

Hierarchy of Masculinities in George R.R. Martin's *A Game of Thrones*

Nahdia Aurelia Aurita¹ and Miftahul Huda¹

¹Department of English Letters, Faculty of Humanities, UIN Maulana Malik Ibrahim Malang, Indonesia

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Abstract: Masculinity studies, is still a very new approach toward literature. Masculinity tends to be overlooked because of men's domination in almost every aspect of society. This causes masculinity to be taken for granted and the prevalence of unspoken notions of manliness as the norm. Therefore, this study attempts to put the focus only on men and their masculinity, specifically, the hierarchy of masculinities in George R.R. Martin's *A Game of Thrones*. The writers use Connell's theory of multiple masculinities and hierarchy of masculinities. The data of this study are collected by doing close reading in order to discover male characters, their characterization, traits, heredity, their performance of masculinity, their relationship with their family and peers, and how they are being treated in society. Those data then, are highlighted. The process of analysis includes discovering whether male characters' performance of masculinity influences their relationship with their families and peers. The result of this study shows that there are three classifications of masculinities in the Seven Kingdoms. The first is hegemonic masculinities; men who perform hegemonic masculinities receive benefits and privileges from the society despite their wrongdoings. The second is marginalized masculinities, which are the masculinities of the characters that perform hegemonic masculinities, yet do not gain benefit from it because of their social class or disabilities. The last is subordinated masculinities. Those whose performance of masculinities are being subordinated are those who display traits that are opposite from the hegemonic ideals.

1 INTRODUCTION

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

However, it needs to be noted that men's studies is just as important as women's studies. According to Brod, the reason why men's studies is actually very important for men is that "*While women have been obscured from our vision by being too much in the background, men have been obscured from our vision by being too much in the foreground*" (Brod, 2015). As a result, masculinity is being taken for granted and there is an acceptance of unspoken

conception of manliness as the 'norm' and 'natural' (Connell, 2003).

Thus, it is very important that men become a part of the gender debate, not simply for equality, but because assumption of masculinity is very damaging.

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

The conception of masculinity itself continues to shift through the years. The sex-role theory defined masculinity as personality traits that are male-appropriate and male-specific and were conveyed behaviorally. Both female and male sex-role theory implies that there is only one single identity pattern

for each sex. However, this definition has been criticized and debunked by many researchers (Deaux, 1984).

The reason the sex-role theory is widely criticized is because the theory implies that gender signifies 'two fixed, static and mutually exclusive role containers' (Kimmel, 1986) and also for presuming that men and women have natural psychological needs for 'gender-stereotypic traits' (Pleck, 1987). The sex role theory also promotes the idea that there is only a singular male or female personality, this idea hinders the countless forms of masculinity and femininity that men and women do and can demonstrate (Connell, 2005). Schock & Schwalbe also debunked the sex role theory in their study that was published in 2009. They explain that gender is in fact, not attribute of individual (Schock & Schwalbe, 2009).

According to Connell, "*masculinity is not an inborn natural condition; it is a gender identity that is collective, fluid, and socially constructed.*" (Connell, 2003).

Masculinity is "*something that one does, and he does recurrently in interaction with others*" (West and Zimmerman, 1987). Moreover, in 1990s, Butler proposes to consider gender as performative, which means that gender is not what one is, but rather, what one does (Butler, 1990). Culler further elaborates that "*A man is not what one is but something one does, a condition one enacts*" (Culler, 1997). Thus, gender is demonstrated or achieved and is better comprehended as a verb rather than a noun (Crawford, 1995).

Furthermore, the way males "do masculinity" is different; there is no one universal masculinity, and therefore, the term is usually formulated as *masculinities*. However, there are social organizations in form of hierarchy between masculinities: some types of masculinities are more valued and culturally dominant than others. This type of masculinities is highly regarded and culturally exalted, and referred to as the hegemonic masculinity, while others are marginalized or subordinated (Connell, 2003).

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

thoroughly. Below are the elaborations regarding the hierarchy of masculinities.

