The "Infernal" Value of the Gothic:

A Reading of Gothicness and Romanceness in Cassandra Clare's *The Infernal Devices*

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Master's Thesis

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31 May 2022

Abstract. Gothic fiction and romance fiction have been dismissed as literature of low or close to no value because it is formulaic (among others). This master's thesis is intended to demonstrate the opposite of this dismissal; that Gothic and romance fiction can be ascribed value for being formulaic. The focus of this thesis will be Cassandra Clare's YA paranormal romance trilogy *The Infernal Devices* which I will use as my example of Gothic and romance fiction because it comprises and follows several Gothic and romance conventions.

After presenting a theoretical framework of what can be termed Gothic and romance conventions, attention will be paid to the Gothicness and romanceness of *The Infernal Devices* in terms of its Gothic and romance conventions. This will be accompanied by an analysis and discussion thereof, though Gothicness will be the primary focus of this thesis. By analysing and discussing the Gothicness and romanceness of *The Infernal Devices*, I demonstrate that it participates in the Gothic and the popular romance and can thus be identified as Gothic and romance fiction. This will be followed by a discussion of the value of *The Infernal Devices* which will be based on whether it follows or breaks and challenges Gothic and romance conventions.

Following the classic belief of what literary value is, which is the breaking and challenging of conventions, *The Infernal Devices* can be seen as literature of low or close to no value as it is formulaic and follows Gothic and romance conventions. Literary value can also be regarded as the classic approach to determining a text's value. Yet, it still gains literary value because it breaks and challenges some Gothic and romance conventions. Conversely, the trilogy also attains value of a different kind. There is value in reading for Gothicness, for example, and having expectations met. This is another approach to determining the value of a text. *The Infernal Devices* gains Gothic value in the reading for Gothicness, which means that the reader expects it to follow Gothic conventions because doing this fulfils the reader's expectations. Consequently, *The Infernal Devices* gains Gothic value through Gothic conventions. Thus, a text attains value based on different readings; reading for literariness is literary value and reading for Gothicness is Gothic value. This means that the breaking of conventions in terms of literary value can be seen as a convention which is valued. I would therefore argue for a conventional value where there is literary value, Gothic value, romance value, etc. which relate to each their literary form and conventions. This bases the value of each literary form on the reader's experience and expectations. Therefore, *The Infernal Devices* follows and breaks Gothic and romance conventions and can be valued for both, but it depends on whether

the reader is reading for its Gothicness and romanceness or literariness and whether their expectations are fulfilled.

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Introduction

According to Fred Botting and Catherine Spooner, Gothic fiction has been dismissed as popular fiction that "sells" and "tend[s] to repeat a number of stock formulas" and conventions (qtd. in Brewster 318; 309). Both Spooner and Botting write that Gothic fiction has been dismissed as "popular trash" and "formulaic mass-produced trash" ("Introduction" 1; *Gothic Romanced* 10). According to Michael Gamer, the dismissal of Gothic is also based on the assumption that "higher demand for fiction and marked departures from established novelistic techniques of realism leads to ''literary degradation.''" (62). Spooner also writes that Gothic's "marketability ensures its continued appeal to critical theory" because "it can be relied upon to fulfil whatever cultural or critical need arises at any given time" (qtd. in Brewster 318). Due to its popularity and repetitive formula and conventions, Gothic fiction has thus always been regarded as literature of low or close to no value and has as such been devalued (Botting 2; 16 [2014]). In much the same way, popular romances have also been dismissed as formulaic mass-produced fiction, thus marking it as literature of low or close to no value (Belsey 32).

Gothic has also been criticised for its generic hybridity which enabled it to "bleed across media and infect any number of genres" and literary forms (Warwick 3). Critics such as Judith Halberstam claim that Gothic is a "consumptive genre which feeds parasitically upon other literary texts", while Spooner compares Gothic with an infectious disease as she claims that "Gothic has spread like "a malevolent virus" across disciplinary boundaries and to all parts of contemporary culture, establishing itself as "mainstream entertainment"" (qtd. in Brewster 309; 318). This is due to Gothic's extreme flexibility as a hybrid form which enables it to shift across media by "incorporating and transforming other literary forms as well as developing and changing its own conventions in relation to newer modes of writing" (Botting 9 [1996]). Gothic has become part of many genres and literary forms due to its hybridisation, including of young adult (YA) fiction (Spooner, "Gothic 1950 to the Present" 294). YA fiction is generally considered to be "popular literature" and often has young adults as main characters (Cadden 308). Jonathan Stephens defines YA fiction as a coming-of-age story which is about an adolescent's journey towards adulthood and identity formation while learning to tackle "the difficult, and oftentimes adult, issues that arise during" his or hers journey (40-41).

In addition to the hybridisation of Gothic, Spooner also states that Gothic conventions have become "increasingly prominent in twenty-first century [...] young adult fiction" due to the massive success of Stephenie Meyer's *The Twilight Saga* (2005-2008) ("Gothic 1950 to the Present" 301).

As Gothic became hybridized with YA fiction and was "marketed as such", it was thus "consumed [...] by a "crossover" adult readership" (301). An example of this is Cassandra Clare's YA paranormal romance trilogy *The Infernal Devices* which consists of *Clockwork Angel* (2010)*, Clockwork Prince* (2011), *and Clockwork Princess* (2013). Clare is also the New York Times bestselling author of *The Shadowhunter Chronicles* in which *The Infernal Devices* is the second instalment that has "captivated 36 million readers" (*Clockwork Angel*). *The Infernal Devices* comprises several Gothic conventions, even though it is marketed as both YA and paranormal romance fiction.

The purpose of this master's thesis is to demonstrate that Gothic fiction and romance fiction are not just literature of low or close to now value because they are formulaic (among others). Thus, I want to argue that Gothic and romance fiction can attain value for being formulaic. In order to understand why Gothic fiction has been dismissed as formulaic literature of low or close to no value and where this dismissal came from, I will present a framework where I contextualise the origin of the Gothic novel and its development up until contemporary times. I want to illustrate how Clare's *The Infernal Devices* can be seen as Gothic and popular romance fiction or popular romance fiction with Gothic conventions. Therefore, I will read *The Infernal Devices* for its Gothicness and romanceness rather than its literariness. However, Gothicness will be the primary focus of this thesis. Although *The Infernal Devices* is marketed as YA fiction, I will focus on its Gothicness and romanceness. This will allow me to analyse and discuss which Gothic and romance conventions are used and how they are used in Clare's trilogy. To do so, I am going to provide a theoretical section in which I will draw on different critics' idea of literary Gothicism in order to offer a sense of what can be termed Gothic conventions, while I will use Catherine Belsey's definition of the popular romance to provide a sense of what can be termed romance conventions. Additionally, I am also going to use Hannah Priest's idea of how texts can participate in the Gothic to demonstrate that *The Infernal Devices* can be classified as Gothic fiction.

After defining *The Infernal Devices* as Gothic and romance fiction, I want to discuss its literary value. My analysis and discussion of *The Infernal Devices*' Gothicness and romanceness will function as a framework that will allow me to bring in a broader discussion about the value of Clare's books. I will use Lynette Hunter's definition of literary value as a framework to understand what literary value is and how value judgement is/has been determined. With this in mind, I will present literary value as the classic approach to determine a text's value versus the reader's experience value. I will use Hunter's literary value to discuss *The Infernal Devices*' literary value in

terms of whether it follows Gothic and romance conventions or whether it breaks or challenges those conventions. This will enable me to discuss whether the novels can be seen as literature of low or close to no value much in the same way as Gothic and romance fiction or whether they attain value. I will use Timothy G. Jones' idea of reader's experience value in order to propose and discuss a different approach to determining a text's value and I will use this to argue that *The Infernal Devices* can be ascribed value for following Gothic or romance conventions. Thus, Gothic and romance conventions allow for another approach to determine the value of a text.
Gothic fiction has been dismissed as "formulaic mass-produced trash" and has thus been regarded as literature of low or close to no value, however, I disagree (Botting, *Gothic Romanced* 10). I want to prove that even though texts can be formulaic and of low or close to no literary value, they can still be valued literature.

Gothic Origin

In this section, I will contextualise the vast history of the Gothic novel and its development shortly. I will focus on some of the popular Gothic novels which have defined the Gothic novel and its historical development, though it will only be a small excerpt of the many other works which have also made their mark on this.

Gothic fiction emanated from "the romance and the novel" during the eighteenth century (Botting 12 [2014]). According to Northrop Frye, Gothic fiction is considered to be a subordinate "type of romance" as it focuses on the more "[…] 'popular' and 'primitive'" aspects of the romance, thus "marking" Gothic fiction as 'a different social development of literature', rather than being of a worse of better kind" (qtd. in Botting, *Gothic Romanced* 9). In this case, Gothic connotes "negative aspects of vice and barbarism" while romance connotes "traditional values, manners[,] and feelings" (*Gothic Romanced*). Thus, Gothic fiction has added "a darker aspect to more acceptable literary forms" since the eighteenth century (Botting 12 [2014).

According to Victor Sage, Horace Walpole's *The Castle of Otranto* (1764) is regarded by many as the first Gothic novel (81). Walpole's novel established a framework for later Gothic literature which imitated its Gothic formula and conventions (81). Thus, *The Castle of Otranto* is generally considered to be the progenitor of later Gothic literature (Emandi 68). According to Elena-Maria Emandi, the Gothic conventions from *The Castle of Otranto* can be summarised in the following quotation:

> "[…] the medieval setting, the constant expectation of supernatural events bringing with them horror, fear, anxiety and evil, the victimized women, who are also defiant and

> strong within [(Gothic heroines)], the use of confined and dark spaces (castles, monasteries, dungeons), the confrontation of hero and villain etc." (68)

All these formulaic conventions characterise the story of Walpole's *The Castle of Otranto* (Sage 82). The novel also comprises "other characteristics" that persisted such as the setting which takes place "in the remote past in a[n] age of 'superstition'" and its sublime villain (Sage 82; McEvoy 24). According to Emma McEvoy, the sublime villain "has been a stable feature of Gothic texts" since Walpole's novel and was often depicted as an older male figure of dangerous power and a father (24). Yet, the sublime villain has been rewritten many times until "some general tendencies start to emerge from approximately the 1790s onwards" (24). The Gothic novel becomes more centered around the villain who is no longer a father figure, nor is he an older figure "associated with institutionalised power" (24). Instead, the villain is a "young" outsider who is "often explicitly sexually desirable" (24). Additionally, he is no longer just a villain but a new type: the hero-villain (24). This opened possibilities for the villain to be sympathised because this character is "now also a warped hero [or heroine] […], and we are asked more explicitly to focus through his or hers desire and passion" (24). This hero-villain figure became a more and more widely used figure in Gothic fiction during the 1790s to 1830s (24).

Thus, it was the popularity of *The Castle of Otranto* which saw the rising interest in the Gothic novel, as Sage argues that "the expanded and expanding reading public (in large part female) […] craved popular entertainment, and Walpole […] was the first to provide it" (83). Following Walpole's novel, other Gothic novels "with a formula that derived in part from Walpole" were published (83). These novels were, however, dismissed in the 1790s because they "were thought of at the time as subversive and childish 'romances'" (83). Ann Radcliffe is another "leading Gothic novelist of the eighteenth century" who is best known for her Gothic romance *The Mysteries of Udolpho* (1794) among others which has gained critical acclaim despite the criticism of the genre at this time (Sage 83). Yet, this dismissal did not put a stop to "the demand for such books" which, "by the end of the 1790s, […] had grown into an addiction" (83). Thus, Gothic fiction came to be popular literature and has since then "always [...] been associated with the popular" (Spooner, "Introduction" 1).

The demand for and popularity of Gothic fiction fueled critique and an opinion of its reader as "a swarm of lower-class, less discriminating reader uncritically consuming formulaic mass-produced trash" (Botting, *Gothic Romanced* 10). According to Sage, Jane Austen's *Northanger Abbey* (1818) exemplifies this demand, and is a highly popular Gothic parody "both of this female

readership, and of male attempts to control it" (83). Gothic fiction continues to be dismissed as fiction of less importance to this day as Spooner states that it "continues to shadow its academic reputation" even though it is "taught widely on university syllabuses and a journal like Gothic Studies exists solely for its exploration and analysis" ("Introduction" 1).

Despite Gothic's dismissal, Mary Shelley's *Frankenstein* (1818) is regarded as "one of the most famous of all the Gothic novels" (Sage 84). Other famous Gothic novels include Charlotte Brontë's *Jane Eyre* (1847) and Emily Brontë's *Wuthering Heights* (1847) (86). According to Sage, the Brontë sisters are known for having "internalised and psychologised the old Gothic, [thus] producing wild and dark accounts of the perversity of human passion" (86). They also continued "the Gothic tradition of the Satanic and Byronic Villain/Hero in the figures of Rochester and Heathcliff" (86).

The Gothic novel disappeared "by the mid-century [...] as a genre", though it stayed as an architectural term which was also known in relation to the Gothic revival (85). However, because Gothic continued as an architectural term, it did not disappear altogether as "this diversified and underground role guaranteed its survival in the literary field" (85). People realised that Gothic as a genre had too rigid a tradition, and so it became more flexible as it was referred to as a mode (86). This also enabled Gothic to become a hybrid form which not only incorporates but also combines and converts elements of different literary forms (Botting 9 [1996]).

According to Sage, Gothic became easily accessible to "writers of many different kinds" as mode, although "its influence on Victorian writing was taken for granted" (85). Additionally, because Gothic was no longer regarded as a rigid tradition, it became "a highly flexible register which could be employed as a shorthand in characterisation, setting, and narrative mode" (86). As a result, Gothic was able to 'disguise' itself as a "historical romance", and thus it made its way into "the Victorian novel" as "a frequent sub-code" (86). As a result, Victorian writers wanted to "try something in this darker, affective mode, even if only a tale, [or] only an exercise" (86). This was partially due to the growing interest in "horror and darkness" as well as "fear, anxiety[,] and diablerie" during the Victorian period (85; 86). At the same time, there was another "growing interest during the Victorian period in sexuality, sexual taboo[,] and sex-roles" (85). Due to these interests, the Gothic "mode became part of the writerly range in the nineteenth century" (86).

Another Gothic novel which achieved great success was Bram Stoker's *Dracula* (1897) at the end of the nineteenth century (87). The vampire in Stoker's book embodies a threat that represents Victorian fear of outsiders or "the inflammatory metaphorical axis of invasion – geographical and

bodily" (87). At the same time, *Dracula* reflects the Victorian period's "cultural and political concerns, such as suppressed sexuality, class anxieties, gender and race struggles, nationalism and ethnicity issues, and others" (Chromik 709). Stoker's *Dracula* was also considered to be part of "the canon of the post-Second-World-War rehabilitation of the Gothic Novel" which comprised "Radcliffe's novels, Shelley's *Frankenstein*, Poe's tale 'The Fall of the House Usher', and Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde'"* (Sage 87). In addition, Dracula is generally regarded as "one of the most charismatic and visually reproduced characters in the popular tradition of the Gothic Novel, rivalling Mary Shelley's Victor Frankenstein and his Monster" (88). After the publication of *Dracula* and the turn of the century, the interest in the vampire grew considerably and resulted in a plethora of popular fiction and other media featuring this iconic figure (Chromik 709). Yet, Stoker's *Dracula* is considered to be "the most recognizable and influential piece of vampire fiction ever written" (708).

During the 1940s and 1950s, the Gothic novel found its way into "American popular culture" and established itself yet again as popular entertainment (Sage 88-89). A new market of readers emerged "from the late 1960s" which surpassed the "expansion of the original Gothic Novels" (89). A shift also occurred regarding the vampire as a villain in the "latter part of the twentieth century" which "saw the rise of vampire sagas" (Chromik 709). One example of this was Anne Rice's *Interview with the Vampire* (1976) which had the genre revolutionised once more (709). Rice romanticised and introduced the vampire "as a poetic tragic hero rather than a typical villain, thus shifting the reader's empathy from the vampire slayer to the vampire him/herself" (709). Readers were able to sympathise and "identify with" Rice's vampire and her subsequent vampire characters due to their human characteristics and "moral dilemmas and intense emotions" (709). The vampires also emitted sensitivity and sensuality as they were the narrators of Rice's books, thus showing their new human perspective (709). With the romanticisation of the vampire, this opened the possibility for the reader to empathise with other fictional villainous figures.

