

WEBVTT

00:00:00.000 --> 00:00:00.000

we should have, we should have, you know, 1012 minutes for questions.  
Perfect.

00:00:00.000 --> 00:00:00.000

Okay.

00:00:00.000 --> 00:00:00.000

So do you want or you need to share some slides are you going to be  
talking.

00:00:00.000 --> 00:00:00.000

No, no, very straightforward.

00:00:00.000 --> 00:00:03.000

Cool. I'm going to stop the recording and then started again really quick  
just to make our accounting easier.

00:00:03.000 --> 00:00:06.000

Here we go.

00:00:06.000 --> 00:00:14.000

Okay. And I'm going to.

00:00:14.000 --> 00:00:23.000

I try not to rely too much on technology because of course the more tech  
you have, the more can go wrong so salad.

00:00:23.000 --> 00:00:34.000

You were talking. Okay, I'm gonna be, I'm going to be hard on you a  
little bit you're saying that science fiction is about the word world  
might be and fantasies about the way it should be.

00:00:34.000 --> 00:00:52.000

But a little aphorism that I came up with when I was doing my thesis.  
Yeah, it. I think it holds true, of course, particularly if you subscribe  
to the Tolkien model that the purpose of fantasy is to create recovery  
and constellation wonder about stuff

00:00:52.000 --> 00:00:55.000

like the long trip to the Small Angry Planet.

00:00:55.000 --> 00:00:58.000

That is definitely science fiction.

00:00:58.000 --> 00:01:14.000

And it is such a clear description of that, it feels like such a. If you  
haven't read it, it is super glorious. I'm not, I'm not familiar with it.  
Oh it is their alien species that are so alien that it just makes your  
teeth tingle.

00:01:14.000 --> 00:01:29.000

It has complex societies, it has love and different kinds of shapes and forms, it has androids it has fights. It has a small mining company has big scary bugs, although the staples of science fiction, but like, Oh, it's, it's beautiful.

00:01:29.000 --> 00:01:36.000

There's a reason that one, a ton of the spectacular words in that space.

00:01:36.000 --> 00:01:44.000

I might have to look it up but I have a reading list of so long at the moment but it could be used until I get around to it.

00:01:44.000 --> 00:01:55.000

Guy knocked it out in about four hours, it's not a doesn't take that long. Oh well that's good but I'm, I'm studying.

00:01:55.000 --> 00:02:14.000

Yeah, post enlightenment supernatural ism as much as anything else, which means you do have to keep your finger on on certain pulses so at the moment terms of elbow deep and Justin Conan's passage trilogy, which isn't isn't, it's not great, but

00:02:14.000 --> 00:02:21.000

I don't mean to diminish it but it doesn't particularly grab me but

00:02:21.000 --> 00:02:30.000

i mean it's it's a contribution to, to, to, to American apocalyptic fiction.

00:02:30.000 --> 00:02:38.000

So you know I I sort of have to read it. This is

00:02:38.000 --> 00:02:40.000

James Joyce.

00:02:40.000 --> 00:02:53.000

Critics have an easy because they can just read 1000 pages of Ulysses and that's all the primary reading they really ever have to do, and that's a little cruel, making people, whereas if you if you were if you're if you're studying living tradition like

00:02:53.000 --> 00:03:01.000

fantasy you've got you there's always two or three things you should be reading audio books into your, your practice.

00:03:01.000 --> 00:03:06.000

I haven't tried them yet, because

00:03:06.000 --> 00:03:12.000

I'm old fashioned enough not to.

00:03:12.000 --> 00:03:19.000

But it might be it might be an option, you know, to, to, to consider.

00:03:19.000 --> 00:03:31.000

It depends on the book, at least, yeah, there's I mean everybody likes to process information differently. I love, I love listening to stories I record a lot of stories from my friends and my friends record them for me and so when you're on a long trip

00:03:31.000 --> 00:03:35.000

your friends reading your your stories.

00:03:35.000 --> 00:03:46.000

And when they go on long trips, you're reading your friends their stories. And that's what we do with a lot of the science fiction we write for each other as we record it, so we can enjoy it together in that way, but, and you write differently obviously

00:03:46.000 --> 00:03:50.000

if you're writing for to be read aloud.

00:03:50.000 --> 00:03:52.000

Include a lot more singing.

00:03:52.000 --> 00:03:56.000

There's a lot more work, so it fits well with fantasy norms.

00:03:56.000 --> 00:04:04.000

Right, right. Um, and it is a have a journal who's who's also got me reading Lovecraft country at the moment.

00:04:04.000 --> 00:04:11.000

I watched the free episode and then I decided I didn't want to pay more for the TV show.

00:04:11.000 --> 00:04:16.000

It was really good I loved it I just I can't pay for more is too many.

00:04:16.000 --> 00:04:18.000

Huh.

00:04:18.000 --> 00:04:30.000

Yes, well, I'm rather wary of of accumulating acumen accumulating overheads by myself but

00:04:30.000 --> 00:04:41.000

there's a journal that's doing a special issue on on Lovecraft related to Lovecraft country so and I think they want me to review something for them so before then.

00:04:41.000 --> 00:04:45.000

Nice. I have to get the book out.

00:04:45.000 --> 00:04:59.000

Enemy right, which is one of the many things I appreciate about him is he is one of the people that makes it the easiest to correctly characterize

his racist views because anytime someone argues with him you ask them to Google The name of this cat, and

00:04:59.000 --> 00:05:01.000  
then you have to discuss it anymore.

00:05:01.000 --> 00:05:10.000  
I really appreciate how easy it is with most authors, you have to go around the bend back and forth all the time about it but now with Lovecraft you're just like, could you just Google the name of his fat and then you never have to speak of it again,

00:05:10.000 --> 00:05:18.000  
it's great. Yeah, well I mean it's, it's, it's, it's an unfortunate name I quite agree.

00:05:18.000 --> 00:05:19.000  
Heck, a racist.