1.1. Hegemonic Masculinities

Hegemonic in "hegemonic masculinity" originates from Gramsci's cultural hegemony that analyzes power relations amongst society's social classes. This theory was used to describe and analyze how social classes come to dominate society. Particularly, he used this theory to analyze how the bourgeoisie, the wealthy, and the ruling classes come to dominate in a capitalist society. Gramsci's development, however, was to acknowledge that such power and such control come not only through the physical power, but also through cultural domination (Gramsci, 1971).

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

Cultural hegemony then, is something that is not clear to see, but hide itself within and beneath cultural texts. It is essentially the idea of dominant group using culture in order to legitimize their dominance. It is the idea that power can be exercised and reinforced as much through cultural texts as through physical force. Hegemony, is the fundamental idea that power is not just exercised through physical force, but also reinforced through the stories that we tell and the images that we create (Gramsci, 1971).

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

In the concept of hegemonic masculinity, "hegemony" means [...] a social ascendancy achieved in a play of social forces that extends beyond contests of brute power into the organization of private life and cultural processes. Ascendancy of one group of men over another achieved at the point of a gun, or by the threat of unemployment, is not hegemony. Ascendancy which is embedded in religious doctrine and practice, mass media content,

wage structures, the design of housing, welfare/taxation policies and so forth, is. (184)

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

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

a set of values, established by men in power that functions to include and exclude, and to organize society in gender unequal ways. It combines several features: a hierarchy of masculinities, differential access among men to power (over women and other men), and the interplay between men’s identity, men’s ideals, interactions, power, and patriarchy (Morell, 2012)

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

However, Connell never specified the attributes which constitute hegemonic masculinity how it may look like, but in her work *The Men and The Boys*, Connell indicated how hegemonic masculinity may be identified; she states ‘[t]o say that a particular form of masculinity is hegemonic means that it is culturally exalted [...]. To be culturally exalted, the pattern of masculinity must have exemplars who are celebrated as heroes’ [2]. Thus, the possessors of hegemonic masculinity are not always those who are the most powerful. They can be exemplars, for example movie actors, football players, and even fantasy figures such as characters in movies.

1.2. Subordinated Masculinities

Males who are perceived as having a subordinated masculinity show quality that are opposite to those that are valued in hegemonic masculinity such as physical weakness and exhibition of emotions like sadness (Connell, 2005). Gay men are the example of men who exhibit a subordinated masculinity. In

patriarchal ideology, gayness is the “*repository of whatever symbolically expelled from hegemonic masculinity*” (Connell, 2005). Thus, in hegemonic masculinity’s point of view, gayness is easily incorporated to femininity (Connell, 2005).

1.3. Marginalized Masculinities

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

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

1.4. Complicit Masculinities

Complicit masculinity is the kind of masculinity when a man does not fit into all the characteristics of hegemonic masculinity yet does not do anything to challenge it. Because he does not challenge the gender system in his society, he receives some benefit from being a man. Complicit masculinity possibly admires the quality of hegemonic masculinity and maybe even strive for them (Connell, 2005). However, this study will not discuss complicit masculinities because although the number of men who practice hegemonic masculinities are quite small, however the number of men who gain from the overall hegemony, and thus categorized as complicit masculinities within the hierarchy, are incredibly large.

2 RESEARCH METHOD

The approach used in this study is masculinity studies, which is an interdisciplinary field dedicated

to the topic of men, masculinity, feminism, and gender (Allan, 2016).

Furthermore, this study uses Connell's theory of masculinities in order to analyze the ways which gender are performed by male characters.

The data in this study are taken from the novel *A Game of Thrones* by George R.R. Martin. The version used is the novel published by Bantam Books in 2017.

Then, the data are collected by doing close reading. The first reading provides an overview of the plot, setting, and also characters. The second reading is to highlight information regarding male characters, their characterization, traits, heredity, performance of masculinity, and their relationship with their families and peers. The writers also take notes on how these male characters are being treated by society in general.