According to Spooner, Gothic has become much more popular and diverse "as the twentieth and twenty-first centuries have gone on", and arguably more so than "it had ever been since the peak of the Gothic novel's production in the 1790s" ("Gothic 1950 to the Present" 294). Due to its popularity and diversity, Gothic has "developed in a multitude of different and sometimes overlapping directions" (294). Yet, Gothic's most distinguished characteristics since the second half of the twentieth century are "extreme generic hybridity, hermeneutical self-awareness, and globalization" (294). With the turn of the twentieth century, Gothic became much harder to define

as it was "increasingly hybridized with romance, science fiction, crime fiction, and a plethora of other genres" (294-295). According to Spooner, contemporary Gothic is also known for its "self-concisousness [..] nature", and this resulted in a critical debate about "whether Gothic writing has reached a dead end and is doomed to mindlessly repeat its conventions to increasingly diminished returns, or whether it continues to be a vital and meaningful force in contemporary culture" (295).

The Gothic and the Romance

Theory

Defining Gothic Coventions

In this section, I will draw on different critics' idea of literary Gothicism to provide a sense of what can be termed Gothic conventions in order to illustrate the ways in which they are used in my analysis of Clare's *The Infernal Devices.*

Gothic combines fiction and horror together with death and, sometimes, romance. Gothic fiction comprises a set of key generic conventions which occur in regard to tone, setting, characters, narrative structure and techniques, motifs, and supernatural elements. These conventions constitute the Gothic formula which, according to Eve Kosofsky Sedgwick, is used continuously with minor variations (9-10). Sedgwick argues furthermore that "the novels differ in tone and intent" despite their reuse of the Gothic formula and conventions (10). Botting has two editions of his book *Gothic* which have extensive information about the historical origins of Gothic, Gothic studies, and Gothic criticism. In his introduction "Negative Aesthetics", Botting argues that the Gothic novel mainly deals with 'darkness', which is his idea of a negative aesthetic, and he defines it as "an absence of the light associated with sense, security[,] and knowledge" (1-2 [2014]). 'Darkness' thus sets the tone for the "looks, moods, atmospheres[,] and connotations" of the Gothic novel (2 [2014]). Additionally, Botting argues that Gothic fiction incorporates contrasts such as "light and dark, positive and negative" which can be seen in "conventions, settings, characters, devices and effects specific to gothic texts" (3 [2014]).

Moreover, Botting state that Gothic fiction is not "good in moral, aesthetic or social terms" (2 [2014]). In fact, Gothic writing is "fascinated by objects and practices that are constructed as negative, irrational, immoral and fantastic" (1 [1996]). This can be applied to Gothic characters whose personal characteristics are wicked and immoral as "their concern is with vice" (2 [2014]). According to Botting, Gothic characters can be "selfish or evil" and their "adventures involve decadence or crime", while their features er mainly negative (2 [2014]): "[…] not beautiful, they display no harmony or proportion. Ill-formed, obscure, ugly, gloomy and utterly antipathetic to

effects of love, admiration or gentle delight" (2 [2014]). Thus, Gothic fiction provides "a range of negative features" (2 [2014]). These features affect the Gothic narrative in that it is not "rational" nor "realistic", as it often depicts "disturbances of sanity and security from superstitious belief in ghosts and demons, displays of uncontrolled passion, violent emotion or flights of fancy to portrayals of perversion and obsession" (2; 12 [2014]). Botting also argues that Gothic fiction is not bound by the rules of realism, based on reason and empirical evidence, when explaining something like "obscure otherworldly phenomena" (2 [2014]). Therefore, Gothic fiction disturbs the border of knowing because it "suggest[s] supernatural possibility, mystery, wonder and monstrosity" (2 [2014]).

The Gothic setting is another convention which induces terror, "disturbance[,] and ambivalence" (Botting 4 [2014]; Emandi 68). In addition, Spooner argues that the Gothic setting is often set in the past and is thus a reflection thereof; the past occurs as "a site of terror" in the Gothic novel (*Contemporary Gothic* 18). For instance, the old Gothic castle, abbey, and ruins are used as the conventional setting of Gothic fiction (Botting 4 [2014]). These places, specifically the castle, are often haunted, isolated, and given "an atmosphere of ruin with the feeling of desolation" (Railo 7; 9; 19). Kate Ferguson Ellis refers to the castle as a "vast, imprisoning" space "that appear so regularly in the Gothic" (458). Additionally, the castle can be read as a metaphor "for women's lives under patriarchy" from "a feminist point of view" (458). The Gothic setting described above can be seen in early Gothic fiction such as *The Castle of Otranto* and *Mysteries of Udolpho*. I will briefly touch the subject of the Gothic setting in relation to the Gothic heroine, however, I will not go into detail as it is not relevant to Clare's *The Infernal Devices* trilogy.

Other conventions include two central character tropes: the Gothic heroine and the Gothic villain (Botting 4 [2014]). The Gothic heroine is "a young female heroine", while the Gothic villain is depicted as "an older male villain" (4 [2014]). Apart from being a young female, the Gothic heroine is innocent and vulnerable which makes her "prey to imagined as well as actual dangers" (4-5 [2014]). Thus, she often assumes the role of the damsel in distress, a character trope that is often used in Gothic literature such as *The Castle of Otranto* and *The Mysteries of Udolpho*. As a damsel in distress, the Gothic heroine is "quick to lose rational control and give way, or faint, in fear of bandits, murderers, [and] ghosts" (5 [2014]). Additionally, the Gothic heroine is often depicted as an "orphan" and thus she is "alone, with nowhere to turn, without protection and security" (5 [2014]; *Gothic Romanced* 159). Therefore, she is left with no "social and familial bonds" which results in "physical danger" (5 [2014]).

The absence of social and familial bonds provides the Gothic villain with the opportunity to approach her and "act out all manner of unacceptable wishes unchecked", since he is beyond "social scrutiny" (5 [2014]). On the other hand, the Gothic heroine's distance from these bonds grants her an "adventurous, romantic independence" and she is thus "free to fly towards love, romance, mystery and terror" (*Gothic Romanced* 159). In addition, the Gothic heroine can be characterised by having an "unusual, if daunting, degree of independence" which is "often drawn by misunderstanding and curiosity" that may lead her into situations in which she will experience "a sense of powerlessness and persecution" (5 [2014]). Thus, the Gothic heroine "may suffer imprisonment and cruelty at the hands of her pursuer" as well (Horner 115). Though the Gothic heroine is essentially a passive and victimised heroine, she can be "defiant and strong within" as well (Horner 116; Emandi 68). Her curiosity and desire to know may keep her active, regardless of the lurking horror and danger (Botting 5; 6 [2014]). The Gothic heroine is also prone to ignore warnings as "telling a gothic heroine not to do something is often enough to make her wish to do it, the prohibition an incitement to curiosity and desire" (9 [2014]). Most of the characteristics as seen above can be applied to the Gothic heroines Isabella and Emily St. Aubert from *The Castle of Otranto* and *Mysteries of Udolpho.*

The heroine's counterpart, the Gothic villain, constitutes a range of negative characteristics. According to Botting, the Gothic villain often assumes the role of a gentleman, a scientist, an outcast, or a criminal (5 [2014]). Assuming the role of villain, the Gothic villain is often associated with being "beyond law, reason or social restraint" which gives him "free reign to cruel, selfish desires and ambitions and violent moods and intentions" (4 [2014]). In this case, the Gothic heroine is "a potential victim of his desire" because the object he desires may be her "body or wealth" (Horner 115; Botting 4 [2014]). As the victim of his desire, the Gothic heroine is often subjected to danger in "a series of frights and flights" (Botting 4-5 [2014]). According to Botting, the dynamic between the Gothic villain and heroine can be characterised as being a pursuer-pursued relationship: "The sense of power and persecution beyond reason or morality is played out in the two central figures of the narratives" (4 [2014]). Emandi, on the other hand, considers the Gothic villain to be an "enigmatic figure" as she argues that "the Gothic novelist traditionally feeds the reader with tantalizing bits of information designed to invest his villain with a sinister, darkly charismatic identity" (71).

Emandi's description of the Gothic villain resembles Elsa Charléty's Gothic hero-villain. According to Charléty, the Gothic hero-villain is a fictional character type who has "the qualities of

both good and evil" (392). She considers the Gothic hero-villain to be "dark, brooding, and sometimes cruel or abusive, but also capable of displaying strong, passionate feelings" (392). In other words, the Gothic villain is a stark contrast to the "traditional romance hero" who is depicted as "a dutiful, sensitive, and pious gentleman" (392). Additionally, the Gothic hero-villain is often surrounded by an "aura of mystery" which "makes him both attractive and repulsive to the Gothic heroine who usually falls under his influence" (392-393). More so than often, he appears as "a flawed but passionate figure who challenges the ideas of his time", however, his "relentless pursuit of his ideals often leads him to extremes as he indulges in abuse, excess, or self-destruction" (393). Due to these negative qualities, the Gothic hero-villain represents "the darker side of romanticism, as he constantly questions and defies authority by destructive means" (393). The Gothic hero-villain is thus a complex character because "his moral ambiguity makes it difficult for the reader to place a definite judgement on him" (393).

According to Charléty, the Gothic hero-villain can be found in nineteenth-century Gothic fiction (392). For instance, Heathcliff from *Wuthering Heights* embodies the Gothic hero-villain, as he possesses qualities of both the hero and villain. He is, at the same time, a Byronic hero. In addition, Charléty states that the Gothic hero-villain is derived from the Byronic hero; a fictional character which is described as a "proud, moody, cynical man, with defiance on his brow and misery in his heart" (393). According to Charléty, the Byronic hero "finds his origin in the real-life figure of the English poet Lord Byron" who "is both the creator and the inspiration for this character" (393).

Furthermore, there are "three main types of Gothic hero-villain" which Charléty identifies as "the satanic, the Promethean, and the Caliban hero-villain" (393). According to Charléty, the satanic hero-villain has "a brilliant mind and a power of persuasion over weaker individuals" which he uses to manipulate the "people around him with subtle words or action, and seduces them, regardless of their gender" (393). He also has a "magnetic aura" which "makes him a dangerously attractive character" (393). The Promethean hero-villain is willing to defy "the essential laws of nature" in his "pursuit of a greater good" (394). His passion is "science and knowledge" which he will use to his advantage "to cross all boundaries for the advancement of humanity, even the sacred one between life and death" (394). In contrast to the other two Gothic hero-villain types, the Caliban hero-villain is "brutal, impulsive, and cruel to humans and animals alike" (394). Charléty also states that the Caliban hero-villain's "feelings are strong and unconditional, and his love is as

intense as it is destructive" (394). She argues thus that *Wuthering Heights'* "dark and haunted" Heathcliff is "the best example of this type" (394).

In the light of the above-mentioned, Emandi's reading of the Gothic villain leans more toward being the Gothic hero-villain, whereas Botting's Gothic villain appears to serve only one function: the villain. This way, there is a clear depiction of negative qualities within Botting's Gothic villain and Emandi's more nuanced Gothic villain.

Creating an environment of terror, which makes the heroine or another character subject to frights and flights, is a Gothic narrative technique which Botting defines as "the production of affects and emotions" (6 [2014]). Gothic novels are thus designed to frighten and disturb characters whose emotional responses are "often extreme and negative" and embodies "fear, anxiety, terror, horror, disgust and revulsion" (5; 6 [2014]). Additionally, Botting adds that rational reason can be "overwhelmed by feeling and passion, and signaled as a horrified, paralyzing encounter with something unspeakable, an obscure presence too great to comprehend evoking an excess of feeling or registering an experience too intense for words" (6 [2014]). Other Gothic conventions are used as plot devices to frighten characters and elicit unpleasant physical responses from them. According to Botting, these plot devices can be "moving statues or portraits, with skeletons, reproductions of corpses, [and] bloody daggers", while the unpleasant physical responses include "direct frights and shocks that lead to screams, flight or fainting, or make the heart beat faster, the skin crawl or hair rise" (5 [2014]). These Gothic conventions and the unpleasant connotations which they evoke constitute what Botting calls "the macabre repertoire of terror"; that is, the language of terror which "is designed to have disturbing effects on characters' – and readers' – imaginations" (5 [2014]). In addition to the language of terror, Emandi argues that "language creates atmosphere", which is relevant in connection with the language of terror as it provides a disturbing and unpleasant atmosphere (70). Additionally, Spooner states that contemporary Gothic traditions are "obsessed with bodies" that are either "modified" or "reconstructed", thus using them as a plot device to create a "spectacle" and provoke "disgust", which coincides with Botting's previous argument about how plot devices can be used to produce unpleasant emotional responses (*Contemporary Gothic* 63).

Another notion, which operates in a similar manner as the above-mentioned, is 'the Uncanny'. The Uncanny is a psychological experience touched upon by psychoanalyst Sigmund Freud in his essay "Das Unheimliche" (1919) (qtd. in Botting 8 [2014]; Royle vii). According to Botting, the Uncanny is another negative aspect which can be used in Gothic fiction to make the familiar become unfamiliar and vice versa: "It can take the form of something familiar unexpectedly arising

in a strange and unfamiliar context, or of something strange and unfamiliar unexpectedly arising in a familiar context" (Botting 8 [2014]; Royle vii). In other words, the perception of something is turned upside down, often in an eerie and unsettling way, which Botting demonstrates in the following quotation that: "when inanimate objects like statues or portraits start to move, or when machines or corpses come alive, the contours of the world in which one defines oneself seem to have changed radically" (Botting 8 [2014]; Royle vii). Additionally, this shift in perception can be due to "supernatural forces or to powers of hallucination or unconscious desire" (Botting 8 [2014]). According to Botting, the Uncanny entails "animated objects, ghosts, fear of premature burial and notions of the double" (8 [2014]), while Nicholas Royle adds that it can also involve "dolls and other lifelike or mechanical objects" as well as "something gruesome or terrible, above all death and corpses, cannibalism, live burial, the return of the dead" (2). Royle also states that the Uncanny "can be felt in response to" experiencing the above-mentioned, which coincides with Freud's idea of the Uncanny being a psychological experience (1-2).

The structure of the Gothic narrative also operates in a way in which "reasons and explanations, if they come at all, arrive late" and only after feelings of "fear and anxiety" are evoked "in the process of making what is perceived, imagined, real or true both shadowy and threatening" (Botting 6 [2014]). The above-mentioned is often used in Gothic novels to provide "tensions between perception and misperception, understanding and misreading, fancy and realism" (5 [2014]). Characters, events, setting, etc. are thus depicted in a way that seem shadowy, frightening, or supernatural, yet this might not always be the case. According to Botting, the Gothic narrative structure may also "delimit the scope of reason and knowledge by framing events from partial perspectives: the rattling chains is attributed to the presence of a ghost, not the suffering of a long-term prisoner" (6 [2014]). Hence, what characters believe is true might not be; instead, it can be the product of their own imagination. Framing events from a partial perspective or delimiting knowledge reinforce the "ambivalence and ambiguity" of Gothic novels, and Botting argues thus that events can be understood in other ways "as supernatural occurrences or venally materialistic plots, imagined or actual" (5 [2014]). For instance, events can be caused by supernatural forces, such as seen in *The Castle of Otranto*, whereas others seem to be supernatural occurrences but are revealed to be caused by natural forces such as seen in *The Mysteries of Udolpho.* According to Sage, the latter is "an important rhetorical tradition" begun by Radcliffe which is called "the 'explained supernatural'" (87). Supernatural occurrences can be seen as another Gothic convention (Emandi 68).

Apart from the narrative structure noted above, some Gothic novels use a narrative technique which hides something or someone altogether. In this case, I will be referring to Elizabeth P. Broadwell's idea of 'the Veil' which can be used both literally and figuratively to hide something or someone. According to Broadwell, "concealment and revelation" is a recurring theme in the Gothic novel in which the Veil image is used (76). According to Broadwell, the Veil is "something which conceals or hides" and is therefore "often used for disguise" (77). In other words, the Veil image enables characters to either disguise themselves with a garment, thus hiding their "true identity", or "use garments to disguise objects which they carry" (77). The Veil image can thus be used in a literal sense as a "material veil which covers the face hides some part of the body", however, it can also be used in a figuratively or "psychological rather than literal sense" (76; 77). In a figuratively or psychological sense, the veil conceals something or someone's "circumstances, motives, or true identity" which "a person may "reveal" or unveil himself by revealing" the concealed (77). In addition to the psychological veil, Broadwell argues that it "may be seen, in Jungian terms, as the "persona"" which is "the mask that one puts on when facing the world, the roles one plays in adapting to the environment" (79).