00:05:19.000 --> 00:05:32.000  
Oh, heavens Yes, I will let you get started. I'm going to both mute myself and then I'm going to make you the spotlight, and at the end when there's questions you are welcome to call on people or you can ask for my help if you'd like me to call it books

00:05:32.000 --> 00:05:33.000  
for you.

00:05:33.000 --> 00:05:42.000  
Okay.

00:05:42.000 --> 00:05:44.000  
Okay.

00:05:44.000 --> 00:05:53.000  
Well, I'm yes my, my name is Joe young Joseph Rex young and I'm here to discuss sons of stock and the system of Gothic fantasy.

00:05:53.000 --> 00:06:06.000  
Um, which is a presentations, been a long time coming. To be honest, actually I actually started writing it in, in 2014 when I first first finished reading.

00:06:06.000 --> 00:06:10.000  
A Song of Ice and Fire as it currently stands.

00:06:10.000 --> 00:06:19.000  
And this was the first thing I wanted to write about so I started writing about it and then I realized I was actually dealing with a slightly broader issue of how Martin handles his characters.

00:06:19.000 --> 00:06:35.000  
So I still took a step back and wrote that article and, in the course of doing that, I realized I was dealing with a broader issue with how Martin

handles the body in his stories, and I stepped back and so I wrote that article submission date got it published

00:06:35.000 --> 00:06:43.000

it back in. So, looking at the character article submission backed up I published in myth law.

00:06:43.000 --> 00:06:57.000

And, and then my, my proposal for a book on er Edison was was rejected as a time when I was working a postdoc in Germany and had to had to be researched productive.

00:06:57.000 --> 00:07:00.000

So I had to very quickly come up with another book project.

00:07:00.000 --> 00:07:09.000

And so I said well I've got the first two chapters of the book on martin here so I submitted that I put together a proposal for that submitted that that got accepted unexpectedly.

00:07:09.000 --> 00:07:19.000

And then I had to spend 18 months writing that book, and I said I'll deal with this with this sounds or issue in the book which I ended up doing in two sentences.

00:07:19.000 --> 00:07:39.000

In one chapter so I thought well I'll do it when I'm where I'll cover this, this, this issue when I'm when I'm promoting the book, and I submitted this presentation cometh law, 2020, a myth con 2020 sorry, and background accepted and I was all geared

00:07:39.000 --> 00:07:54.000

up to do it I was writing it and then of course MIPCOM was cancelled last year so here we are, seven years after I started writing. We can we can actually do this, this presentation so let's get into it.

00:07:54.000 --> 00:08:07.000

I'm Tony of the hand in George RR Martin's A Game of Thrones, sons of stock and her friend Jane pool watch the heroes of 100 songs right for each more fabulous than the last.

00:08:07.000 --> 00:08:15.000

Raised in the austere kingdom of the North, sons of wallows excitedly in the glamour of the mystique of the occasion.

00:08:15.000 --> 00:08:30.000

the adjusting went on all day and into the dusk, the hooves of the Great Wall horses pounding down the list until the field was a rugged wasteland of tall enough, a dozen times gene and sons are cried out in unison, as the writers clash together Lance's

00:08:30.000 --> 00:08:41.000

exploding into splinters as the common screen for their favorites. Gene Colan her eyes whenever a man fell like a frightened little girl, but songs I was made of sterner stuff.

00:08:41.000 --> 00:08:45.000

A great lady knew how to behave a tournament.

00:08:45.000 --> 00:08:56.000

So sounds and knows how to comport yourself in a demanding situation. Another quotation precisely describes this capacity inaction later in the story.

00:08:56.000 --> 00:09:08.000

She saw herself in a castle inhabited by Vice and violence, seated beyond the reach of of law or justice in the power of a man whose perseverance was the equal to every occasion.

00:09:08.000 --> 00:09:24.000

and in whom passions, of which revenge was not the weakest entirely supplied the place of principles. She was compelled therefore, to acknowledge that it would be fully and not fortitude anymore to deny His power.

00:09:24.000 --> 00:09:39.000

Now that particular quotation actually comes from an Radcliffe's the mysteries of Adolfo, and it records the impressions of the heroine Emily. I mentioned it here because every word of it is actually applicable to sounds and during the latter stages of

00:09:39.000 --> 00:09:44.000

her of the movements of her story as it currently stands.

00:09:44.000 --> 00:09:45.000

Um.

00:09:45.000 --> 00:09:53.000

Sounds like Emily is a young, often, she has. She has been kept hostage by the ministers who killed her parents.

00:09:53.000 --> 00:10:03.000

Sandra was rescued by that from that captivity by the courtier Peter Bayless who ensures that that ensures the silence of his co-conspirator in the rescue.

00:10:03.000 --> 00:10:05.000

By killing the man.

00:10:05.000 --> 00:10:22.000

Again, like Emily sounds a finds herself Spirited Away to an isolated Castle by Bayless who she acquires as an uncle. When he marries her and for her assets, this is exactly what happens two sons who acquires mon Tony the villain of Rodolfo as as a, as

00:10:22.000 --> 00:10:26.000

an uncle when, when he marries her art.

00:10:26.000 --> 00:10:39.000

When the art causes trouble Baylor's murders her tosses Jethro from a window and torches a confession out of a servant, because it sounds like he will return her to her own family estates.

00:10:39.000 --> 00:10:46.000

But the plan will involve the disappearance of his of his six year old stepson sounds his cousin Robert.

00:10:46.000 --> 00:10:56.000

In the meantime, Bayless builds a distinct sexual tension with sons they're taking discreet but escalating liberties with a person, seeing with his passions quite overrun his principles.

00:10:56.000 --> 00:11:05.000

sounds or understands nevertheless that she is wholly dependent upon him for protection and commonly accepted his vice violence and inscrutability.

00:11:05.000 --> 00:11:10.000

So the parallels between sons and Radcliffe's Emily, a weirdly precise.

