USE OF AUTHORITY

Despotic in all its faculties is unpredictably connected with control relations. In his talks on the strange, Foucault moved toward monstrosity structure a lawful point of view, asserting that the presence of the monster could be viewed as an infringement of both the laws of society and of nature (Foucault 55-56). As a result, the huge individual has consistently been related with conceivable culpability, of which Foucault gives a few models (Foucault 81). Tyrion's life likewise illustrates this inclination: he is dishonestly charged and put being investigated twice in the books. Nonetheless, Foucault's idea brings up the readers to the genuine rebellious capability of monster is not just the infringement of the law since then its danger would be killed inside a teleological plan. Monster additionally presents a component of disarray which destabilizes the very perspective that enlivened the law, and in this manner sabotages it is working. Foucault sees that in the cutting edge age monster got characterized by conduct: gigantic lead violates social request and its laws. The absence of interest in the harmony and security of a local area suggests that enormous lead is the consequence of a massive profound quality.

These thoughts are particularly helpful for the examination of *A Song of Ice and Fire* on the grounds that the novel arrangement highlights numerous contenders to the seat who all utilization ability to make the law, fitting it to their own necessities. *A Song of Ice and Fire* calls the readers to pass judgment on the strategies for every candidate, while showing the benefits and dis-benefits (sometimes failure) of each approach. Depending on Foucault, monster in this article fundamentally alludes to a con-conduit throughout administering over the dream realm of *A Song of Ice and Fire*. It involves an extreme force, which is not confined by the laws of society and which hence incorporates the potential for the maltreatment of this force. Monster in this sense is autonomous from how an individual looks, and Martin's books appear to delight in the different structures it takes in the realm of Westeros and, most importantly, in Tyrion's grasp.

The artistic champions, who ended up in another city or abide in such for quite a while, by large consistently arrive at the moment that two powers impact their own character and the personality of the city. We could, at this time, take into account the origination of character given by Lacan, which was flawlessly in a sense of realation to Tyrion Lannister. In his view, the human personality is not something that is profoundly established and existing. The personality is formed consistently in the unique situation, notwithstanding certain conditions, relations and gatherings, corresponding to other people and other. This is observable additionally in those artistic characters, who just in the obscure minutes may find their internal identity, their inclinations and perspectives. Tyrion Lannister shows, his personality, totalitarian violence throughout his speech with others: "I am no stranger to nightmares, Sansa. Perhaps you are wiser than I knew. Permit me at least to escort you safely back to your own chambers" (Martin, "A Clash of Kings" 265).

If Lacanian psychoanalysis is an ethical project, it is precisely because of the irreducible, absolutely primary imperative to maintain this rather painful sensation that Tyrion Lannister psyche, in the natural

tendency it has, would prefer to forget. Agreeing to accept this core despotic, violence, strangeness and understanding that the other is not simply an actual subject that is transcendent but rather a subjective, imaginary construction based on “forgetting the Lack” is crucial to understand the whole ethical dimension of Lacanian psychoanalysis.

IV. TYRION'S DOMINATION

George R. R. Martin is acclaimed for depicting complex characters, and Tyrion is certainly one of them. Perhaps the most striking parts of his introduction is that he is acquainted with the reader opposing to different individuals from his family. The primary volume shows that the story rotates around two honorable families among whom the Starks are the heroes and the Lannisters are the lowlives except for Tyrion though the later volumes uncover further layers in the characters of the individuals from the two families, confounding the topic of who the scoundrels are. This sort of presentation places Tyrion's ethical quality into the front ground rather than the unethical behavior of his dad and his kin.

The political standing of the Lannister family is communicated in the tune *The Rains of Castamere* which recounts the narrative of how House Reyne was destroyed when they went against Tyrion's family. The tune stresses the savagery with which the Lannisters manage their foes. A later illustration of this is the scandalous Red Wedding, coordinated by Tyrion's dad, Tywin. The Red Wedding is a significant wind in the plot: when Tywin's foes, the Starks amassed at a wedding, the hosts unexpectedly betrayed them and slaughtered them on Tywin's orders. Tywin abused the laws of the country and furthermore of the average citizens for whom the law of neighborliness was sacrosanct.