Additionally, Broadwell states that "the verb "to reveal" ("re-veil") has a double meaning" which she defines as: "it may mean to cover again with a veil in the sense of, once again, drawing the veil over yourself, or […] it may mean to pull back the veil in the sense of unveiling your features or of revealing yourself." (77). According to Broadwell, novels that use the Veil image follow a structure which "depends on the characters' revealing themselves-in the sense of masking or veiling themselves again and again-until, towards the end of the book, they reveal themselves-in the sense that they are unveiled and their mysteries are disclosed" (78). Apart from this, the Veil image may also appear "in a religious context" in which "the church or convent itself can be regarded as a kind of veil that "offers sanctuary (or a veil from the rest of the world)" (78). Furthermore, the Veil image is relevant to my reading of *The Infernal Devices,* since it is used in several different ways which demonstrates different understandings of this image.

In Gothic fiction, supernatural elements may occur as supernatural forces, beings, or the Uncanny; all of which provide supernatural possibility (Botting 8 [2014]). Though The Uncanny is not necessarily a Gothic convention, nor a supernatural element, it can be used as such. In this case, I use the Uncanny both as a Gothic convention but also as a supernatural element that are present in Clare's novels. Botting writes that the supernatural forces or beings used in Gothic fiction can be "vampires, talking bodies, or ghosts" or "spectres, monsters, demons, corpses, [and] skeletons" (8

[2014]; 2 [1996]). However, he does not elaborate on what else he considers this to or show that it is present. Priest, on the other hand, argues that supernatural beings "are not required in order for a text to be classified as Gothic", however, they can be used as a "way of identifying a text's participation in the Gothic" (274). Thus, Priest states that this is the case for many novels "in the newly emergent genre of young adult (YA) "dark" or "paranormal" romance" (274). Several YA novels write about supernatural beings such as "vampires or other creatures in the liminal zone between life and death" and "fallen angels, werewolves, faeries and witches" (274-275). In other words, the YA novels participate in the Gothic by including these supernatural beings into their writing, and it is in this way that they can be considered Gothic despite not being marketed as such by the publisher. Following Priest's argument above, I want to argue that using other (Gothic) conventions counts as well in connection with how YA novels participate in the Gothic and thus can be considered Gothic. This is also something I want to show in my reading of Clare's *The Infernal Devices* which can be considered Gothic literature despite being marketed as YA paranormal romance.

Furthermore, Jones's argument, which links the Gothic to habitus, supports Priest's claim about how novels can participate in the Gothic. Jones writes that the Gothic is "something which is *done* rather than someone that simply *is*" (126). The Gothic can thus be seen as "a cultural practice that is almost as institutionalised yet adaptable as activities such as 'playing a game of football' or 'going to church'" (126). In addition, Jones argues that the Gothic can be understood "as a habitus" that "describes a way of writing, a way of reading, a way of thinking about stories, a way of imagining" (127). Thus, Jones considers "Gothic habitus" to be "a shared way of understanding and 'doing' things we describe as Gothic" (127). This is evident in regard to Gothic conventions which are shared and (re)used repeatedly across texts. Though readers do not need to "have much knowledge of the Gothic canon as it is critically understood in order to appreciate the latest vampire romance they are consuming", they are nonetheless expected to "recognise the sort of thing they are reading" (128). That is why reading or studying Gothic texts require "an understanding of the way that the Gothic was authored and read, the way the Gothic was performed within that text's originary field" (127). Thus, Gothic habitus enables "readers to negotiate the implicit emphases that contribute to the text's creation of meaning, lets us understand and interpret it despite the weirdness of Gothic conventions (129)". In this way, the Gothic not only operates but is "perpetuated" and "understood through the practical logic of habitus" (127).

Returning to the notion of supernatural beings, however, they often serve as monsters and "figures of imagined […] threats" in Gothic fiction (Botting 1 [1996]). There are also "figures of […] realistic threats" that assume the roles of "evil aristocrats, monks and nuns, fainting heroines and bandits" (1 [1996]). According to Botting, these figures provided "embodiments and evocations of cultural anxieties" during the eighteenth century (1 [1996]). In the nineteenth century, the list of realistic threats "grew […] with the addition of scientists, fathers, husbands, madmen, criminals and the monstrous double signifying duplicity and evil nature" (1 [1996]). According to Botting, monsters are "aesthetically unappealing" and "make negative attributes visible in order that they can be seen for what they are and be condemned or destroyed" (Botting 8 [2014]). Additionally, their role often has "a cautionary function" which "give shape […] to obscure fears or anxieties, or contain an amorphous and unpresentable threat to a single image" (8-9 [2014]). Thus, monsters are subjected to "projections and emotions" such as "revulsion, horror, [and] disgust" (10 [2014]). The role, which monsters serve, is also known in relation to 'the Other' which Botting defines as:

> "Monsters not only display alterity [Otherness], but also demonstrate – and criticise – the cultural practices of making others, interrogating the legitimacy of condemnation, prejudice and exclusion: their position moves from eliciting pity, sympathy and fear to demanding admiration for defiance and insubordination" (14 [2014])

Botting thus argues that monsters are social "constructions" that indicate "how cultures need to invent or imagine others in order to maintain limits" (10 [2014]). The Other is thus subjected to "structural relationships" as Botting states that "the maintenance of orders based on patterns of exclusion requires hierarchies of difference to maintain divisions" (10 [2014]). These patterns of exclusion and hierarchies of difference places the Other in "a designated and subordinate position" which would deem them tolerable "if they remain" in this position, yet they are still "derogated and degraded" (10 [2014]). However, the Other often refuses to stay where they are placed (10 [2014]). In this case, the Other is placed in a restrictive place within society, be it physical or figurative, and are often dissatisfied with this restriction of space. These Others are feeling and conscious after all, and thus the degradation and limiting experience is a violation against their freedom and self-respect as living, conscious beings. In addition, Bram Stoker's *Dracula* exemplifies 'the Other' in which "vampires (threatening to invade London from the East) provided a monstrous form for late Victorian fears sustaining colonialism and empire" (10 [2014]).

Gothic Romance

According to Botting, Gothic romance is situated "as a subordinate form of the more enduring, developed and historically embedded genre of romance" (*Gothic Romanced* 9). As a subordinate form of romance, Gothic romance was thus demoted as a literary genre "almost as soon as it appeared" (10). In contrast to Gothic, the Gothic romance "seems to clean up its darker counterpart, sanitizing its depravations; it tries to transform, even ennoble, violent gothic energies as a quest for love in the face of death" (1). This sanitisation transformed the darker Gothic, thus allowing a more nuanced hybrid genre to emerge. However, the Gothic romance was seen as a challenge to patriarchy and "paternal authority, familial and social order and, even, elicit revolutionary sympathies, with the security of gender divisions and the propriety of young female readers' morals and manners being at the most risk" (11). This opinion was a result of the increasing popularity of Gothic romance in the 1790s where it was "criticized for lowering standards of taste, morals, and behavior" (11). This coincides with the 1790s political rupture which "gave rise to a war of sentiments about sex, a war in which controversialists, each intensely invested in heterosexual feeling as a foundational political virtue" (Johnson 11). Radcliffe was, however, an exception among many writers and gained "critical acceptance along with enormous popularity" (Botting, *Gothic Romanced* 11). According to Botting, Radcliffe can be seen as the progenitor of Gothic romances as her works established some of its formulas while "encouraging the pattern for tales of persecuted, often naïve, sometimes hysterical, sometimes paranoid, heroines, drawn into disorientating environments threatened yet attracted by dark villains and love in disturbing yet exciting worlds of amorous and adventurous possibility" (11). This fictional pattern continued over time, though "with slight and subtle generic mutations attentive to changing social practices, attitudes and expectations and markets" through which other writers continued such as "the Brönte[s] […], du Maurier and the host of popular romantic fictions packaged as 'Harlequins', 'Gothics', 'Mills and Boons'" (11).

Furthermore, Gina Wisker argues that some contemporary women writers continue to follow the fictional pattern of the Gothic romance with the "helpless victimised woman; strong lovers, who initially are a bit demonic; unspeakable repressions and histories; and an eternity of romance" (9). Wisker also considers this fictional pattern to be flexible to other genres as she states that "this fictional pattern is by no means confined to the Gothic and extends to soft core porn, Young adult (YA), or conventional romances flooding the internal sales sites" (9). For instance, Meyer's *The Twilight Saga* exemplifies the following of this fictional pattern. Thus, the Gothic romance has, to some extent, been replaced by these literary forms, which also includes the paranormal romance

according to Holly Hirst, who argues that it is partly "due to the decline in the popularity of the gothic romance" (358).

In addition, Tania Modleski argues that the Gothic romance and the popular romance novel share similarities as both, for example, "deal with women's fear of and confusion about masculine behaviour in a world in which men learn to devalue women" (qtd. in Clancy 127). Modleski also adds that both incorporate "the transformation of brutal (or indeed murderous) men into tender lovers, the insistent denial of the reality of male hostility towards women, point to ideological conflicts so profound that readers must constantly return to the same text (to texts which are virtually the same) in order to be reconvinced" (qtd. in Clancy 128). According to Botting, the Gothic romance and popular romance's trajectories also overlap:

> "[…] popular romances, sentimental love stories, and romantic fiction find themselves in the same bracket as gothic forms, all lower forms or dealing with lower themes, fixed in a devalued cultural sphere and possessing limited aesthetic or moral value" (*Gothic Romanced* 10)

Both are criticised and held in contempt for their mass-produced reuse of formulae and conventions, thus earning a reputation of having "limited aesthetic or moral value" (Hirst 357; Botting, *Gothic Romanced* 10). This is supported by Kim Clancy who claims popular romances such as the ones published by "the American publishing imprint Harlequin, like the British publishing house Mills and Boon, has become synonymous with low status, worthlessness, a lack of artistic merit" (126). Gothic romance and popular romances are thus regarded as literature of low or close to no value.

Defining Romance Conventions

Although Botting and Belsey use the same word which is 'romance', they mean different things. While Botting's idea of romance is related to the Gothic romance, Belsey's idea of romance is related to the popular romance which is produced by publishers such as Harlequin or Mills and Boon. In this section, I will present Belsey's definition of the popular romance to offer a sense of what can be termed romance conventions in order to illustrate the ways in which they are used in my analysis of *The Infernal Devices*.

In her book *Desire: Love Stories in Western Culture*, Belsey defines the heroine of romance as being "young, though not as young as she used to be" which means that she might be young, but her biological clock might be a hinderance (21). The romance heroine is often depicted as a "beautiful, sensuous and witty" woman who has "an unusual [eye] color", such as "green, […] tawny or violet", and "remarkable hair, [that is] frequently intractable, springy and full of a vitality

which can be read as evidence of sensuality" (21). Personality-wise, she is described as "'caring', supportive, [and] sympathetic […] towards her friends, her family and her lover" (30). Additionally, she can be a virgin, but it is not a requirement, while she "commonly has an absorbing career" in a modern romance setting (21).

Her male counterpart, on the other hand, is the hero of romance. He is often depicted as tall, dark, and handsome (21). According to Belsey, "height signifies authority in Western culture", hence the romance hero is often tall (21). Additionally, he is most "certainly striking" and sometimes "rugged" which gives him strong, masculine features (21). Thus, he is also described as "hard, muscular[, and] powerful" (21). According to Belsey, the romance hero not only has an "impeccable taste", but his career "entitles him to slightly higher social status or prestige" than the heroine (21). Moreover, he tends to appear "indifferent, even ruthless" towards his female counterpart though it is because "he is often at the mercy of a passion he is unable or unwilling to acknowledge" (21). However, Belsey argues that readers are aware that his indifference masks his deep feelings (25). Additionally, the romance heroine helps the hero overcome his indifference and struggles and "in the process[,] she feminizes him, teaches him to talk, to acknowledge that he cares, to *resemble* her" (30). Thus, he needs "to be gentle, caring, [and] reliable" as well as "monogamous" which is the equivalent to "being 'in love' with her" in order to win her love (21; 25).

According to Belsey, Harlequin, Mills and Boons, and other publishers have produced "dozens of [romance] stories in line with this formula" (21). That is, the descriptions above regarding the heroine and hero which are frequently (re)used in mainstream romances, both of which can be seen as conventions that constitute the romance formula. According to the romance formula, the relationship between the heroine and the hero often "begins with antagonism" because either "one or both have been hurt by life, and they resort to attack" in order to protect themselves from being hurt (21). Yet, the romance heroine and hero's "desire for each other" prove to be an irresistible force, especially the heroine's attraction to "his sexuality is felt as almost irresistible" (21; 25). Thus, their attraction to one another "is constantly on the brink of discovery or revelation as they begin to awaken in one another a new warmth, or maturity, or trust, which is identifiable as the transforming and revitalizing effect of love" (21-22). However, their relationship is put to test by obstacles such as "delays and misunderstandings", all of which they must overcome (22). It is often not until "the final chapter" that the obstacles along with "all uncertainty" are removed, and thus the protagonists come to realise that what they have is true love (21). Belsey argues that true

love both "elevates and transforms the lover as well as the beloved, since desire inhabits a secret realm which is paradoxically more real and more luminous than the lift of every day" (39). The heroine and hero experience thus a personal change as well as a relational change. As for true love, it is considered "an essential part of the natural order" which ends in a "resolutely heterosexual […] marriage" (24; 22). Marriage provides, in this case, the union of body and mind as well as "the natural context for bringing up happy, normal, loving children" (24).

The romance narrative is also characterised by "a struggle" (30). This struggle can be seen in relation to the heroine who "wants her man, but she wants him on her terms, and her terms are that the relationship between them is true love" (30). The hero must thus love her beyond his desire for her; that is, "he must want *her*, and not merely her body, must recognize her as the *person*, the thinking, feeling consciousness that *she* essentially is" (30). According to Belsey, this is because "Romance insists that sexual fulfilment without love is false" (33). However, there is a paradox here because "at the core of her identity is not presence but desire, specifically the longing to love and be loved" (30). Thus, Belsey argues that the above-mentioned "constitutes an absence" which the hero "is to fill – by becoming a reciprocally desiring object" (30-31).

It is through their relationship that the heroine "finds her identity confirmed" and "her self-control rewarded or her values realized, as she recognizes the hero's passion and at the same time responds to his attention and care" (22). According to Belsey, this results in a "reader satisfaction" which includes "pleasure" and "fulfilment" within romances (22). True love also "promises to bring mind and body back into perfect unity, to heal the rift in experience which divides individuals from themselves" (23). However, Belsey argues that true love may "not quite keep its promise to unify mind and body" (29-30). Within romances, she considers uncertainty and doubts to be "the commonest impediment to happiness", and these will question "whether the protagonists are really in love or simply subject to an overwhelming erotic imperative" (28-29). This will threaten their love for one another because sexual desire is not "a sufficient guarantee of true love" (29). To avoid any uncertainty, the hero must thus "speak" and "reassert his identity as a subject, to tell the heroine that he loves her and wants to marry her" (29). Therefore, true love is "not so much a union of mind and body, as an alternation of their dominance", where both characters must prove that they "care deeply for each other *and* want each other sexually" (30).

According to Belsey, popular romance stories "brought out by mainstream publishers may deviate from the formula in detail" (22). However, the romance formula generally does not stray away from telling "a reassuring tale of obstacles [which are] finally overcome and love ultimately

and eternally required" (22). Belsey also states that "echoes of canonical fiction" can be found in romance fiction, because it harks back to "the nineteenth-century novel, with its recurring commitment to the project of disentangling true love from false" (32; 31). Moreover, romance fiction is known for following the romance formula and conventions, and this is one of the reasons why "the romance is widely held in contempt in Western culture" despite drawing "its definitions of desire from that culture itself" (32). Due to the constant reuse of the romance formula and conventions, popular romance fiction can be seen as literature of low or close to no value because, in the classic belief of what literary value is, valued literature breaks or challenges conventions rather than reuses them (Hunter). This also explains why romance stories are dismissed and considered to be lowbrow. In addition, Belsey states that if romance conventions "are overworked until they become virtually invisible, if the ideas are commonplaces, that is because they are commonly recognized" (32). In this aspect, Belsey argues that romance conventions "are clichés precisely to the extent that they are shared" (32). Readers are thus expected to recognise the recurring clichés, "vocabulary" and "terms" found in popular romances (32).

