



Universidad de Valladolid

FACULTAD de FILOSOFÍA Y LETRAS
DEPARTAMENTO de FILOLOGÍA INGLESA
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“All the Stories Are True”: Intertextuality in Cassandra Clare’s
Shadowhunter Chronicles

Marta San Román Villar

Tutor: Carlos Herrero Quirós

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ABSTRACT

The postmodern dictum that all texts are in fact inter-texts inevitably developing from preexisting references seems to be particularly apt to describe the *modus operandi* of contemporary popular writers who have built entire fictional worlds on previous works of literature. Such is the case of Judith Lewis, better known by her pen name Cassandra Clare. A close look at the novels she has published so far will unveil a complex network of intertextual connections that range from textual references to plot and character parallelisms. Her *Shadowhunter Chronicles* comprise a world in which Milton's demons are destroyed by Dickensian characters and Edgar Allan Poe's poem "Annabel Lee" tells a tragic but real love story that ultimately leads to a series of murders and necromancy. The present graduation project traces this meshwork of allusions and intertextual ties in Clare's best-selling young adult fiction.

Keywords: intertextuality, influence, Cassandra Clare, *Paradise Lost*, *A Tale of Two Cities*, "Annabel Lee"

RESUMEN

El aforismo postmodernista que estableció que todos los textos son en realidad intertextos, desarrollados a partir de referencias a textos ya existentes, parece perfectamente adecuado para describir el *modus operandi* de muchos escritores contemporáneos que construyen mundos ficticios basados en obras previas de literatura. Es este el caso de Judith Lewis, más conocida como Cassandra Clare. Un escrutinio atento de las novelas que ha publicado hasta ahora revelará una compleja red de conexiones intertextuales que abarcan desde referencias textuales hasta paralelismos de la trama y los personajes. Cazadores de Sombras encierra un mundo en el que demonios creados por Milton son destruidos por personajes dickensianos, y el poema de Edgar Allan Poe "Annabel Lee" cuenta una trágica pero real historia de amor que desembocará en una serie de asesinatos y prácticas de necromancia. Este trabajo de fin de grado analizará esta red de referencias y lazos intertextuales en la narrativa juvenil de la autora de best sellers Cassandra Clare.

Palabras clave: intertextualidad, influencia, Cassandra Clare, *Paraíso perdido*, *Historia de dos ciudades*, "Annabel Lee"

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1. Introduction

“There is nothing new under the sun” (Ecc. 1:9), says the old proverb from the Bible: one which neatly summarizes postmodern and contemporary literature, including today’s buoyant young adult fiction. Since the advent of Postmodernism, authors no longer dream of innovation and novelty, but rather use the greatness of past literary works to their advantage. Thus, concepts such as influence, intertextuality and pastiche gained importance while the old and venerable notion of originality gradually fell into disuse.

Against this backdrop, many present-day authors heavily rely on past works of literature to inspire the creation of their fictional worlds, from Old Mythologies and legends to 19th century classics of world literature. While many writers simply take the elements they find most useful for their stories (e.g. J.K Rowling’s *Harry Potter* series), others choose to entirely rewrite famous narratives or fairytales using different perspectives or setting them in another historical period, as we see, for example, in Marissa Meyer’s *Lunar Chronicles*.

One such contemporary rewriting can be found in the works of best-selling American author Cassandra Clare, the writer of the widely-known *Shadowhunter Chronicles*. What started as a trilogy has in the course of time become a six-book series plus a prequel and a sequel published so far, and two more trilogies pending publication. All of these works are set in the same, carefully-built world populated by supernatural creatures and richly envired by magic and evil, where “all the stories are true” (City of Bones 264). Although the latter claim may not be exactly accurate, Clare has indeed used elements from many different literary works, as well as world mythologies, in order to create the universe of her *Shadowhunter Chronicles*. She has admitted in several interviews and in her Tumblr page that she “loosely based” each book series in a different literary classic.

Additionally, all the books are interrelated, the events and characters of each being somehow relevant to the other two book series. Cassandra Clare’s literary world, therefore,

constitutes a setting in which the adventures lived by different sets of characters in several places and periods of time are all connected and the stories and plotlines are tightly interlocked. Thus, it can be argued that, by "loosely basing" her books in classical works of literature, Cassandra Clare has managed to build an intricate network of intertextual connections that grows with every new book she publishes.

2. Influence and intertextuality: overview

“Few problems can prove more vexing to the critic or historian of literature than the problem of influence’’: this is how Ihab H. Hassan opens his article on “‘The Problem of Influence in Literary History’” (66). Indeed, this issue has been the subject of a thorough and open-ended discussion since the middle of the 18th century. The difficulties presented by the concept of influence eventually led the critics to ignore it in favor of a newer and less ambiguous term: that of intertextuality. Even Harold Bloom is often regarded as a theorist of intertextuality despite the prominence of the term “influence” in his best-known work.

The problem with the concept of influence begins with its definition. Primarily, influence is a relationship that is established between two units of content when information is transmitted from one to another. This definition, however, needs some qualification. The information does not pass directly from one unit to the other; one could say that information is publicly offered by one of them and then is absorbed and used by the other. This definition applies to anything that can be seen as a unit of content, from a written work, to music, painting, and even someone’s life (rather than his or her artistic production).

In the past, however, all the theories on the subject were author-centered. Authors were considered to be the main, if not the only, figures that could be sources or recipients of literary influence. Authors were influenced by other authors, particularly after the emergence in literary history of Modernism, where the notion that everything had already been written, that there was nothing new, acquired growing prominence. Whereas Originality had been considered “‘the only true sign of an author’s genius’” (Clayton & Rothstein 5), critics now began to analyze text after text searching for any hint of influence that could somehow diminish the authors’ maiden contribution.

The incessant quest for influences derived in the question of what is, and what is not, an actual, traceable literary footprint. Clayton and Rothstein present this problem in “‘Figures in the Corpus: Theories of Influence and Intertextuality’”, the first chapter of a

collection of essays by different authors on the subject, titled *Influence and Intertextuality in Literary History*:

The chief theoretical question about influence was in fact one of method. Scholars worried throughout the twentieth century how to discriminate genuine influences from commonplace images, techniques, or ideas that could be found in almost any writer of a given period, how to “distinguish between resemblances that inhere in the common subject-matter of two poems and resemblances that may really be due to direct imitation” (Dodge 215-6 - qtd. in Clayton & Rothstein 6).

The issue is, then, how to differentiate real influences from mundane, quotidian images and references. To illustrate this with an example, let us suppose an author -perhaps a renowned figure or a newly published writer- has written a poem, comparing a woman’s beauty to a blooming flower. Should we consider that this poet has been subject to influences from other authors? And if so, from whom? It is common knowledge that Shakespeare repeatedly developed this trope, which is otherwise a recurrent convention in traditional poetry. Indeed, many authors (not only poets) from numerous literary periods and movements have resorted to this and other metaphors over the course of centuries, so that figurative language like this one eventually became conventional: canonical. Therefore, tracing literary influences on the basis of such vague evidence would be a slippery business altogether. Here we have an example of the limitations of literary analysis for the purpose of positing specific influences.