In order to answer how the hierarchical classification in the novel, the data will be traced using the following steps. The first step is to trace all the highlighted data which are characters, their traits, heredity, and performance of masculinities.

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

Afterward, the writers try to discover and explain how those characters fit into Connell's hierarchical classification of masculinities.

3 DISCUSSION

3.1. Hegemonic Masculinities

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

As an example, within *A Game of Thrones*, the songs sung by the people, the stories told to children and the expectation of parents toward their

sons, and also peer cultures together influence the occurrence of certain dominant masculinities that are valued and highly regarded over others. The closer a man's masculine embodiment aligns with the forms that are most regarded and valued, it is easier to gain certain privilege from that society.

Connell states that hegemonic masculinities may be recognized by identifying which masculinities that are culturally exalted. She further elaborates that to be culturally exalted, the pattern of masculinities need to be exemplar and celebrated as heroes (Connell, 2003). In *A Game of Thrones*, the masculinities of the knights, especially the knights of the Kingsguard, are highly respected and they are indeed being celebrated; people write songs and stories about them. In those songs, the knights of Kingsguard are described as those who are noble, heroic, fearless, gallant, and true (AGoT, p.391).

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

However, it needs to be kept in mind that the consensus for hegemonic masculinities are built not only by those who benefit from it, but also by those who are oppressed because if it, especially women (Connell, 2005). Men who perform hegemonic masculinities are usually rewarded with admiration from women. For an instance, one of the major female characters, Sansa Stark, think that knights are astonishing; they *'took Sansa's breath away; [...] and the knights themselves, the knights most of all. "It is better than the songs"* (AGoT, p.239). She also considers the knights as heroes who are *'fabulous'* (AGoT, p.239). Sansa is only one among many women who think highly of knights. Therefore, even people who are not being benefitted by hegemonic masculinities actually help to reinforce and promote it.

One of the characters that perform hegemonic masculinities is Jaime Lannister. Jaime's masculinities are hegemonic because his masculinities align with the forms that are highly regarded and valued: Brandon Stark states that *'Ser*

Jaime Lannister looked more like the knights in the stories' (AGoT, p.77). The masculinities of men from the songs and the stories are set to be the ideal and the exemplar, and Jaime Lannister is the embodiment of those masculinities. Jon Snow even goes as far to describe him as what *'a king should look like'* (AGoT, p.51). Jaime is, as defined by Connell, a *'culturally idealized form of masculine character'* (1987).

Furthermore, men are expected to be good at using swords and a good rider. Since Jaime is part of the Kingsguard, then his ability to use a sword cannot be questioned, and he also *'rode brilliantly'* (AGoT, p.259).

Additionally, Jaime Lannister is described as a very headstrong and easily angered person. Tyrion Lannister says that Jaime Lannister *'never untied a knot when he could slash it in two with his sword'* (AGoT, p.415), which means that he'd rather slay people who had wronged him rather than make amend with them. Moreover, when some people in the council starts questioning which Lannister that poison the previous Hand of the King, they do not think that it is Jaime, because he is *"[...] Too fond of the sight of blood on that golden sword of his"* (AGoT, p.436). Physical strength and tendency for aggression are some norms that are hegemonic in most cultures according to Connell (2005).

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

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

When he was young, Gregor shoved his brother's face down in a burning coals because his brother played with his discarded toy. He was strong, even at a very young age, so it took three

grown men to drag him off of his brother, that is how strong Gregor was (AGoT, p.303). However, Gregor never really received any kind of punishment for that. His father even lied to other people about the cause of his brother scar in order to protect Gregor. Four years after that, he was knighted by Prince Rhaegar Targaryen (AGoT, p.303).

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

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

3.2. Marginalized Masculinities

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

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

Jon Snow conforms to the hegemonic ideal of masculinity. He is very well practiced at using swords and riding horses, the abilities that are expected of men in the Seven Kingdoms. At the very beginning of the novel, Jon says to his uncle, Benjen Stark, that *"Robb is a stronger lance than I am, but I'm the better sword, and Hullen says I sit a horse as well as anyone in the castle,"* and his uncle says that it is a *"notable achievement"* (AGoT, p.53), because it really is; men are expected to be good at wielding swords and riding horses. Men who are able to do that are praised and those who don't are shunned. He

also displays traits such as bravery and stubbornness.