The Gothicness of The Infernal Devices

The Infernal Devices is the second instalment of Clare's *The Shadowhunter Chronicles* and operates within the Shadowhunter universe in which Shadowhunters, also known as Nephilim, are a race of half-angel and half-human (*Clockwork Angel* 100; 108). Due to this, Shadowhunters have "special abilities" which make them "stronger and swifter than most humans" (69). They can "conceal" themselves "with magics called glamour", for instance, and they "are especially skilled at killing demons" (69). The first book of *The Infernal Devices*, *Clockwork Angel*, opens in Victorian London, April 1878, where the male protagonists and Shadowhunters William "Will" Herondale and James "Jem" Carstairs are hunting a demon when they stumble across the body of a girl who was brutally murdered (11-14). A month later, the female protagonist Theresa "Tessa" Gray arrives in England, as her brother Nathaniel "Nate" Gray insisted that she come there to live with him in London after the death of their aunt Harriet (17) Thus, *Clockwork Angel* begins as many other YA narratives do with "a heroine being forced to live somewhere else, and losing a parent (or two) is a common reason for her move" (Priest 276). As Tessa's parents are already dead, her Aunt Harriet has been her guardian since their death but when she suddenly dies, Tessa is forced to move to England as previously mentioned. Additionally, *Clockwork Angel* begins with a "gruesome and visceral" murder which "occur as a matter of course" because, as mentioned, Will and Jem find the dead girl before Tessa arrives in England (Priest 276). Later, it is revealed that the body belongs to

an ordinary (mundane) girl named Emma Bayliss whom Tessa is forced to Change into (Clare, *Clockwork Angel* 32). The discovery of the dead Emma Bayliss had Will tracking the source of the symbol on the knife used to kill her, which led him to the Dark Sisters and thus Tessa (15; 80). This way, the murder of Emma Bayliss serves as a plot device.

In this section, I will analyse *The Infernal Devices* from the perspective of literary Gothicism to illustrate which Gothic conventions are used and how they are used within the trilogy. The Gothicness in *The Infernal Devices* is presented through a set of conventions which are common to the Gothic novel, and these can be seen in relation to the trilogy's tone, setting, characters, narrative structure and techniques, motifs, and supernatural elements. The inclusion of Gothic conventions also makes *The Infernal Devices* a Gothic romance; however, it is not a Gothic romance as we know it from Botting's idea of it but a popular romance with Gothic conventions.

The Gothic heroine constitutes one of the trilogy's many Gothic conventions. In *Clockwork Angel*, Tessa is depicted as the "young female heroine" who has not yet turned seventeen, and thus it is assumed that she is 16 which is confirmed in *Clockwork Prince* (Clare, *Clockwork Angel* 45; *Clockwork Prince* 491; Botting 4 [2014]). Tessa's age is significant, in this case, because it indicates that *The Infernal Devices* is a coming-of-age story which ties it in with being YA literature. *The Infernal Devices* can be seen as a coming-of-age story about Tessa's journey from adolescence to adulthood and identity formation, while navigating the difficult issues and struggles that arise during this journey such as the "[…] challenges of becoming an adult, including taking on new responsibilities, becoming an individual, and managing more complex relationships (Stephens 40-41; Smith & Moruzi 8). According to Spooner, adolescence and Gothic have "a strong link" because "[…] the heroines of the early Gothic novels by Ann Radcliffe and her contemporaries were almost invariably young women on the verge of adulthood, their threatened virginity the driving force of the plot" (*Contemporary Gothic* 88). This correlates with *The Infernal Devices* as Tessa is also on the verge of adulthood in the first novel, though it is not her virginity that is the driving force of the plot but her uniqueness which I will talk more about later. Tessa's journey towards adulthood is also marked by a "transitional phase between childhood 'innocence' and adult 'knowledge'" which is contemporary Western culture's idea of adolescence (Spooner, *Contemporary Gothic* 91). She goes from being naïve and living a sheltered life in New York to having knowledge and facing the cruel hardships of the world in London (Clare, *Clockwork Prince* 14). Margarita Georgieva, on the other hand, considers "the central concerns of Gothic YA" to be "consistent with those of canonical Gothic texts, including ''the growth and transformation of the

child, the crisis of adolescence and the sometimes painful transition into adulthood'' (qtd. in Smith and Moruzi 8). In this case, Tessa's transition from adolescence to adulthood is also painful because she experiences, for instance, "horror and betrayal, and danger beyond anything she could have imagined" (Clare, *Clockwork Prince* 14). In addition, she is subjected to experiences that further her growth over the course of the novels whilst carrying ''the promise of heritage and stability, or, alternatively, of usurpation and disruption" (qtd. in Smith and Moruzi 8-9). For example, she learns the truth of her heritage and finds out that she is the weapon that will bring destruction to the Shadowhunters and thus disrupt the peace in the Shadow World (Clare, *Clockwork Angel* 445; 454; *Clockwork Princess* 334).

Before travelling to England, Tessa lived in New York with Aunt Harriet whose death left Tessa "alone, with nowhere to turn" in America (Clare, *Clockwork Angel* 17; Botting 5 [2014]). Therefore, Tessa is forced to move to England where her brother lives (Clare, *Clockwork Angel* 17-18). As Nate is the only living family relative, Tessa has left, she assumes that she is to live with him and that he will provide for her (17). Tessa's family relations, or rather the lack of these, is significant because they are pivotal to her transition from adolescence to adulthood. The absence of family relations is a common motif in Gothic texts which, in Clare's Shadowhunter universe, shows that Tessa is not dependent on her family, nor does she need them anymore.

The absence of family relations is emphasised as Nate never shows up to collect Tessa upon her arrival in England (17-18). It is revealed that Nate later renounces Tessa as his sister and cuts off their familial ties by betraying her and selling her out to the Magister (who is the Gothic villain): "[…] you are no part of me. From the moment Mortmain told me what you really are, you were dead to me. I have no sister" (Clare, *Clockwork Angel* 422: 430; Botting 5 [2014]). Nate's absence is noted by Tessa who is aware that "without him, she was completely alone in the world. There was no one for her at all" (Clare, *Clockwork Angel* 26-27). Tessa is thus alone and without family relations, which is reinforced in *Clockwork Prince* when Nate dies which leaves her with "no one in the world at all now" (393). However, Tessa differs from the Gothic heroine in that although she has no familial bonds, she is offered these by Jem, when he suggests that him and the other Shadowhunters from the London Institute could be her family, although they are chosen family and not blood relatives (*Clockwork Angel* 480). In *Clockwork Prince*, Jem further offers to legalise these familial bonds by asking Tessa to marry him (428-430).

The absence of familial bonds leaves Tessa alone and in "physical danger" just as the Gothic heroine (Botting 5 [2014]). This is evident in the beginning of *Clockwork Angel* where Nate never

shows up to collect Tessa; instead, she is met by the Dark Sisters, Mrs Black and Mrs Dark who work for the Magister (Clare 20). In that connection, Tessa is depicted as the vulnerable and innocent Gothic heroine; vulnerable because as Tessa has no familial ties, she has neither protection nor security just as the Gothic heroine (Botting 5 [2014]). Due to his absence, Nate cannot provide for Tessa which stresses her solitary and unaided status in a foreign country and her vulnerability. At the same time, Tessa's lack of family ties, protection, and security provide the Magister the opportunity to approach her, though in the form of the Dark Sisters who capture and imprison Tessa on his request (Botting 5 [2014]; Clare, *Clockwork Angel* 41-42). The physical danger, which Tessa is subjected to, can be seen as the result of her transition from being a young adult to becoming an adult. It is a way of showing that she does not have anyone to shelter her from the world and its dangers, and thus she is more exposed without it. At the same time, the physical danger is a way of manifesting the plot and making Tessa vulnerable, which thus forces her to develop personally and furthers her growth.

The other characteristic of the Gothic heroine, innocence, is depicted in that Tessa is, on one hand, romantically and sexually inexperienced as she has her first kiss in *Clockwork Angel*; while she loses her virginity in *Clockwork Princess* (Clare 301-303; 418-420). On the other hand, Tessa is depicted as naïve and trusting because she is led to believe that Nate has sent the Dark Sisters to accompany her to meet him in London (*Clockwork Angel* 20). Thus, Tessa's naivety, vulnerability, and lack of familial bonds make her prey to actual dangers. For instance, she is unaware of the danger she is in, when she meets the Dark Sisters, until she arrives at the Dark House, where she is imprisoned for six weeks (Clare, *Clockwork Angel* 26; Botting 4-5 [2014]).). There is a connection between Tessa being innocent and in physical danger. We as readers know that the Dark Sisters are not to be trusted, however, Tessa does not know this and thus, her naivety puts her in danger because it makes her trust the wrong people.

Imprisonment is a classic Gothic motif, which is also present in *The Infernal Devices.* The Dark House has the same function as the old Gothic castle because both function as an "imprisoning" space for the Gothic heroine (Ellis 458). Tessa is also isolated during her imprisonment in the Dark House, and the only way to cope is through the letters she writes to Nate about her loneliness, "her horror, her sadness, and her fear" (Clare, *Clockwork Angel* 42; *Clockwork Prince* 183; 467). Thus, this example emphasises how the Dark House provides "a feeling of desolation" which is another aspect that is often associated with the Gothic setting (Railo 19). Furthermore, the Dark House serves as "a site of terror" because Tessa is treated both as "a prisoner

and a slave" (Spooner, *Contemporary Gothic* 18; Clare, *Clockwork Angel* 43; 86). Tessa describes her life in the Dark House as "horrible", because she is forced to Change (her shape-shifting ability) and tortured to quickly learn "in the name of her "talent""(Clare, *Clockwork Angel* 36; 43; 86). If she disobeys the Dark Sisters, they threaten to harm Nate or one of their employees will "seize her and drag her, kicking and screaming" (30; 41; 25). This stresses Tessa's powerlessness within her situation while it also depicts her as the victimised woman, both of which are traits associated with the Gothic heroine (Botting 5 [2014]; Emandi 68). The Dark Sisters also intend to force an unwilling Tessa into a marriage with the Magister who wants to marry her in order to exploit her ability (Clare, *Clockwork Angel* 41; 454). Tessa's imprisonment is significant because it shows that even though she is imprisoned, she is able to escape. This is both a contrast and a development from classical Gothic literature, where heroines are not always able to escape, to another contemporary heroine who escapes her imprisonment. In this way, the trilogy can be seen as a story about Tessa escaping from not only imprisonment but also from getting exploited.

Due to her powerlessness, Tessa is depicted as the damsel in distress which is another trope that is often associated with the Gothic heroine (*Clockwork Angel* 48). As a damsel in distress and the Gothic heroine, Tessa is "quick to lose rational control" and faint […] in fear" (Botting 5 [2014]). For instance, she faints when she escapes from the Dark Sisters, while she experiences the loss of rational control when she shifts for the first time "[…] into a woman who had died of a gunshot to the heart" (Clare, *Clockwork Angel* 60-62; 34). The reason why she loses rational control is because "[…] blood had poured down her dress and she had Changed immediately back, screaming in hysterical terror" (*Clockwork Angel* 60-62; 34). In other words, Tessa forgets that the blood is not hers, and she is thus "overwhelmed by feeling" which is "signalled as a horrified, paralyzing encounter", thus rendering her incapable of rational thinking (Botting 6 [2014]). At the same time, 'hysterical terror' can be seen as Tessa's extreme and negative emotional response to the Change, which is also a response often found in characters of Gothic fiction according to Botting (6 [2014]).

However, Tessa is depicted as "defiant and strong within" despite being the victim of imprisonment and torture, because she defies the Dark Sisters not once but twice by attempting to escape (Emandi 68; Clare*, Clockwork Angel* 37; 40; 55). Another example of Tessa's defiance is also seen in *Clockwork Angel* where she not only refuses to receive the Magister's watch but also to Change before her curiosity is satisfied in the sense that she wants answers to the following two questions: "Why am I like this? Why is it that you need my power so badly?" (Clare 444; 446).

Tessa's curiosity and desire to know the answers to the questions above keep her defiant and thus active regardless of the danger which the Magister represent. This also coincides with how Botting considers the Gothic heroine to be both curious and active (Botting 5-6 [2014]). Tessa's curiosity is later revealed to be her "besetting sin", which underlines her role as the curious Gothic heroine (Clare*, Clockwork Princess* 74). Tessa being defiant and strong within contradicts her role as Botting's passive and vulnerable Gothic heroine, but I will talk more about this in the literary value section.

As the Gothic heroine, Tessa can be seen as the victim of the Magister's desire, though it is not her "wealth" he desires but her "body" and shape-shifting ability which he intends to exploit for his own selfish gain (Botting 4 [2014]). The reason why Tessa was captured and imprisoned in the Dark House is revealed to be her shape-shifting ability (Clare*, Clockwork Angel* 41-42). Tessa's shape-shifting ability makes her "unique" because she is part Shadowhunter and part Eidolon (Shape-changer demon), and this enables her to "become" the person she transforms into, thus allowing her to "touch the minds of the living and dead" (*Clockwork Angel* 454; 65; 70; 420; *Clockwork Princess* 333-334; 349). Thus, Tessa is a warlock which is a term that refers to a supernatural being who is part demon and part human (453).

In *Clockwork Angel*, the Magister claims responsibility for Tessa's existence, as he reveals that she would not exist without him because he "made her" (445). It is revealed that the Magister has 'created' Tessa for two reasons; both of which explain why he pursues her and wants to exploit her (Clare, *Clockwork Princess* 349; Botting 4 [2014]). For example, there is Tessa's uniqueness which enables her to "do magic"; that is, shape-shift which the Magister intends to exploit by forcing her to Change into John Shade, his late adoptive warlock father, who possesses the last piece of information he needs to destroy the Shadowhunter race (Clare, *Clockwork Princess* 255; 354-356; 383). The other reason is related to her ability to bear children as warlocks are normally infertile (*Clockwork Princess* 454; 347-348). Due to Tessa's fertility, the Magister plans to use her to "breed" his children, as he wants to "start a new race with the Shadowhunters' beauty and with no warlock mark" which will replace the current Shadowhunters (347-348). Thus, the two reasons underline her role as the victim of the Gothic villain's desire. Since Tessa is depicted as the victim of the Magister's desire, she is thus placed in several dangerous situations caused by the Magister, his henchmen, and his automatons in his pursuit of her (*Clockwork Angel* 404-405; 415; 454; *Clockwork Princess* 206; 284-283; 448; 459). Yet, the overall reason behind the Magister's pursuit of Tessa is because he intends to make her into a weapon that "will bring ruin to the Nephilim"

(Clare*, Clockwork Princess* 334; Botting 5 [2014]). Thus, making Tessa the victim of the Magister's desire illustrates the pursuer-pursued relationship that they have, which coincides with the dynamic portrayed between the Gothic villain and heroine in Gothic fiction (Botting 4 [2014]). Therefore, as noted above, her uniqueness can be seen as the driving force of the plot because it enables the Magister to pursuit his revenge.

Additionally, Tessa's uniqueness is a shift from the typical Gothic heroine to the YA (Gothic) heroine. Uniqueness is a common motif in YA novels where many female protagonists are, in some way, special. According to Smith and Moruzi, this motif disrupts "the traditional expectations of the typical gothic heroine" (9). The typical Gothic heroine is a common human with no signs of uniqueness and a passive damsel in distress (9). A contemporary example of this is Bella Swan from Meyer's *Twilight* (2005), who exemplifies this human and passive damsel in distress motif (9). This example continues the tradition of passive female heroines "who are not otherwise particularly extraordinary" (9). However, Clare's Tessa differs from the typical Gothic heroine because of her "unique supernatural qualities" and her ability to act in dangerous situations, thus proving herself to not be a passive damsel in distress (9). Smith and Moruzi also mention Richelle Mead's *Vampire Academy* (2007-2010) and Rachel Hawkins' *Hex Hall* (2010) as examples of having unique female heroines with "supernatural qualities", which also "breach the confines of traditional femininity" (9). Simultaneously, their "uniqueness functions as a site for the fear and anxiety" in their journey into adulthood (9). Tessa's uniqueness exemplifies this as it is the reason why she is persecuted by the Magister and put into danger.

Furthermore, the absence of familial bonds grants Tessa an "adventurous independence" through which she discovers who she is as well as why and how she came to be (Botting 5 [2014]). Tessa discovers, for example, that she is a warlock, and that the Magister is responsible for her existence (Clare*, Clockwork Angel* 445; 454; *Clockwork Princess* 333-334). Yet, Tessa would not learn about her warlock nature if her aunt had been alive to live with her in New York, and thus she would have been ignorant to this. Through the independence granted to her, Tessa is subjected to terror when she moved to London which she thought was "a new beginning, a wonderful place to live", however, "what Tessa had found instead was horror and betrayal, and danger beyond anything she could have imagined" (Botting, *Gothic Romanced* 159; Clare*, Clockwork Prince* 14). This also led her into a situation (imprisonment) in which she experiences, as mentioned, "a sense of powerlessness", whereas later she experiences "persecution" in the sense that she is pursued by the Magister due to being the victim of his desire (Botting 5 [2014]). Simultaneously, the absence of

familial bonds leaves Tessa unchaperoned, however, it also grants her leaves her a romantic independence which leaves her free to explore love and romance in the sense that she connects with both Will and Jem romantically (*Gothic Romanced* 159).