Textual literary analysis might on the other hand be useful in order to gather information about an author through his or her work, about writing styles, recurring themes and motives present in individual works or *œuvres*. It can also provide a starting point from which one can build comparisons, be it between different works or different authors. But these comparisons can only account for the differences or similarities between two writers and, at best, establish an affinity between them (H. Hassan 73).

The connections between two authors assembled from literary analysis would be solid resemblances or parallelisms, but nothing more. To consider a relation of influence on the sole basis of such parallelisms would be unreliable. It has often been the case that

authors have been ‘accused’ of being influenced by the works of other writers of whom they had no previous knowledge (H. Hassan 73). Two works might present enough similarities as to make the critic or scholar inclined to indicate a relation of influence between their respective authors, and this inclination might be somehow supported by the chronological order of their publication or other contextual factors (both authors residing in the same country, or the allegedly influential work being translated to the second author’s language); but still, these would not be proof enough to assert a relation of influence between them.

Influence cannot be revealed by literary analysis alone, nor by the general circumstances surrounding the works under scrutiny, for it lies much deeper than that:

It is only when we begin to read in symbol and metaphor those suggestions of a writer's sensibility which the better psychologists have taught us to read, when we have reflected on the quality of his mind and reconstructed the character of his personality, when we have gleaned from biographical, sociological, and philosophical research the facts which allow us to see correlations operating on several coordinate levels, that we can permit ourselves to think of influence. (H. Hassan 73)

Tightly related to this problem of tracing influences and discerning whether or not they are more than commonplace images is the concept of intention. As such, intentionality in literary theories is related to the general study of an author’s purpose in his or her works, involving both internal and external information surrounding them. Intention can be traced, as Hassan explains, through an author’s “social and historical matrix” (70); nevertheless, in the decades after Post-Modernism it has become more frequent for authors to personally express the influences operating in their works. However, while it is true that if having evidence of an author following another artist’s style or thematic range will make it easier to establish a relationship of influence, the opposite does not necessarily eliminate the possibility of such an occurrence.

Another relevant point regarding author-centered theories of literary influence is that of agency. As Michael Baxandall explains, by placing the agency with the author as recipient of the influence instead of with the one who “projects” it, the vocabulary that can be used to describe the relationship between the two authors grows exponentially: “draw

on, resort to, avail oneself of, appropriate from . . . respond to, transform, tackle . . .” (qtd. in Clayton & Rothstein 6). This is also closely related to my previous point about intentionality:

Baxandall’s more liberal version of influence also enriches the means of understanding intention and agency, which is one of the things influence study claims to do in the first place. An author, after all, becomes a “precursor” only when someone else uses his or her work, so at best the line of intentionality runs from the latter to the earlier author, or else does not run at all, since one usually does not intend to be influenced by another. (Clayton & Rothstein 7)

But the change of agency does not only mean a rise in terminological repertoire, it also expands the opportunities for analysis, widening the concept of influence so as to include not only “the transmission of motifs between authors” but also “the transmutation of historically given material” (Clayton & Rothstein 6). This broadening of the sense of influence can also be considered as a small step towards its successor, the concept of intertextuality.

While influence attempts to account for the relation of an author or a particular work with another previous unit of content (another author, literary work, movement, etc.); intertextuality simply asserts that all texts consist of correlations with other works. This would imply that the voice of a text is not primarily or uniquely the author’s, but a sum of several others that participate in the text and help the author transmit what he or she wants to say. Therefore, intertextuality can be regarded as “either the enlargement of a familiar idea or as an entirely new concept to replace the out-moded notion of influence” (Clayton & Rothstein 3).

This new term quickly gained popularity amongst literary critics, who seemed to prefer this concept over that of influence, since it provided answers to many questions that had been left unanswered by its predecessor notion. Intertextuality also provided the critics with a more relaxed approach to literary analysis, one liberated from the restrictions

imposed by influence-centered theories and their emphasis on canonical hierarchies. As Clayton and Rothstein (12) explain,

The reasons that led critics to prefer the new term ranged from a perception of influence's weakness, to a suspicion that it carried unwanted implications, to a belief in its outright tendentiousness as a concept. Influence, for example, seemed ill suited to accommodate the discoveries of psychoanalysis, the benefits of simply reading two texts against each other without regard to historical priority, and the desire of many to play down literary canons, new and old alike.

While the analysis of literary texts provided by the theories of influence troubled some critics who had no clear idea of what their subject of study was—what could be considered a sign of influence, how much ground they were supposed to cover, etc.—, intertextuality appeared to afford a solid framework in which relationships between texts was a given, and where the critical scrutiny was only a matter of finding these connections and examining them.

Intertextuality as a concept of literary criticism was coined by Julia Kristeva in her work *Séméiotikè: recherches pour unesémanalyse* in 1969. By that time, the issue of literary influence had presented more questions than answers and critics were easily drawn to the idea of a network of voices within every text that relates it to other texts, therefore presupposing that all texts share this characteristic. Kristeva first promoted the term “intertextuality” following her close study of theories by the Russian literary scholar Mikhail Bakhtin, who used the term “dialoguicity” in his studies about Dostoyevsky to refer to the dialogue that was established between texts. In Bakhtin's theory, the dialogue in the text belongs to the characters in a novel, rather than pertaining to the author or narrator's voice. According to this, dialoguicity could not be applied to other genres such as poetry, which is essentially a monologue. Kristeva modified Bakhtin's idea that “each word (text) is an intersection of other words (texts) where at least one other word (text) can be read” (qtd. in Stanford Friedman 147).

The concept was then further developed by other critics such as Roland Barthes, who shifted the focus from the text itself to the reader, thus foregrounding the interpretive,

reception-oriented and dynamic nature of criticism rather than its status as “a science with objective aims and verifiable results” (Clayton & Rothstein 21). According to him, the connections that a text maintains with other writings exist only because the reader interprets them using his or her previous cultural knowledge. This rise of the reader in favor of the writer inevitably leads to what Barthes called “the death of the author”:

A text’s unity lies not in its origin but in its destination. Yet this destination can no longer be personal: the reader is without history, biography, psychology; he is simply that *someone* who holds together in a single field all the traces by which the written text is constituted. (148)

This new approach placed the concepts of intertextuality and influence further apart, since most theories about influence had posited the author as the central reference point around which the connections were made. It was the person who writes rather than the writing itself what was both agent and object in the literary analysis. As mentioned above, the focus now lies on the dialogue established between the studied text and others. Moreover, this dialogue is constructed on the basis of those commonplace images that influence-gearred theories tried to avoid: “the citations which go to make up a text are anonymous, untraceable, and yet *already read*” (qtd. in Clayton & Rothstein 22).

The problem with this approach is that eventually it can lead to confusion and relativism, and to the impossibility of discerning the references that are meaningful from those that are not. In perhaps rather blunt terms, Barthes’s reader, an entity with no “history, biography, psychology”, does not have the necessary information to create such a distinction.

This issue was addressed by Michael Riffaterre, who also considered the reader as the central element of intertextuality, therefore following the current of decentering the author. However, Riffaterre changes the agency, not using the reader as a tool to delimit intertextuality but the other way around. Intertextuality acts as a “constraint upon reading (as a set of restrictions upon the reader’s freedom, as a guide for him in his interpreting)” (qtd. in Clayton & Rothstein 24). According to him, texts have only one plausible

interpretation, and intertextuality helps the reader achieve it by directing and limiting the reading.