This savagery shows up in the Lannisters' activities almost immediately in the books, except for Tyrion, who gives indications of compassion other than unadulterated personal responsibility. In a critical scene, Tyrion's sibling, Jaime endeavors to kill a young man when he learns an implicating secret about him. Jaime oversteps both the law and a normal practice when he utilizes viciousness over the kid. The accompanying conversation happens among Jaime and Tyrion when the kid lies oblivious and it is yet questionable whether he will endure:

Cersei is a mother too. No matter who fathered those children, she felt them kick inside her, brought them forth with her pain and blood, nursed them at her breast. If they are truly Jaime's . . . (266).

“The Lannisters tried to kill my son Bran. A thousand times I have asked myself why. Your brother gave me my answer. There was a hunt the day he fell. Robert and Ned and most of the other men rode out after boar, but Jaime Lannister remained at Winterfell, as did the queen.” (Martin, “A Clash of Kings” 268).

The distinction of views among Tyrion and Jaime high-lights their various moralities. Jaime is prepared to murder just to ensure his mysterious, while Tyrion is trusting that Jaime's casualty will be allowed the chance to determine what occurred, regardless of whether it clashes with Jaime's inclinations. Later in the novel, Tyrion helps the kid interaction the injury of getting disabled by planning for him a unique seat which empowers him to ride a pony. Brent Hartinger states that in the realm of *A Song of Ice and Fire*, there is an association among ethical quality and being an outsider. The individuals who do not adjust to accepted practices are more thoughtful to the predicament of others and this gives them moral character, improving them individuals than the individuals who are in power in the dream realm (67).

Tyrion is not a hopeful to the throne, yet he is as yet battling for power as advisor and Hand to the ruler, and in the subsequent volume, he manages as Hand to his sister's child, King Joffrey. This time of true force for Tyrion is moderately short contrasted with the general length of the story, and it is unequivocally spoiled by people's semi middle age response to his appearance.

Tyrion utilizes a comparative technique to the one in the past pas-sage. He discovers that his sister oversteps the law by having a relationship with their cousin, and he energizes this relationship thus this penetrate of the law to utilize Lancel to keep an eye on her. This way he adds his own monster to his sister's. He has no misgivings about utilizing his massive strategies on his own cousin. Tyrion knows about how sketchy his activities are, and even feels frustrated about Lancel, yet he proceeds in his methodologies. This demeanor is as a conspicuous difference to his showcase of sympathy towards the disabled kid in the main volume. Meanwhile, he appreciates utilizing his force immensely. He needs to hold back from giggling when Lancel accepts that he needs to stop his undertaking:

“When the Imp sent off her guards, the queen had Ser Lancel hire sellswords for her. Lancel found her the Kettleblacks, which delighted your little lord husband, since the lads were in his pay through his man Bronn.” He chuckled. “But it was me who told Oswell to get his sons to King's Landing when I learned that Bronn was looking for swords. Three hidden daggers, Alayne, now perfectly placed.” (Martin, “A Storm of Swords” 605).

Tyrion's profound quality is upgraded in the TV show, however it is available in the books too, and regardless of his huge techniques, it makes Tyrion satisfactory for the reader to pull for. It likely could

be the motivation behind why he won the survey on who is the best ruler and why the TV show finished with giving him control over the realm. This additionally demonstrates that as indicated by the overall assessment the individual who is the best in taking care of force should not fear manhandling it. Tyrion has a moral way to deal with power, however, Emig accepts that this methodology at last fizzles since Tyrion cannot torque power away from his sister. He can possibly oust the individuals who executed his sister's orders when she went excessively far. Emig additionally shows that the universe of *A Song of Ice and Fire* opposes Tyrion's profound quality, thus his endeavor at equity demonstrates disappointing (91).

V. WHITE WALKERS' REPRESENTATION

The seasons in *A Song of Ice and Fire* are unlike from ours. Summers can keep going for quite a long time and winters can be up to a lifetime. The North of Westeros has a chilly environment, which makes the presence of perpetual winter. Indeed, even in the midyear, there could be snow. Nonetheless, regardless of the cool, snow, and frosty climate, winter presently cannot seem to come to Westeros. For the northerners, winter addresses something beyond a season.

