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NAMELESSNESS IN THE WORKS OF GEORGE R. R. MARTIN AND URSULA LE GUIN
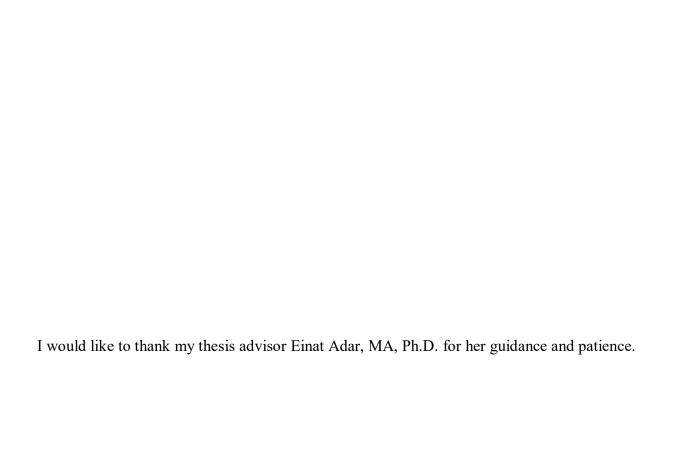
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I confirm that this thesis is my own work written using solely the sources and literature properly quoted and acknowledged as works cited.

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Abstrakt

Práce zkoumá význam a důsledky bezejmennosti v fantasy literatuře na příkladu série *Píseň ledu a ohně* od George R. R. Martina a série *Zeměmoří* od Ursuly K. Le Guinové. Literární použití bezejmennosti slouží k rozvoji postav, zkoumání struktur moci a výzvě tradičním představám o identitě a přináležitosti. Autorka využívá různé teoretické perspektivy, včetně těch Josefa Campbella, Carla Gustava Junga, Michela Foucaulta, Gérarda Genetta, Jane Blissové a Lao Tzu, aby tento fenomén analyzovala. Tím, že čerpá z těchto různorodých perspektiv a aplikuje různé metody analýzy, práce zdůrazňuje interdisciplinární povahu studie, vycházející z teorií v dějepisu, mytologii, psychologii, filozofii a literární kritice.

Klíčová slova

Bezejmennost, fantasy, George R. R. Martin, Ursula K. Le Guinová, onomastika

Abstract

The thesis explores the significance and implications of namelessness in fantasy literature on the example of *A Song of Ice and Fire* by George R. R. Martin and the *Earthsea* series by Ursula Le Guin. The literary use of namelessness serves to develop characters, examine power structures, and challenge traditional notions of identity and belonging. The author uses various theoretical perspectives, including those of Josef Campbell, Carl Jung, Michel Foucault, Gérard Genette, Jane Bliss, and Lao Tzu to analyze the phenomenon. By drawing on these diverse perspectives and applying different methods of analysis, the thesis highlights the interdisciplinary nature of the study, drawing from theories in history, mythology, psychology, philosophy, and literary criticism.

Key Words

Namelessness, fantasy, George R. R. Martin, Ursula Le Guin, onomastics

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Introduction

The field of literary onomastics, which is the study of names in literature, is still in its development phase and varies in its terminology among scholars but it is existent nevertheless. However, there is a significant gap when it comes to studying namelessness. There have been limited research efforts dedicated to understanding the absence of names or nameless individuals in a text. This lack of focus on such an important aspect hinders our ability to fully understand the cultural significance and identity associated with naming practices. By delving deeper into this subject matter, we can gain a better understanding of the complexities surrounding names and their role in preserving cultural identity. No work of art is possible without proper names of the most diverse types. One of the main functions of names in a literary text, in my opinion, is to create an onomastic background that forms the reader's impression of the reality of the artistic space and time of the depicted secondary world, allowing the reader to believe in the authenticity of events and characters.

Fantasy, just like onomastics, is a terminological rabbit hole. While it is a well-known genre and is interpreted frequently, there is still a lack of unity when it comes to definitions. Even so, I believe that the vastness of 'fantasy' umbrella that covers a lot of literary space is what is needed for a research as this one. While namelessness can be examined across various literary genres, it is within the realm of fantasy literature that its diversity truly emerges due to the absence of rigid conventions. The genre of fantasy encompasses a wide range of imaginative elements, such as supernatural creatures, magical powers, and alternate worlds, that transport readers beyond the boundaries of reality and allow them to delve into fantastical realms of imagination. Moreover, fantasy literature often explores deep-seated human desires and fears, providing an escape from the mundane and offering a platform for the exploration of complex themes such as power, identity, and the nature of good and evil.

This research seeks to explore the significance and connotations of namelessness in fantasy literature, specifically focusing on the works of George R. R. Martin and Ursula Le Guin. The number of names studied in this thesis varies, depending on the author's approach to modeling their literary world. Martin creates a large-scale narrative describing the death of a medieval feudal society under the pressure of internal contradictions, paying special attention to social relationships within and between noble houses. He, therefore, introduces a large number of names and surnames into the narrative. The characters of Ursula Le Guin's novels travel across a vast archipelago, meeting a variety of people on their way. The author gives each character a unique name that helps the reader navigate the plot. The analysis draws from a range of theoretical perspectives including Josef Campbell, Carl Jung, Michel Foucault, Gérard Genette, Jane Bliss, and Lao Tzu to provide a comprehensive understanding of the implications of namelessness.

The thesis explores this phenomenon in three main chapters.

In Chapter I, I overview the importance of a name and the implications of not having one.

In Chapter II, the connotations of namelessness related to social and historical background in the Martins's works are discussed. I use Genette's theory of focalization to explain Martin's narrative style. I interpret the medieval influence of naming in *A Song of Ice and Fire* according to the work of Jane Bliss, *Naming and Namelessness in Medieval Romance*. Based on *The Hero of Thousand Faces* by Josef Campbell, I analyze the journey of characters and interpret it as trials by namelessness. Finally, I look at the control techniques in *Song* through the lens of *Discipline and Punishment* by Foucault.

In Chapter III, the magical and psychological meanings of not having a name are discussed. I write about Jung's theory of archetypes and its connection to namelessness. I write

about social and individual power that can be found in namelessness. Finally, I look at namelessness as a philosophical construct according to Lao Tzu.

Several methods were used in the thesis: close reading, psychoanalytic literary criticism, Cultural Studies, and Discourse Analysis. These methods allowed for a comprehensive analysis of the significance and implications of namelessness in fantasy literature, providing valuable insights into the complexities of preserving identity through the absence or presence of names.

Chapter I. Theory of Namelessness

1.1 The Role of Names

Anthroponyms, which are personal names given to individuals, play a significant role in culture, history, and society. They serve as a reflection of the values, beliefs, and traditions of a particular group or community (Leyens 141). In many societies, anthroponyms are used to distinguish one group from another, emphasizing the sense of identity and belonging. For example, in some societies, derogatory names are reserved for neighboring clans or cultures, while the society itself uses anthroponyms that highlight their unity and essential properties (Leyens 141).

Anthroponyms are not only important for individual and social identity but also reflect political changes and historical worldviews (Aliakbarova 1523). In the political sphere, anthroponyms are used to establish links between generations, families, clans, and tribes. They can also be used to convey political or religious beliefs (Aliakbarova 1525). In the context of urban spaces, the renaming of urban objects, such as streets and buildings, can be seen as a form of language policy with political implications (Masalskaya 58). For example, the renaming of streets or buildings may be used to commemorate political figures or to erase the memory of previous political regimes (Masalskaya 60). In historical context, for example, in Russian history emperor Peter I is named 'the Great', while in Turkey he is referred as 'Mad Peter' (Finnin 78).

Personal names also hold importance in the psychological context as they are closely linked to individual identity and self-perception (Djordjevic 465). Personal names are an integral part of one's self-conception and can influence various psychological processes and outcomes. One way to do that is through the development of self-efficacy. Self-efficacy refers to an individual's belief in their ability to successfully perform specific tasks or achieve desired outcomes (Xanthopoulou 350). Personal names are associated with a sense of personal agency

and completeness, and individuals may develop a sense of self-efficacy based on their name and the positive or negative associations they have with it. For example, someone named Sofia, which means 'wisdom' in Greek, from the childhood is inclined to be smart and self-assured about that because of how much their family reminds them of their name's meaning.

Moreover, personal names can impact self-esteem and self-worth. Research has shown that individuals with positive self-esteem tend to have more positive perceptions of their own names, while those with low self-esteem may have negative associations with their names (Corrigan & Watson 43). The way individuals perceive and evaluate their own names can influence their overall self-esteem and self-worth, which in turn can affect their psychological well-being and functioning.

Personal names have implications for philosophical discussions on ethics and moral responsibility. The use of personal names is intertwined with moral and ethical considerations, as names are used to hold individuals accountable for their actions and to attribute praise or blame (Smilansky 7). Philosophical debates on moral responsibility often involve discussions on the role of personal names in assigning responsibility and determining moral agency. In *Discipline and Punish*, for example, Foucault explores how the use of names in disciplinary institutions contributes to the construction and enforcement of power structures. Names there serve as tools of surveillance and control, allowing disciplinary institutions to categorize individuals, monitor their behavior, and punish accordingly (205).

Anthroponyms thus have a significant impact on literature and literary texts. In literary works, anthroponyms play a crucial role in creating the system of images and characters (Hlushchenko 402). They serve as vivid markers of the author's intention and contribute to the ideological, aesthetic, and cultural tasks of the text (Hlushchenko 408). The functional nature of anthroponyms lies in their ability to operate as expressive elements that convey meaning and contribute to the overall literary experience (Hlushchenko 409).

One way to uncover the hidden meanings within a literary text is by analyzing the onomastic space of the work, which is the complex of proper names of all classes used in the language of a given people in a given period to name real, hypothetical and fantastic objects (Podolskaya 95). It is a sign system, where crucial elements are revealed as the text is read. Pavel Florensky emphasized the name's role in shaping meaning, stating that "the name expresses the type of personality, its ontological form, which further determines its spiritual and mental structure" (Florensky 47; my trans.). Thus, interpreting the name can provide the most direct path to understanding the essence of a character. For example, the name of Candide (derived from the Latin word candidus, which means "white") from Voltaire's *Candide, ou l'Optimisme* represents the naivety and innocence of the character before his journey starts. Or, for example, as more relatable to the topic of this thesis, the name Frodo from *The Lord of the Rings* is inspired by Old English, where "fród" means "as wisdom and experience belong to old age, hence" (Bosworth), while Samwise consists of two Old English elements, namely the prefix "sám-", which in Old English means "half-; the prefix denotes imperfection" (Bosworth), and an adjective with the same meaning as "fród". That naming reflects the journey the characters take, their development and relationships they have.