The depiction of Tessa as the Gothic heroine coincides with the portrayal of the Gothic heroine Isabella from Walpole's *The Castle of Otranto.* Since *The Castle of Otranto* is seen as the progenitor of "a 'spawn' of [Gothic] fictions", Isabella can be characterised as archetypal young and innocent Gothic heroine, while Manfred is the older Gothic villain (Botting, *Gothic Romanced* 11; Walpole 23; 27). For example, Isabella is alone in a foreign environment, and therefore she has no familial bonds (Walpole 27). Thus, Isabella is depicted as the vulnerable Gothic heroine because the absence of family ties leaves her with no protection and security, which leaves her at the mercy of Manfred who wants to marry her to restore his fortunes (Walpole 24; Horner 115). Similarly, the Gothic heroine, Emily St. Aubert, from *The Mysteries of Udolpho* is alone with no familial bonds after the death of her parents which leaves her at the mercy of Montoni (Radcliffe 19; 82; 156-157). As for Isabella, the lack of protection and security forces her to flee from Manfred who sets off to pursue her (Walpole 25; 27). However, the church later provides Isabella with both protection and security, thus becoming her sanctuary (26). Similarly, the Institute becomes Tessa's sanctuary in *The Infernal Devices,* while its residents (the Shadowhunters) provide her with the familial bonds, security, and protection from the Magister.

The Gothic heroine's counterpart, the Gothic villain, is another convention which appears in *The Infernal Devices*. The Gothic villain in Clare's trilogy is introduced as the Magister which means "master" in Latin (*Clockwork Angel* 34-35). The Magister can be seen as an "enigmatic figure" because his identity remains a mystery until towards the end of *Clockwork Angel* where it is revealed to be Axel Mortmain (Emandi 71; Clare 412; 444). This illustrates that Clare embraces the structure of the Gothic narrative in which "reasons and explanations, if they come at all, arrive late" (Botting 6 [2014]). Mortmain's identity as the Magister is also revealed only after "fear and anxiety" have been awakened, which happens after Tessa and Sophie, the maidservant of the Shadowhunters, and some of Clare's other characters encounter his "machine army" of "clockwork monsters" for the first time (Botting 6 [2014]; *Clockwork Angel* 380; 438). What these clockwork monsters are, what role they play, and how they awaken this fear and anxiety will be elaborated later in regard to their function as monsters.

When the reader is introduced to Mortmain for the first time, he is depicted as "a small energetic-looking man, a middle-aged man with hair graying suitably at the sideburns", and thus he

assumes the role of the older Gothic male villain (Clare, *Clockwork Angel* 135; Botting 4 [2014]). He is also depicted as a "very wealthy" businessman in "elegant, expensive-looking clothes" such as a "dove-colored suit", which Tessa describes as "the sort of thing a gentleman might wear to an afternoon at the club" (Clare, *Clockwork Angel* 132; 135; *Clockwork Princess* 341). In this way, Mortmain is thus referred to as a gentleman which is one of the roles associated with the Gothic villain (Botting 5 [2014]). As for his other role, that of a businessman, Mortmain is said to own "a large company that produced the mechanical devices needed to make timepieces" (Clare, *Clockwork Angel* 132). His role as a businessman is further highlighted in the following quotation:

> "It was like she hadn't come across men like Mortmain before. Bluff, genial, confident men, men who believed that their success in business or some other wordly pursuit meant that they would have the same success should they choose to pursue the magical arts" (156).

Additionally, Mortmain is depicted as someone who has a "pleasant expression" and "a pleasant baritone voice" (*Clockwork Angel* 132; 135-136). However, this depiction is a persona or mask that he dons in order to conceal his identity as the Magister. How his persona can be seen will be explained later in relation to Clare's incorporation of the Veil image.

When the Magister's identity is revealed to be Mortmain, he is also revealed to be a character of vice and negatives attributes (Botting 2 [2014]). For instance, he intends to exploit Tessa for his own gain yet he also "plans to harm and destroy Shadowhunters" (Clare*, Clockwork Prince* 26). These examples can also be seen as his "cruel, selfish desires and ambitions […] and intentions" (Botting 4 [2014]). Moreover, some of his negative attributes are described as a thirst for revenge disguised as justice, a set of cold eyes and a cold voice, and a swift smile that is "without feeling" (Clare, *Clockwork Princess* 385; 341; *Clockwork Angel* 444). These negative attributes are emphasised by Mortmain himself, as he states that he has no better nature (*Clockwork Princess* 385). The Magister is thus depicted as a "selfish" and "evil" character due the above-mentioned vice and negative attributes (Botting 2 [2014]). As the Gothic villain, the Magister is involved in crime because his plan to harm and destroy Shadowhunters can be seen as a crime against their community (2 [2014]). When the Shadowhunter community becomes aware of this plan and his identity, the Magister is thus classified as a "dangerous criminal" which yet again underlines his role as the Gothic villain who, according to Botting, is often portrayed as a criminal (Clare, *Clockwork Prince* 26; Botting 5 [2014]). Due to this, the Magister is also shown to be "beyond law, reason or social restraint" which gives him "free reign to cruel, selfish desires and ambitions and

violent moods and intentions" (Botting 2; 4 [2014]). In this case, the Magister is beyond the law because he seeks to destroy the Shadowhunters, while he is beyond reason and restraint in relation to this destructive intention (Clare, *Clockwork Princess* 385). The latter can be seen when Tessa tries and fails to reason with him to not seek revenge by carrying out his plans to destroy the Shadowhunters: "Do not seek to appeal to my better nature, Tessa, for I have none" (*Clockwork Princess* 385). As for his cruel and selfish desires, ambitions, and intentions, they can, as mentioned earlier, be seen in relation to Tessa, who he intends to exploit, and the Shadowhunters who he plans to destroy.

The examples noted above demonstrate how Clare embraces Botting's idea of the Gothic villain in her character. However, she also incorporates characteristics from Charléty's idea of the Gothic hero-villain. As mentioned, the Magister is an enigmatic figure whose identity as Mortmain is not disclosed until towards the end of the first novel. Thus, he is given an "aura of mystery" (Charléty 392-393). Yet, whether the Magister remains an enigmatic figure for long is up for discussion. Because his identity is, on one hand, revealed rather late, but on the other hand it is revealed somewhat early. These two interpretations depend, really, on how the trilogy is read. On the level of reading the first book, the Magister's identity is delayed as it is not revealed until the end, which correlates with the Gothic structure where explanations arrive late (Botting 6 [2014]). However, on the level of reading the whole trilogy as one book his identity is revealed very early, because it is in the first book it is revealed; thus, he does not remain a mystery for very long, which disrupts this Gothic structure of explanations arriving late.

Though it is more goals than "ideals" which the Magister pursues relentlessly, he is just as the Gothic hero-villain led "to extremes as he indulges in" what should be "self-destruction" but what is more an external destruction in order to achieve his goals (Charléty 393). While he does not do anything self-destructive, he commits to external destruction instead in order to achieve his goals. The Promethean hero-villain's self-destructiveness is thus omitted. Moreover, the Magister is shown to defy "authority by destructive means" (393). In this case, the authority is represented by the Shadowhunters whom he defies by creating "an army designed to destroy Shadowhunters" and uses it throughout the trilogy (Clare, *Clockwork Princess* 383).

In addition, the Magister is shown to embody all three types of the Gothic hero-villain: the Satanic, the Promethean, and the Caliban hero-villain (Charléty 393). As the Satanic hero-villain, the Magister manipulates the "people around him with subtle words or action" which can be seen, when he manipulates the Shadowhunters Charlotte Branwell and her husband Henry Fairchild into

believing that the vampire De Quincey is the Magister (Charléty 393; Clare, *Clockwork Angel* 159; 413; 421). In other words, he makes De Quincey a red herring to draw the attention away from himself so the Shadowhunters would not suspect him of his real identity (Clare, *Clockwork Angel* 159; 413; 421). Therefore, the Magister is shown to have "a brilliant mind and a power of persuasion over weaker individuals" just as the Satanic hero-villain (Charléty 393).

Furthermore, the Magister embodies the Promethean hero-villain in the sense that he is willing to defy "the essential laws of nature" in his pursuit of what he perceives to be the greater good which is shown to be justice and recompense: "I had no soul. It has been burned away by what I have dedicated my life to: the pursuit of justice and recompense" (Charléty 394; Clare, *Clockwork Princess* 385). The justice he seeks is also a fact that is commented upon by Tessa: "All your life you have pursued justice because you believed the Shadowhunters were corrupt and vicious" (Clare, *Clockwork Princess* 386). In this case, the Magister seeks justice and recompense for his adoptive warlock parents who were killed because of some Shadowhunters' deranged and prejudice views: "It's unnatural. Warlock should not have human children to raise. […] That is why we raided Shade's house. We killed him and his wife. The boy escaped. Shade's *clockwork prince*" (*Clockwork Princess* 331).

Like the Promethean hero-villain type, the Magister's passion is also "science and knowledge" which he uses to create life in his pursuit of personal gain (Charléty 394). The life he has created is demon-possessed clockworks, an army which is designed to destroy Shadowhunters: "You have brought life and intelligence to these–these Infernal Devices of yours. You have created that which might destroy the Shadowhunters" (Clare, *Clockwork Princess* 386). In other words, the Magister has found "a way to bind demon energy to the clockwork shell and bring it to life" (*Clockwork Angel* 381). Only a mad scientist, or "a great inventor" as the Magister is called, would experiment with the creation of life (*Clockwork Princess* 384). In-universe, the demon-possessed clockworks are therefore not only a new creation but also a new form of 'life'. His passion for science and knowledge is further emphasised in *Clockwork Princess*, where Tessa's clockwork angel necklace is described as his "greatest invention" (*Clockwork Princess* 346). Since it is tied to her life, it is implied that Tessa can be seen as his "invention" as well since he claims responsibility for her life as mentioned before (*Clockwork Princess* 345-346). As the Promethean hero-villain, the Magister is willing to "cross all boundaries for the advancement" of his inventions, "even the sacred one between life and death" and thus achieve his justice (Charléty 394). However, he is punished for his attempt to create life which becomes his undoing: "You have tried to create life. Life is the

province of the Heaven. And Heaven does not take kindly to usurpers" (Clare, *Clockwork Princess* 461).

In addition, the Magister embodies the Caliban hero-villain in the sense that his "love", however twisted it may be, "is as intense as it is destructive" (Charléty 394). For example, the Magister's love for his parents can be seen as the reason that has him seeking destruction; that is, the destruction of the Shadowhunters. In other words, his pursuit of justice and recompense as well as manipulative behaviour are powered by his emotions. As a result, the Magister is shown to be "cruel to humans" just like the Caliban hero-villain which can be seen in relation to his pursuit of recompense and retribution (Charléty 394). For instance, he achieves this through the act of kidnapping the granddaughter of one of the Shadowhunters who murdered his parents and replacing her with a sickly mundane girl who dies in agony during her "first rune ceremony" because she is not Nephilim: "[She] died screaming, as so many Downworlders had before at the hands of Shadowhunters. Now they had killed one they had come to love. A fitting retribution" (Clare, *Clockwork Princess* 331-332; 345). The reader is made aware of his cruel act through Tessa who comments upon it: "How could anyone think that to die in agony was fitting retribution for an innocent child?" (*Clockwork Princess* 345).

As I have highlighted in the previous paragraph, the Magister embodies all three types of Gothic hero-villains. The Magister embodies the Satanic hero-villain, which is his main function and behaviour, while the Promethean hero-villain is his end goal, whereas his pursuit of justice, recompense, and retribution are powered through the Caliban hero/villian. As he is shown to be a character of many negative qualities, Clare makes it easy for the reader "to place a definite judgement on him" as a villain with destructive intentions (Charléty 393). Thus, he is not a complex character, nor does he display "moral ambiguity", because he has no good qualities, only 'evil' ones (392-393). According to Charléty, the Gothic hero-villain is a morally ambiguous character who possesses both good and evil qualities, which "makes it difficult for the reader to place a definite judgement on him" (392-393). As the Mortmain/the Magister is not a morally ambiguous character, he serves only one function and that is as the trilogy's villain. This is because he is a stock character of the Gothic hero-villain. When conventions are used repeatedly, they are watered down and thus turned into, for example, stock characters. In the process of becoming a stock character, they lose some of their features that define them such as moral ambiguity. This applies to the Magister/Mortmain as well, and thus he is made explicitly evil because he is a stock character. At

the same time, it is common for YA books to have a clear distinction between good and evil, and this is the case in Clare's novels as well.

Apart from embracing the Gothic (hero-)villain convention, Clare incorporates Botting's idea of the negative aesthetic 'darkness' as well which can be seen in *Clockwork Angel*. For instance, 'darkness' is used to describe Tessa's emotional state in relation to her imprisonment and isolation in the Dark House. In this case, Tessa believes that she is alone if she does not have Nate because then there is "no one in the world who cared whether she lived or died. Sometimes the horror of that thought threatened to overwhelm her and plunge her down into a bottomless darkness from which there would be no return" (Clare, *Clockwork Angel* 27). In this case, 'bottomless darkness' underlines Tessa's despair and fear of being left alone which is her worst fear. At the same time, 'darkness' is used to describe the connection between Tessa and the spirit inside the object she uses for Changing (*Clockwork Angel* 31). Even the name of the Dark House and the Dark Sisters connote 'darkness' because, as mentioned, the Dark House is depicted as a site of terror which subjects Tessa to frights and flights. Moreover, the interior of the Dark House is set in darkness and shadows, as there is for example a "shadowed cellar" and "a narrow corridor led away in the other direction, vanishing into darkness; Tessa had no idea what lay down that hallway, but something about the thickness of the shadows made her glad she had never found out" (*Clockwork Angel* 28). The same applies to Tessa's room in the Institute as she "woke with a cry, her eyes flying open, and found herself starring at shadows. Darkness clustered about her thickly. […] She heard the rasp of her own breath as she turned, and a scream forced its way out of her throat. The face from her nightmare hovered in the darkness before her" (*Clockwork Angel* 62). Thus, Clare embraces the Botting's idea of the negative aesthetic 'darkness' which sets the tone for the mood, looks, and atmospheres of the protagonist and the setting within the first book (Botting 2 [2014]).

Clare makes use of another Gothic convention which is "the production affects and emotions" (Botting 6 [2014]). There is a connection between the production of these emotions and the events of the trilogy. Tessa is subjected to frights and flights through an environment of terror which elicits extreme and negative emotional responses from her, such as "fear, anxiety, terror, horror, [and] disgust" (Botting 5; 6 [2014]). These negative and extreme emotions can often be found in classic Gothic literature.

For instance, Tessa experiences extreme and negative emotional responses such as "hysterical terror", "horror, [and] fear" during her imprisonment, while Nate's betrayal and death elicits disgust and revulsion from her (Clare, *Clockwork Angel* 34; *Clockwork Prince* 183; *Clockwork Angel* 428;

Clockwork Prince 387). Following Nate's betrayal, Tessa also experiences another extreme and negative emotion which is described as "a sizzling bolt of hatred" that "went through Tessa, shocking her with its intensity" (*Clockwork Angel* 416). These negative and extreme emotions occur during an event where Tessa witnesses her brother enjoy the pain inflicted upon Jessamine Lovelace (Shadowhunter). Lastly, there is another example where "Tessa looked at him [the Magister] in horror" (*Clockwork Angel* 454). This happens towards the end of the first book, when the Magister tells her about his evil schemes and selfish intentions:

> "What you must understand is that much was planned so that you would someday come to be. The planning began even before me– and I carried it forward, knowing I was overseeing the creation of something unique in the world. Something unique that would belong to me. I knew that I would one day marry you, and you would be mine forever" (454).

Tessa looks at the Magister with horror because she realises that he is an evil, cunning man and this is coded through Clare's use of selfish language as he speaks. He is focused upon his own agenda and what he can achieve from this. He also makes Tessa the unwilling subject of his plan which emphasises her role as the victim of his desire. As shown in the examples noted above, there is a pattern between the trilogy's events and the production of extreme and negative emotions. These emotions are also listed as negative, so the reader is able to recognise that the event or situation is bad.