The issue was further pursued by other critics such as Jonathan Culler, who introduced the concept of literary competence in order to qualify the profile of the ideal reader in the comprehension of literary texts and their intertextual connections. While Riffaterre's theory relied heavily on the reader's "cultural literacy", Culler emphasized a reading competence that involved both "the 'mastery' of the literary conventions, which are required' and the ability to process the linguistic elements of the written work such as logic and pragmatics —"linguistic competence, for either the writing or reading of literature" (Makaryk 283). Unlike completely open-ended interpretations of the literary texts and its many echoes, here we have a limited number of language-based rules and interpretations.

Regardless of the many differences between the various approaches to intertextuality, what they all have in common is that they enrich and supersede the notion of influence. While the latter provided the analysis of literary texts with more questions than answers, intertextuality draws from the assumption that all texts are connected and therefore, influences are always present. Lastly, it should be noticed that the proponents of intertextuality as a key concept in literary hermeneutics do not consider originality as a key element in a literary text, which in turn does not diminish the value or authenticity of individual works. After all, the notion of intertextuality was introduced in Post-Modernism, a cultural movement that believed that "there was nothing new under the sun" and endorsed a conception of literature where borrowings, rewritings, parodies, hybridity, pastiche or metafiction became key critical terms.

3. Cassandra Clare

Cassandra Clare is one of the best-known young adult fiction writers nowadays. Coming from a solid fan-base earned through her works of fanfiction, Clare has headed the New York Times bestseller author with every book she has published of her *Shadowhunter Chronicles*. Even though she did not seem to conquer the big screen, over the past two years she has triumphed in the small one, as the television series *Shadowhunters* seems to have achieved what the movie did not.

She was born as Judith Rumelt to Jewish American parents on July 27 of 1973 in Teheran, Iran. She spent her childhood travelling, trekking the Himalayas and by the age of 10 she had already lived for short periods of time in England, Switzerland and France. Due to the lack of stability in her earlier years, Clare has confessed in several interviews that she found familiarity in the books that accompanied her in her travels. Her father was a writer, and when she returned to America in her teens in order to attend high school in Los Angeles, Cassandra developed an interest in writing as well. She wrote a novel based on Jane Austen's short story "The Beautiful Cassandra", showing even then a predilection for rewritings of classics of English literature. Later, she even chose her pseudonym from this short story.

After high school, Cassandra Clare went to college, where she majored in English. Then, she split her time between Los Angeles and New York, while she worked "she worked at various entertainment magazines and even some rather suspect tabloids" ("My Bio") such as *The Hollywood Reporter*.

Before she published *The Mortal Instruments*, she used to write fanfiction under the pen name of Cassandra Claire. *The Very Secret Diaries* inspired by *The Lord of the Rings* and *The Draco Trilogy* by *Harry Potter*, earned her a solid fanbase, although her fame did not come without complications. In 2001, she was accused of plagiarizing a whole scene in *Draco Sinister*, from the novel *The Hidden Land* by Pamela Dean. Later more word-by-word descriptions, dialogues, etc., were recognized as belonging to television

shows. Cassie was banned from FanFiction.net after this but did not stop writing her Draco Trilogy, and maintained the clear majority of her fanbase by her side.

In 2004, Cassandra changed her pen name from Claire to Clare, after selling her first novel to Simon & Schuster for publication, *City of Bones*. Before that, she had contributed to some anthologies, writing short stories such as *The Girl's Guide to Defeating the Dark Lord*. In 2006, when the first installment in *The Mortal Instruments* trilogy was published, she started working full time on writing young adult fiction.

Due to the success her first trilogy had acquired worldwide, Cassandra decided to write a prequel trilogy titled *The Infernal Devices* and, moreover, extended *The Mortal Instruments* to a series of six books, intercalating the publication between both. By the time the last book was published, Clare had already published another book in the Shadowhunter world, a collaborative work of ten novellas written with other authors about one of the secondary characters of both *The Mortal Instruments* and *The Infernal Devices*. With a total of ten books published, no one was surprised when she announced another three trilogies set in this world would be published, *The Dark Artifices*, *The Last Hours* and *The Wicked Powers*. And as her readers waited for this new work, Cassie once again published a series of novellas about a different secondary character from *The Mortal Instruments*. Since then, two books of *The Dark Artifices* have been published, *Lady Midnight* and *Lord of Shadows*, and the third, *Queen of Air and Darkness*, is expected to be published in December of 2018.

It seems she is not getting tired of writing novels about Shadowhunters any time soon, nor are the readers ready for the stories set in this world to end. Each one is set in a different time and place; however, they are all interrelated. Even within the stories that have already been concluded, Clare leaves some mysteries to be resolved in books belonging to a different trilogy, this keeping the stories closely tied together.

4. *The Shadowhunter Chronicles*

As of 2018, a total of sixteen books have been written in the Shadowhunter world: three series (*The Mortal Instruments*, *The Infernal Devices* and *The Dark Artifices*), two short story compilations (*The Bane Chronicles* and *Tales of Shadowhunters Academy*), and three book companions (*The Shadowhunter's Codex*, *A History of Notable Shadowhunters & Denizens of the Downworld* and *Shadowhunters and Downworlders*); the last two written along with other well-known authors. Two more trilogies are expected to be published over the next decade, and most certainly more companion books are to come as well. The whole of Cassandra's franchise about the Shadowhunters and the Downworld has received the name of *Shadowhunter Chronicles*.

In the world Clare has created for her readers, the main characters are always Shadowhunters (also called Nephilim), that is, a race of half-human, half-angel beings created from the blood of the angel Raziel in order to protect the human world from the demons that crave destruction and bloodshed. On the other side of the spectrum are the Downworlders, which are mythological beings of demon ancestry: vampires, werewolves, warlocks and the Fae (which are descendants of both demons and angels).

In their Shadow World, they coexist with humans (which they refer to as "mundanes", a term which holds negative connotations) without them knowing, as it is the mandate of the angel that the Shadowhunters keep the Shadow World hidden from them. Both Shadowhunters and Downworlders are concealed from the human eye by glamours. Glamour is a form of magic, thought to have been originally wielded by the Fae and stolen by the rest of creatures, that obscures the true nature of the Shadow World from human eyes. In order to see through a glamour, one needs to have the Sight. Most Downworlders and Shadowhunters are born with the Sight, or acquire it in the first years of their lives. The Nephilim, however, ensure that their children possess the Sight by giving them the rune of Voyance, the first Mark a Shadowhunter receives. The angel Raziel gifted the Nephilim with the power of runes, also called Marks, which are symbols that Shadowhunters draw on their skins and grant them supernatural skills, such as fast healing (called *iratze*), night vision, agility, speed, etc. Most runes are temporary, being drawn before its use and leaving

a faint scar afterwards, but there are other runes that are permanent, like the Voyance rune. Runes are also a very important part of their traditions, used also for marriage, mourning, and the sacred bond of *parabatai*, which is the sacred and lifelong union between two Nephilim warriors that fight together. No other creatures are able to withstand runes, especially mortals, who turn into Forsaken if marked with a stele.