1.2 The Role of not-Names

At the same time, there are characters within a literary work who are not identified by their own names but rather designated through a label based on certain characteristics. The study of these nameless literary characters holds particular interest for researchers because such characters are closed to interpretation in terms of their nominal code. Nevertheless, the absence of a name for a character often serves as the key to understanding the image, artistic intent, and the author's overall concept. There is no consensus about defining the concept of "nameless characters" as the definition of what constitutes a name is not firmly established. Consequently,

in its most general sense, a nameless character can be understood as lacking a first and last name and instead being referred to by a common designation based on occupation, social status, nationality, gender, etc. Nonetheless, Russian literary critic Boris Katz argues that "literary tradition does not actually recognize nameless characters" (Katz 80; my trans.). According to Katz, a nickname or pseudonym is akin to a character's proper name. Vladimir Nikonov believes that pronominal nominations such as "I," "You," "He," "She," or appellatives that denote characters are names (Nikonov 411). Natal'ya Vasil'eva explores the etymology of the concept of "namelessness," drawing connections to the concept of "anonymity," and considers this relationship as a unified semantic complex (Vasil'eva 156). Thus, there is no consensus among researchers regarding the problem of namelessness as a category of onomatology, with opinions ranging from complete denial of this phenomenon to the isolation of anonymity as a distinct field of study. Therefore, namelessness is interpreted rather broadly in this work.

The use of pseudonyms, nicknames, and distorted names in a text also sparked research interest because the name and surname sometimes do not say anything about a character, while the nickname always has a meaning. For example, Master from *The Master and Margarita*, whose real/previous name the reader never gets to know, but only that he is the master of words and the truth. Or, for example, the whole culture of giving nicknames in *The Gray House* (2009) by Mariam Petrosyan. Getting into the space of the House, the characters lose their official names, die for the Outside, receive nicknames, thereby the author emphasizes that the House, the space of the House, the time of the House - lives and moves only according to its own laws, and the laws by which the world lives outside the boarding school windows do not have power here. These names have a specific form of their own but are not birth names and can be changed. According to Sergey Bulgakov, pseudonyms are a form of "acting of the name" (264). In ancient Greece, masks were essential elements of acting. Similarly, the nomination by nickname, distorted name, or pseudonym acts as a name-mask, sealing off "the personal sphere

of the speaker ... and opening up a new scene (or many scenes) for the acting" (265; my trans.). Mikhail Bakhtin suggests that substituting a name is akin to a change in identity: a nickname "makes a proper common and a common proper. It does not perpetuate but melts and regenerates; this is the 'formula of transition'" (147; my trans.). Consequently, characters with pseudonyms or nicknames engage in a game, and the continuous use of a name-mask symbolizes a rejection of the real name.

The designation by a sign or the adoption of a pseudonym represents a form of namelessness for a literary character. Since the character lacks a real name, it is substituted with a label that either suggests concealment or distorts the character's essence. To uncover the artistic meanings within a work, attention should also be given to the "metamorphoses of namelessness" (as termed by Natal'ya Vasil'eva): instances where characters transition from namelessness to acquiring a name, or vice versa, as these moments actualize additional meanings — the character gains or loses individuality. Though most characters have names in the traditional sense and the reader is aware of them, reasons and consequences of the change described by Vasil'eva, as well as the act of acquiring/losing a name itself, present the ultimate interest of this research.

One of the most researched elements of literary onomastics is the function of names. While most of these functions do not contribute to the overall topic of this thesis, some of them do.

Dieter Lamping in his book *Der Name in der Erzählung: Zur Poetik des Personennamens* ("Name in the Narrative: to the Poetics of a Personal Name") among other functions of a literary name highlights the identification of the character / place. It is important that the identification is explained and described to some point in the text itself. The implementation of identification, according to Lamping, includes: a) giving a name, b) searching for a name, c) designation of name, d) changing a name (103).

On the other hand, Žaneta Dvořáková describes three ways in which function of individualization (the other term for identification, used by Knappová) can be deformed: a) when characters have no names, or too many names, or similar names; b) when characters create, change or hide their names; c) when characters are willing to give up their names in order to achieve something. (36-37) All these instances, in my opinion, are cases of namelessness that will be presented further in the thesis.

Another function of the name, according to Dvořáková is mythisation, about which she writes: "Mythical thinking is in contrast to scientific attitude of modern linguistics which sees the name as a sign unrelated to the nature of the person" (38). Whilst mythical function can be unrelatable in realist text, I think that in fantasy genres, especially high fantasy, it is still one of the primary ones. According to Lamping, mythical function relates to the unity of the name and the character in the content of the narrative and the magical power of the name (121). Traces of mythological thinking are found both in the acts of using the name ("the power of the name"), and in the very fact of naming, when the name anticipates the fate of the character, which links back to the identification function and the "metamorphoses of namelessness".

Overall, it is fair to say that namelessness is one of the name's functions and not its equal negative counterpart, because while there are instances when characters do not have names in any form, these circumstances are still correlated to the notion of the name and analyzed accordingly. As Dieter Lamping wrote, the cases of name-giving, -changing, -losing are to be explained in the narrative, and therefore, namelessness should be as well.

Chapter II. Namelessness in A Song of Ice and Fire by George R. R. Martin

George R. R. Martin is an American novelist and screenwriter best known for his fantasy series *A Song of Ice and Fire* (*ASOIAF*) which has been adapted into the popular television series Game of Thrones.

Born in New Jersey in 1948, Martin began his writing career in the 1970s, publishing a number of science fiction and fantasy short stories. In 1996, he published the first novel in the *ASOIAF* series, *A Game of Thrones*, which was an instant success.

The series is set in a fictional world and follows the struggle for power among several noble families. It features a large cast of characters, intricate plot lines, and themes of politics, power, and morality. Martin's writing style is characterized by vivid descriptions, strong character development, and a willingness to subvert readers' expectations.

The success of the series has led to Martin become one of the most influential and popular fantasy writers of all time. His works have won numerous awards, including the Hugo, Nebula, and Bram Stoker awards, and he has been named one of Time magazine's 100 most influential people (Battis and Johnston 3). Martin's writing style and storytelling have captivated audiences around the world, with many comparing his work to that of other famous authors like John R.R. Tolkien and Robert Jordan.

In *Mastering the Game of Thrones*, Jes Battis and Susan Johnston explore Martin's world-building in relation to medieval traditions. They write, "Martin's work is not a historical novel, but it does owe a great deal to historical research, particularly in terms of its architecture, clothing, food, weaponry, and customs" (Battis and Johnston 4). The authors go on to explain how Martin's careful attention to detail in his world-building helps to immerse readers in the world of Westeros, which draws heavily from medieval Europe.

It is widely known that Martin drew inspiration from the Wars of the Roses when writing *ASOIAF*. For example, one can draw direct parallels between the Lancasters and Yorks, on the

one hand, and the two noble houses of Westeros, the Lannisters and Starks, on the other. But an even more important feature of the world of *ASOIAF* is its social conditions. The world created by Martin is strictly social: the Seven Kingdoms located on Westeros are arranged in full accordance with the medieval feudal system. The head of state is the king, who chooses the most prominent members of the noble houses as advisers. The noble houses of Westeros are also important to the novels: many of the characters belong directly to one or another house, the struggle of these houses is plot-forming, and their history, genealogy, and heraldry are described by Martin with the meticulousness of a historical researcher. The noble houses govern parts of the Seven Kingdoms, as well as the lesser lords and knights, who in turn govern their subjects, and this system extends down to peasants and vagabonds.

Social status and hierarchy are important themes in the cycle. Many characters seek power, and this theme is developed in great detail by the writer. In the case of some of the key characters, like Sansa Stark, the social hierarchy corresponds to the history of her disenfranchisement from the aristocratic name and how this affects the destruction of her personality. As in real Western history, women in the hierarchy of Westeros have fewer social opportunities than men, and this causes the problems that Sansa faces, despite her belonging to one of the great houses and, in later books, becoming the Stark heiress. All the characters exist in this context, and the world of the *ASOIAF* (at least in the beginning and middle of the cycle) is presented to the reader primarily as an arena for the struggle of political forces.

2.1 The un-Naming of Focalizers

In his essay "Sing for your little life" from *Mastering the Game of Thrones*, Marc Napalitano examines the narrative structure of the series, arguing that Martin's use of multiple point-of-view characters and non-linear storytelling creates a complex and richly layered narrative. Napalitano writes: "There is a strong sense of interdependence permeating the series,

and this interdependency comes through all the more forcefully in Martin's narrative techniques. POV characters constantly make decisions that influence the fates of other POV characters in spite of the fact that the paths of these two individuals may never actually cross" (39). Indeed, one important aspect of Martin's storytelling is his use of focalizers.

Focalization, also known as narrative focalization or focalization theory, is a concept in narratology developed by the French literary theorist Gérard Genette. It deals with the perspective through which a narrative is presented, shaping the reader's understanding of events and characters within the story. Focalization refers to the point of view from which the narrative is filtered and perceived. It distinguishes between three main types:

A) In *zero focalization*, the narrator has complete access to the thoughts, feelings, and perceptions of all the characters in the story. The narrator can delve into the minds of multiple characters and provide an omniscient perspective on the events. This form of focalization allows the reader to gain a comprehensive understanding of the story's events and the characters' inner worlds.

B) In *internal focalization*, the narrative is limited to the perspective of a specific character or a group of characters. The reader sees and experiences events only through the senses and thoughts of these characters. The narrator remains within the boundaries of their knowledge and understanding, offering a more intimate and subjective view of the story.

C) *External focalization* is characterized by the absence of direct access to any character's thoughts or emotions. The narrator presents the story from an external viewpoint, providing a more distant and objective perspective. The reader is not privy to the inner workings of the characters' minds, relying solely on external actions and dialogues to comprehend the narrative.

Martin mostly uses internal focalization, with elements of external one. For example, in *A Game of Thrones*, the narrator describes the events of the story from the characters' point of view, though they do not reveal all of the feelings and knowledge that the characters actually hold. For example, in the beginning of *A Game of Thrones*, Ned Stark knows who the mother of his bastard son is. Though Martin allows the reader to witness Ned's thoughts and motivations, some pieces of the puzzle remain unknown. Another example, is when Sansa remembers a kiss that never actually happened in the text, which makes her an unreliable narrator and makes the reader question the authenticity of her chapters and chapters of other characters (*A Feast for Crows* 690-691). Though readers are privy to some of the characters' thoughts and feelings, that does not mean that they know who these characters actually are. This creates a sense of distance between the reader and the characters, allowing the reader to observe the events of the story from a more detached perspective.

Focalization has a significant impact on the reader's understanding of the narrative, as it shapes the reader's relationship to the characters and the events of the story. As David Lodge notes, "focalization is a device for controlling the reader's emotional response to the fictional world" (Lodge 109). The use of internal focalization, for example, can create empathy and emotional engagement with the characters, while the use of external focalization can create a sense of detachment and objectivity.

Focalization can also have an impact on the narrative's themes and meanings. As Robert Scholes notes, "the choice of point of view is closely related to the theme of the story" (Scholes 163). The use of internal focalization, for example, can be used to explore the psychological and emotional experiences of the characters, while the use of external focalization can be used to create a sense of social or historical context.

Martin's use of focalization in *ASOIAF* is a key element of the narrative structure, shaping the reader's understanding of the characters and events of the story. By employing a variety of

focalization techniques, Martin creates a rich and immersive narrative world that engages the reader on multiple levels.

In *ASOIAF* series, chapter titles are often named after the focalizer Martin is using. However, there are chapters that a named vaguely and allegorically, which adds to the theme of namelessness in the story. They start to appear as the the story unravels. For example, "Cat Of The Canals" as Arya's chapter (*A Feast for Crows* 569), "The Drowned Man" as Aeron Greyjoy (*A Feast for Crows* 298), "The Lost Lord" as Jon Connington's (*A Dance with Dragons* 335). These titles do not explicitly name the main character of the chapter, but rather describe a key event or theme that the chapter explores.