Other conventions of the Gothic are also apparent in *The Infernal Devices,* and these are used as plot devices to frighten characters and elicit unpleasant physical responses from said characters in *Clockwork Angel*. These plot devices are, at the same time, used to reinforce the atmosphere of horror and disturbance (Botting 5 [2014]). For instance, we have conventions such as "a dagger [...], covered in her blood", "bloody knives", and "pools of blood" (Clare, *Clockwork Angel* 51; 418). Moreover, Will and Tessa encounters a room with human corpses and "piles of blood-stained knives and machinery" in the Dark House, which both frightens and elicits unpleasant physical responses from them as Will became "white-faced" whereas Tessa "crammed a hand into her mouth, stifling a scream" (*Clockwork Angel* 53). Another example, which causes "direct frights […] and screams, [and] flight", can be seen in relation to the nightmare Tessa has after escaping the Dark Sisters (Botting 5 [2014]). In this case, the nightmare "is a common device in Gothic fiction" which refers to "a state between sleeping and waking" (Martin 164). Due to the nightmare, Tessa wakes up with a "cry" and sees "the face from her nightmare" which belongs to Silent Brother

Enoch (Shadowhunter), whom she describes as a "monster" with a head shaved bald, indentations where his eyes should have been, lips sewn shut with black stitches, and marks upon his face which looks like they were made with knives (Clare, *Clockwork Angel* 62-63; 64). Thus, the above-mentioned demonstrates how Tessa must have been somewhat awake to see the Silent Brother but, in her state between sleeping and waking, she thought he was a monster that her imagination had conjured up.

The Silent Brother's looks elicit unpleasant physical responses from Tessa such as "direct frights and shocks that lead to screams, [and] flight" (Botting 5 [2014]). His looks frighten Tessa, for instance, to the point where "a scream forced its way out of her throat" while she tries to flee by scrambling "backward, half-falling of the bed" (Clare, *Clockwork Angel* 62). In addition, Tessa suffers "from shock and anxiety" due to her imprisonment (*Clockwork Angel* 65). Tessa also faints due to repeated shocks after witnessing her brother's death and a badly hurt Will which is another unpleasant physical response: "Already weak from blood loss and dizzy from repeated shocks, she felt herself begin to crumble. She barely felt Jem's arms go around her as she fell into the darkness" (Clare, *Clockwork Angel* 387-389; 390-391; Botting 5 [2014]). The plot devices noted above demonstrate how Clare embraces the language of terror which, in turn, provides *Clockwork Angel* with a disturbing and unpleasant atmosphere (Botting 5 [2014]; Emandi 70).

The Infernal Devices also follows Spooner's idea of contemporary Gothic 'bodies' which are put on display to produce "spectacles" and provoke "disgust" (*Contemporary Gothic* 63). As mentioned in the previous paragraph, Tessa and Will encounter a room with "human bodies" at the Dark House in *Clockwork Angel* which elicit unpleasant physical responses from both (Clare 53). These human bodies are "stripped and pale" and "each had a black incision in the shape of a Y marking its chest, and each head dangled back over the edge of the table, the hair of the women sweeping the floor like brooms" (*Clockwork Angel* 53). Moreover, it is later revealed that the Dark Sisters were "harvesting these bodies for parts to create their mechanical creatures" as "most [bodies] are missing organs – hearts, livers. Some are missing bones and cartilage, even hair" (*Clockwork Angel* 170-171). Human flesh is also among these parts used to create the mechanical creatures such as Miranda who is "the Dark Sister's maidservant" (*Clockwork Angel* 170-171). In this case, Miranda "is an automaton" which is "a mechanical creature, made to move and appear as a human being moves and appears" (*Clockwork Angel* 170). Miranda is described to be "a true biomechanical automaton, self-moving, self-directing, wrapped in human flesh" (*Clockwork Angel*

170). Thus, the automaton Miranda can be seen as a "reconstructed" body that is used as a plot device to make a spectacle (Spooner, *Contemporary Gothic* 63).

Miranda, however, is not the only automaton in *The Infernal Devices*, as there are several others which are used in a similar manner. The automatons are revealed to the Magister's "great creation", and he has thus created his own army of automatons "for the purpose of destroying Shadowhunters" (Clare, *Clockwork Angel* 380; 410; 423; *Clockwork Princess* 134; 437). Additionally, the Magister's automatons are also referred to as "The Infernal Devices– […] an army bred to be unstoppable, to slaughter Shadowhunters and to move onward without remorse", thus showing where Clare's trilogy got its title from (*Clockwork Princess* 437). Just like Miranda, the Magister's automatons are depicted as "reconstructed" bodies made from "metal" and "bits of machinery" (Spooner, *Contemporary Gothic* 63; Clare, *Clockwork Angel* 415-416; 404). Some have, for example, "metal arms", "the grotesque speed of skittering rats", their "movements [are] jerky, their faces blank and staring", and "even more horrible, quite a few of them had bits of machinery in place of arms and legs" (Clare, *Clockwork Angel* 415; 440; 404). The description above shows how the automatons are considered "aesthetically unappealing" (Botting 8 [2014]). The automatons are thus called "clockwork monsters" due to their unappealing attributes which emphasizes the function they serve within the trilogy as monsters (Clare, *Clockwork Angel* 404; 438; 443; Botting 1 [1996]). At the same time, as the automatons are clockworks, this makes them somewhat unusual in comparison to classic Gothic literature. Clare has created mechanical robotic creatures which are not to be found in classical Gothic literature because the same technological advancement was not found at that time of writing. However, contemporary literature has, in contrast, seen this technological advancement, so we see more of this. In this way, Clare's automatons can thus be seen as an innovation of classic Gothic bodies.

Since the automatons are aesthetically unappealing, they are thus subjected to the projection and emotion of "horror" (Botting 10 [2014]). This can be seen in relation to Tessa and Sophie during their encounter with the Magister's automatons. The automatons are presented as a threat to both Tessa and Sophie's safety, yet they are also a known threat to the survival of Shadowhunter race as previously mentioned, and thus they must be eliminated (8-9 [2014]). In addition, Clare uses the automatons as a plot device to frighten her characters in order to elicit negative emotional and physical responses from them such as "direct frights and shocks that lead to screams" and "flight" (5 [2014]). In this case, Sophie is paralysed by fear during their encounter with the automatons because she was "screaming helplessly, over and over" with "eyes full of terror" (Clare, *Clockwork*

Angel 404; 410; 417). Tessa, however, "rose and flung herself against the open door, trying to heave it shut", and displays thus a greater sense of agency than Sophie (*Clockwork Angel* 404; 338; 440). Therefore, Tessa deviates from the stereotypical role of the passive Gothic heroine through her agency here as she is able to act in the face of danger. Sophie assumes the passive role instead, because she is paralysed by fear which underline how she experiences "a horrified, paralysing encounter with something unspeakable [the automatons], an obscure presence too great to comprehend evoking an excess of feeling or registering an experience too intense for words" (Botting 6 [2014]). Sophie's terror is her extreme and negative emotional response while the screaming is her unpleasant physical response to the automatons.

In *Clockwork Princess*, however, the automatons are different as they have been "modified" (Spooner, *Contemporary Gothic* 63). When Will confronts these modified automatons, their movements are no longer jerky: "they moved fluidly, without faltering or jerkiness" (Clare, *Clockwork Princess* 390). They are also depicted as human-sized soldiers wearing "a motley assortment of military uniforms", while their "faces were bare metal, as were their hands, which gripped long-bladed swords" (*Clockwork Princess* 390; 437). Additionally, the automatons have Shadowhunter "skin stretched taut over the rest of" their bodies and "on that skin was inked runes" which renders Shadowhunter weapons useless against them (*Clockwork Princess* 402; 391). Yet, the most notable difference is that their "eyes crackled with life and intelligence", a striking contrast to the blank and staring faces of the automatons from *Clockwork Angel* (Clare 391). This difference is further stressed when Will describes the modified automaton as "something he had never seen before–not just a creature that could turn a seraph blade to ash but a kind of machine that had will and cleverness and strategy enough to burn a village to the ground in order to murder the inhabitants as they fled" (*Clockwork Princess* 391). In other words, the Magister's automatons have been animated and thus given "consciousness" and "will" of their own (*Clockwork Princess* 438). Therefore, the automatons appear more human-like than before even though they are, technically, still mechanical objects which explains why Will is struck by their uncanny ability to move, talk, and even think on their own, without being controlled. As mentioned, Clare's automatons are also somewhat different from classic Gothic literature. The automatons being clockwork bodies set them apart because they are made of mechanical bits and pieces, whereas bodies found within classic Gothic literature tend to be more organic than mechanical. Thus, we see a shift from organic Gothic bodies to mechanical bodies, and this shift makes the automatons unusual.

Since the automations are no longer inanimate machines because they have been given will and consciousness, Will's perception of the automatons as seen above is thus turned upside down. Therefore, what he thought was familiar (inanimate objects/clockworks) is changed radically into something unfamiliar and supernatural (animate objects) (Royle viii; Botting 8 [2014]). This is also the work of the Uncanny according to both Royle and Botting, who state that the notion includes "inanimate objects" such as "machines" or other "lifelike mechanical objects" which suddenly "come alive" (Royle vii; Botting 8 [2014]). In this case, the automatons are the lifelike mechanical objects or inanimate machines that have come alive. Moreover, the automatons have been animated due to "supernatural forces" because, as previously mentioned, the Magister has found "a way to bind demon energy to the clockwork shell and bring it to life" (Botting 8 [2014]; Clare, *Clockwork Angel* 381). Therefore, Will's shift in perception is due to supernatural forces; that is, demon-possessed clockworks. Thus, these clockworks (automatons) become "figures of imagined […] threats" due to the supernatural beings they are possessed by (Botting 1 [1996]). Another example can also be seen in relation to Tessa whose perception of Miranda, whom she thought was a normal human girl, is changed into something unfamiliar and strange because the girl is an automaton, not a human being, thus eliciting "disbelief" from Tessa (Clare, *Clockwork Angel* 169).

By having the automatons serve as monsters and demons possess them, Clare thus incorporates "monstrosity" and "supernatural possibility" into her writing (Botting 2 [2014]). The story line of *The Infernal Devices* is centred around figures of supernatural origin. According to Botting, supernatural beings that are used in Gothic fiction are for example vampires, demons, and talking bodies (8 [2014]; 2 [1996]). In Clare's universe, these include demons, "vampires, werewolves, faeries, [and] warlocks" while the automatons can be seen as the talking (mechanical) bodies (*Clockwork Angel* 70). As stated before, Nephilim are present as well, while the reader is introduced to angels in terms of Tessa's "clockwork angel" necklace which contains "within it a bit of the spirit of an angel" (Clare, *Clockwork Princess* 344). The clockwork angel is tied to Tessa's life and designed to save her if she is dying, thus every time Tessa's "life was threatened the angel would intervene to protect her" (*Clockwork Princess* 345-346). In this case, the clockwork angel thus refers to the title of the first novel in Clare's trilogy. Warlocks are, as mentioned, "the offspring of humans and demons", whereas vampires and werewolves "were humans infected with demon disease" and faeries "half-demon and half-angel, and therefore possessed both great beauty and an evil nature" (*Clockwork Angel* 109). In Clare's universe, these supernatural beings are referred to as Downworlders: "A Downworlder is a *being* – a person – who is part supernatural in origin"

(*Clockwork Angel* 70). Thus, Clare embraces the Gothic and supernatural in her own terms and even goes to the point of giving them their own community within the universe, also known as the Shadow World (*Clockwork Angel* 69).

In addition, Downworlders can be seen as the demonic counterpart of Shadowhunters who are, as mentioned, Nephilim (*Clockwork Angel* 100). Even the word 'Downworlder' signifies these supernatural beings place within the Shadow World as lesser beings than the Shadowhunters because of their demon nature. Conversely, Shadowhunters are thus depicted as higher beings because of their angel blood. Additionally, demons are thought to be "evil creatures" and thus Downworlders can be seen as evil creatures as well because of their demon nature (*Clockwork Angel* 69). Therefore, Clare includes contrasting Christian ideas of demon and angel, lower and higher beings, and evil and good, which can be seen in relation to her characters. This also coincides with Botting's argument about how Gothic writing incorporates the contrasts of "light and dark, positive and negative" which are often found in "conventions, settings, characters, devices and effects specific to gothic texts" (3 [2014]). In this case, Clare's contrasting ideas represent the Gothic contrast of light and dark. It is common for the line between good and evil to be ambiguous in classic Gothic literature, however, Clare's Downworlders are explicitly made evil. This is because conventions get watered down when they are reused countless times, and therefore they lose some of their ambiguity in the process. In terms of YA fiction, however, there tends to be a clear distinction between good and evil.

Furthermore, Downworlders' demon nature makes them different from Shadowhunters, thus demonising them in the latter's eyes. Downworlders are therefore marked by 'Otherness' due to their demon nature (Botting 14 [2014]). As Downworlders "display alterity", they embody 'the Other' which is further underlined by the prejudice and exclusion which they are subjected to (Botting 14 [2014]). The prejudice is shown throughout Clare's novels and Tessa comments upon this fact in this quote: "All your talk about Downworlders and how you don't hate them. That's all nothing, isn't it? Just words. You don't mean them" (*Clockwork Angel* 315). In addition to this, Downworlders' words and testimonies are considered "worthless" by some Shadowhunters (*Clockwork Prince* 454). Tessa exemplifies the above-mentioned; though she cannot be called a warlock because she bears no warlock mark, her "testimony" still counts "only as half a Shadowhunter's" during a Shadowhunter gathering (*Clockwork Prince* 23). The reader is thus made aware of this prejudice through these examples and that it is an issue. Simultaneously, this prejudice excludes Downworlders from Shadowhunter gatherings: "This is the Guard Council. We don't

bring Downworlder's to this place" (*Clockwork Prince* 23). As Downworlders are imagined as "others", they are thus to be kept in place in order to "maintain limits" (Botting 10 [2014]). In this case, the constructed limit is "the Covenant Law", which is determined by the Clave (a political body made of Shadowhunters), and Shadowhunters are the keepers of the Law which keeps the Downworlders in place and maintains the hierarchy:

> "It is our job to protect them from demons and other supernatural dangers. When there are crimes that affect the Shadow World, when the Law of our world is broken, we must investigate. We are bound by the Law" (Clare, *Clockwork Prince* 69).

To keep Downworlders in place is to keep them from breaking the Law, thus maintaining the peace in the Shadow World. Downworlders are thus tolerated, unless they break the Law, and if they remain in the "subordinated position" appointed to them by the Shadowhunters' interpretation of the Law and their culture born of this (Botting 10 [2014]). Yet, they are still "derogated and degraded" despite remaining in this position, meaning that they are still seen as lesser beings and thus subjected to prejudice and exclusion. The only reason why Downworlders are not hunted like full blooded demons is due "The Accords" which are peace negotiations between Shadowhunters and Downworlders that forbid the former from hurting the latter: "We safeguard the Covenant Law and uphold the Accords–the laws that govern peace among Downwolders" (Clare, *Clockwork Angel* 69-70; *Clockwork Prince* 23). Thus, Shadowhunters are "bound" by their own Law "to help and aid Downworlders", however "uneasy" their accords may be (*Clockwork Angel* 72-73; 71).

Since supernatural beings are present in the form of Downworlders and Shadowhunters, Clare's novels can thus be classified as Gothic fiction despite not being marketed as such (Priest 274). According to Priest, supernatural beings can be used as a "way of identifying a text's participation in the Gothic" though they "are not required in order for a text to be classified as Gothic" (274). That is why many YA dark or paranormal romance novels may participate in Gothic because they incorporate supernatural beings such as "vampires or other creatures in the liminal zone between life and death" or "fallen angels, werewolves, faeries and witches" into their works (274-275). In this case, *The Infernal Devices* participates in the Gothic partially due to its inclusion of supernatural beings which is one of the aspects that marks it as Gothic. Following Priest's argument above, I want to argue that it also extends to the other Gothic conventions mentioned so far, and these therefore illustrate *The Infernal Devices* trilogy's participation in the Gothic.

Another Gothic convention, which is present in Clare's novels and thus further underlines the novels' participation in the Gothic, is the Veil image. According to Broadwell, the Veil image can

be used literally or figuratively to hide something or someone altogether (76). Thus, the Veil image is often used as a disguise (77). In Clare's universe, the Veil image is used in several different ways which demonstrates different understandings of this image. The Veil image is, for example, referred to as "glamours" which are concealment "magics" used to keep the Shadow World and Shadowhunters hidden from the mundane world (the ordinary world which is oblivious to the existence of the Shadow World) (Clare, *Clockwork Angel* 76). In general sense, glamours thus function as a literal veil that conceals another world and its inhabitants. Yet, the Shadowhunters themselves have access to these glamours to another extent through their "black runic Marks" which cover "the skin of trained Shadowhunters", thus providing them "with all sorts of protection: healing, superhuman strength and speed, night vision, and even allowed them to hide themselves from mundane eyes with runes called glamours" (*Clockwork Angel* 108; 438; *Clockwork Princess* 271). The reader is also made aware of these glamours as Charlotte Branwell, a Shadowhunter and the Head of the Institute, comments upon them: "We are able to conceal ourselves with magics called glamours" (*Clockwork Angel* 69). Thus, these runes mark them as inhabitants of this veiled world.