00:11:10.000 --> 00:11:26.000

Now the purpose of this presentation is not to linger on these parallels. But all these precise parallels but to examine sounds as power in the context of a literary system, of which Radcliffe's novel is one of the great exemplars sciences passivity as

00:11:26.000 --> 00:11:34.000

her situation Watson's makes her a lightning rod for hetero didactic gripes about the about the about modern story.

00:11:34.000 --> 00:11:40.000

I convinced a colleague to read a game of thrones the first the first volume and Martin story.

00:11:40.000 --> 00:12:05.000

And she came back and gave the book back to me and said that was great. And I said, Would you like to read the sequels. And she said, Absolutely not. And I said, Why is it the violence and she said oh no I can cook with that.

00:12:05.000 --> 00:12:11.000

that redheaded go. The thing I really hate in this story is sums up.

00:12:11.000 --> 00:12:24.000

I'm Susan Johnston ruefully described sons as foolish genuinely say sites critics, describing her as boring submissive vapid and weak.

00:12:24.000 --> 00:12:33.000

I would argue, however, that sounds is submissiveness impassivity is crucial to her function in mountains narrative.

00:12:33.000 --> 00:12:46.000

According to William Patrick days system of Gothic fantasy Sansa serves as a perfect Gothic heroine accepting her loss in an uncanny situation. In order to avoid being destroyed by it.

00:12:46.000 --> 00:13:02.000

This is a faith that conspicuously befalls her brother Rob Rob's frantic efforts to rectify the iniquities of mountains world, result in him contributing to them, and eventually being destroyed justice de suggest is typical of a gothic hero sounds as

00:13:02.000 --> 00:13:07.000

passivity preserves her from contributing to the iniquities she focused.

00:13:07.000 --> 00:13:10.000

And this allows her to retain her own identity.

00:13:10.000 --> 00:13:23.000

Moreover, sons that displays an ongoing mutation into a third Gothic archetype that detective viewed through, through days system for emerging combination of physical passivity and intellectual deduction.

00:13:23.000 --> 00:13:34.000

A give her an agency in the story that few other characters have and bodes well for her eventual victim and victory sorry over muffins doc millionaire.

00:13:34.000 --> 00:13:46.000

I'm like it like ridiculous Emily signs of follows days schema ization of the Gothic heroin. She is well bred passive and respectable.

00:13:46.000 --> 00:13:54.000

She plans a career as a chivalric damsel and she is thrilled when she is betrothed to the young King Joffrey.

00:13:54.000 --> 00:13:56.000

Sorry Prince Joffrey.

00:13:56.000 --> 00:14:03.000

She did not really know Joffrey yet she thinks, but she was already in love with him.

00:14:03.000 --> 00:14:16.000

Now, she, she hasn't thought, I think swallowed the aristocratic company line on virtuous female behavior, girls like Sansa day notes tend to be thrust into the underworld through no fault of their own there virtuousness makes them pray to villains.

00:14:16.000 --> 00:14:30.000

Their virtuousness makes them prey to villains. This is exactly what happens to sounds it sounds his problems start when her father breaks the engagement with Joffrey leading her to complain to Queen Searcy.



00:14:30.000 --> 00:14:36.000

This gives Queen Searcy warning that her father, God has uncovered her crimes, crimes.

00:14:36.000 --> 00:14:45.000

And she takes it out into custody, a move that leads to his execution sons is kept hostage by the pure I'll sadistic young King Joffrey.

00:14:45.000 --> 00:14:58.000

What makes her prey to villains. Precisely. According to a system. It's a subscription to the truisms that young girls are taught by this patriarchal regime, this is not sons his fault.

00:14:58.000 --> 00:15:14.000

Okay, it's not a it's not a problem that starts with her sounds are also typifies days model of the Gothic heroine, who is incapable of effective action because her conception of herself and have proper behavior, rent up.

00:15:14.000 --> 00:15:25.000

Sorry, random passive in the face of Tara.

00:15:25.000 --> 00:15:35.000

she neurotically beautified herself for Joffrey and quietly observes multiple beatings from his bodyguards confronted by a violent mom angry at Jefferies Miss rule.

00:15:35.000 --> 00:15:46.000

She tries to politely reason with them and requires rescuing by sound dog, again, grateful for the rescue. She is nevertheless shocked by the violence by which it is affected.

00:15:46.000 --> 00:15:54.000

He cut off his arm. She solved, as she recalls Claire, Claire Danes treatment of one of our customers.

00:15:54.000 --> 00:16:10.000

When the disgrace night so dawn toss hollered launches a plot to rescue her. She plays along very happy, very old, you know, very sort of slipping very easily into the, into the, into the role of a damsel in distress, but she refuses to accept a step

00:16:10.000 --> 00:16:13.000

outside the boundaries of propriety herself.

00:16:13.000 --> 00:16:23.000

Indeed, she explores a plan B that involves marrying into the respectable Terrelle family. When her captors forestall that solution by marrying her to Tyrion Lannister.

00:16:23.000 --> 00:16:33.000

She is a polled, but her practical resistance. Last one sentence, she tried to run, but he's handmade quarter before she'd gone a yard.

00:16:33.000 --> 00:16:47.000

Per soul subsequent gesture of defiance is notably, one of inactivity, she refuses to kneel so that the door vegetarian can ceremonially drape a Lannister cloak around her shoulders.

00:16:47.000 --> 00:16:53.000

Why should I say his feelings she thinks when no one cares about mine. Okay.

00:16:53.000 --> 00:17:02.000

Sounds a scenes internally at her mistreatment, but her opposition is to it is essentially Prasad.

00:17:02.000 --> 00:17:17.000

Now this is good character work by Martin. Having established her intense faith in the Chevelle recorder, you can hardly have her rejected and begin to work, begin working to better her loss in the way that her sister Aria does the contrast between the

00:17:17.000 --> 00:17:32.000

two sisters Moreover, demonstrates days point that the passivity of the Gothic heroine is paradoxically, her greatest strength thrust into adversity. These girls assert their identity by suffering, pain.