Allegorical naming can be attributed to the role characters play in the story, for they are not the people they used to be and are going through the process of transformation. By the fifth book, most of the later chapters are named that way, which corresponds with the trial stage of the hero's journey that will be discussed further in the chapter. But as for the narrative point of view, the characters of these chapters are more vessels of the story unfolding and now are found in a predicament when they cannot control their lives and protect themselves neither from their enemies nor from the author's intentions. The loss of their names in the chapter titles signifies their loss of agency in the story.

For example, in *A Storm of Swords*, the chapter titled "The Bear and the Maiden Fair" features Brienne of Tarth fighting a bear to save the life of Jaime Lannister. The name of the chapter is ambiguous in a sense that Brienne was always view as a very large woman, almost as tall as a bear, while Jaime was described as extremely fair man. On the surface, the title refers to a popular Westerosi folk song, but it also serves as a metaphor for Brienne's inner struggle and her unconventional relationship with Jaime. As much as Brienne is confronting Jaime's cynicism and her respect and friendship becoming the starting point of his redemption as a knight, he also makes her question her black and white way of dealing with the world.

Their actions become the transformative points of their stories. The chapter name is ironic towards old songs and fairy tales and diverges from the cliché representation of fair maidans and brave knights.

In *A Feast for Crows*, the chapter titled "The Kraken's Daughter" follows Asha Greyjoy's return to the Iron Islands and her struggle to claim the throne in the aftermath of her father's death. The title is a reference to the Greyjoy sigil, which features a kraken, and reflects Asha's determination to uphold her family's traditions and reputation.

Moreover, in *A Dance with Dragons*, the chapter titled "The Dragontamer" features prince Quentyn Martell's attempt to tame one of Daenerys Targaryen's dragons. As readers find out eventually, the dragontamer he is not. Quentyn Martell dies from dragonfire like some characters before, when they try to steal Dany's dragons. The title also hints at the larger themes of power and control in the book, as characters from all corners of Westeros and Essos vie for influence over the Mother of Dragons and her dragons. When the prince dies, readers can imagine what future awaits those people.

These allegorical chapter titles serve as a way for Martin to give the reader deeper insight into the story and characters, while also hinting at the larger themes and motifs that run throughout the series. By using allegory as a way of identifying characters in his chapters, Martin mixes internal and external focalization – readers are witnesses of events as if they were ordinary bystanders, also they are admitted to some private thoughts of focalizers and the way characters identify themselves according to the title of the chapter.

2.2 Namelessness as a part of Medieval Romance Tradition

The influence of medieval romances and literature on the works of George R.R. Martin is undeniable. Martin has openly acknowledged his love for, and inspiration from, the medieval period, as well as the works of various authors from that era. His incorporation of medieval

themes, storytelling techniques, and character archetypes has helped shape the intricate world and compelling narrative that have captivated millions of readers.

One of the most apparent influences of medieval literature on Martin's works is the use of a sprawling, multi-layered narrative that weaves together the stories of numerous characters. This narrative style is reminiscent of medieval romances such as the Arthurian legends, where multiple subplots and characters come together to form a grand tapestry. Martin adopts this approach in *ASOIAF*, presenting a vast array of interconnected characters and storylines that add depth and complexity to the overall plot.

It is important to note that Martin does not simply replicate medieval literature in his works but rather reinvents and subverts many of its tropes and conventions. He explores the dark underbelly of chivalry, questions traditional notions of heroism, and challenges the idealized portrayals of medieval romance. In doing so, he creates a world that is both familiar and distinct, paying homage to the literary tradition while crafting a unique narrative that stands on its own.

In addition to narrative structure and themes, Martin also takes inspiration from the aesthetic and cultural elements of the Middle Ages. The heraldry, chivalry, and feudal system depicted in his works reflect the medieval setting, drawing on the rich iconography and customs of the time. Castles, knights, tournaments, and heraldic devices all contribute to the immersive medieval atmosphere that pervades Martin's novels.

Naming and Namelessness in Medieval Romance by Jane Bliss is a book that explores the role of names and naming practices in medieval romance literature. According to Bliss, "the act of naming is closely tied to the formation of identity" (Bliss 1). She argues that names serve as a kind of shorthand for the qualities and attributes of a character, and that the use of certain types of names can signify particular traits or social positions.

Bliss draws on a wide range of examples from medieval romance literature, including Arthurian romance, the romance of Tristan and Isolde, and the romances of Chrétien de Troyes. She examines the ways in which naming practices in medieval romance intersect with broader cultural and historical trends, such as the rise of surnames and the use of heraldry as a means of establishing social position. For example, she notes that "in the twelfth and thirteenth centuries, the use of surnames became increasingly common among the aristocracy and merchant classes, leading to a greater emphasis on the importance of family names" (Bliss 22). In the world of Ice and Fire, mostly the nobles have surnames, while the common folk usually use surnames that stand for the unknown parentage of the person or do not have them at all. Worth mentioning that the wildlings, tribes who live far north, also do not have surnames as they are at earlier stage of developing into Medieval-like society. Bliss also argues that the use of names and naming practices in medieval romance literature can reveal important cultural and social values. For example, she notes that "the use of heraldic language and imagery in medieval romance reflects the importance of status and lineage in medieval society" (Bliss 36). The use of heraldry and family names in medieval romance can signal a character's social position and can also serve as a means of establishing alliances and rivalries between different families or factions. As in the history of medieval Europe, characters in the world of Ice and Fire do apply extra care to their surnames, which correlate to their social position and create an almost allegorical image of their bearers with the help of heraldry and family mottos. Starks are often called wolves and are predominantly considered by other characters as loyal to the point of stubbornness. On the other hand, Lannisters are lions and are expected to be more driven to desire and seize power than other characters. Already in the first chapter of *A Game of Thrones*, readers are led to the conclusion that these houses are rivals and not particularly fond of each other.

Bliss also notes that the use of unnamed characters and places in medieval romance literature can be just as significant as the use of named ones. She argues that unnamed characters and places can convey a sense of mystery or otherworldliness and can help to create a sense of distance between the reader and the events of the story. This distance can serve to heighten the emotional impact of the narrative, as well as to create a sense of moral ambiguity that invite the reader to interpret the events of the story in their own way. As Bliss writes, "the use of namelessness is not simply a matter of convenience or aesthetic preference, but an integral part of the narrative structure of medieval romance" (Bliss 63).

In medieval romance, the use of nameless knights, when there is only a color to identify and distinguish them, is quite often. These characters serve to highlight "the insecurities and anxieties of identity" in a world where "one's name was his reputation, his honor, his very self." (Bliss 18) By removing the name from the character, the romance writer emphasizes the importance of actions and deeds over family lineage and reputation. The mentioned knights, whose naming mirrors this tradition are Arys Oakheart as the Soiled Knight (*A Feast for Crows* 208), Barristan Selmy as the Discarded Knight (*A Dance with Dragons* 857), Davos Seaworth as the Onion Knight (*A Clash of Kings* 15) and the actual "Fair Unknown" knight from the Meera Reeds's story. Moreover, if we look at the said "epithets" they do not correspond with the usual characteristics that knights represent. They are rather ironic, which leads to the sense of knighthood ideals decaying during the timeline of the main books and the general morale disforming.

The motif of the "Fair Unknown" is a widely beloved element of folklore that bears strong connections to Arthurian tales (Wilson 1-2). It revolves around a young man whose lineage is shrouded in uncertainty, yet he emerges as a significant figure in society. Initially arriving at court without a recognized identity, the Fair Unknown fearlessly insists on being knighted. Often, he possesses an uninhibited and amusingly naive demeanor due to his isolated

upbringing, and he remains largely ignorant of his own parentage. Although he swiftly attains knighthood, the Fair Unknown must undergo a series of daring adventures to establish his worthiness, gradually solidifying his place in society by proving his prowess and ultimately securing marriage and property. Particularly within the Arthurian tradition, the Fair Unknown is frequently revealed to be a relative of Gawain and thus connected to Arthur himself. As a result, he must not only demonstrate his valor as an Arthurian knight but also prove himself worthy of the esteemed lineage of Gawain and Arthur (Wilson 6-8).

The tale that Meera Reed tells about the Knight of the Laughing Heart in *A Storm of Swords* is the most notable one to feature this aspect of medieval culture (280). The story happens during a tourney at Harrenhal, a mystery knight, who became known as the Knight of the Laughing Tree, appeared and won a joust against three knights whose squires were bullying a crannogman, the father of Meera. The identity of the Knight of the Laughing Tree was never revealed, and it remains one of the many mysteries of the series. Moreover, there were no names mentioned in this story at all. The characters are described by their personal characteristics ("the wild wolf" and "the quiet wolf"), heraldic images ("moose", bears," and mermen), and their appearance ("a maid with laughing purple eyes"). However, readers can still identify characters according to clues left by Martin before or after this chapter. For example, later another character will reminisce on the tourney at Harrenhal and will mention purple-eyed Ashara Deyne, dancing with Eddard Stark, who is the quiet wolf in the story. By un-naming characters and putting a pseudo-medieval romance story in the pseudo-medieval world, he creates a chronotope of mystery, uncertainty, and nostalgia. Though the events that happened in the tale happened just a few decades prior to the beginning of the main plot, they are considered to happen in a whole other time and place by the characters, as Meera referred to it as the Year of False Spring. As Leonie Rieken writes in *Medievalism in George R. R. Martin's A Song of Ice and Fire*:

"So, while in the rest of the books nostalgia is often pushed into the background or used only to heighten the reader's emotional fall when something negative happens again, in this story nostalgia moves into the foreground and becomes the primary function of the story along with the moral teaching moment for the listening characters in the books as well as the reader." (34)

As in the stories of the Fair Unknown readers and listeners are welcomed to speculate on the identity of the knight, because traditionally their upbringing is to be at least of some importance. The story of the Knight of the Laughing Heart, whether it happened the way it was told not, follows some of the romance tropes, which creates the feeling of enchantment and nostalgia for the children reciting it and for the readers as nobody among them know much about times before the beginning of *A Game of Thrones*. But as human nature usually is, they are inclined to think that those were happier times with noble knights and fair ladies. By writing Meera's story, George Martin creates the paradigm of time within his world. As people in Westeros started using surnames to some extent and knights usually are referred by their surname, the "epithet" knights are to look archaic or peculiar thus relating to the sense of time.

2.3 Trials by Namelessness

Another important influence on Martin's work is Joseph Campbell's book, *The Hero with a Thousand Faces*. Campbell's theory of the monomyth, or the hero's journey, has been highly influential in the fantasy genre and beyond. In *The Hero with a Thousand Faces*, Campbell argues that all hero stories follow a similar pattern, which he calls the hero's journey.

According to Campbell, the hero's journey consists of three main stages: departure, initiation, and return.

The first stage, departure, involves the hero leaving their ordinary world and venturing into the unknown. Campbell writes, "The hero ventures forth from the world of common day

into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won" (30). This stage is characterized by the hero's call to adventure, which they initially refuse but eventually accept, and their separation from the familiar.

The second stage, initiation, involves the hero facing trials and challenges that transform them into a new person. Campbell writes, "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered, and a decisive victory is won" (30). This stage is characterized by the hero's encounters with mentors and allies, as well as their confrontations with enemies and their ultimate confrontation with the ultimate villain. The hero must overcome a series of tests and trials that challenge their physical, emotional, and spiritual strength.