In addition, the Veil image can also be understood through "a religious context" in which a "church or convent itself can be regarded as a kind of veil that "offers sanctuary (or a veil from the rest of the world)" (Broadwell 78). In Clare's universe, this Veil image is shown in relation to the Institute which is the "dwelling places" of Shadowhunters (*Clockwork Prince* 365). The Institute represents, in this case, 'the church' because it was built "on the ruins of" an old church because "it's useful for our [Shadowhunters] purposes to remain on consecrated ground" (*Clockwork Angel* 76). For example, the Institute is hidden from mundane world with the use of glamours (*Clockwork Angel* 76). Additionally, it is described as a "fortress" because it is "built on hallowed ground surrounded by wards" which means that "the front door can be opened only by one possessing Shadowhunter blood; otherwise it remains locked forever", thus limiting the access to it to Shadowhunters only (*Clockwork Angel* 101). The Institute can therefore be regarded as a sort of 'veil' that "offers sanctuary" to its Shadowhunter residents from the rest of the Shadow World (Broadwell 78; Clare, *Clockwork Angel* 76). This is further stressed since the Institute is referred to as "the Sanctuary" and thus a place "where we'll be safe" (Clare, *Clockwork Angel* 426). However, it is revealed in Clockwork Princess that the Institute is not protected against the ingress of mundanes and automatons (*Clockwork Angel* 345).

Another interpretation of the Veil image can also be found in relation to Clare's characters Tessa and the Magister. In Tessa's case, the Veil image is used both in a literal and psychological context in which her shape-shifting ability becomes a 'veil' which, on one hand, disguises her appearance, hence the literal veil; on the other, it disguises her own self with an "other" self, hence the psychological veil (Clare, *Clockwork Angel* 83; 446; Broadwell 77). In this case, 'the other self' belongs to the person she becomes during the Change, and she is given access to their mind and inner voice, memories, and emotions (Clare, *Clockwork Angel* 32-33; 83-84; 236; 238). While Tessa's mind is still her own, when she becomes someone else, she is more of a presence within the other person's mind: "she was inside it. Inside someone else's skin. Inside their mind" (*Clockwork Angel* 83). An example of this can be seen when Tessa disguises herself as the vampire Camille Belcourt who is able to communicate with Tessa and speak through her during the Change (*Clockwork Angel* 236; 238; 267). This also shows that Tessa senses the 'other' mind and is aware that it is different from her own. Therefore, when Tessa shifts into another person, she draws a literal veil over herself, thus disguising herself as someone else, whereas she pulls back the veil in the sense of unveiling herself when she shifts back, which is described as "cast-off skin" and leaves her "alone inside her own mind" (Clare, *Clockwork Angel* 33; Broadwell 77). In addition, there is also a figuratively unveiling of Tessa's shape-shifting ability because she did not know about it prior to her imprisonment in the Dark House (Clare, *Clockwork Angel* 30).

As mentioned in the previous paragraph, the Veil image can also be found in relation to the Magister who is also known as Axel Mortmain. In this case, the Veil is figurative in that it appears, in Jungian terms, as the "persona" which is the mask that Mortmain dons in order to conceal his motives and true identity as the Magister (Broadwell 79). His persona is shown to be that of a very rich, middled-aged businessman with a "pleasant expression" and "a pleasant baritone voice" (Clare, *Clockwork Angel* 132; 135-136). Therefore, when Mortmain removes this mask, his true identity and motives are unveiled as well. When his identity as the Magister is revealed, his persona changes, thus showing that he is, as mentioned, a character of vices and negative attributes. In this case, he is depicted to have "a suddenly ugly grin" and "a confident stride", while his "eyes sparkled with malevolence" (*Clockwork Angel* 453-454). In addition, his pleasant expression also takes on a more sinister character: "He was smiling. Not as he had been smiling earlier, with affable cheerfulness. His smile now was almost sickening in its glee" and "His smile was swift, and without feeling" (*Clockwork Angel* 412; 444). This is further stressed in *Clockwork Princess* where Tessa describes his voice as "cold" and his eyes the same, thus highlighting that he depicted as

someone who is without feeling as stated above (Clare 341). By incorporating this particular Veil image, *Clockwork Angel* should also follow the structure which "depends on the characters' revealing themselves-in the sense of masking or veiling themselves again and again-until, towards the end of the book, they reveal themselves-in the sense that they are unveiled and their mysteries are disclosed" (Broadwell 78). *Clockwork Angel* follows the exact same structure because the motives and the true identity of the Magister are unveiled towards the end of the book (Broadwell 77; Clare 412; 414). Due to these different understandings of the Veil image, Clare is thus shown to embrace the Gothic theme of "concealment and revelation" (Broadwell 76). However, what the Veil image hides in *The Infernal Devices* is different from classic Gothic literature. In the classic belief of what the Veil image hides which is often ambiguous, the Veil in Clare's universe is rather literal. In *The Mysteries of Udopho*, Emily believes the veil hides a human body which terrifies her (Radcliffe 248-249). However, it is not a body which the veil hides but a wax figure, and it was thus Emily's imagination that made up the body she thought she saw (662). This is a mode of narration used by Radcliffe which Emma McEvoy describes as "the process of perception and the way perception creates our sense of reality" because the reader is "subjected to the terrors of a world which to a large extend is created by the mind of the protagonist" (23). Thus, what the veil in *The Mysteries of Udolpho* hides was created by the protagonist's imagination. In *The Infernal Devices*, however, the veil is used in a much more literal sense because it literally hides a world, and this world is not something that is Tessa's mind has created.

The Romanceness of The Infernal Devices

In this section, I will analyse *The Infernal Devices* as a popular romance to illustrate which romance conventions are used and how they are used within the trilogy. I will begin with Tessa in order to demonstrate how she can be seen as the heroine of popular romance through different examples. Like the heroine of romance, Tessa is depicted as "young" and "beautiful" (Belsey 21). The former is evident because Tessa is only 16 years old, as mentioned previously, while Sophie and Jem comment upon the latter in *Clockwork Prince* as they both agree that Tessa is "much prettier" than the "traditionally pretty" Jessamine Lovelace whose "charms" are spoiled by her "habitual sour expressions" (Clare 52; 206). In contrast to Jessamine's sour expressions, Sophie describes Tessa as someone with "a warm appeal, with her rich, dark, waving hair and sea gray eyes, that grew on you the longer you knew her. There was intelligence in her face, and humor" (*Clockwork Prince* 52). Tessa's beauty thus manifests itself through Sophie's description. This description also emphasises Tessa's role as the romance heroine who has both wit, "sensuality",

unusual eye color, and"remarkable hair"; Tessa has all of these in terms of her humor, warm appeal, sea green eyes, and rich dark hair (Belsey 21; Clare, *Clockwork Prince* 52). Additionally, the above-mentioned description is a development of Tessa's self-image in *Clockwork Angel* which manifests itself through this inverted description of her appearance:

> "[…] her reflection made her wince. There was the pale oval of her face dominated by hollow gray eyes–a shadowed face without color in its cheeks or hope in its expression. She wore the unflattering black schoolmarish dress that the Sisters had given her once she'd arrived" (Clare 26)

Tessa experiences traumatic events due to her imprisonment in the Dark House which affects her self-image which she is aware of:

> "She hadn't always flinched from her reflection. Nate, with his fair good looks, was the one in the family generally agreed to have inherited her mother's beauty, but Tessa had always been perfectly content with her own smooth brown hair and steady gray eyes. Jane Eyre had had brown hair, and plenty of other heroines besides. And it wasn't so bad being tall, either […] but Aunt Harriet had always said that as long as a tall woman carried herself well, she would forever look regal. She didn't look regal now, though. She looked pinched and bedraggled and altogether like a frightened scarecrow." (*Clockwork Angel* 27)

Though Tessa does not consider herself beautiful, she is content with her looks (Belsey 12). The Dark House strips this away, her hope, and her sense of identity; however, she gains these back throughout the novels, especially *Clockwork Prince*. In addition, Clare also shows that she is familiar with the romance heroine by having Tessa compare herself with Jane Eyre.

Furthermore, Tessa is shown to be "caring, supportive, [and] sympathetic […] towards her friends, her [found] family and her lover" which are traits associated with the romance heroine (Belsey 21). This can be seen in *Clockwork Princess,* where the Magister makes Tessa very much aware of it:

> "She realized now what Mrs. Black had meant by her words in the carriage. *And the more knowledge of them you have, the more your sympathies lie with them, the more effective a weapon you will be to raze them to the ground*. Tessa had become one of the Shadowhunters, if not entirely like them. She cared for them and loved them, and Mortmain would use that caring and that love to force her hand. In saving the few she

> loved, she would doom them all. And yet to condemn Will and Jem, Charlotte and Henry, Cecily and the others to death was unthinkable" (Clare 458-459).

Thus, Clare embraces these traits in her own character as well. While it is not a requirement for the romance heroine to be a virgin, Tessa falls into the category of a virgin which I also mentioned previously in relation to the Gothic heroine.

Additionally, Clare includes the romance heroine's male counterpart in her novels as well. Yet, this is also where *The Infernal Devices* differs from the conventional popular romance narrative, where there is one definite hero of romance. Instead, Clare has given Tessa two love interests, hence there are arguably two romance heroes in *The Infernal Devices*: Will and Jem (*Clockwork Princess* 119; 497; 564). However, I want to argue that while both may pass as the hero of popular romance, Will is first and foremost the trilogy's romance hero because not only does he fit the description of Belsey's romance hero, but the trilogy is also his and Tessa's story. Though Jem is a love interest, he is depicted as the mirrored opposite of Will in his features and characteristics which is a fact commented upon by Will: "All my life, since I came to the Institute, you were the mirror of my soul" (Clare, *Clockwork Princess* 505). Thus, he can be seen as an anti-romance hero and is therefore not important for the romance hero in *The Infernal Devices*. It is also implied in the epilogue of *The Infernal Devices* that Tessa ends up with Jem after her life with Will and his death (*Clockwork Princess* 566-568). Thus, it is implied that Jem becomes the romance hero in Will's stead after his death. This is proven to be true in Clare's trilogy called *The Dark Artifices* (2016-2018) which is the third instalment of the Shadowhunter Chronicles. *The Dark Artifices* takes place several decades after the events in *The Infernal Devices*, where Tessa and Jem's story are told as a sub-plot; after years apart, they rekindle their relationship and are expecting a child (Clare, *Queen of Air and Darkness* 797).

The reader is made aware that Will is the epitome of the romance hero through Tessa who comments upon this fact: "He had the most beautiful face she had ever seen. Tangled black hair and eyes like blue glass. Elegant cheekbones, a full mouth, and long, thick lashes. Even the curve of his throat was perfect. He looked like every fictional hero she'd ever conjured up in her head" (*Clockwork Angel* 45-46). Moreover, his blue eyes are also later described as "very dark, uniquely so. […] Will's were the color of the sky just on the edge of the night" (*Clockwork Angel* 234). With his handsome dark looks and blue eyes, Will cuts a "striking" figure very much like the hero of popular romances (Belsey 21). This is further emphasised by Tessa who describes Will as "the most beautiful boy she'd ever seen" (Clare, *Clockwork Angel* 298). In contrast to Will and his dark looks,

Jem has "silver white-hair and eyes like gray skies" throughout the novels, thus underlining his role as Will's mirrored opposite (*Clockwork Princess* 557). However, Jem's fair looks have changed when he and Tessa meet in the epilogue of *Clockwork Princess*, which takes place after Tessa and Will's story has concluded:

> "She has always thought Jem was beautiful. He was no less beautiful to her now. […] This Jem had raven-black hair, curling slightly in the humid air, and dark brown eyes with glints of gold in the irises. Once his skin had been pale; now it had a flush of color to it" (Clare 557)

Jem has now the trappings of the romance hero. This change brought on in the epilogue may indicate that Jem becomes, as mentioned, the romance hero in Will's stead. Thus, Jem and Tessa's story may begin as Tessa and Will's story has concluded.

Moreover, Will is depicted as "hard, muscular, [and] powerful" which are all traits associated with the romance hero (Belsey 21): "Water soaked the collar and front of his white shirt, turning it transparent. The way it clung to him, showing the lines of him underneath–the ridges of hard muscle, the sharp line of collarbone" (Clare, *Clockwork Angel* 297). Thus, Clare embraces these traits in her character as well. Moreover, the contrast between Will and Jem appears again in this regard. Will is all corded muscles, whereas Jem is "light, hollow-boned like a bird" and "so thin, without Will's cording of muscle, but there was something about his fragility that was lovely, like the spare lines of a poem" (*Clockwork Prince* 206; 207). Jem is again depicted as Will's mirrored opposite which the descriptions above emphasise.

With the trappings of the romance hero, Will can also be seen as a stock character of the Byronic hero which is another fictional character that is often used in romance fiction (Belsey 12). The romance hero and Byronic hero share similar physical traits such as the ones mentioned above in relation to Will. According to Belsey, the Byronic hero is often depicted as a dark, brooding, and secretive male character (12). This depiction also fits Will, who is described as:

> "Will was beautiful; Magnus had been in love many times throughout the years, and normally beauty of any sort moved him, but Will's never had. There was something dark about the boy, something hidden and strange that was hard to admire. He seemed to show nothing real to the world" (Clare, *Clockwork Angel* 485-486).

Will is also shown to be familiar with the Byronic hero and what kinds of characteristics are associated with this character because he says at some point that he "plan[s] to sulk all afternoon, followed, perhaps, by an evening of Byronic brooding and a night-time of dissipation" (*Clockwork*

Prince 335). In *Clockwork Angel*, Will thus starts out as a stock character of the Byronic hero which is further emphasised by Sophie whose description of Will is similar to Magnus': ""There's something dark in him," Sophie said. "Something black and dark that he's hiding. He's got some sort of secret, the kind that eats you up inside"" (Clare 308). This secret, which Will carries, forces him to behave in a self-destructive manner that has him "play the part of another person all day, each day–bitter and vicious and cruel" in order to act like he does not "care about anything" (*Clockwork Prince* 156; *Clockwork Angel* 298).

Over the course of the first two novels, he thus appears "indifferent, even ruthless" towards Tessa who notes that his eyes express a "usual cool, aloof distance" and makes a comment about his ruthless behaviour towards her: "Jem says you lie to make yourself look bad," she said. "And perhaps that is true, or perhaps he simply wishes to believe that about you. But there is no reason or excuse for cruelty like this" (*Clockwork Prince* 291; *Clockwork Angel* 475)

However, Will acknowledges his indifference and ruthlessness towards Tessa and admits to his deep feelings to her in *Clockwork Prince*:

> "I had pushed you away because I thought you had begun to realize how I felt about you. […] I had to make you hate me, Tessa. So I tried. And then I wanted to die. I had thought I could bear it if you hated me, but I could not. […] every time I saw you it would be like standing on that roof all over again, making you despise me and feeling as if I were choking down poison" (Clare 465)

Thus, the reader is made aware that Will's indifference and ruthlessness mask his deep feeling for Tessa, whom he cares for but believes that he should not (Belsey 25). This is also where another contrast between Will and Jem appears; where Will hid and denied his feelings for Tessa, Jem never hid his feelings for her (Clare, *Clockwork Princess* 243).

Will is also aware of this self-destructive tendency, though he is not able to stop this destructive spiral:

> "I have learned good lessons in how to be hateful over all these years. But I feel myself losing myself […] I feel myself diminished, parts of me spiraling away into the darkness, that which is good and honest and true–if you hold it away from yourself long enough, do you lose it entirely?" (*Clockwork Prince* 156)

As Will is shown to be aware of his self-destructive tendencies, he is therefore not "at the mercy of a passion he is unable or unwilling to acknowledge" (Belsey 21). Will's passion is his need to protect Tessa and those he has chosen to make his home with: "I had to make sure that no one here

could ever love me. To do so, I thought, would be to put them into deadly danger" (Clare, *Clockwork Prince* 148; 464). In this case, Will's passion and self-destructive tendencies emanate from his belief of being a danger to those he loves because he believes that he is cursed by a demon who said that "all who love you will die. Their love will be their destruction" (*Clockwork Prince* 146). Thus, Will's belief in this curse is the reason behind his indifferent and hateful behavior which he thought was the only way to protect them: "[…] Making everyone who might otherwise love you, hate you. […] Each day I must show cruelty to those I have chosen to make my home with, lest they let themselves feel too much affection for me" (*Clockwork Prince* 148). As it is revealed that the curse does not exist in *Clockwork Prince*, Will's Byronic hero characteristics are stripped away (Clare 410). Therefore, he is a stock character of the Byronic hero because he does not follow the conventions of this character completely.