Runes can only be drawn with steles made of *adamas*, the holy metal also gifted to the Nephilim by Raziel. *Adamas* can only be forged by the Iron Sisters, an organization of female Nephilim that live isolated in the Adamant Citadel and speak only to other female Shadowhunters. They are in charge of creating the weapons that the warriors use to fight demons, namely the Seraph blades. These blades need to be given the name of an angel before they are wielded against an enemy, that is what gives them the power to destroy demon creatures.

The male counterpart of the Iron Sisters are the Silent Brothers. They are the immortal healers and also archivists of the Nephilim. In order to acquire the especial powers that are bestowed upon them, the Silent Brothers have to make certain sacrifices, one of them being the complete loss of contact with their previous lives. Another is the mutilation that they undergo when the runes of initiation are drawn in their skin, leaving them with their eyes and mouth stitched together. Like the Iron Sisters, they live isolated in the Silent City, where they keep records of all Shadowhunter history. It is also where the Nephilim are buried after their deaths, being burned and using their ashes to protect the Silent City.

The Silent Brother are also the keepers of the Mortal Sword, used by the Nephilim in trials since whoever held it is forced to tell the truth. It is one of the Mortal Instruments, handed down to the first Shadowhunter by the angel Raziel, along with the Mortal Cup, which can be used to create new Nephilim, and the Mortal Mirror. No one knows what the Mirror is, until the third book of *The Mortal Instruments*, where the main character Clary discovers it is lake Lyn, from where Raziel rose and created Shadowhunters.

Although there are Shadowhunters living in every part of the world, their home country is Idris, and its capital Alicante, the City of Glass which given name to one of the books in the Mortal Instruments series. Idris is hidden from mundanes and does not appear on any map, being situated between Germany and France, humans travel through it without noticing its existence. Demons cannot enter as well, since it is protected by the demon towers situated in the outskirts of Alicante, which are enormous constructions of pure adamant that help keep the wards that prohibit the entrance of demons. From a distance, the towers look like glass reflecting the light of the Sun, which is why Alicante is often called the City of Glass.

In Idris is where the main institutions of the government are placed as well. The political organization that makes and enforces the Covenant (the Law upheld by the Nephilim and recorded in *The Codex* -also published by Cassandra Clare, with added annotations by all main characters of the books-) upon Shadowhunters is named the Clave. All members of the Clave are entitled to share their opinions, all final decisions are made by the Council. The Consul is the highest-ranking official within the Clave, while the Inquisitor investigates the Shadowhunters for them, having an outside position. They meet in the Gard, a building situated on top of a hill in the outskirts of Alicante. All Shadowhunters can attend the Clave meetings held in the Gard, although many choose not to. The other important building in the city is the Hall of Accords, also called the Great Hall of the Angel, famous for being the place where the first Accords between Shadowhunters and Downworlders was signed. No weapons are allowed in the Hall, and it is there where weddings, baptizes and other special occasions are celebrated.

The member of the Clave stationed in other parts of the world work in the Enclaves (called Conclaves in America and Australia only), and the family in charge is appointed to live in the Institutes, from where they lead the Enclaves and Conclaves and shelter other Shadowhunters on their travels.

Moreover, and although the Nephilim remain outside of mortal religions, they are affiliated with all of them, which means they can find sanctuary in all churches, as well as hidden stashes of weapons.

The other side of the Shadow World is the Downworld. Vampires, werewolves, warlocks and the Fae. The races with demon blood, were for centuries persecuted and killed by the Shadowhunters, just as they hunted demons. In the early Victorian era, the first Accords were signed between the Nephilim and representatives of each of the Downworld families, establishing peace among them unless there were in clear violation of the Law. Since then, the Accords have been signed every fifteen years; however, over a century after, there is still no trust between them. Several events take place in the books that sustain this feeling of distrust amidst Downworlders and Shadowhunters, such as the Uprising. That is the name given for the failed attempt of the Circle, a radical organization of the Clave led by Valentine Morgenstern, to prevent the signing of the 9th Accords and steal the Mortal Cup, with the intention of creating more Shadowhunters and kill demons as well as Downworlders. The Uprising and Valentine's hate of demon-blooded creatures is what unravels the events of the first three books in *The Mortal Instruments*, while the events of the other three lead to the establishment of the Cold Peace by Shadowhunters between them and Downworlders, especially the faeries.

Vampirism and lycanthropy are demons-created diseases, transmitted by the draining and interchangeability of blood, and scratches in the skin, respectively. Both races have a mutual dislike for each other, although this hate is so old no one remembers the reasons behind it. While werewolves are mortal creatures, the other families of the Downworld are eternal, although they can be killed.

Warlocks are direct descendants of higher demons, and they always have some physical feature that marks them as such. The mark of one of the most important warlocks of all time, Magnus Bane, are the slit pupils that give him eyes similar of those of a cat.

The Fae, however, are quite different from the other families. They are descendant of both demons and angels, and they inhabit in their own Faerie Lands, travelling freely between their home and the mortal world. They are incapable of lying, but they are deceiving creatures nevertheless.

Even though the creatures of the Downworld are all wary of Shadowhunters, that does not mean that they present a united front against them. Besides the historical animosity between lycanthropes and vampires, all Downworlders have the tendency to distrust each other. However, this does not mean that they avoid the other races or refrain from doing business with them.

Regarding the setting of the different series, the first one published, *The Mortal Instruments*, takes place in New York and the events in the books last from 2008 to the year after. The publication of the three last books of the series were alternated with the books of *The Infernal Devices*, which is set in the Victorian Era in London. The books of *The Dark Artifices* are currently being published, and the story takes place in Los Angeles, five years after the events of *The Mortal Instruments*. Finally, in the years to come, two more trilogies will be published: *The Last Hours*, which will be set shortly after *The Infernal Devices* (the protagonists being the children of the previous trilogy's main characters), and *The Wicked Powers*, whose setting and timeline details are not yet revealed.

5. *The Mortal Instruments: Paradise Lost and The Inferno*

Since they were the first books in the saga to be published, *The Mortal Instruments* constitute the inception of the Shadow World universe. In this sense, Cassandra Clare has explained on her webpage that she was very interested in the world of mythologies and their distinction between good and evil. She researched the mythologies of many cultures and read several works on “old” demonologies (“My Bio”) in order to conform a reliable background based on several demonic legends. Moreover, much of the history behind the creation of Shadowhunters as a race was inspired by John Milton’s *Paradise Lost* and, to a lesser extent, by Dante’s *Inferno*. These being her main sources, Clare’s world is also heavily related to the culture of Christianity and the Bible, more precisely the Old Testament. For example, the whole concept of the war between Heaven and Hell, and how this is extrapolated to the battle between heavenly creatures (Nephilim) who protect humans and the demons.