The third and final stage, return, involves the hero's integration back into their ordinary world with their newfound wisdom and abilities. Campbell writes, "The returning hero, to complete his adventure, must survive the impact of the world" (246). This stage is characterized by the hero's return home, their sharing of their newfound knowledge and gifts with the community, and their continued development as a person.

For the purposes of this thesis, the initiation stage, or trial, is of most interest. Campbell notes that trials can take many forms, ranging from physical ordeals to moral and ethical dilemmas. These trials can be internal or external, and the hero must confront them alone. Campbell writes, "The hero is the champion of things becoming, not of things become because he is." (16) The hero must face the unknown, push their limits, and ultimately emerge transformed.

One of the specific trials that are evident throughout the history of literature is when heroes lose their previous privilege, often accompanied by becoming unrecognizable by society and stripped of their names. A notable example of this is when Odysseus finally comes back to Ithaca under the disguise of an old man to compete in a challenge to win his wife's hand. Or,

as the princess in *The Wild Swans* by Hans Christian Andersen is cursed with a constantly dirty face by the evil queen, she further takes a vow of silence, which makes her unable to tell anyone of her royal position and predicament, to break the curse and save her brothers. The return stage in these stories is usually followed by revealing the true identities of heroes, who have been changed and become kinder, more modest, or who have found out what they are actually capable of when the chips are down.

In *ASOIAF*, many characters face trials that test their character and force them to grow. Theon Greyjoy, Arya Stark, and Sansa Stark, in particular, go through significant trials that challenge their identities and force them to confront their fears.

Arya Stark, one of the primary protagonists of *ASOIAF* series, undergoes a transformation in her quest for power, which involves a pursuit of becoming No One. Arya initially seeks to learn the art of killing and revenge by joining the Faceless Men, a religious cult of assassins based in the Free City of Braavos, where she trains with the master of the House of Black and White.

According to the beliefs of Faceless Men, the Many-Faced God is a god of death who is worshipped under many different names and guises throughout the world, and is seen as the ultimate arbiter of life and death. Originally, they were slaves in the mines of the old Valyria (analogue to the Roman Empire). As they story goes, the first Faceless man decided to give the gift of his god to fellow slaves, who prayed for death, which is – he killed them. Once he heard a prayer for the death of a master, not a slave themselves. As a way of paying for the prayer the Faceless man suggested servitude to the God of Many Faces. So there were two of them. No names are given, supposedly as if slaves did not have them or gave them up for the favor of their god. (*A Dance with Dragons* 640). In the official encyclopedia of *ASOIAF*, *The World of Ice&Fire*, there is an in-world theory that Faceless men eventually became the reason their slave-masters were annihilated (Antonsson 55).

The Faceless Men are deeply committed to the worship of the Many-Faced God and believe that they serve as his agents in the world, carrying out his will by offering the gift of death to those who deserve it. In *A Dance with Dragons*, Arya Stark learns during her time training with the Faceless Men that the cult is founded on the idea that "the Many-Faced God is owed death...and we are his servants, to do with as he wills" (680).

The Faceless Men believe that all lives belong to the Many-Faced God and that they have the power to take life or give it as they see fit. They also believe in the power of death to serve as a transformative force, allowing individuals to shed their old identities and become someone new. As Jaqen H'ghar, one of the Faceless Men, comments on taking on a new face in *A Feast for Crows*, "a girl gives a man his own name, and a girl gives a man his own face...but a girl keeps her own secrets" (631). This also foreshadows the resistance Arya will show when facing future trials.

To become a Faceless Man, one must first abandon their old identity and join the cult as an initiate. This involves completing a series of increasingly difficult tasks designed to test the initiate's dedication to the cult and their ability to embrace the idea of anonymity and selflessness. As Jaqen H'ghar further explains to Arya, "we strip away the layers of the self until we are no longer recognizable to ourselves or to others...we become servants of the Many-Faced God, and we wear whatever face he chooses to give us" (*A Feast for Crows* 633).

Martin often subverts the expectations of epic fantasy tropes and fairy tales in general. Arya is expected to follow the path of the Many-Faced God and execute her plan of revenge. The paradox of this situation is that her desire for revenge is the exact obstacle to becoming No One. While performing the tasks of the Faceless Men, she always remembers her true self and eventually defies the order. The punishment for disobedience is harsh, and Arya becomes blind.

One of the problems with analyzing Martin's works is that they are not finished yet. Therefore, there is room for speculation, but it is too early for complete and final interpretations. The story of Arya Stark is far from over, but there is a pattern in her behavior that defies authority and repeatedly comes back to her trauma. Arya's "prayer" is a recurring scene throughout the series, when she recites a list of names of people she wants to kill as a way of coping with her trauma and seeking revenge. She initially began her list with the names of those who were responsible for the deaths of her family members. However, as she continues her training with the Faceless Men, her list begins to expand and include other people who have wronged her in the past. The last of her appearances is in the so-called 'spoiler chapter' of *The Winds of Winter*, published by Martin himself. In the chapter, Arya kills one of the people on her list, which confirms her inner refusal to become No One.

Sansa Stark, too, faces many trials, particularly at the hands of Joffrey Baratheon and the Lannisters. She is forced to endure physical and emotional abuse, betrayals, and the loss of her family. In the later books of the series, Sansa adopts the name Alayne Stone and poses as the bastard daughter of a former ally, Petyr Baelish, in order to hide from her enemies and survive in a dangerous world. Stone is the common surname of bastards in Westeros, along with Snow and Rivers. High-born characters in Westeros quite often make fun of illegitimate children by audibly emphasizing their surnames, like they did by calling Jon "Lord Snow". Even Jon himself thought in *A Storm of Swords*: "Bastard Children were born from lust and lies, men said; their nature was wanton and treacherous. Once Jon meant to prove them wrong, to show his lord father he could be as good a true son as Robb Stark was. Robb had become a hero king; if Jon was remembered at all, it would be as a turncloak, an oathbreaker, and a murderer." (830) It is only fitting for Sansa to take a bastard name in her trial, as she, just like her mother, was continuously unkind to her illegitimate brother Jon Snow.

In adopting the name Alayne Stone, Sansa sheds her former identity as a highborn Stark and learns to navigate the world as a commoner, using her wit and charm to stay alive. As she says herself in *A Feast for Crows*, "Alayne is just a girl, just a stupid little girl, with no one to protect her." (448) Sansa's transformation into Alayne Stone represents a loss of privilege and power, as well as a loss of her place in the world where she was a beloved child and sibling.

Sansa Stark is stripped of her name, both literally and figuratively. Firstly, by changing her name to another one. Secondly, by becoming an allegedly illegitimate child, therefore devoid of even a fake name or legacy. Later in the book, with the help of Petyr Baelish, Sansa finds a way to return to her home by marrying the unspoken heir to the Vale and eventually revealing herself as the only heiress to the North. This would also mean the end of the Stark dynasty ruling over Winterfell, as well as the little independence she has at the moment. Amy Leal in her analysis of Wilkie Collins' *No Name*, makes a comment that is relevant to this discussion:

> "In No Name, Collins not only protests against the law of England in regards to illegitimate children, he also uses names and their absence to comment on the powerless position of women in general, who lost both name and power over their fortunes when they married and became metaphorically illegitimate… Collins's novel criticizes the powerless position of women deprived of their family names through illegitimacy or legal marriage." (6-7)

Just like these women, Sansa is to be sold for her title and inheritance of Winterfell to one of the Vale lords. Eventually, her escape from being a nameless bastard leads to a marriage and losing a name all over again, this time to her husband. Even though she is considered to be the eldest legitimate heir to the Winterfell, her future husband is also an heir to the Vale's main household. According to tradition, even when Sansa is restored to her true identity but married

to another heir, she will not go home and will reside beside her husband and take his name. The inheritance of Winterfell would still be jeopardized.

Sansa's adoption of the name "Alayne Stone" is not just a practical decision to keep herself safe; it is also a statement on the nature of identity and the value of names and titles. Throughout the series, Sansa observes how names and titles can be used to manipulate and control people. For example, she sees how Joffrey Baratheon abuses his position as king to torture and kill those who oppose him, though almost everyone knows that he is a bastard – once he is stripped of a Baratheon name, his rule would be over. That is one of the reasons why the civil war among kingdoms begins and could have been orchestrated by Petyr Baelish, who knew the secret of the king's illegitimate children.

Sansa's experiences have made her question the meaning of names and stories. All the Great Houses of Westeros come from the lineage of ancient kings and heroes of old, whose stories have been recited for thousands of years. For example, Brandon the Builder, founder of House Stark and the first King in the North, alleged builder of most well-known buildings in Westeros, or Lann the Clever, the legendary hero who founded House Lannister in the Age of Heroes, when he got Casterly Rock from the Casterlys with only his wits (*A Game of Thrones* 230). Those are the stories children of lords and ladies in Westeros are raised on to commemorate their and other families as of great legacy and significance. In *A Storm of Swords*, Sansa thinks to herself, "All the stories Sansa had ever heard of knights and ladies and heroes had seemed so splendid and exciting, until she became one herself. Then she had found out the truth… They were only stories… Dead knights, headless heroes, a prince who won't wake up…" (831). Sansa realizes that the titles and honorifics that once seemed superior and fairytale-like are ultimately meaningless in the face of the harsh realities of Westeros.

In this context, Sansa's adoption of the name "Alayne Stone" can be seen as a rejection of the traditional power structures and the value placed on names and titles in Westeros. Sansa

is able to reject the expectations and labels that others have placed on her by assuming a new identity. She is in the process of redefining herself on her own terms and taking control of her own destiny. Since the beginning of her story Sansa awaits a fair knight to save her. Eventually all the people who were saving her ended up using her for their own agenda. Even naïve Sansa could not help but notice that pattern. As she spends more time with Petyr, she becomes increasingly aware of his manipulations and begins to plot against him. In *A Dance with Dragons*, she plants a false trail to make Petyr believe that she is planning to escape the Vale with the help of Ser Shadrich, a knight who has expressed an interest in finding Sansa for his own purposes. This shows that Sansa is not only capable of defending herself, but also of outmaneuvering one of the most politically savvy and manipulative characters in the series.

Mirroring Sansa's story, Theon Grejoy must defeat Ramsay, his captor and one of the most dangerous and unpredictable men in Westeros, in the games of mind. Theon's trial is particularly poignant, as he is the only nameless character whose transformation has been completed in the published story. After he is captured and tortured by Ramsay Bolton, Theon is systematically abused, renamed "Reek", and forced to perform degrading tasks. As Theon becomes increasingly subservient to Ramsay, his identity as a Stark loyalist and Ironborn prince fades into obscurity. This trial serves to test Theon's character, as he must find a way to retain his humanity and sense of self in the face of overwhelming violence and trauma. It also serves as a metaphor for the larger themes of identity and power struggles present throughout the series, which are discussed in the next section.

2.4 Namelessness as Means to Subdue and Control

Michel Foucault's book *Discipline and Punish* explores the ways in which power operates in modern societies. One of the key themes in the book is the role of names and namelessness in the exercise of power. Foucault argues that the modern state uses names and

other forms of identification to exert control over individuals but also uses namelessness as a means of punishment and social control.