In *A Song of Ice and Fire*, are the White Walkers entertainers? Do they strive after power like Saruman or Jadis? Is it accurate to say that they are looking for retaliation? The response to these inquiries is straightforward: We don't have the foggiest idea. So far, the creator has not uncovered anything about these animals. The secret of the White Walkers is one of the differences in the portrayal from other dream scoundrels. Their intensions, their cravings, and their backstories are totally vague. Notwithstanding, there is one thing that is sure about them: The White Walkers cuddle winter. They have a natural and solid association with this season. The ideas or words that Martin utilizes to portray them are like a depiction of a virus winter: 'Freezing weather', 'howling winds', 'blizzards', 'snow', 'ice', 'cold', 'mist', 'blue and white', 'milk and crystal', 'icicle and ice cracking'. When they leave a spot, the sky turns out to be gather and snow liquefies up, very much like winter transforms into spring. Northerners, the individuals who love the Old Gods and accept that the colder time of year is the Judgment day, recognize the White Walkers on a strict level (like Satan or the Devil). Thus, being associated with winter finds the White Walkers in this nature-arranged religion.

Another name utilized for the White Walkers is 'The Others' in which it is nearer to Lacanian term. The expression "Others take you!" is basic in the portrayal, and it is utilized as a revile commonly. To be sure, the White Walkers are The Others of the mainland, the ones kept out of the domain. Their return is forestalled by a monster ice divider. They are the justification the presence of the Night's Watch. They are the most outstanding adversary of mankind. White Walkers can be characterized just with the origination of otherness. As Marques expresses:

"the notion that the other is someone to be feared, an opponent, guilty of all things, usually connected to the devil" (Marques 36).

Others are consistently the wellspring of fiendishness and haziness. They are the obscure, inaccessible, odd, untouchables, vile, and abnormal. At the point when the colder time of year truly comes to Westeros, everyone will go along with them in the long run. At the end of the day, on the off chance that they can cross 'The Wall', everyone will turn into 'The Others'. So, the wellspring of the dread that they provide for the hearts of individuals is this oppositeness.

From the part of totemism, the White Walkers address disengagement. In the totemic universe, nature is a major family wherein everything is associated. This association would be lost if the White Walkers brought the colder time of year, snow, and fridity to the domain. With the colder time of year end times, because of frigid climate or frozen water, all life would be transformed into ice, and individuals would lose their associations with nature. Without seeing, associating, and coordinating with one another, they would get outsider.

VI. CONCLUSION

Martin's *A Song of Ice and Fire* gives the reader different ways to deal with acquiring and utilizing force, and welcomes the reader to pass judgment on each approach. The current article dissected Tyrion Lannister's utilization of force, depending on Lacanian idea of the Other and Foucault's thoughts on monster. Enormous lead breaks the social request and its laws, and an extreme force with the capability of the maltreatment of that force establishes monster in administering. Monster is related with Tyrion Lannister through his appearance, and is likewise present in his techniques whenever he is allowed the chance to run in the first and second volumes of *A Song of Ice and Fire*. He is mindful so as to approach the three types of influence presented by Emig: military influence, money and bloodline when he begins his authority.

Ethics and despotism both characterize his relationship with power. His pronounced point is to serve equity and ensure the capital, and he utilizes huge techniques: he mishandles his ability to accomplish his objectives. He adores power itself, and prohibits others from the creation of choices. In any case, the monster in his treatment of force has a positive gathering: the fans casted a ballot him the best ruler on a survey and the TV show finished with making him Hand to a ruler who designated the best piece of administering to him. On account of his ethical quality, he practices limitation in the amount he will manhandle his force and subsequently loses his capacity to his dad and his sister. The five volumes of *A Song of Ice and Fire* previously distributed don't offer a response to the topic of how to best use power, however Tyrion's prosperity demonstrates that monster is essential.

Meanwhile, when we look to the White Walkers with these results, we can see that they address 'disconnectedness with nature'. Despite what is generally expected, for the hero, Bran Stark, who trains into trees and different monsters to interface with the world and see from nature's eyes, White Walkers mean to carry briskness to Westeros. Unadulterated great or unadulterated detestable characters have a place with exemplary archaic dreams' ethos. However, in *A Song of Ice and Fire*, the genuine threat for human existence is the disengagement from nature, and this is the thing that the White Walkers address.

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