So what Cassandra Clare does is gather all these biblical elements and bring them to a modern-day, urban context (“About the books”), thus building a world that combines old traditions and beliefs and new 21st century settings. As the authors herself explains:

So you have the Shadowhunters, who are these very classic warriors following their millennia-old traditions, but in these urban, modern spaces: skyscrapers, warehouses, abandoned hotels, rock concerts. In fairy tales, it was the dark and mysterious forest outside the town that held the magic and danger. I wanted to create a world where the city has become the forest — where these urban spaces hold their own enchantments, danger, mysteries and strange beauty. It’s just that only the Shadowhunters can see them as they really are. (“About the books”)

Indeed, the Clave is forged in old traditions, and many of them remain unchanged from when they were first established. Those are the elements that give a gothic air to the whole of the Shadow World and in which the influences and intertextualities in Cassandra Clare’s writing are easily traceable, for example in the words Shadowhunters say to those fallen in battle, *aveatque vale*, meaning “hail and farewell”, which Cassandra took from a poem by Catullus. Another example of this is the Shadowhunters’ slogans and common sayings, their own motto being *Descensus facilis Averno est* (“the descent into Hell is easy”) from Virgil’s *Aeneid*; or *pulvis et umbra sumus* (“we are dust and shadows”), from the

Roman lyric poet Horace, used by the Nephilim to refer to their awareness of how they tend to die young.

Moving on from the general considerations about the Shadow World and focusing on the first series, *The Mortal Instruments*, and its relationship with Milton's *Paradise Lost*, the first example of intertextuality between the two works can be seen in the general concept of the books: both deal with the idea of "fall from grace". Just like Milton's Satan is banished from Heaven after his rebellion, and cast down to Hell, many of the characters in TMI refuse to obey or follow superior orders and, granting that not all of them do it because they are hungry for power, they are still punished and cast out as Satan was in *Paradise Lost*. Many of the main characters question the Clave at some point in the books, and their old-fashioned methods and traditions; and although that are not really rebelling, they are still marginalized because of it. They are not parallels to Satan in *Paradise Lost*, however they are treated as if they were. The Covenant's motto is *Sedlex dura lex*, "the Law is hard, but it is the Law", which has a heavy religious connotation, associated to God's righteousness and sternness:

He is the Rock, his work is perfect:
for all his ways are judgment:
a God of truth and without iniquity,
just and right is he. (Deut. 32-4)

This sternness on the part of the Clave, which attempts to echo that of God in *Paradise Lost*, eventually leads some of those characters who questioned its authority to *become* Satan, to fully rebel against the Clave and what it embodies. Therefore, at some point or another in the books, these intertextual connections and parallelisms between Clare's works and *Paradise Lost* are undeniably present.

In Clare's case, each of the books follows a different theme, and since the story was first planned as a trilogy, the continuity of these themes eventually demands a two-triad arrangement: the first three books are connected to Dante's *Divine Comedy* since they describe "a hero's journey to the Underworld" ("About the books") and their themes are: descent into Hell (*City of Bones*), Hell (*City of Ashes*) and ascent to Heaven (*City of*

Glass). Although these titles do not exactly reflect the content of the books or their events, it is not difficult to appreciate their fitness.

In the first book, Clary sees herself pushed into this new world of magic and darkness, and is forced to become immersed in it because her mother has been kidnapped and she needs the Shadowhunters to help rescue her. Additionally, there is a literal descent to the “underworld” when Clary and Jace go to the City of Bones, the home of the Silent Brothers and tomb of all Nephilim, and when they discuss the Shadowhunter’s motto (the descent into Hell is easy). Regarding the second book, “Hell” is what unleashes the news of Valentine’s survival and the Circle’s return. Jace is accused of working for him by the Inquisitor of the Clave and banished from the New York Institute, and he is also internally shattered by the lies Valentine has told him about being Clary’s brother and having demon blood. As for the third book, “Heaven” is Alicante, the capital city of Idris. Throughout the previous books, all the characters who have been there describe the city as the most beautiful place they have ever seen: the city of glass of the novel’s title, where nothing pertaining to evil nature can enter; not even Downworlders can go within the glass towers that protect the city. Like Heaven, is it a safe place where Shadowhunters are happy and enjoy their lives without worrying about the dangers of the outside world.

Regarding the second trilogy in this series, *City of Fallen Angels* deals with temptation, *City of Lost Souls* with being fallen, and finally *City of Heavenly Fire* is about redemption (“About the books”). Firstly, the demon Lilith tempts both Simon and Jace with dreams and visions in *City of Fallen Angels*, because she needs them to resuscitate her son, Sebastian. Jewish mythology depicts Lilith as Adam’s first wife, made from the same dust and at the same time as Adam, and reports her refusal to live as his inferior followed by her escape from the Garden of Eden. In the next book, Jace is trapped by his connection with Sebastian and becomes his puppet. And wanting to follow the love of her life, Clary falls as well. And so they work with Sebastian to defeat the Clave, both with different levels of unwillingness (Clary just wants to protect Jace and he has been deprived of his free will). Finally, in the last book of the series, Jace works to redeem himself and save the world

from Sebastian. In the beginning of the book, he is the vessel containing the heavenly fire, the fire of redemption that burns all that is evil.

Moreover, in all six books, these themes are also easily seen in the epigraphs of the different parts of the novels, which belong to different works by classical authors. These epigraphs connect the novels with other well-known works of literature, including *Paradise Lost*, therefore creating links of intertextuality that are further developed in the underlying themes of the books.

Another connection between these two works is that Clare ranked the demons as Milton did in *Paradise Lost*, considering “Greater Demons” those with distinctive identities, the fallen angels who once stood with Satan against God; and “Lesser Demons” those who have no intellect of their own and are further classified by species, as animals would be. She follows Milton’s idea of the birth of Hell, the home of Satan and his demons, which in the Shadowhunter Chronicles constitutes a parallel dimension. This is separated from the mundane world by the Void, a kind of limbo, a place of nothingness to which demons return after being killed by the Nephilim. In the Void they regenerate and gain enough strength to return to Hell. It is mentioned in the books that it is there where the city of demons, Pandemonium, is situated. In *Paradise Lost*, Pandemonium is the name given to Satan’s palace in Hell.

Moreover, a more explicit example of such intertextual ties can be found embedded within Cassandra Clare’s writing, which contains, along with the Latin expressions already mentioned, several direct references to Milton’s poem. Namely, the names of several chapters of the books are taken from the long blank verse epic, as well as the last name of the main villains of the story: Valentine and Sebastian Morgenstern. The German words translates as “morning star”, one of the names of Lucifer. The name is discussed by the character in the last book of the series:

“‘The morning star’ means a lot of things,” said Alec. “It can mean ‘the brightest star in the sky,’ or it can mean ‘heavenly fire,’ or it can mean ‘the fire that falls with angels when they’re cast down out of Heaven.’ It’s also the name of Lucifer, the light-bringer, the demon of pride.” (*City of Heavenly Fire*, 485)

In the Bible, both Satan and Jesus are referred to as the “morning star”, although in completely different contexts. In the case of the son of God, it is he who introduces himself as “the root and the descendant of David, the bright morning star” (Rev. 22:16), meaning to say that he is the savior of mankind. Alec Lightwood, however, provides his friends with the description of the passage of the Bible in which Isaiah talks about Satan:

How you are fallen from heaven,
O morning star, son of dawn!
How you are cut down to the ground,
you who laid the nations low! (Isa. 14:12)

Alec’s description of the etymology of the morning star is clearly more related to Satan’s passage than that of Jesus. “Morning star” as the light that fell with Satan when he was banished by God.