In the first part of the book, Foucault discusses the use of public execution as a means of punishment in pre-modern societies. He notes that one of the key features of public executions was the display of the prisoner's name, crimes, and punishment to the public. By making the execution public, the state intended to exert control on not only the prisoner but also the public, who were reminded of the consequences of disobeying the state. On the other side, unfortunately, the public tended to sympathize with the victim. (8-9) As he wrote later in the book: "The reformers of the eighteenth and nineteenth centuries were not to forget that, in the last resort, the executions did not, in fact, frighten the people. One of their first cries was to demand their abolition." (63)

In modern societies, the state uses a variety of identification systems to control individuals, such as passports, driver's licenses, and social security numbers. These systems enable the state to monitor and regulate the individual's movements and activities, but they also reinforce individuals' identities and sense of self. (77)

However, Foucault argues that the state also uses namelessness as a means of punishment and social control. For example, he discusses the use of anonymous denunciations in pre-modern societies, where individuals could accuse others of crimes without revealing their identity. This created a culture of suspicion and fear, where anyone could be accused without evidence or proof. Similarly, in modern societies, Foucault argues that the state uses namelessness through practices such as mass surveillance and the use of anonymous informants. (35-36)

The character of Reek in George R.R. Martin's *ASOIAF* series can be analyzed through the lens of Michel Foucault's *Discipline and Punish: The Birth of the Prison*.

Theon Greyjoy, also known as Reek, is the son of Lord Balon Greyjoy, the ruler of the Iron Islands, a group of islands off the west coast of Westeros. Theon is initially taken as a hostage and a ward by House Stark, growing up alongside the Stark children in Winterfell. Theon's identity is often divided between his Stark upbringing and his loyalty to his own family. He struggles with a deep desire for acceptance and validation from his father and his people, which leads him to make choices that betray the Starks. Theon's longing for belonging and his search for his place in the world ultimately lead him to make a pivotal decision that has severe consequences for himself and others.

Foucault's theory of discipline and punishment emphasizes the ways in which power operates through systems of surveillance and control, and how these systems are used to shape individuals' behaviors and identities. In this context, Reek's experiences of torture and degradation can be seen as a means of exerting power over his body and mind, and transforming him into a new subject that is fully subservient to his captors.

Foucault argues that modern disciplinary systems create docile and obedient subjects through a combination of surveillance, control, and punishment. This process involves breaking down the individual's sense of self and reconstituting it in a new form that is more amenable to the demands of authority. As Foucault writes, "discipline produces subjected and practicing bodies, 'docile' bodies. ... [It] increases the forces of the body (in economic terms of utility) and diminishes these same forces (in political terms of obedience)" (138). This process is reflected in the transformation of Reek, who is subjected to a brutal regime of torture and humiliation that is designed to strip him of his identity and reduce him to a mere tool for his captors.

Reek's transformation is illustrated through his changing identity and his responses to his captors. Initially, Reek is known as Theon Greyjoy, a proud and arrogant nobleman. Ramsay Bolton, however, captures him and subjects him to torture before renaming him Reek and

making him carry out a number of humiliating and dehumanizing tasks. For example, during the bedding Ramsay has Theon strip Ramsay's bride for him and makes Theon watch as he degrades Jeyne, then forces Theon to prepare her sexually before he rapes her. As the torture continues, Theon becomes increasingly docile and obedient, and eventually accepts his new identity as Reek. This is reflected in his internal monologue, where he refers to himself exclusively as Reek and even begins to identify with his captors: "His lordship [Ramsay] was all that he had hoped for, and more. ... Reek was his property" (*A Feast for Crows* 636).

This process of transformation is a reflection of the disciplinary power that is exerted over Reek. Through a combination of physical torture and psychological manipulation, his captors are able to break down his resistance and reshape his identity in their own image. As Foucault writes, "the exercise of power ... turns individuals into subjects, or rather, it produces subjects" (142). Reek's experiences demonstrate how the application of disciplinary power can reshape an individual's sense of self and subjectivity, and create a new form of obedience that is based on surveillance and control.

One of the key techniques that Ramsay uses is isolation, which is a generic form of punishment in Foucault's analysis of the prison system. Ramsay keeps Reek locked up in a small, dark cell, denying him any contact with the outside world. This serves to break down Reek's sense of self, leaving him vulnerable to Ramsay's manipulations. As Foucault writes, "Isolation constitutes a practice of enclosure that is both physical and moral. The prisoner is confined to his cell, deprived of all contact, and subjected to an obsessive surveillance." (31)

Despite Ramsay's efforts, however, Reek eventually manages to regain his sense of self and his name as Theon Greyjoy. This can be seen as an example of Foucault's idea of resistance to power. Although it is common to think of power as all-encompassing and totalizing, Foucault contends that there are always gaps and flaws in the system that those who are subject

to it can take advantage of. As he writes in *The History of Sexuality*, "Where there is power, there is resistance." (95)

In the later part of *A Dance with Dragons*, Theon begins to reclaim his identity and his name. One of the most significant moments in this process is when Mance Rayder, posing as Abel the Bard, asks Theon for assistance in rescuing "Arya Stark" from the Bolton-controlled Winterfell. As they plan the escape, Theon begins to realize that he may have a chance to redeem himself and take control of his own destiny. He decides to take a risk and reveal his true identity: " 'My name is Theon Greyjoy, you have to remember!' The name was important. He was a prince of the Iron Islands, the son of Balon Greyjoy. 'I have to remember. I am a prince of the Iron Islands.' " (*A Dance with Dragons* 535)

The significance of Theon reclaiming his name is about his identity and ability to act independently. As he regains his sense of self, he also begins to take control of his own fate and to make choices that are not solely motivated by fear or submission.

This moment of self-realization is also reflected in the change of focalization to describe Theon. Throughout the books, he is referred to as "Reek" by other characters and narrative, but as he begins to assert himself, the narrative shifts and he is referred to as "Theon" more frequently. This reflects his changing status and his gradual reclaiming of his identity.

Just like Theon, Sansa and Arya are trying to escape unwanted authority and if not completely return to their past selves, then at least liberate parts of them. At some point, all three characters yearn for their childhood in Winterfell, when they were family and their protectors were alive. They are not alone in this feeling.

2.5 The Problem of Daenerys

Another character who craves the feeling of home safety is Daenerys Targaryen. She is also a character with the most amount of names and titles, though her chapters consistently are

named simply Daenerys. Princess Daenerys Targaryen, nicknamed Stormborn, is the last representative of the Targaryen house, the daughter of King Aerys II the Mad and his sister-wife Rhaella, the younger sister of Princes Rhaegar and Viserys Targaryen.

Daenerys is one of the most important focalizers in the series, although her chapters are geographically disconnected from all the rest: for the first five books, she travels through Essos, trying to find allies for herself, return to the Seven Kingdoms and conquer the Iron Throne. At the end of the first book, she becomes the mistress - "mother" - of three dragons hatched from eggs - Drogon, Rhaegal and Viserion.

Her full name goes: Daenerys Stormborn, the Unburnt, Queen of Meereen, Queen of the Andals and the Rhoynar and the First Men, Khaleesi of Great Grass Sea, Breaker of Shackles, and Mother of Dragons (*A Dance with Dragons* 43). She is repeatedly reminded of all of her titles, addressed by them, and seen as them. But that does not weaver her identity, as she stays Daenerys. Though her story mirrors a lot journeys of Theon, Sansa and Arya, she is never detached from her personality that much. She is an orphan without a home, who was raised in different culture than her own with no legacy but a name. Through her narrative readers witness Daenerys' unyielding and unwavering sense of self. Almost magical it seems.

The topic that was never actually discussed in this work yet is magic, which is strange for analyzing a fantasy series. Most of the magic readers encounter in Essos through the eyes of Daenerys, while the main plotline is in Westeros, where magic did not appear for hundreds of years. This can be contributed to Westeros scientists, maesters, who allegedly get rid of magic, dragons and Targaryens eventually, as one of the maesters, Marwyn, points out in *A Feast for Crows*:

> "Who do you think killed all the dragons the last time around? Gallant dragonslayers armed with swords? The world the Citadel is building has no place in it for sorcery or prophecy or glass candles, much less for dragons. Ask yourself why Aemon Targaryen

was allowed to waste his life upon the Wall, when by rights he should have been raised to archmaester. His blood was why. He could not be trusted. No more than I can." (965)

As noticed by the same character, Daenerys is to bring magic back to Westeros with her dragons, making it again a place of songs and fairy-tales because according to him and other characters, she appears to be the hero of old prophecies (980).

I believe that the difference between her and the characters that have been discussed before is, in fact, a magical one. Daenerys has always been connected to her dragon-like nature and eventually, she awakes dragons from long-dead eggs.

Arya and Sansa in the beginning of the *Song* are presented with direwolves, the symbol of the House Stark, like the rest of their sibling. Later books reveal the fact that all of Stark children are wargs and they can transport their consciousness into direwolves. This ability goes back to the First Men, who inhabited Westeros first among mankind, and the origin of House Stark. As Catelyn Stark thought about her husband: "The blood of the First Men still flowed in the veins of the Starks, and his own gods were the old ones, the nameless, faceless gods of the greenwood they shared with the vanished children of the forest." (*A Game of Thrones* 22) But Arya and Sansa were separated from their wolves early, Sansa's one gets killed before she learned how to sleepwalk into their mind and Arya's is exiled. It all happens incredibly early in the books too, which foreshadows the future where Starks have to give up or conceal their names and identities. They are separated from their nature and their legacy which leads to them questioning who they are.

Theon, like Daenerys, was separated from his family and culture as a baby. Consequently, he does not know what it means to be an Ironborn. In the Iron Islands, they worship the Drowned God and perform the ritual of drowning and coming back to life (Antonsson 45). Whether the ritual is an actual performance of magic or not, it certainly is acknowledged as one in the books. Theon only did it when he was already too old and did not

understand the meaning of it fully, as he was not raised as one of the Ironborn. Eventually, this internal dichotomy is followed by him questioning, if he is a Greyjoy, a Stark, or just Reek.

The identity crisis can be explained by social and cultural breach in the lives of these characters and this explanation is fair enough. But again, there is Daenerys, who does not know almost anything about her family or dragons, though she never questions it. As sorrowful and abused as her childhood was, deep down she always knew that she cannot be hurt by fire or how to wake up dragons. I believe that partially she is influenced by magic in Essos that is thriving in comparison to what is left of it in Westeros. When the stories about magic and dragons and heroes of old became just that, stories, the people of Westeros lost parts of their identities. By further cutting magic off, characters like Arya, Sansa and Theon are born.

Conclusion to Part I

As have been discussed, George Martin uses namelessness in various forms: as a world-building technique, both socially- (surnames of bastards), historically- ("epithet" knights) and culturally wise (the Faceless Men); as a narrative tool in naming chapters and for the story-telling purposes of character development according to Joseph Campbell's theory; finally, as a way of historically accurate social control of women (in the case of Sansa/Alayne) and psychological control of decile bodies of Foucault (in the case of Theon).

Furthermore, the use of namelessness in Martin's storytelling serves multiple purposes. It helps to create a sense of mystery and intrigue, keeping readers engaged and curious about the characters' true identities. Additionally, namelessness serves as a tool for world-building, contributing to the rich tapestry of Martin's fantasy universe. The exploration of identity and the questioning of one's heritage is a prevalent theme in George Martin's works, particularly evident in the characters discussed in this thesis. These characters are faced with the challenge

of understanding their true selves in a world filled with complex social structures and conflicting cultural beliefs.