However, unlike Jaime Lannister and Gregor Clegane who receive benefit from performing hegemonic masculinities, Jon Snow cannot receive the same thing simply because of his social class. As an example, when King Robert Baratheon appoints Eddard Stark as the Hand of The King, and thus, forces Eddard to move to the King's Landing and leave Winterfell, Eddard wants Jon to stay at Winterfell, because in King's Landing, the capital city of the Seven Kingdoms, there is no place for bastard (AGoT, p.66).

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

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

Jon shrugged. "Girls get the arms but not the swords."

Bastards get the swords but not the arms. I did not make the rules, little sister" (AGoT, p.73)

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

Jon Snow also thinks that:

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

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

3.3. Subordinated Masculinities

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

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

Sam embodies the subordinated masculinities because he shows quality that are opposite to those that are prized in hegemonic masculinities (Connell, 2005). The brothers of the Night's Watch bullies him at first because of that. He is being called a pig, a craven, and hit him during sword practice. Sword practice with Sam never lasts long; *"The fight lasted less than a minute before the fat boy was on the ground, his whole body shaking as blood leaked through his shattered helm and between his plump fingers. "I yield," he shrilled. "No more, I yield, don't hit me"* (AGoT, p.260). While knights in the songs that are the embodiment of the hegemonic masculinities *'never screamed nor begged for mercy'* (AGoT, p.543), within a minute of swordfight, he already trembled in fear and beg for mercy.

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

Samwell Tarly actually comes from a family of honor, his house is the bannermen to the Warden of

the South, Mace Tyrell. He was actually born to inherit a strong keep and rich lands. However, as he grows older, he becomes less and less like his father's expectation (AGoT, p.267), and thus, he cannot claim his inheritance because of that.

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

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

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

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

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

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

masculinities over other forms that have the most resemblance with femininities.

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

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

He is described as a man who is plump, perfumed, powdered, and as hairless as an egg with skin that is soft and moist (AGoT, p.173). While women say that his breath smells like lilac, men say that he "*smells as foul and sweet as flowers on grave*" (AGoT, p.191). He also wears gown and slippers that are usually being worn by women [10]. It can be concluded from that description that Varys is an effeminate man, which is the example for subordinated masculinities that is given by Connell (2005).

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

However, it is very remarkable that although he has been looked down upon all his life, and gain no

privilege whatsoever because he is an eunuch, he still manages to be one of the members of the council because of his wit. Littlefinger, one of the characters notes that Varys has informants everywhere and “[n]othing happens in this city without Varys knowing. Oftentimes, he knows about it before it happens” (AGoT, p.172). Catelyn also points out that he “has ways of learning things that no man could know” (AGoT, p.200).

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

4 CONCLUSIONS

There are three classifications of masculinities in this novel. The first is hegemonic masculinities, which become the foundation of this research since other masculinities existing alongside with it, and then marginalized and subordinated masculinities.

The masculinity that are hegemonic in the Seven Kingdoms are the masculinity of knights, especially knights of the Kingsguard. Their masculinities are praised and promoted both in social life and cultural texts such as songs and stories. Those who perform hegemonic masculinities also receive admiration from women who are actually being subordinated by the existence of hegemonic masculinities. These masculinities also set to be the exemplars and the standard. Their masculinities include, bravery, brute strength, ability to use swords and ride horse, aggressiveness, and the tendency to not show any kind of emotion.

Following hegemonic masculinities, there is marginalized masculinities. Men whose masculinities are marginalized are those who perform masculinities that are hegemonic yet gain very little or no privilege at all. This may be caused by their races, social classes, ability, or disability. Jon Snow is an example of a man who performs marginalized masculinities.

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

Thus, it can be concluded that various masculinities exist, however, they are not equal.

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

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