Once again, this is related to the general theme of the books, the idea of being “fallen from grace”. The last name Morgenstern is one example of the several references that appear in the novels connected to this motif. Another example is Hodge’s words to Clary after betraying them and giving Jace to Valentine along with the Mortal Cup: “It is said that the Nephilim are the children of men and angels. All that this angelic heritage has given to us is a longer distance to fall.” (*City of Bones* 374). Given their connection to angels, Nephilim are considered to be righteous and always above all evil, like Eve and Adam should have been. And like them, their fall is so severe they are directly expelled from the Garden of Eden. This character, who is already fallen in the eyes of the Covenant, chooses to betray them again and help Valentine, because, although he tried to work towards redemption, like Adam did, he eventually realizes that once you are fallen you can never rise again.

Another point of relation between these works and *Paradise Lost* is the use of Satan’s motto *non serviam*, which Valentine adopts as its own:

Valentine was saying, "you are in fact familiar with Milton's *Paradise Lost*?"

"You only made me read it ten or fifteen times," said Jace. "It's better to reign in hell than serve in heaven, etcetera, and so on."

"*Non serviam*," said Valentine. "'I will not serve.' It's what Lucifer had inscribed upon his banner when he rode with his host of rebel angels against a corrupt authority."

"What's your point? That you're on the devil's side?"

"Some say Milton was on the devil's side himself. His Satan is certainly a more interesting figure than his God." (*City of Ashes* 258)

Here, the connection is clearly established by Valentine's explicit mention of Milton's work, creating a direct allusion to the latter. The villain is trying to justify his actions by using Milton's devil as a reference, and commenting on how he is a more relatable character than his God. As it has been previously mentioned, the Satan created by Milton is paralleled by some characters in these books, and Valentine is the clearest instance of this emulation, beginning by his own family name and including as well his use of Satan's motto and his previous status as the Clave "golden boy". Valentine creates the Circle, a political movement equivalent to Satan's "host of rebel angels", and marches against the Clave because he believes Shadowhunters should use their powers to rule mankind instead of simply protecting them.

Sebastian, Valentine's son and Clary's brother, could also be considered another obvious example of a parallelism with Milton's Satan, albeit a weaker one. As opposed to his father, Sebastian does not rebel against the Clave because he has never been an active member. For him, the rest of Shadowhunters are merely weapons he can use to turn the world to ashes, as he intends to do. And since he was an experiment that Valentine did when he was in his mother's womb, he has never really fallen; he has always been a demonic creature. Unlike his father, and unlike Satan, he did not have a choice but to be evil.

There is another character in Clare's books who, like Valentine, compares himself to the Satan in *Paradise Lost*:

"Sometimes it comes down to a choice," Magnus said. "Between saving one person and saving the whole world. I've seen it happen, and I'm selfish enough to want the person who loves me to choose me. But Nephilim will always choose the world. I look at Alec and I feel like Lucifer in *Paradise Lost*. 'Abashed the Devil stood, And felt how awful goodness is.' He meant it in the classical sense. 'Awful' as in inspiring awe. And awe is well and good, but it's poison to love. Love has to be between equals."

"He's just a boy," said Luke. "Alec--he's not perfect. And you're not fallen."

"We're all fallen," said Magnus, and he wrapped himself up in his chains and was silent. (*City of Heavenly Fire* 429)

Here, Magnus is talking about the already mentioned greatness that is by default associated to Shadowhunters. These are warriors created with the sole purpose of protecting humankind from demons, and as Magnus says, they will always choose to save the world, even if it means losing a loved one. In this direct reference to Milton's work, the warlock is referring to Satan in order to explain his selfishness, thus comparing the devil's reaction to goodness to his own response to his boyfriend's heroism. Magnus marvels at Alec's sense of sacrifice, but considers this as something that will eventually push them apart, since "love has to be between equals". Additionally, Luke tries to comfort him by telling him that he is not fallen like Satan is, to which Magnus answers that they are all fallen. This could be a reference to the demonic heritage all Downworlders share, or simply his way of expressing that he is not selfless as Shadowhunters are, and that alone makes him a fallen creature.

Furthermore, Jace and Clary can also be seen as Adam and Eve. From the moment they meet, Jace regards Clary as a thing of wonder, quickly falling in love with her, like Adam loved Eve since he first saw her. However, a main difference is that in this case, it is Jace who fights temptation, when he still believes that he is Valentine's son and painfully remembers him as he was when he raised him: a strict but caring father who devoted himself to his son. This internal struggle makes it easy for Valentine to convince him that the Clave is an oppressive oligarchy and that all Shadowhunters should have more power over their own lives. This is further enhanced by the belief Jace holds of him having demon blood, as a result of Valentine's experiments. Clary then becomes Adam, promising Jace she will not leave him and even joining him when he is possessed by Sebastian, in the fifth book of the series, becoming what the fandom refers to as "Team Evil", while their friends and family are left trying to find and save them ("Team Good"). She eventually breaks the connection between him and Sebastian and guides him into redemption.

Following this same idea, it is worth mentioning Maryse and Robert Lightwood. These characters were part of the Circle and followed Valentine without knowing the true extent of his hate towards Downworlders. Like Hodge, they fell out of grace with the Clave and were exiled to the New York Institute. Same as with Adam and Eve when they had to leave the Garden of Eden, and lost the advantages of living in Paradise, exile for Shadowhunters meant that they could no longer use some of their powers (like the deactivation of the parabatai rune). And while Hodge refuses to believe he will ever be pardoned and runs, the Lightwoods help the Clave fight against Valentine and, like Adam and Eve (or, in any case, their descendants), eventually accomplish redemption.

It could be argued that this also applies to Jocelyn, Clary's mother, and even Luke, who despite being a werewolf, proves to deserve a seat in the Clave's Council by the end of book three. They had both left the Circle before the Uprising, and although they did so separately, they eventually found and helped each other, symbolizing the future alliance between Shadowhunters and Downworlders. Like Adam and Eve, they left paradise (Idris, their home) and redeemed themselves through their child, Clary.

Although many of these similarities directly result from "the books' partial basing on Paradise Lost and The Inferno" ("My bio"), such as the Clave's slogans and common sayings, or Valentine's last name and motto, there are others that were developed after these connections and that further the relationship of intertextuality between Clare's and Milton's works. This is the case of the many character parallelisms that also developed in plot resemblances, for example the higher entity banishing those who dare rebel against it (the Clave and the Circle members, God and Satan and his followers) or disobey it (Jace and Clary, Adam and Eve), or the banished looking for revenge (Valentine, Satan).

6. *The Infernal Devices: A Tale of Two Cities*

The second trilogy published by Cassandra Clare draws the same sort of connections between the story and a classic work of literature, in this case *A Tale of Two Cities*, derived from the author's premeditated similarities with the previous work. Moreover, this trilogy also contains echoes from *Paradise Lost* and *The Inferno*, since many of the references the author used to build the Shadow World in *The Mortal Instruments* are still present in these books.