The correlation between magic and identities, which is not much present in Martin's universe, will be discussed further in the next chapter about works of Ursula Le Guin.

Chapter III. Namelessness in the works of Ursula Le Guin

Ursula K. Le Guin (1929–2018) was an American author of science fiction and fantasy literature. She was born in Berkeley, California, to a family of intellectuals, including her father, the noted anthropologist Alfred Kroeber, and her mother, writer Theodora Kroeber. Le Guin was raised in a family that valued creativity, intellectual curiosity, and cultural diversity, and these values would influence her writing throughout her life.

Le Guin received her undergraduate degree in Renaissance literature from Radcliffe College in 1951, and later earned a master's degree in French and Italian literature from Columbia University in 1952. She then pursued doctoral studies at the University of Paris for a year before returning to the United States to begin her writing career.

Le Guin's first published works were poems, which appeared in various literary journals in the 1950s. She then turned her attention to science fiction and fantasy, which allowed her to explore complex social and political issues in a more imaginative and fantastical setting. Her first novel, Rocannon's World, was published in 1966 and was followed by a number of acclaimed works, including *The Left Hand of Darkness* (1969), *The Dispossessed* (1974), and *The Earthsea Cycle* (1968–2001).

Le Guin's work is known for its exploration of social and political themes, including feminism, anarchism, and environmentalism. She was a vocal advocate for the importance of science fiction and fantasy literature, arguing that these genres allowed for more imaginative and creative exploration of complex issues than other forms of literature.

Onomastics, the study of names and their origins, is a recurring theme in the works of Ursula K. Le Guin. Throughout her career, Le Guin has used naming conventions to convey deeper meanings and explore philosophical concepts in her writing.

One of the most prominent examples of onomastics in Le Guin's work is in the Earthsea series, where names hold immense power and significance. In this world, everything and

everyone has a true name that represents their essence and gives them power. By knowing someone's true name, one can exert control over them or call upon them for aid.

In *A Wizard of Earthsea* (1968), the first book in the series, the protagonist, Ged, learns the power of names when he tries to use his magic to summon a spirit without knowing its true name. Instead, he inadvertently summons a malevolent spirit, unleashing chaos and destruction.

In *The Tombs of Atuan* (1970), the second book in the series, the main character, Tenar, is taken from her family and given a new name and identity by the powerful cult of the Nameless Ones. She later discovers her true name and uses it to reclaim her agency and identity.

In *The Farthest Shore* (1972), the third book in the series, the antagonist, Cob, has lost his true name through the misuse of magic. He is unable to fully access his power without a true name, and his desire to regain it consumes him.

Beyond the Earthsea series, Le Guin's other works also explore the significance of names. In *The Left Hand of Darkness*, the Gethenians have no fixed gender, and their names reflect this fluidity, as individuals are referred to by their given names, which are often gender-neutral or ambiguous. Moreover, all Gethenians are referred to as 'he' no matter what biological gender they present at the time. In *Always Coming Home*, the names of characters and places are derived from the fictional Kesh language, creating a sense of immersion and authenticity in the worldbuilding.

Onomastics plays a significant role in Le Guin's writing, reflecting her interest in language and its ability to convey deeper meanings and explore philosophical concepts. By imbuing names with power and significance, Le Guin creates a sense of wonder and mystery that adds to the richness of her worlds and characters.

3.1 The Role of Names and Naming in Le Guins' Works

In the Earthsea universe, a person's true name possesses a tremendous deal of power and reveals the person's essence, whereas a person's use-name (also known as a nickname) can be used to control or manipulate the behavior of others. Names are powerful; they have the ability to open or to close, to reveal or to conceal. In Earthsea, names are used to control, to express power, to reveal the truth about a person, and to create identity.

In "Magic Names: Onomastics in the Fantasies of Ursula Le Guin", John Algeo examines the role of names and naming in the works of Ursula Le Guin. The article explores how Le Guin uses names to create a sense of realism and depth in her fictional worlds, as well as to comment on the power dynamics at play in society.

Algeo argues that by placing such importance on names, Le Guin is able to comment on the relationship between language and power in our own world. He notes that "Le Guin's fiction often reminds us that the control of language is a major instrument of social control" (Algeo 298). In *The Dispossessed*, for instance, the language spoken on the anarchist planet of Anarres, Pravic, is deliberately designed to promote egalitarianism and discourage possessiveness, as for example the use of the possessive case is strongly discouraged, a feature that also is reflected by the novel's title (Conley 46-47). By manipulating language, Le Guin explores the power dynamics inherent in communication and challenges the ways in which language can be used to control and oppress. In *The Word for World is Forest*, the indigenous Athsheans resist colonization by reclaiming their language and using it as a tool of resistance against the oppressive human invaders. Language becomes a means of asserting their cultural identity and challenging the dominant power structure as they resist assimilation and preserve their heritage.

In his article "Onomaturgy vs. Onomastics: An Introduction to the Namecraft of Ursula K. Le Guin" Christopher Robinson contends that Le Guin was a master of both onomastics (the

study of the origins and meanings of names) and onomaturgy (the creation of new names) and that her use of these techniques in her writing was an important part of her literary legacy.

One technique Le Guin utilizes is the creation of names that have aesthetic appeal and evoke a sense of playfulness. She describes the process of inventing names as a largely subconscious activity, akin to wordplay and verbal experimentation that children engage in (Robinson 2018). This approach aligns with Sigmund Freud's concept of jokework, which emphasizes the sound and form of language (Robinson 2018). Le Guin's names often look and sound alike, adding to the whimsical nature of her fantasy and science fiction worlds (Robinson 2018). For example, the name Kurremkarmerruk that is almost a palindrome. It belongs to the Master of Names, who was one of Ged's teachers. Ironically, it is said in the text that this name does not hold any meaning in any language of the Earthsea. (*Wizard* 49)

Furthermore, Le Guin incorporates phonetic metaphor into her naming practices. Phonetic metaphor refers to the relationship between the sounds of words and their associated meanings (Robinson 2013). By carefully selecting names that evoke certain emotions or convey symbolic significance, Le Guin adds depth and nuance to her characters and settings (Robinson 2013). This technique allows her to explore the relationships between names, gender, affect, and the body (Robinson 2013).

In addition to the aesthetic and symbolic aspects of her names, Le Guin also employs onomaturgy to create ensembles of names that share common features. These ensembles go beyond individual texts and appear across different works and imaginary worlds (Robinson 2011). This approach considers wordplay, free association, and semantic content as elements of name construction (Robinson 2011). By weaving these elements into her narratives, Le Guin creates cohesive and intricate fictional universes that are worthy of study and admiration (Robinson 2011). For example, the chain of names Estrel (from *City of Illusions*) – Estarriol

(from *A Wizard of Earthsea*) – Estraven/Estre (from the *Left Hand of Darkness*), all of these characters share a role of companion of the protagonist, also they are all kind and wise.

In Ursula Le Guin's Earthsea series, the cultural aspect of names can be observed through various examples. Le Guin's careful selection of names reflects the cultural and linguistic practices found in our own world, adding depth and authenticity to the world of Earthsea. In his book *Le Guin and Identity in Contemporary Fiction,* Bernard Selinger wrote: "The different cultures in Earthsea are revealed through their naming practices. The Kargish have single-syllable names; the Hardic peoples have two-syllable names, and the nomadic people of the Reaches have multi-syllabic names with hyphens. In each case, the names reflect something about the culture and the people who inhabit it." (32)

As can be seen, the studies of names in the worlds of Ursula Le Guin is quite extensive. Still, in addition to her interest in names and their power, Le Guin also investigates in her works the implications of not having a name. In some of her stories, she omits character names on purpose in order to comment on the nature of identity and the function of language. In one of Le Guin's best well-known short stories, "The Ones Who Walk Away from Omelas," the narrator describes a utopian city in which the happiness of its citizens depends on the suffering of a single child. The absence of a name for this infant emphasizes its anonymity and helplessness. The absence of a name highlights the child's status as an object rather than a person and raises significant concerns about the nature of ethical responsibility and the worth of human life. Similarly, Le Guin constructs a society in *The Dispossessed* in which people are not given individual names until they reach adulthood. This lack of names demonstrates the community's dedication to collective identity and suppression of individualism.

3.2 The Archetype of the Shadow as a Way of Namelessness

In the novel *A Wizard of Earthsea*, names play an important part not only in the progression of the storyline but also in the broader thematic investigation. The main character, Ged, is introduced at the beginning of the tale as a little child who resides on the island of Gont. After it is discovered that he has an innate talent for magic, the local mage, Ogion, takes him on as an apprentice to learn his craft. As Ogion explains, Ged gains an understanding of the significance of names during the course of his training: " A mage names a thing and sees its true form. That is the basis of magic." (*Wizard* 23) Ged's pride and hubris drive him to try to use his magic to control and dominate rather than to comprehend and cooperate with the natural order of things, and this sets up the major conflict of the novel.

The idea of naming as a way of understanding and controlling the world is further explored through the concept of the "true name." Each person and thing has a true name that represents their essence, and knowing this name gives the knower power over them. Ged learns this lesson the hard way when he tries to use his magic to summon a spirit, only to have the spell backfire and release a shadow creature that becomes his greatest adversary. The shadow is, in many ways, a manifestation of Ged's own dark side, and the struggle between the two represents the ongoing battle between order and chaos, the norm and the disturbance of it.

The term archetype was introduced into scientific circulation by the founder of analytical psychology K.G. Jung. Under the archetype, Jung understands the innate mental structures, patterns of images that are characteristic of humanity as a whole and stored in the collective unconscious. As a result of myth-making, archetypes are embodied in specific images that reflect the process of becoming a person's personality in the process of individualization. Jung describes individual archetypes characteristic of a personality, such as persona, ego, self, shadow, anima/animus, wise old man and chthonic mother, etc. (Jung 3)

In Jungian psychology, the archetype of the shadow is both one of the most fundamental and one of the most generally recognized. It is a representation of the hidden, unacknowledged, and unloved elements of a person's nature. The shadow, according to Jung's definition, is "the thing a person has no wish to be" (Jung 20). It is comprised of everything that is unconscious, repressed, or denied, including urges, desires, and feelings that are deemed undesirable by society or the person. Jung believed that a person cannot become fully self-aware or integrated without acknowledging and integrating their shadow aspects. He wrote, "One does not become enlightened by imagining figures of light, but by making the darkness conscious" (Jung 13).

The shadow archetype can take on many different appearances depending on the person experiencing it. According to Jung, the shadow can take the form of a personal shadow, which represents the repressed aspects of the individual's own life, or it can take the form of a collective shadow, which represents the repressed aspects of society as a whole. The darker aspects of an individual's personality, such as hostility, envy, and shame, that have been repressed and rejected by the conscious mind are referred to as the personal shadow. On the other hand, the darker aspects of society, such as prejudice, racism, and violence, are visible in the collective shadow despite the fact that the larger culture has attempted to cover them up and deny their existence.

The shadow archetype can also appear in dreams and in art. In dreams, the shadow often appears as a threatening or sometimes almost inhuman, unnamable figure, reflecting the subliminal parts of the dreamer's personality. In art, the shadow can be seen as a representation of the dark, chaotic, and irrational forces that underlie human consciousness.