00:17:32.000 --> 00:17:48.000

This is essentially a masochistic experience, but by refusing to mount and any offensive against this assault on the respectability. They keep that respectability intact, Mila contributing to the horrors of the violent activist Gothic world around them.

00:17:48.000 --> 00:17:58.000

This is something that sounds his youngest sister Aria slips into very quickly. Escaping from custody she tries to go home and in the course of doing that.

00:17:58.000 --> 00:18:00.000

She.

00:18:00.000 --> 00:18:09.000

She becomes complicit in numerous acts of violence, many of them explicitly premeditated, and some of them just nakedly spiteful.

00:18:09.000 --> 00:18:39.000

I'm the ghost in her in whole she gets to herself, after after arranging a killing. She explicitly equates herself with a ghost, wanting a ruined console she is becoming a part of the Gothic world in a way that sounds it simply does not these leads abiding

00:18:43.000 --> 00:18:46.000

gone by that like 18 different pseudonyms now.

00:18:46.000 --> 00:18:53.000

Will they be anything left to this we have this week ago when she gets back it's, it's an interesting question.

00:18:53.000 --> 00:18:55.000

Um.

00:18:55.000 --> 00:19:12.000

Sounds up by contrast has never knowingly hurt anybody. She would she remains the virtuous young lady who left winter fell, it is entirely possible that she could achieve the goal that day sites as the essential motivation of the Gothic heroin to return

00:19:12.000 --> 00:19:28.000

to the conventional world and establish yourself as a wife and mother by refusing to fight back against the barbarities of to which she is subjected sounds a protector identity and safeguards the plausibility of her career goals.

00:19:28.000 --> 00:19:34.000

Now, fighting back would not avail, her anyway.

00:19:34.000 --> 00:19:47.000

When sons and detained, Ron stock sons his brother, his son an air mounts and military rescue mission, a, an enterprise that swiftly escalates into a full scale independence movement.

00:19:47.000 --> 00:20:07.000

He speaks. He spends the entirety of a Clash of Kings restlessly marching around central Western p forges alliances, a chance, audacious tactics wins battle after battle and get this conspicuously fails to have any strategic impact whatsoever on the war

00:20:07.000 --> 00:20:09.000

he is fighting.

00:20:09.000 --> 00:20:20.000

He notably fails to prevent Tyrion Lannister from writing to defend King's Landing, from assault bystanders Bertha, who has promised to free songs, when he took the city.

00:20:20.000 --> 00:20:29.000

As a result, Taiwan defeatsstatus, the city remains under Lannister control, and Sansa remains a captive.

00:20:29.000 --> 00:20:36.000

I've won every battle, Rob complains to his mother, but somehow I'm losing the wall.

00:20:36.000 --> 00:20:54.000

As such, he typifies days formulation of the Gothic hero, where the heroine retains her identity by a stoic inaction. The hero is characterized by restless action as he attempts to impose himself on the sinister regime around him, because the Gothic million

00:20:54.000 --> 00:21:06.000

was built from unkindness abuse and defense. However, all that will avail against it is further uncanny Enos abuse, and if the end defense.

00:21:06.000 --> 00:21:17.000

As such the hero is drawn into the Gothic world he becomes a part of it is self assertion gradually mutates into repetitions of the barbarities he saw to end.

00:21:17.000 --> 00:21:33.000

Rob fall is precisely this course crowned King in the North by his followers, he results to be a good fair, just Monique crimes among his followers demand the death penalty, however, and he insists on doing the honorable thing, and executing the criminal

00:21:33.000 --> 00:21:36.000

himself.

00:21:36.000 --> 00:21:49.000

The axe crash down, heavy and well honed it killed it a single blow, but it took three to seven their head from its body, and by the time it was done both the living and the dead, with drenched in blood.

00:21:49.000 --> 00:21:59.000

Rob flung the poleaxed down in disgust and turned wordless wordless towards the heart tree. He started shaking with his hands half clenched, and the rain running down his face.

00:21:59.000 --> 00:22:16.000

Notice that he manages the, the meat of the execution that the killing, with a single blow, but he has to do the medievalist thing to separate the head from its body, so he has to strike three times it's remarkable that Rob inhabits a golf the size world

00:22:16.000 --> 00:22:28.000

of vengeance and violence, and his actions per day, inevitably bends towards him becoming an agent of that world is moral authority is the severely compromised.

00:22:28.000 --> 00:22:42.000

Finally he seeks to impose his will, on the custom of arranged marriage, winning a wife of his choosing rather than one imposed upon him by his allies in reprisal those allies kill him and his mother.

00:22:42.000 --> 00:23:10.000

These are the wages of action and a literary space, specifically designed to frustrate and a famed and abuse action sons avoids the state by keeping to a policy of inaction, their identity uncontaminated and her I objectives plausible as day argues for

00:23:10.000 --> 00:23:12.000

Well, not quite.

00:23:12.000 --> 00:23:23.000

De observes that Gothic fantasy inevitably eventually sorry gave rise to a new genre defines when you type of literary character. The detective.

00:23:23.000 --> 00:23:33.000

He sees the detective as an inherently androgynous literary organism, combining elements of Gothic masculinity and femininity.

00:23:33.000 --> 00:23:51.000

from the hero says de the detective takes intellect and egotism from her from the heroine, he takes the ability to restrain himself to be reactive de argues that the detective can live in the Gothic world, but also find his way out of it.

00:23:51.000 --> 00:24:03.000

He finds his way home, in a sense, by understanding, Vince and tolerance point that it's a detective story is an authorial arrangement of two separate stories into a plot.

00:24:03.000 --> 00:24:21.000

One story Chronicles and action, the crime that story has taken place, and cannot be changed the detective does not try to bring the murder victim back to life, he engages in state in the other story, and effective, but essentially reactive effort not

00:24:21.000 --> 00:24:26.000

to respond to that action in kind bus to understand it.