Both literary works share the same general topics, as Clare admitted in a guest post she wrote for the blog Novel Novice: "what I wanted to keep were certain themes: the theme of war, the theme of unrequited love, the idea that love (ideally) should raise us up to be our better selves, and the idea of twinned characters". Especially interesting is this latter suggestion on *twinned characters*, because although Clare does resort to the notion of "doubling" in *The Infernal Devices*, she introduces a distinctive approach to this motif that departs from its treatment in Dickens's novel. The Dickensian characters are so physically similar that they can be actually exchangeable, but have no other resemblance than their external looks: while Charles Darnay appears to be a perfect example of a virtuous man, Sydney Carton is represented as a drunkard and an unpleasant man. Cassandra Clare, on the other hand, creates two boy characters that are nothing like each other, but are rather two halves of one whole:

Will and Jem in *Clockwork Angel* are fictionally twinned in a similar manner [as Carton and Darnay are]. They are opposite in looks — Jem is pale and silvery-blond, Will dark-haired; Will is passionate and sulky, Jem is measured and even-tempered, Will is cruel and Jem is always kind — but they're also parabatai, warriors who have sworn to be bonded to each other and watch over each other. (This is quite the opposite of Carton and Darnay; Carton finds himself saving Darnay pretty much by accident over and over, even though he's too jealous to actually like him). (Clare, "Cassie Clare Talks")

So, although the intertextual connection between both works is supported by the notion of the twinned characters, Cassandra Clare adds a number of twists to this theme that better fit her story. As opposed to Darnay, who has often been considered a "two-dimensional" character with no internal development through the events of *A Tale of Two Cities*, Jem is a more "round" and reliable character. The same can be said about Tessa,

Clare's version of Lucie Manette and the third member of the love triangle that features in both narratives. While Lucie is also a flat character representing goodness and innocence in the novel by Dickens, Tessa evolves from the helplessness that first characterizes her and becomes a fighter by the end of the third book. Finally, on the other side of the balance is Will, the perfect counterpart to Dickens' Sydney, a lonely character who hides his greatness and eventually proves to be a true hero willing to sacrifice himself for the woman he loves.

Indeed he does the latter when, finally freed from his curse, he tries to confess his love for Tessa but decides not to after learning about her engagement with Jem. This is a narrative situation that mirrors Lucie and Darnay's wedding, even though in Clare's books the couple do not marry each other, which gives rise to yet another parallelism with Carton's impassivity at seeing the love of his life marry another man.

However, the final sacrifice in *The Infernal Devices* is made by Jem, when in his deathbed he chooses to become a Silent Brother and remain alive, though separated from the two people he loves most: Tessa and Will. Here it can also be argued that a likeness is suggested with Carton's final sacrifice in *A Tale of Two Cities*, since both characters accept their fates peacefully, knowing that "each was not more honored and held sacred in the other's soul, than [Sydney] was in the souls of both" (Dickens 321). These words, as Liv Spencer explains in her unofficial guide to the Shadowhunter Chronicles, could also be said by any of the characters of *The Infernal Devices* (276), especially Jem.

Hence, the theme of how love would ideally raise people up to their better selves is not only seen in Will's self-improvement and sacrifices but also in the evolution of the three main characters, namely him, Tessa and Jem, who better themselves thanks to the help of the other two.

Another parallelism established by Cassandra Clare is a reference to the two cities in Dickens' novel. Instead of London and Paris, the two different sites in which *The Infernal Devices* is set are two sides of the same city: London and Shadow London, the hidden side of the city, dark and dangerous, populated by Downworlders, demons and of course, Shadowhunters. That is the Paris of this trilogy, where a war is being waged

between the Nephilim and Axel Mortmain, the adoptive son of two warlocks and wielder of dark magic.

Nevertheless, there is an important difference between these intertextual links and those suggested earlier between *The Mortal Instruments* and *Paradise Lost*: the echoes from Dickens's novel are even more explicitly embedded into Clare's narrative. Not only do the main characters in the latter work reflect their counterparts in *A Tale of Two Cities*, but the Victorian novel moreover plays an important role in Clare's trilogy, where it is constantly quoted and discussed by two of the protagonists.

Indeed, *A Tale of Two Cities* is Tessa's favorite book, but when she asks Will if they have a copy of it in the Institute, he mocks the novel and pretends that he has never read it. Yet, he later quotes it to her and admits to being well acquainted with it.

“It is a far, far better thing that I do, than I have ever done,” Will quoted. “It is a far, far better rest that I go to than I have ever known.”

[...]

“Exactly. There was a man who was worthless, and knew he was worthless, and yet however far down he tried to sink his soul, there was always some part of him capable of great action.” Will lowered his voice. “What is it he says to Lucie Manette? That though he is weak, he can still burn?”

Tessa, who had read *A Tale of Two Cities* more times than she could count, whispered, “And yet I have had the weakness, and have still the weakness, to wish you to know with what a sudden mastery you kindled me, heap of ashes that I am, into fire.” She hesitated. “But that was because he loved her.”

“Yes,” said Will. “He loved her enough to know she was better off without him.” (*Clockwork Angel* 224-225)

From this point in the first book onwards, both characters start to regard Dickens' novel as a mirror image of their own relationship. The book connects them and somehow pulls them apart as well. Will's resemblance to Sydney Carton is a constant reminder for Tessa of his emotional unavailability and flaws. She even decides not to pick her favorite book and read it one afternoon she is bored because she fears it will remind her of him.

Meanwhile, Will is drawn to her as Carton is to Lucie, and he often compares himself to his Dickensian counterpart. He rereads the book after they first discuss it, and

keeps a copy in his room, in which he stashes the letter Tessa wrote to his brother while she was a prisoner.

Nonetheless, Tessa eventually changes her mind about Will being anything like Carton after being kidnapped by Mortmain. The villain tells her not to implore his goodwill, for he has none. In that moment, Tessa realizes that Will has always been more selfless and heroic than Sydney; and that it is in fact Mortmain who has a more accurate resemblance to the Dickensian character:

Tessa could not help herself—she thought of *A Tale of Two Cities*, of Lucie Manette’s appeals to Sydney Carton’s better nature. She had always thought of Will as Sydney, consumed by sin and despair against his own better knowledge, even against his own desire. But Will was a good man, a much better one than Carton had ever been. And Mortmain was barely a man at all. (*Clockwork Princess*, 385)

Furthermore, when Will learns that his curse was fake and that he can be loved, he buys a copy of *A Tale of Two Cities* and writes Tessa a letter on the title page confessing his love for her, thus echoing Carton’s declaration to Lucie Manette. And even though he does not initially give it to her because he does not want to destroy her happiness being engaged to his parabatai Jem, he does finally leave the book in her door a few months after Jem becomes a Silent Brother.

This of course further expands the intertextual relations between this story and Dickens’s novel, since the connections are not simply occasional resemblances. Leaving aside the numerous specific parallelisms that can be detected, *A Tale of Two Cities* plays a functional role in the construction Clare’s story and that of its characters.