Jung believed that integrating the shadow archetype was an important part of individuation, the process of becoming a self-aware and whole individual. By acknowledging and integrating the shadow, individuals can become more aware of their unconscious impulses and desires, and develop a more complete sense of self.

In *A Wizard of Earthsea*, Ged's shadow is described as a dark, faceless figure that begins to follow him after he unleashes a dark spirit called Gebbeth. The shadow represents the parts of Ged's personality that longed for power and authority among mages, and it becomes a powerful force that threatens to overtake him.

Ged's shadow manifests as a nameless, shapeless creature that he creates during a moment of fear and desperation. In Jungian psychology, the shadow is not necessarily a separate entity with its own name but rather a part of the individual's psyche. As Jung states, "The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort" (Jung 8). As Ged journeys through the islands of Earthsea, he seeks to find the source of his shadow and understand its true nature. Multiple times Ged is offered the shadow's name but at a cost of his moral failure, servitude to the dark forces or betrayal of his duty as a wizard to protect the Archipelago. At the first meeting with the dragon Yevaud, Ged, with the help of his magical knowledge, defeats him and the dragon agrees to fulfill one order of the young wizard. While initially Ged decided to duel in order to protect the inhabitants of nearby islands from dragon attacks, the wise and cunning Yevaud offers Ged in exchange for the deal (ban on flights over the islands), the name of his shadow: "Ged's heart leaped in him, and he clutched his staff, standing as still as the dragon stood. He fought a moment with sudden, startling hope. It was not his own life that he bargained for. One mastery, and only one, could he hold over the dragon. He set hope aside and did what he must do." (*Wizard* 153) By refusing to fall into his own desires and withstanding challenges, Ged proves that he is capable of defeating the shadow and, eventually, that this act does not require fighting at all.

In a moment of self-realization, he comes to understand that the shadow is actually a reflection of himself, and he must confront it in order to become whole: "I am Ged and you are me, and what is between us but the sea?" (*Wizard* 183) The namelessness of the shadow reflects

the it's rejection and unrecognition by Ged. By naming the shadow by his own name, Ged is able to recognize and accept that it is a part of him, and he is able to integrate it into his being.

3.3 The Power of Namelessness in *The Tombs of Atuan*

All societies and all cultures use the naming procedure, self-identification is one of the first phrases learned in both native and foreign languages. Names, as well as dreams, make a person a unique individual. Derek Walcott argues that by not knowing the meaning of their name, a person deprives himself of his individuality (238). At the same time, "when a character loses her/his name s/he always tries to recover it, as well as the identity, or to replace it with a new one." (Dvořáková 36)

In Le Guin's *The Tombs of Atuan*, the character Tenar is a major figure who undergoes significant development throughout the novel. Tenar is a young girl who was taken from her family and given to the Nameless Ones, the powerful and mysterious beings who inhabit the Tombs of Atuan. She is raised to become the high priestess of the Nameless Ones, and as such, she is both feared and revered by the people of Atuan.

The Nameless Ones, also described in *The Tombs of Atuan* as "gods of darkness" (Le Guin 7), are shrouded in secrecy, and the rituals and beliefs of their Order are unknown to outsiders. They are governed by a group of high priestesses known as the "Mistresses of the Tombs," who hold absolute power over the Order. The Order of the Nameless Ones is a strictly hierarchical society, with each member being assigned a specific role and duty. One of the key aspects of the Nameless Ones is, not surprisingly, their namelessness. Tenar explains this to Ged when she says, "The Nameless Ones have no name. It is their nature to be nameless" (*Tombs* 51). This namelessness serves as a symbol for the power and mystery of death, which is central to the religion of the Nameless Ones.

The Nameless Ones are a powerful and compelling element of *The Tombs of Atuan*, and they serve as a symbol for the dangers of tradition and the importance of questioning established beliefs. As Le Guin herself has noted in *Words are my matter: Writings about life and books*, "the Nameless Ones are the power of the past, the weight of tradition, the fear of change, and the inability to see beyond what has always been" (20). Namelessness in this case represents the unquestionable authority of the past. Through Tenar's experiences with the Nameless Ones, Le Guin presents a critique of the dangers of blindly following tradition and the importance of questioning established beliefs.

At the beginning of the novel, Tenar is a cold and detached character, having been raised in isolation and trained to be emotionless in her duty to the Nameless Ones. She is described as "thin and hard, like a rod of iron" (*Tombs* 17), and her lack of personal identity is reflected in her namelessness. Tenar's other name is Arha, which means "the eaten one" in the Kargish language and was given to her after she became the high priestess. As Mark Morton notices in *The Lover's Tongue*, the motif of devouring is quite present in English endearment language, when lovers call each other sweats and candies (153). These words do not have a gender-quality to them. However, objectification of parts of the body as food items to be consumed or even as piece of meat is reserved or has been reserved almost solely for women:

> In the happy world of endearments, men and women metaphorically become "one flesh"—"bone of my bone, and flesh of my flesh," as the traditional wedding vows say. In the demonic world of objectification, the image of Jack the Ripper lurks under the surface, frying up the kidney of Catherine Eddowes, making her flesh into his flesh, and bragging about his deed in a letter. In one sense, what Jack the Ripper did in Victorian London was simply enact a fantasy that is implicit in the English language, at least implicit in the words that objectify women by equating them to meat. A version of that cannibalistic fantasy is also present in Bram Stoker's novel Dracula, in this erotically-

charged scene where the vampire is interrupted as he attacks the wife of Jonathan Harker. (59-30)

Tenar's life and identity is no more than the fuel, the source of energy and an eatable object to the gods she serves. However, her encounters with Ged led to a gradual awakening of her true self.

Before the appearance of Ged in the story, Tenar's only means of knowing the world are the labyrinth of Tombs. The motif of the labyrinth, from ancient times to the present day, is a symbol of being, the cycle of life, the idea of eternal return, as well as an endless search. The labyrinth is always a path, wandering, initiation, and also a metaphor for making a choice. In the 20th century, the motif of the labyrinth again becomes popular, acquiring new shades of meaning. Umberto Eco in his *Postscript to the Name of the Rose* identifies three types of labyrinth: Theseus' labyrinth, in which all paths lead to the center; manneristic labyrinth - with the only way to the exit; labyrinth-rhizome, in which "there is no center, no periphery, no exit" (14). According to Eco, Theseus' labyrinth and the mannerist labyrinth correspond to the Borgesian model, since they are systemic and structural. Borges's story *The Library of Babylon* creates an image of a fantastic book depository, which is an endless labyrinth with a clear structural organization. People wandering among the endless bookshelves, as if in a labyrinth, have lost all sorts of landmarks. Some were disappointed in the existence of meaning and purpose, and, consequently, the exit from the labyrinth. Others passionately believe in the coming of a messiah who will show them the way out. Still others, like the hero of Borges' story, are trying to understand the structure of the universe, to understand the laws of its existence, to find themselves in an endless labyrinth.

As in "Womanspace: The underground and the labyrinth in Ursula K. Le Guin's *Earthsea* narratives" Douglas and Byrne point out, the concept of labyrinth is connected to notions such as the return to Paradise (expressed in the arrival at the center of the labyrinth), challenges or

rites of passage, spiritual initiation or the difficulties of life towards its fullness (5). Additionally, its convoluted configuration would not only be intended to disorient the explorer, but also, to protect its treasures, cause the downfall of thieves or desecrators who dared to walk its paths. Finally, there would be an association between its attributes and the female genitalia, which would link the notion of death (the underground) with life (the womb of the woman as origin or birth) (6-7). Christopher Robinson also came to the similar conclusion in "Phonetic Metaphor and the Limits of Sound Symbolism":

> The phonetic metaphor in the two names of the heroine must be read within the framework of the archetypal Great Mother. Because of the obvious homophony between *tomb* and *womb*, the reader identifies the underground passages of the religious complex of Atuan with the female reproductive anatomy. The image of an underground cavern or tunnel representing the Great Mother archetype reappears in three of the more recently published texts in the Earthsea cycle. (199)

Since the story of the Minotaur, there is difference in a way that man and woman perceive the labyrinth: "Often, she plays Ariadne to a clueless or imprisoned boy or man. She herself is at home in the labyrinth: imprisonment is her nativity." (Gilman 100) While Ged, a Theseus-like character, is trapped in the labyrinth, Tenar can navigate it and even play the savior. Thus, Atuan's Labyrinth immediately directs its interpretation towards symbolic paths linked to the fate of its supposed mistress: "Le Guin's labyrinths, like her caves, are places that resonate with the subtlety and mysticism of female power, but Le Guin adds to this the connotations of getting lost and finding one's way, which are associated with labyrinths and mazes, as metaphors for self-transformation" (Douglas & Byrne 5).

The descriptions of the labyrinth are focused on the sensations that Tenar experiences, for there is no light there. Tenar is suffocating and afraid until she is not. She sees the Labyrinth as a space that carries its own beauty: "The blackness seemed sweet and peaceful as a starless

night, silent, without sight, or light, or life. She plunged into the clean darkness, hurried forward through it like a swimmer through water" (*Tombs* 203).

However, this initial state of Tenar is far from assuming a harmonious reconciliation with the value systems offered by her sociocultural environment. In other words, this alleged empowerment cannot be understood as the forging of Tenar's identity, since the religious narrative that has been imposed on her assigns these developments to Arha's pre-existing identity. As Gail Sidonie Sobat put it in "The Night in Her Own Country: The Heroine's Quest for Self in Ursula K. Le Guin's The Tombs of Atuan": "Arha dances before the Empty Throne of nameless male gods who "violate" her identity" (29).

Eventually Tenar learns about the origin of power of the Nameless Ones and their connection to the natural world: "Their power was not in them, but in the earth and the darkness and the tombs. It was a natural power, the power of the earth itself, and it was old and patient and strong." (*Tombs* 107) As Tenar experiences a moment of enlightenment, she realizes that the dark gods she serves are not the ultimate power of the world, but mere pathetic imposters. She comes to understand that "there was nothing there, no power, no mystery, no secrets, only emptiness" (*Tombs* 107).

The worship of the Tombs and the Nameless Ones is misleading. The power of the earth exist as itself and as long as it does not have a name, dark ever-hungry creatures as Nameless Gods will try to parasite on the unknowing crowd.

Tenar's transformation culminates in her decision to leave the Tombs and embark on a journey with Ged. She sheds her identity as the high priestess of the Nameless Ones and reclaims her own name, which she had been denied since childhood. She is no more an object that false gods can devour. When she gets back her name and control over her life, she understands how hungry she is herself:

"I am Tenar," she said, not aloud, and she shook with cold, and terror, and exultation, there under the sunwashed sky. "I have my name back. I am Tenar!"

The golden fleck veered westwards towards the mountains, out of sight. Sunrise gilded the eaves of the Small House. Sheep bells clanked, down in the folds. The smells of woodsmoke and buckwheat porridge from the kitchen chimneys drifted on the fine, fresh wind.