00:24:26.000 --> 00:24:43.000

To do so, detectives immerse themselves in the uncanny wild offensive danger of the Gothic world. They appreciate the purpose of that world is to upset them however, and they do, they resist the urge to reform it instead assembling a narrative record,

00:24:43.000 --> 00:24:54.000

explaining why this world is offensive and who is to blame the reader that's receives a reason indictment of a crime, rather than just a report of it.

00:24:54.000 --> 00:25:12.000

Sounds of fits this model very well. And as such, she mounts a particularly effective indictment of Western Ross's moral malaise Martin uses what Farah Mendelssohn calls immersive exposition, explaining his secondary world by having characters familiar

00:25:12.000 --> 00:25:23.000

with it, reflect upon what they already know readers construct the world in their own heads in light of the assumptions evident in this vocalization.

00:25:23.000 --> 00:25:38.000

This is a direct contrast to a text such as the Lord of the Rings, when the reader receives the world via explanations from characters such as Gandalf or Aragon Mendelssohn observes that this particular method of exposition immersive exposition tends

00:25:38.000 --> 00:25:59.000

to produce thinned etiolated washed out world's arguing away from received truth, because the reader both observes and participates in any a rational critical exercise, arguing away from received truths, you can't take anything on faith sciences focuses

00:25:59.000 --> 00:26:16.000

vocalization particularly effective at this because her reflections take place in the context of a front all frustrated chivalric idealism their excitement at the Tony and the hand stems from this idealism her love of songs and chivalric romance her desire

00:26:16.000 --> 00:26:21.000

for everything to be pretty everything is pretty just for that one day.

00:26:21.000 --> 00:26:36.000

Um, as an immersive vocalize uh however sounds as essential role in the story is to work things out and her critiques are all the more biting, because they depart from her initial sense that things should be better.

00:26:36.000 --> 00:26:46.000

This is a parent, for example, when Joffrey sends the brutish, sir Marian Trent to fetch her for further humiliation, after her father's execution.

00:26:46.000 --> 00:26:57.000

Trent is already struck sons at once, and she is reluctant to follow Him, are you refusing to come, my lady. The look he gave her was without expression.

00:26:57.000 --> 00:27:01.000

Don't, not so much as glance at the Bruce he had left her.

00:27:01.000 --> 00:27:06.000

He did not hate her sons I realized, nor that he loved her.

00:27:06.000 --> 00:27:08.000

He felt nothing at all.

00:27:08.000 --> 00:27:20.000

She was only a thing to him. She wanted to rage to hurt him if he had heard her to warn him, that when she was queens you would have been exiled if he ever did strike her again.

00:27:20.000 --> 00:27:36.000

But he wrote she remembered what the hound had told her, and so all she said was, I shall do whatever his grace commands, as I do. He replied, Yes, she replied, but you will know true night so married.

00:27:36.000 --> 00:27:51.000

12 year old girl speaking to a to an armed man who's already belted a once it's remarkable sound again would have laughed at that sounds when you other main might have cost her want her to keep silent, or even beg for forgiveness.

00:27:51.000 --> 00:28:01.000

So Marion Trent did none of these things, sir Marion trend, simply did not care.

00:28:01.000 --> 00:28:15.000

Now sounds as pain and offense are real she wants to strike back as the Hound Dog again has warned her however resistance will be futile Joffrey holds all the power, and can have her brutalized act as well.

00:28:15.000 --> 00:28:33.000

She therefore limits her resistance to a verbal observation that Marin is not behaving as true Knights should frame of reference, capacity as a young girl with a profound emotional faith in chivalry focuses her reported events on a key point chivalry

00:28:33.000 --> 00:28:52.000

is intended successfully or otherwise historically accurately or otherwise is intended to prompt moral engagement to get those possessed of coercive power to think about how to use it responsibly sons is emphatic reproduction of Sir Marin trends, Ill

00:28:52.000 --> 00:28:58.000

deserved chivalric title drives home her point that this is not happening.

00:28:58.000 --> 00:29:14.000

This patent is repeated later, she has rescued by so don't toss, whose gallantry is revealed to be financially motivated. He was strapped for cash, and he was being paid by Peter Bayless to rescue her infuriated.

00:29:14.000 --> 00:29:21.000

She, she asks, Is it all lives forever and ever, everyone and everything.

00:29:21.000 --> 00:29:38.000

Having just killed don't off to ensure his silence is amused. But the message hits home with the reader. The moral at elation of restaurants, its brutality and lack of institutional bigger is so vivid, because so much of it is showing through the eyes

00:29:38.000 --> 00:29:50.000

of a character of bitingly concerned with the gap between what should be and what is sounds in short possesses all the attributes of a skilled Gothic detective.

00:29:50.000 --> 00:29:58.000

She is physically passive understanding with an effort to change the regime and mistreating her would be few tile.

00:29:58.000 --> 00:30:15.000

This safeguards for moral authority as she engages in a sustained but devastating loss This is sustained and devastating critique of why she is being mistreated predisposed to pick up on suspicious details, she starts critiquing Peter Bayless at first

00:30:15.000 --> 00:30:29.000

glance, long before she is taken into custody at the at the tournament of the hand wherever everything is still wonderful, she observes. He was short, with a pointed beard and a Silver Streak in his head, almost as old as her father.

00:30:29.000 --> 00:30:40.000

You must be one of her daughters, he said to her, he had great green eyes, but did not smile when his mouth Did you have the telly Look, he continued.

00:30:40.000 --> 00:30:56.000

Now, in stock sons his father instinctively dislikes Bayless based on an assumption Bailey shows his power to monetary skill rather than military skill, and as such possesses no traditionally defined honor.

00:30:56.000 --> 00:31:00.000

Sounds more critically nuts.

00:31:00.000 --> 00:31:18.000

Emotions appear faked his eyes did not smile in his mouth did this capacity for nosing oddities and blacks embellish continues, when they are ensconced in the area which is the the isolated castle that he locks are away in

00:31:18.000 --> 00:31:35.000

the nearby Lords are suspicious of this newcomer. So, Bayless invites them to Apollo.