7. *The Dark Artifices, Lady Midnight*: “Annabel Lee”

Lastly, *The Dark Artifices* is the sequel to *The Mortal Instruments*: Clare’s third trilogy of which only the first two parts have been published so far. *Lady Midnight*, the first installment of the series, already establishes all the proper connections to the literary classics that inspire the narrative. As was the case with *The Infernal Devices*, this trilogy is also connected with Milton’s and Dante’s works, since it partakes in the same world. Although the series is set in sunny Los Angeles, the dark and mysterious atmosphere, heavily impregnated with the range of Gothic elements shared by its predecessors is still a very important presence here: the aftermath of Sebastian’s war against Shadowhunters, the apparition of secret Shadow Markets and, of course, the intervention of numerous demons and other evil creatures. But the intertextual fabric of this work-in-progress is far richer than what these elements may suggest.

The name of the trilogy itself is a reference to *The Annals of Imperial Rome* by Tacitus: “Asiaticus replied that he would not accept the indulgence [...]it would have been less ignominious to die by the dark artifices of Tiberius or the fury of Caligula” (214). Moreover, all the names of the Blackthorn children are also references to the history of Classical Greece and the Roman Empire: Marcus, Helen, Julian, Tiberius, Olivia, Drusilla, and Octavian.

Yet Greek and Roman history is not the primary inspiration for this story; instead, *The Dark Artifices*, and especially *Lady Midnight*, is based on Edgar Allan Poe’s poem “Annabel Lee”. Both works share the same aesthetics and the theme of “forbidden love, devastating loss, and the refusal to accept death,” as Clare explained in an interview for the webpage Female First in 2016. However, the interesting twist added by Clare this time, as she did with her previous trilogy, is that not only does the poem play an active role in the story; indeed we could argue that it is the story itself.

According to Clare’s *Lady Midnight*, Poe heard from some of his Downworlder acquaintances a story about a Shadowhunter girl who had fallen in love with a warlock, something that was unthinkable at the time, and had been captured and entombed in the sea by her family before she could run away with her lover. The family then told the latter that

she had been sent to the Iron Citadel where she became an Iron Sister. The girl's name was Annabel Blackthorn, and ever since her lover, Malcolm Fade, found out the truth about her murder, he had been obsessed with bringing her back to life.

Malcolm also translated the lines of the poem into an old language and used them to mark his victims and the cave where he planned to perform the necromantic spell, as messages to the Shadowhunters he hated so ferociously. And it was by investigating those lines that the Blackthorn children eventually discovered the story of Annabel and Malcolm's plans to resuscitate her. The poem is often alluded to and discussed throughout Clare's book, as it plays a crucial part in the main characters' investigation.

Another relevant element that is common in both Poe's classic tale and in Clare's urban fantasy is the ocean, which can arguably be considered a character in itself. Poe's poem takes place "in a kingdom by the sea" (in *Lady Midnight*, that kingdom would be England, since Malcolm and Annabel lived in Cornwall), and the sea, its deepness and darkness that ultimately entombs Annabel, has the same importance as it does in the beaches of Los Angeles, where Emma and his friends fight water demons, and even Malcolm himself.

Poe's poem then does not simply evoke a parallelism with the novel's tragic love story, since it furthermore constitutes the novel's *actual* love story. Clare constructed a narrative that would perfectly match Poe's lines, beginning Malcolm's and Annabel's love story when they were both children, and relating the "winged seraphs of heaven" and "angels" to Shadowhunters and the Clave because of their angelic heritage. The wind that "blew out of a cloud, chilling my Annabel Lee" is transformed by Clare into the lies the Clave told the lovers to keep them apart and, as in the poem, those lies finally lead to Annabel's death. Moreover, Clare uses the poem to build a whole new plot of betrayal and vengeance around it—one which the new trilogy develops by suggesting a growing number of traceable parallelisms.

The latter specifically involve the main characters in *The Dark Artifices*: Emma and Julian. While their personal relationship does not resemble that Malcolm and Annabel in

any way, there are some aspects in which a comparison can be drawn. Emma and Julian are parabatai, and everyone in the Shadow World knows that it is strictly forbidden to fall in love with your parabatai; and yet, they are lovers. In their confusion, they start to wonder about the law that prevents them from being happy together and the reasons behind it, and in due course realize that the parabatai bond, fueled by love, can turn into something more powerful, transforming them into something close to warlock figures.

The relation between this bond and the poem can be traced in lines 11 and 12 of Poe's poem: "With a love that the wingèd seraphs of Heaven / Coveted her and me" and lines 21 and 22 "The angels, not half so happy in Heaven, / Went envying her and me—". Once again, these angels and winged seraphs correlate with to the Shadowhunters, and more precisely, the Clave. Before they learn of how the bond can turn so overwhelming that it might drive the parabatai to madness or even death, both Emma and Julian ask themselves if maybe the law only exists because the Clave does not want Shadowhunters so powerful they would not be able to control; or maybe the Clave is simply envious of that kind of power: the same feeling attributed to the angels in the poem.

Another, even more clear connection between Clare's *Lady Midnight* and "Annabel Lee" can be found in the titles of all the book chapters, which are taken from several lines in Poe's poem (a similar device was used in *The Mortal Instruments*, although it did not systematically involve all the book chapters as it happens in this case). Additionally, the second book in the trilogy, *Lord of Shadows*, follows the same pattern, this time by drawing upon another composition by Edgar Allan Poe: "Dream-Land".

8. Conclusion

The analysis of Clare's novels evidences the complexity of the intertextual connections built within her Shadow World. From Milton's ranks of demons in Hell to Poe's "Annabel Lee" becoming a poem about a Shadowhunter and a warlock, the links between *The Shadowhunter Chronicles* and the literary classics on which each series is based include general themes, chapter titles and character and plot parallelisms.

The concept of influence fails to fully account for the intricacy of the relations that these books maintain with the works by Milton, Dante, Dickens and Poe. If anything, postmodern terms related to intertextual relations like *pastiche*, *palimpsest*, *recycling*, *simulation*, *appropriation*, etc., often challenging the notion of originality and suggestive of an open and intentional use of meaningful connections to prior (and in this case canonical) works, would provide a better framework where to describe Clare's literary endeavor. Indeed, the writer herself has admitted to having used the pastiche technique in previous works, namely her *Draco Trilogy* (Spencer 13), although she has not publicly stated that this is exactly the case with *The Shadowhunter Chronicles*.

Regardless of specific labels whose meticulous discussion would exceed the length and scope of this project, the general frame of reference provided by the notion of intertextuality then seems to be a better suited option for the explanation of all the parallelisms, references and echoes found in Clare's *Shadowhunter Chronicles*. In this graduation project I have highlighted many intentionally shared aspects that naturally developed into more complex and profound connections, not only between each separate series by Cassandra Clare and the literary work that inspired them, but also across all those narratives which come together in the Shadow World.

By rewriting elements such as the figure of Milton's Satan and his horde of demons, or Dickens's concepts of twinned characters and self-improvement through love, and by using Poe's poem as a key to solve a series of random murders, Clare's books become a fertile meeting point for these and other literary sources. Despite their many dissimilarities, these disparate sources are blended into a balanced narrative formula that we may perhaps tag "postmodern citation". In this way, Cassandra Clare manages to build a world in which

Sydney Carton finds a way to redeem himself and be with his beloved Lucie Manette, and where together they face and kill demons out of Milton's *Paradise Lost* and witness the tragic love story of Annabel Lee.

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