"I am so hungry.… How did he know? How did he know my name? … Oh, I've got to eat, I'm so hungry.…"

She pulled up her hood and ran off to breakfast. (*Tombs* 120)

Though the meaning of Tenar's name is not explicitly revealed, the textual closeness of "I am Tenar" and "I am hungry" suggests correlation between them. By unconsciously finding out the meaning of her name, she brings back her individuality (Walcott 238). After all these years spent in imprisonment, Tenar is hungry for life. This cardinal change from the "eaten one" to the "hungry one" mirrors Tenar's newly recovered control. Through this act of self-naming, Tenar asserts her individuality and rejects the oppressive norms of namelessness that was bestowed on her.

3.4 Namelessness as a way of Taoism in *The Farthest Shore*

Ursula Le Guin was the translator of *Tao Te Ching* and studied that book for more than forty years. The concept of "Tao" is one of the most important in Chinese religion and philosophy. This term has no analogues in Western philosophy and European culture in general. Understanding the essence of Tao is not easy. It cannot be seen or felt. Tao is in everything. It is the source of creation of the world, the beginning of all things. It is inexpressible and indeterminate. The Tao is the universe in its naturalness, nature in its fullness, it is the law of the Universe that predetermines the life of man.

It is not known exactly who introduced the concept of Tao. It also existed in the Confucian tradition, and in Buddhism there was an analogue of this term. It is believed that the most ancient explanation for it was given by the founder of Taoism, Lao Tzu, the ancient Chinese philosopher of the VI-V centuries BC. He is traditionally thought to be the author of the philosophical treatise *Tao Te Ching* ("A Book About the Way and the Power of the Way" as translated by Ursula Le Guin). Lao Tzu wrote this treatise while living in the capital of the state of Zhou. He served in the imperial archive but did not seek fame, nor did he have students. The *Tao Te Ching* consists of 81 chapters and is devoted to the revelation of the of Tao.

The word "tao" is translated from the Chinese language as "the way". It represents the essence of the fundamental orders of the universe and emphasizes the harmonious alignment of human actions with the patterns of change in the environment (Cranier). The concept of Tao in Taoism is described as natural, spontaneous, eternal, nameless, and indescribable. It is both the beginning of all things and the guiding force that governs their course (Cranier). At the same time as broad of definition as it already is, Tao has a much wider interpretation. Then again, no one, including Lao Tzu himself, could give a clear definition of it. It is nameless and formless. Although the main meaning of the hieroglyph, which denotes the notion of "Tao", is "the way", it may also denote the concept of "learning", as stated in *The Encyclopedia of Eastern Philosophy and Religion* (356). Since ancient times it has also referred to a moral law and code of conduct. This interpretation of Tao was already present in the Confucian texts. *Tao Te Ching* is the first text to describe the metaphysical meaning of the concept of Tao as the comprehensive primary element from which all things originate. It is the reality that begins the universe. In Le Guin's translation, Lao Tzu used this definition:

How the Way does things

is hard to grasp, elusive.

Elusive, yes, hard to grasp,

yet there are thoughts in it.

Hard to grasp, yes, elusive,

yet there are things in it.

Hard to make out, yes, and obscure,

yet there is spirit in it,

veritable spirit.

There is certainty in it.

From long, long ago till now

it has kept its name.

So it saw

the beginning of everything.

How do I know

anything about the beginning?

By this. (132)

The concept of Tao is central to many of Le Guin's works, especially those set in Earthsea. Tao is often represented by the balance and harmony of nature, and the idea that everything is connected and flows together in a natural and effortless way.

Le Guin explores the concept of Tao through Ged the Sparrowhawk. His journey is one of self-discovery and learning to find balance within himself and the world around him. In *A Wizard of Earthsea*, he learns the importance of finding stability in his use of magic: "To light a candle is to cast a shadow...The balance of the world is a goodly thing, and worth seeking, but the balance of power within oneself is more important still." (*Wizard* 55)

In Taoism, the ultimate goal is to attain the state of wu-wei, or effortless action, where one's actions flow naturally and spontaneously without the need for conscious effort or intention. This state is associated with the Way, which is said to be nameless and formless. As

Lao Tzu writes in *Tao Te Ching*, "The Tao that can be told is not the eternal Tao. The name that can be named is not the eternal name." (Mitchell 5**)**

The act of refraining from meddling with or attempting to exert influence on the natural progression of events is the essence of this discipline. Cultivating a state of attention and awareness, as well as aligning oneself with the natural flow of the cosmos, are necessary steps in accomplishing this goal. In the same way, the idea of namelessness in Taoism alludes to the notion that objects do not have an inherent or independent existence. Instead, everything is connected and interdependent, and each thing's existence is contingent upon the existence of other things. In the Earthsea, this is notion is represented as the idea of humbleness and responsibility to put your ego aside and work as union to obtain balance. One might acquire a more profound comprehension of the oneness and connectivity of all things by relinquishing the idea of individual identity or separateness as a condition to doing so. The idea that one may become more sensitive to the natural flow of the world and behave in accordance with it if they let go of their ego and the desire to control it is the connecting factor between these two ideas. By acting in this manner, one can reach a condition of namelessness, which is characterized by behaviors that are in harmony with the natural order of things and do not seek to force one's own personal will on the outside world. A person can develop a condition of namelessness and behave in line with the Tao, also known as the natural way things work, by engaging in the practice of wu-wei. Le Guin frequently alludes to wu-wei as having an out-of-body experience. In *The Farthest Shore*, Ged explains to his pupil: "To be a shipwright, Arren, you must learn to think like wood and sail and wind and water, to know the sea and the stars and the stories and the histories of the ports you will visit, to go beyond books and charts and the words of other men." (*Farthest Shore* 22)

While Ged's way of experiencing Tao is spiritually empowering and based on unity with nature and valuing simple things in life, the other character of *The Farthest Shore*, Cob the

Spider, chose different approach. Cob is portrayed as a complex and enigmatic character. He is described as a powerful and charismatic wizard who has become obsessed with extending his own life. In his pursuit of immortality, Cob resorts to dark and forbidden magic, causing a disturbance in the natural order of things. As a result, the land of Earthsea begins to lose its vitality, and people are robbed of their ability to die peacefully.

Le Guin uses Cob's character to explore themes of power, mortality, and the consequences of one's actions. Cob's desire for immortality represents a lust for power and a refusal to accept the natural cycle of life and death. His actions have far-reaching consequences, not only for himself but for the entire world of Earthsea. In an attempt to seize power and immortality, he forgets his true name, the quintessence of a person, presumably when he also goes blind. In a way, losing sight is compared to losing identity. In *The Metanarrative of Blindness* David Bolt stated: "In the ocularcentric terms… blindness and the associated darkness are indicative of old age and misery, a departure from the light and life... In losing his sight he loses his life, and blindness becomes as one with death." (113) And light became darkness for Cob when he answers Ged:

"But that is neither life nor death. What is life, Cob?"

"Power."

"What is love?"

"Power," the blind man repeated heavily, hunching up his shoulders.

"What is light?"

"Darkness!"

"What is your name?"

"I have none." (*Farthest Shore* 340)

This conversation shows the ever-present duality of the Earthsea world, where everything has an opposite and this opposite is a part of the whole all the same. Earth and sea, light and

darkness, male and female – all of it is a representation of a harmonious way of living. Ged and Cob could have been each other counterparts if not for the abnormality of Cob's existence that defies balance the of the Tao.

There is a nameless (or permanent) Tao and there is also a Tao that has a name, according to Lao Tzu, who discusses the duality of the Tao. In a certain sense, the first Tao is on a higher level. It is the factor that led to the formation of the cosmos and is referred to as "the mother of ten thousand things." The second, which is nothing more than a mirror of the first, makes its appearance in the very fabric of the cosmos. It is possible for it to hold the prototypes of the things that create De, which is an additional changed condition of the original Tao. The concept of "Tao without a name" can, to some extent, be compared to the non-being from which the concept of "Tao with a name" originates. By severing the connection to his 'name,' Cob hoped to tap into the power of the 'nameless' aspect of his nature. Because of this, in an unnatural way he becomes nameless and blind, since he divides physically and symbolically magical principles that cannot be split apart. Like the Nameless Ones of *The Tombs of Atuan*, who tried to impersonate the nameless Tao, Cob tries to actually become it.

Le Guin investigates the concept of a power that exists beyond language and naming by employing the concept of the nameless Tao. This force is something that is both ineffable and all-encompassing. This idea is consistent with the Taoist focus on the significance of letting go of the ego and embracing a condition of oneness with the cosmos, both of which are required for true enlightenment.

Conclusion to Part II.

Namelessness is a part of Le Guin's world-buiding, as it becomes integral to each if the first three stories in the Earthsea series. Readers encounter diverse types of the Namelessness,

as a part of one's consciousness, as old gods that reside in darkness, as the ultimate power of universe.

As has been discussed before, there is a certain duality in the world of Earthsea. I believe that there is duality to Namelessness there too. The stories of Ged and Tenar are mirroring each other: they both are to confront the dark and nameless substances in order to discover their full potential. The difference is that Ged's counterpart being his own Shadow is resolved in finding answers in himself, while Tenar has to see through the world around her to understand her own worth. Ged's problem is his inability to see beyond Ego and his sense of exceptionality, Tenar's is to understand that she is exceptional in her own way as every 'Eaten' woman before her who have been abused by the power of false gods. Thus, there is personal, internal Namelessness and abstract, external one.

Personal Namelessness deals with healthy self-identification and self-knowledge, the acceptance that not all parts of our psyche can be named or should be fought solely for that reason. As Le Guin writes in "The Child and the Shadow", describing the Shadow: "The ugliest part, but not the weakest. For shadow is the guide. The guide inward and out again; downward and up again; there, as Bilbo the Hobbit said, and back again. The guide of the journey of self-knowledge, to adulthood, to the light." (61)

External Namelessness refers to the unknowable core of the universe. Though there will always be individuals that understand the power of being Nameless, even if actually becoming one is beyond mortals. Cob and the Nameless Ones tried to conjure from the core of being to impose their vision on the world and parasite as both of these antagonists benefited from taking away people's names. Hence, External Namelessness can also be attributed to power structures and social-political environment such as state regimes.

Conclusion

The study of namelessness in fantasy literature proved to be fruitful as it presents multiple variants of storytelling and character development. Namelessness challenges traditional notions of identity and encourages readers to think critically about the complexities of selfhood.

After carefully analyzing the works of Martin and Le Guin, it becomes apparent that there are distinct differences in their respective approaches. Martin's works tend to be more rooted in social and historical concepts, while Le Guin's writings exhibit a deeper philosophical and anthropological perspective.

However, despite these disparities, both authors utilize namelessness as a crucial narrative element to develop characters within their stories. By using this absence of names, the authors highlight the importance of identity and lack thereof. This narrative element can be seen in the stories of Ged and Tenar, who undergo a hero's journey that involves navigating a trial by namelessness like Martin's characters do: naming themselves and part of themselves. Additionally, namelessness is also employed by both writers to explore power structures within societies or interpersonal relationships. For instance, the patriarchal society in Westeros and the cult of the Nameless Ones exemplify how namelessness is used to control and dispossess women of their individuality and connections. This exploration of namelessness serves to underscore the unequal power dynamics present in these fictional worlds and sheds light on the ways in which individuals are marginalized and controlled.

The concept of namelessness holds immense importance across various cultures around the world. It signifies an individual's self-knowledge and identity; hence its role in literature cannot be understated. By incorporating this thematic element into their storytelling techniques, both Martin and Le Guin effectively engage readers on multiple levels - from exploring personal identities to examining societal dynamics.

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