00:31:35.000 --> 00:31:41.000

gives Bayless, the moral authority to dismiss the other loads, without addressing their concerns.

00:31:41.000 --> 00:31:49.000

This it's oddly with somebody who looks at tosses and turns in her bed, worrying at the matter like a dog with a bone.

00:31:49.000 --> 00:32:05.000

Eventually she she confronts Bailiff and accuses him of pain cooperate to cause the rockets and less road his colleagues have been moral initiative, Bayless confesses, the candlelight dancing in his eyes now his eyes I twinkling.

00:32:05.000 --> 00:32:19.000

in his own cleverness outsmarting these people. Sounds like he has once again established the nature of a problem. She is resisting the Gothic world via the methodology of the Gothic detective.

00:32:19.000 --> 00:32:29.000

She is not does not try to solve the problem the motor has been committed the body is already dead. You can't change that she does not try to solve the problem, but to understand it.



00:32:29.000 --> 00:32:37.000

And by doing she's doing so, she structures, a narrative indictment of the problem.

00:32:37.000 --> 00:32:49.000

In which case, it is worth noting it is Sandra who actually blows this case wide open. It was sent self it out her father was sent south to find out who killed John Aaron.

00:32:49.000 --> 00:32:55.000

He actually only succeeds in discovering something new.

00:32:55.000 --> 00:33:07.000

The actual assessments are identified by thumbs up. When she witnesses an argument between Peter Bayless and just newly acquired wife errands widow and sons as aren't lights up.

00:33:07.000 --> 00:33:12.000

There's no cause for all these tears, Peter tells license.

00:33:12.000 --> 00:33:23.000

Tears tears tears she stopped hysterically, no need for tears but that's not what you said in King's Landing. You told me to put the tears in John's wine and I did for Robert, and for us.

00:33:23.000 --> 00:33:37.000

And I wrote to Catlin and told her the Lannister had killed my husband, just as you said that was so clever you are always so clever I told father. Peters, very clever he'll rise high he will.

00:33:37.000 --> 00:33:45.000

So, Aaron's death was only tangentially related to the conspiracy, it was discovered.

00:33:45.000 --> 00:33:54.000

Peter used license adolescent affection for him. This is going to get a bit complicated for those of you who haven't read Martin story but bear with me.

00:33:54.000 --> 00:34:11.000

Leslie uses sorry Peter uses license affection for him to convince her to poison Aaron, in order to bring it to the capital to investigate that he would discover Aaron secret become a threat to the queen and be killed, rendering rendering Catlin sounds

00:34:11.000 --> 00:34:13.000

as mother, single again.

00:34:13.000 --> 00:34:27.000

Peter, who loved Catlin as a boy, I could then presumably slipping and Mary Catlin moments after license confession he widows himself by tossing the unreliable on from a window.

00:34:27.000 --> 00:34:43.000

Pizza therefore is ultimately to blame for a series of events, which has caused sons or her parents and plunged west or us into bloody anarchy sons is only on hand to overhear license confession, because she rolled with the punches of that panicky passively

00:34:43.000 --> 00:35:00.000

passively cooperated with don't tosses escape plan and kept her hair on when Peter revealed himself to be behind the plot kills don't toss and sequestered sons in an isolated castle with her biddable disposable readers learn the motivation for the entire

00:35:00.000 --> 00:35:10.000

plot of A Song of Ice and Fire, thanks to sounds as combination of a detective critical intellect and passive practical passivity.

00:35:10.000 --> 00:35:20.000

Thanks, that is, to her capacities as a perfect Gothic detective areas schema ties by William, Patrick day.

00:35:20.000 --> 00:35:21.000

Know.

00:35:21.000 --> 00:35:30.000

Day presents Bram Stoker's Mina haka as a similar manifestation of the qualities of a detective in a female character.

00:35:30.000 --> 00:35:48.000

Mina facilitates victory over Dracula by submitting to his mistreatment and less magically entering his confidence, he she does supplies information to male characters who are very industrious, but are incapable of achieving victory over him without that

00:35:48.000 --> 00:36:03.000

intelligence. It seems likely that whatever Peter Bayless has coming to him in Martin's forthcoming volumes will similarly arrive to two sons as combination of stereotypically feminine and masculine traits.

00:36:03.000 --> 00:36:20.000

Even if we avoid making predictions. This combination of attributes has made her a crucial conductive to crucial conductor sorry of the narrative effects, Martin is pursuing her passive sensibilities draw her into the Gothic storm.

00:36:20.000 --> 00:36:31.000

Her enduring inquisitive idealism provides an ideal frame of reference for Martin's evocation of institutional at elation and moral slop.

00:36:31.000 --> 00:36:49.000

But passivity should not be confused with despair. Furthermore, the Gothic heroine, submit yourself to the depredations of the Gothic underworld, they observed in the expectation of eventually being released from them to pursue her own identity own her

00:36:49.000 --> 00:36:50.000

own agenda, sorry.

00:36:50.000 --> 00:36:55.000

This is a masochistic act, but it essentially optimistic one.

00:36:55.000 --> 00:37:08.000

She bends down the hatches in confidence that the storm will pass, and when it does her identity will abide in doing so she let herself in for fear of pain misery and indignation.

00:37:08.000 --> 00:37:13.000

But she also demonstrates a faith in her eventual deliverance.

00:37:13.000 --> 00:37:27.000

As such, the Gothic heroine embodies genres implied reassurance This is the essential conservatism of the Gothic tradition that well the past May surface to travel the prisons.

00:37:27.000 --> 00:37:48.000

Contemporary rationality will prevail over atavistic barbarity by enduring the horrors of her author creatives darkly medievalist world, sons of stock is acting on a belief that she and by extension the reader is indeed, made of sterner stuff.

00:37:48.000 --> 00:37:53.000

Thank you.

00:37:53.000 --> 00:38:11.000

Thank you very much for the presentation I'm going to remove your spotlight. And then if folks have questions, feel free to ask them by raising your hand in the chat

00:38:11.000 --> 00:38:24.000

also fairly small group so if you just wanted to unmute and ask that's probably fine too.

00:38:24.000 --> 00:38:29.000

Nobody.

00:38:29.000 --> 00:38:31.000

I'm not that good. Come on.

00:38:31.000 --> 00:38:37.000

Looks like Sarah may have one.

00:38:37.000 --> 00:38:43.000

Now, you're just you're making it an interested face and I thought you might have something to say, No,

00:38:43.000 --> 00:38:52.000

I haven't read novels yet so I kind of Woodward whatever I question I asked would be a silly one.

00:38:52.000 --> 00:39:01.000

I'm actually in the same boat I haven't read them either but I'm more curious to now after hearing your talk because you're seeing the TV series Yeah.

00:39:01.000 --> 00:39:03.000  
Interesting.

00:39:03.000 --> 00:39:06.000  
It looks like Leslie's hand is up.

00:39:06.000 --> 00:39:10.000  
Yes, I have read the novels.

00:39:10.000 --> 00:39:12.000  
I'm.

00:39:12.000 --> 00:39:29.000  
And I've been following Martin on his web page and a couple of interviews and I be called it he has said that the ending of the series will be essentially the same as the ending in the last season that the series, which makes me go back to your what is

00:39:29.000 --> 00:39:33.000  
going to be like in the end will there be anything left her.

00:39:33.000 --> 00:39:52.000  
And I'm wondering how how you feel about that now that the series is finished and Martin is given his some clues as to how it's going to end. And also, senses final scenes are very interesting given her entire story arc also wanted to say somebody mentioned

00:39:52.000 --> 00:40:02.000  
Also, and to say somebody mentioned sexy lamps. And I'm thinking, sounds like 12. I'm not sure that applies.

00:40:02.000 --> 00:40:18.000  
Well those are a lot in the series but she was just a little girl in the, in the book, this is what this is. One of the things I find remarkable again with that scene with Marin trends that I quoted you know this is a 12 year old girl already nursing

00:40:18.000 --> 00:40:21.000  
a thick year.

00:40:21.000 --> 00:40:36.000  
And, and, and she's, she's talking back to this guy, you know that's that's actually a an act of remarkable bravery, I think, um, I mean, the last two or three different questions that.

00:40:36.000 --> 00:40:45.000  
With regard to with regard to Aria, um, I find it difficult to imagine that area will will die.

00:40:45.000 --> 00:40:52.000

She. She is just I think, I think Martian enjoys her too much to kill her.

00:40:52.000 --> 00:40:56.000  
But they

00:40:56.000 --> 00:41:04.000  
didn't promise his significant other, any promise is significant other, that he would not kill Aria.

00:41:04.000 --> 00:41:06.000  
I haven't heard that.

00:41:06.000 --> 00:41:21.000  
But again, the big question is, you know, will there be anything left of ARIA William in the, in the books she does, she does talk about her vocalization doesn't include questions when she asked herself.

00:41:21.000 --> 00:41:29.000  
Was that meal was that somebody else, you know, who was in winter fell, you know with with brothers and so forth.

00:41:29.000 --> 00:41:44.000  
So exactly the big the big question is will it be Aria who eventually gets back to winter fall or will it be one of her like 18 or 20 pseudonyms now, who of course I've done terrible terrible things, some of them.

00:41:44.000 --> 00:41:56.000  
Um, and I think your your your points with regard to with regard to sounds as age makes sense yes the TV series did age everybody up about five years.

00:41:56.000 --> 00:42:06.000  
It was interesting to look at it on stock but who's supposed to be like 35, in the novels, being played by someone who was in his late 50s.

00:42:06.000 --> 00:42:11.000  
Um, in terms of the whole 60 lat question.

00:42:11.000 --> 00:42:24.000  
I mean, under this is this is the the idea you know that as a woman empowered, if you can, if you can replace her with a lamp in the story and she would be exactly this should, you know, have exactly the same power.

00:42:24.000 --> 00:42:43.000  
Let's can't talk lamps. Can't folk allies, the problems that they face sounds a does that and she does it consistently, and she is consistently working things out, and she is consistently thinning the world down from what should be to what is actually

00:42:43.000 --> 00:43:04.000

there. And by doing so, she is focusing focusing our attention on exactly how bad the situation is and why it's bad, and and that's that that's the secret of our power I think it's not in resisting the the problems, as, as Aria does.

00:43:04.000 --> 00:43:22.000

But in presenting a reasoned rational critique of the problems, explaining why this world is as bad as it is. And, you know, offending us in that sense, giving us something to be shocked and terrified by, and that day says is the secret power of the Gothic

00:43:22.000 --> 00:43:24.000

of the Gothic heroin.

00:43:24.000 --> 00:43:44.000

It's not a feminist power. He doesn't suggest that these that these. These girls are empowered in quite that sense, but their power is to put their offense on record to make us understand what the problem is, that's that's where they got that Carolyn

00:43:44.000 --> 00:43:50.000

has power and that's the power I think songs I had.

00:43:50.000 --> 00:43:57.000

Does that answer your question.

00:43:57.000 --> 00:44:00.000

My next.

00:44:00.000 --> 00:44:06.000

I think so. Okay great grandparents up next Leslie if you need to put your hand down let me know.

00:44:06.000 --> 00:44:08.000

Otherwise we'll go back into the queue.

00:44:08.000 --> 00:44:22.000

Right, thank you. So, um, yes. So, yeah, from what I understand, of this character from your talk just now and and rumors of the, of the novel and TV series neither of which I've seen but now it seems to me her.

00:44:22.000 --> 00:44:35.000

Her it's kind of a superpower of hers. She isn't dead yet, you know, because that's kind of happens to a lot of people for a lot of important people that were apparently important people who just die so I mean that's that's important.

00:44:35.000 --> 00:44:50.000

First off, and. And secondly, yeah, it's it's a terrible world that that Martin has put together, based on based on historical periods that the world actually nations have actually been through and gotten out of.

00:44:50.000 --> 00:45:09.000

But I think it is very important that we have somebody there who comments on the world, and is not able to necessarily change things a lot but resist it by, you know, again, denying it questioning it and so on that's how it could be for the reader

00:45:09.000 --> 00:45:24.000

or a watcher for everybody to accept that, that of evil world is evil would really diminish the interest I think that anybody would have in reading about it or seeing about it, or watching it.

00:45:24.000 --> 00:45:35.000

So, yeah, that's I think I think you're right i mean it's been said that one of the difficulties that people have been getting into er Edison's the woman Roberts is that there are no no people.

00:45:35.000 --> 00:45:47.000

That's a weird book yes there, that there are no there's no normal people in relation to whom we can judge any of these superhuman warriors is superhuman

00:45:47.000 --> 00:45:49.000

and sympathy.

00:45:49.000 --> 00:45:55.000

Sorry. Hard to create sympathy with the right.

00:45:55.000 --> 00:46:09.000

And what what Sandra is as I say, she's, she's a person who goes south goes to the capital of kings will be glamorous chivalric capital of King's Landing, and she seems the overnights and all the all the wonderful.

00:46:09.000 --> 00:46:27.000

You know pageantry of of chivalry and she's entirely taken in by it loves it has a profound emotional faith in it, and increasingly finds that faith frustrated and that point of departure, is what makes her criticisms of what happens to her in the, in

00:46:27.000 --> 00:46:30.000

the latter parts of the story.

00:46:30.000 --> 00:46:39.000

All the more biting you know it's a brilliant frame of reference, in which to mount an indictment of a problem which is what Martin is doing.

00:46:39.000 --> 00:46:45.000

I'm working with regard to having having to be unfamiliar with the story.

00:46:45.000 --> 00:46:50.000

First of all you clearly are because you, you understand the gist of it.

00:46:50.000 --> 00:46:57.000

I mean, in the sense that you understand the gist of it, but you haven't read the read the books or or seeing the TV show.

00:46:57.000 --> 00:47:03.000

Now, talking about him, you know, in saying that everybody dies.

00:47:03.000 --> 00:47:17.000

Well, my, my, my, my key takeaway from from five years or five or six or seven years of reading writing publishing teaching and speaking on Martin, is that absolutely nobody anywhere in the world has ever read any of his stories or watched a single episode

00:47:17.000 --> 00:47:30.000

of the TV show. I've encountered almost nobody who is familiar with this story, which is remarkable I don't I, I must be listening or reading books, talking to the wrong people.

00:47:30.000 --> 00:47:42.000

Song for live read a lot of this earlier science fiction stories and stuff I know he's a great author and I'm looking forward to reading the books from cover to cover from the first of the last one, the last one has been written.

00:47:42.000 --> 00:47:53.000

Well I would say I would I would warn you against against waiting for that not because I don't expect it to happen I'm sure I retain great confidence that Martin will finish the story.

00:47:53.000 --> 00:48:01.000

I'm simply because it's a really as I, as I pointed out in, in my book on the subject.

00:48:01.000 --> 00:48:14.000

What Martin's done is he's produced a very genre literate harnessing of the capabilities of the fantasy genre, to present a social critique, and a critique of how we look at the past.

00:48:14.000 --> 00:48:18.000

And indeed, how we look at the present.

00:48:18.000 --> 00:48:33.000

And that's exactly what what fantasy is supposed to do. I mean my first publication on Martin was titled The American Pratchett, because I think the, I think the British author that Martin most closely resembles is actually not token it's Terry Pratchett

00:48:33.000 --> 00:48:42.000

because he uses fantasy very very explicitly to to reflect on on reality.

00:48:42.000 --> 00:48:45.000

Sorry, subverts it, you know.

00:48:45.000 --> 00:48:51.000

I don't think he does some work fantasy I think he's a virtual reality I think he supports our understanding of reality.



00:48:51.000 --> 00:49:15.000

And I think, and I think I don't think he's been given the his view as as someone who does that he's, he's an extraordinarily Clemmer writer. These are very good, very good books.

00:49:15.000 --> 00:49:30.000

Um, I would encourage anyone who hasn't looked at these stories who's interested in fantasy who's interested in something like the Lord of the Rings, or the Discworld to have a look at these books because they're not funny, but they are really really

00:49:30.000 --> 00:49:42.000

cleverly written, and they take really, really good advantage of the of the capabilities of the genre, and they really need to be to be viewed as that.

00:49:42.000 --> 00:49:46.000

I'm going to find you guys right there because we're up at a time.

00:49:46.000 --> 00:49:52.000

And you can continue the discussion on the Discovery Channel. Sorry sir I saw your hand was up.

00:49:52.000 --> 00:50:09.000

But I'm sorry it took so long, you're fine. So, if you have any very final words Joseph you're welcome to share them otherwise. This room is going to be needed we're going to be having the, the group members meeting, but also, I got my wrist slapped for

00:50:09.000 --> 00:50:21.000

letting people go on past the time yesterday so I'm not doing it again today so just if you have any final words. I'll be jumping straight on to the discussion if anyone would like to would like to talk to me then I'll be I'll be available.

00:50:21.000 --> 00:50:26.000

Okay, good. Thanks so much everybody.

00:50:26.000 --> 00:50:27.000

Right.

00:50:27.000 --> 00:50:57.000

Right.

00:50:59.000 --> 00:51:05.000

Graham Victoria, and Annalise you guys are welcome to hang out in here with me for a little bit.

00:51:05.000 --> 00:51:09.000

The members meeting is in a bit but I.

00:51:09.000 --> 00:51:16.000

The other mods felt it wasn't fair for let people go past their time so I was trying to be good about helping everybody keep to time this time.

00:51:16.000 --> 00:51:42.000

I think I'm supposed to attend the members meeting should log out and come back. Sure. You don't have to but there's probably just going to be you and me and us chickens in this room for a little bit.