Just like the romance hero, Will overcomes his indifference and struggles in terms of his self-destructive tendencies with the help of Tessa, as she is revealed to be the reason why he seeks a way to end his curse; thus, he comes to realise that he has, as mentioned, never been cursed which grants him the freedom to pursue her (*Clockwork Prince* 144; 465). In the process of this, Tessa "feminizes him" which means that she "teaches him to talk, to acknowledge that he cares" (Belsey 30). In other words, she convinces him to open up to her and share the details of his curse with her, and thus he allows himself to be honest and forthright with his deep feelings of love for her (Clare, *Clockwork Prince* 463-467). She also teaches him "to *resemble* her" through the letters she wrote to her brother as he has read them all (Belsey 30):

> "Reading your words, what you wrote, how you were lonely sometimes and afraid, but always brave; […] I felt the way you thought, hoped, felt, dreamed. I felt I was dreaming and thinking and feeling *with* you. I dreamed what you dreamed, wanted what you wanted" (Clare, *Clockwork Prince* 467).

Will's relationship with Tessa affects him in a way where he experiences a personal change which she notices: "[…] there was something different about him now, though, a deep layer to the blue of his eyes, cracks in the hard and perfect armor around himself that let through a blaze of light. This was a new Will, a different Will" (*Clockwork Prince* 496). Will is aware that he gone through a personal change as he comments upon it in the final chapter of *Clockwork Princess*: "Your words have changed me, Tess; they have made me a better man than I would have been otherwise" (Clare 539; Belsey 22). Will's personal change is thus proven to be of Tessa feminisation of him (Belsey

30). Prior to the change, Will did not only show cruelness towards Tessa. Despite his cruelness towards her, there are other moments where he proves to be gentle and caring which Tessa notices:

> "His voice was incredibly gentle. Tessa looked at him in amazement. Gentleness was not something she would ever have associated with Will. But it was there, in the touch of his hand on her cheek, in the softness of his voice, in his eyes when he looked at her" (Clare, *Clockwork Prince* 290)

This is further emphasised as Tessa notes that his eyes express "a tenderness [which] she had never seen in them before, had never even associated with Will Herondale" (*Clockwork Prince* 291). Through these examples Will thus proves to be "caring" and "gentle" just as the romance hero is supposed to be (Belsey 21). Tessa functions as a catalyst for Will's emotional opening and personal change. Thus, Tessa awakens "a new warmth" in Will which "is constantly on the brink of discovery or revelation" (21-22). This depth of this new warmth is rediscovered several times. One of these being at the end of *Clockwork Angel*:

> "She looked up at him with a smile. The smile broke what was left of his resistance– shattered it. He had let the walls down when he'd thought she was gone, and there was no time to build them up again. Helplessly he pulled her against him" (Clare 460)

Another example of this is seen in *Clockwork Prince* where, as mentioned, Tessa notices a gentleness and a tenderness which she has ever seen in him before or would never have associated with him (Clare 290-291). This thus proves that love has a "transforming […] effect" and that his attraction to Tessa "is constantly on the brink of discovery" (Belsey 21-22). Additionally, the above-mentioned also proves that like "those brooding, occasionally callous, silent types of Mills and Boon or Harlequin romances", all Will needs "is the love of the right woman" who is Tessa in this case (Botting, *Gothic Romanced* 2). In addition, Will proves to be "monogamous" which is the same as "being 'in love' with her" (Belsey 25). This can be seen towards the end of *Clockwork Princess*, where Will asks Tessa to marry him because his deep feelings for her have not changed but "grown every day" over the course of the novels, and he "cannot bear another day of my life to go by that does not have you in it", thus showing that she is the one he intends spend his life with (Clare 196; 539).

All the above-mentioned examples show how both Will and Tessa fulfil their respective roles as the romance hero and heroine. In addition, Clare's *The Infernal Devices* follows the formula that is associated with popular romances (Belsey 21). This is evident because their relationship "begins with antagonim" as Will has "been hurt by life" and thus resorts to being cruel in order to protect

not himself but Tessa (21). As previously mentioned, Will's curse forces him to be indifferent and cruel towards Tessa to protect her from himself. Due to this, Tessa believes that Will "despised" her, while Will thinks Tessa "hates" and "despise[s]" him in return (Clare, *Clockwork Prince* 41; 120; 148; *Clockwork Princess* 196). Yet, their desire for one another is described as an irresistible force, especially Tessa's attraction to Will which she is aware of: "She thought of the wave that seemed to catch at her whenever she was near Will, how she had felt herself drawn over and under, pulled to him by forces that seemed beyond her control […]. As if he felt the same pull, he bent toward her now" (*Clockwork Prince* 119). In addition, internal and external obstacles, which they must overcome, prevent them from forming a relationship (Belsey 22). In this case, Will's curse can be seen as an internal obstacle which disguised as an external obstacle, as it prevents Will from acting on his feelings and Tessa from knowing them. Another external obstacle presents itself as Jem, though he is unaware of this (Clare, *Clockwork Princess* 243). In *Clockwork Prince*, Tessa becomes engaged to Jem, and it is their engagement and her love for both Jem and Will prevent her from returning Will's feelings when he finally makes them known to her (Clare 467-470). It is only when Tessa and Jem's engagement is severed that Will and Tessa overcome this external obstacle (*Clockwork Princess* 506; 508). Thus, Tessa and Will are free to return each other's feelings and act on their feelings, as they come to realise that what they have is true love (Belsey 21). This also happens in the final chapter of *Clockwork Princess* where "all uncertainty" and obstacles are removed (Clare 540; Belsey 21).

As for Jem and Tessa, the obstacle they face is external, as he is dying and the only way, he can be cured is to become a Silent Brother (Clare, *Clockwork Princess* 495-496). Thus, Jem becomes a Silent brother to prevent himself from dying, however, this prevents him from marrying Tessa as a Silents Brother is not allowed to marry or form attachments (*Clockwork Princess* 495-496; 499). In contrast to Jem, Will does not present an obstacle to Jem and Tessa's relationship because his love for and loyalty to Jem prevents him from doing that (*Clockwork Prince* 470; 479; *Clockwork Princess* 197)

All the examples above illustrate how *The Infernal Devices* follows the romance formula. Due to this, the trilogy also has a "struggle" (Belsey 30). Just like the romance narrative, the struggle in *The Infernal Devices* can be seen in relation to Tessa who "wants her man, but she wants him on her terms, and her terms are that the relationship between them is true love" (30). As the romance hero, Will must thus love Tessa beyond his desire for her, which means that he must love her as a person

(30). Due to his self-destructive tendencies, which forces him to be cruel towards Tessa, Will sows doubt and uncertainty about whether he is really in love with her or if he only desires her sexually:

> "And you know that I admire you, the way that all women know when a man admires them. Now you have come to tell me you will be here, available to me, for as long as I might wish it. I am offering you what I thought you wanted" (*Clockwork Angel* 473-474).

According to Belsey, uncertainty and doubts are "the commonest impediment to happiness", and these may occur "about whether the protagonists are really in love or simply subject to an overwhelming erotic imperative" (28-29). This is because romance insists that sexual fulfilment without love is false (21). Thus, the uncertainty and doubt, which occur due to Will's hateful behaviour, question whether his love is true because Tessa does not believe him when he reveals his love to her (Belsey 29; Clare, *Clockwork Prince* 463). Their love is thus threatened because "sexual desire is not "a sufficient guarantee of true love" (Belsey 29). To avoid this, the romance hero must thus "speak" and "reassert his identity as a subject, to tell the heroine that he loves her and wants to marry her" (29). Will does this since he opens up to her, as previously mentioned, and tells her about the details of his curse and why it prevented him from acting on his feelings in *Clockwork Prince*. Consequently, his confession reassures Tessa that he recognises and thus loves her as a person: "[…] then I realized that truly I just want *you*. The girl behind the scrawled letters. I loved you from the moment I read them. I love you still" (Clare, *Clockwork Prince* 467). Through his (love) confession, Will finds a way to assure both Tessa and the reader that he truly loves her and is not driven by sexual desire (Belsey 29-30). In addition, Will helps Tessa confirm her identity through his confession and thus Tessa's desire and "longing to love and be loved" is fulfilled (30):

> "This was what she had always wanted someone to say. What she had always, in the darkest corner of her heart, wanted Will to say. […] And here he was standing in front of her, telling her he loved the words of her heart, the shape of her soul. Telling her something she had never imagined anyone would ever tell her" (Clare, *Clockwork Prince* 467)

In this quote, Tessa admits a longing and an absence within her which is fulfilled by the hero Will who becomes "a reciprocally desiring object" (Belsey 30-31). Due to the above-mentioned, Tessa becomes aware of Will's "passion and at the same time responds to his attention and care" (Belsey 22; Clare, *Clockwork Princess* 539-540). Thus, both Tessa and Will are elevated and transformed, creating a relational change due to their love for each other (Belsey 39). This concludes in Will also

reassuring Tessa that he loves her in the final chapter of *Clockwork Princess* and wants to marry her, which is another way to prove that he cares deeply for her, thus avoiding any uncertainty about whether his love is true (Clare 539-540; Belsey 29-30). Thus, a "natural order" is created which ends in a "resolutely heterosexual […] marriage" and children such as seen in the epilogue of *Clockwork Princess* (Belsey 24; 22; Clare 539-540; 549-550).

Literary Value

The Theory of Literary Value

What defines literary value? In her article "What is Literary Value?", Hunter considers this to be a difficult question because she argues that the definition of "value is not something universal that we will all agree to, but something we work on within local settings" (Hunter). It depends, for instance, on one's "age or cultural background" (Hunter). According to Hunter, there is thus no specific answer to the question of what literary value is (Hunter). However, literary value has often been associated with the literary canon; a collection of accepted "authorised and authorising texts" which was determined "by an interlocking relationship between education and publishing" (Hunter). As a result, people thought that literary value reflected the canon, and readers and writers were thus limited to read the literature that was part of the literary canon. According to Hunter, Matthew Arnold and his associates established the canon and decided what kind of literature was to be included in it after the proposal and "passing of the Education Acts" between "the 1860s to 70s" (Hunter). With the passing of the Education Acts, England suddenly "faced a problem, among many other things, of what the pupils were to learn" (Hunter). As more children had to be taught, more schools were built but there were not enough qualified teachers to be found other than "women, or impoverished men, neither with sufficient income to buy several copies of individual authors" (Hunter).

Hunter states that "decisions had to be made about what to teach" and thus, Arnold and his associates came up with "a textbook, an anthology of the texts thought most appropriate for teaching the young people of England, and of course making it possible to examine them all on the same basis" (Hunter). According to Hunter, Arnold's canon "brought together valued literature for teaching" and secured "equable examinations" and "a common cultural ground" (Hunter). Arnold's canon included writing by men such as "Shakespeare, Pope, the Romantic poets who had been so influential on Arnold's generation, and writing by his friends: Tennyson, Browning and himself" (Hunter). Hence, the texts in Arnold's canon were also "class specific to the upper middle classes (with the exception of Shakespeare)" (Hunter). However, this was not unusual because "prior to the

end of the 19th century, most of the valued English writing was written by people with education, time and money" (Hunter). Since writing required education, time, and money, it meant that being a writer and "writing to earn a living" was difficult and often short lived, not to mention that "writing for money had been long-despised" (Hunter). In 1709, however, the economic conditions of writing changed:

> "Writers were legally recognised as having any right over their published writing; when copyright was invested in the writer, the writer became an author and could control the money earned from their writing. Yet it was not until the late 19th century […] that they really started to do so" (Hunter).

During the late nineteenth century, people began to recognise the value of writing and thus, it "came to be valued so highly that it could be taught for the first time in universities along with the classics" (Hunter).

Meanwhile, Arnold's canon remained as it was "for 50 years, until after World War I and another extraordinary decade, the 1920s" where writers began to question and challenge his canon (Hunter). According to Hunter, several writers including T. S. Eliot and F.R. Leavis "set about reforming the canon" so it could adapt to social change(s): "Canons need to be there, although we need new ways of negotiating them, but we also need to create new ways of valuing and of reading for new situations" (Hunter). In order to make the canon more representative of gender and social classes, other works by women were thus added, such as Jane Austen and George Eliot, while "writers from different class positions" were added as well such as Thomas Hardy and D.H. Lawrence. And […] some of their friends, including T S Eliot" (Hunter). Yet, Hunter argues that regardless of "these and a few other additions, there has not been a lot of movement in the canon, nor is there much overt debate" (Hunter). This is supported by M. H. Abrams and Geoffrey Galt Harpham who argues that the canon used in academic courses should be broadened "in order to make the canon more broadly representative of diverse cultures, ethnic groups, classes, and interests" (31).

Nevertheless, the act of challenging and questioning Arnold's canon enabled writers "to construct new ways of looking at the world that society comes to value and eventually to use in shaping new conventions" (Hunter). Writers, who challenged the conventions by writing something that readers would not "easily recognise", were recognised for doing so and their work valued which had them enter the canon (Hunter). Hunter also argues that value is "something we can participate in[,] not simply 'receive'" which is evident when writers challenge and break

conventions in order to make new value(d literature) (Hunter). Therefore, literature of high value breaks conventions, while literature of low or close to no value, also known as mainstream or popular literature, follows and reuses conventions rather than breaks them:

> "Indeed, among the many definitions for 'literature' as opposed to any other writing, is that it uses language in a way that is different from the familiar; hence 'popular' writing is not literature because it plays toward convention often because the writer needs to make money." (Hunter)

Breaking or reusing conventions can thus change the value of literature. Moreover, what also permitted "writers of valued literature" to enter the canon was their ability to write "from their own experience, their own needs and their own vision" (Hunter). According to Hunter, writings such as these had "a very important political function" which involved "waking people up to questions that needed to be asked and values that needed to be affirmed" (Hunter). By writing about their own experiences and concerns, writers were able to address "issues and hopes specific to that group", which resulted in perspectives of other class, gender, and ethnic positions (Hunter). Regarding this, Hunter argues that writing is therefore tied to value in the sense that it became a way to discuss and determine the literary value of a text:

> "I have said rather a lot about rhetoric because it is fundamentally tied to value. It is the way people argue over, worry about and, frequently, come to decisions about value, so that they can act and do things" (Hunter).

Thus, literary value can be determined "through the interaction between speaker and audience, writer and reader" (Hunter).

The Value of The Infernal Devices

In my analysis and discussion of the Gothicness and romanceness in *The Infernal Devices*, I have demonstrated which Gothic and romance conventions have been used and how they have been used. The Gothicness in *The Infernal Devices* is presented through a set of conventions which are common to the Gothic novel, and these Gothic conventions can be seen in relation to the trilogy's tone, setting, characters, narrative structure and techniques, motifs, and supernatural elements. Due to this, the trilogy's inclusion and following of Gothic conventions can be seen as a way of identifying its participation in the Gothic (Priest 274). As *The Infernal Devices* participates in the Gothic, it can therefore be classified as Gothic fiction even though it is not marketed as such. The romanceness in *The Infernal Devices* is also introduced through a set of conventions common to popular romances which can be seen in connection with the trilogy's female protagonist and male

protagonists and their relationship. In much the same way, *The Infernal Devices* also participates in the popular romance because it comprises and follows romance conventions, thus marking it as popular romance fiction.

Due to its inclusion of both Gothic and romance conventions, *The Infernal Devices* becomes a Gothic romance or rather a popular romance with Gothic elements. This also shows the flexibility of Gothic as a hybrid form, and how it can be used to contribute to and enrich other literary texts (Emandi 68).

Clare's use of romance conventions shows how she inscribes herself into the popular romance tradition. The same can be said about her use of Gothic conventions. Though Clare might not have had the intention of writing a Gothic novel, she inscribes herself into Gothic traditions due to her use of its conventions. However, both can be seen as a self-conscious inscription, because Clare demonstrates that she is familiar with both the Gothic novel and the romance novel. For instance, she mentions Walpole's *The Castle of Otranto* and another Gothic novel *Vathek* by William Beckford as well in *Clockwork Prince* (Clare 72; 74). There is also a reference to *Jane Eyre* and *Wuthering Heights* (*Clockwork Angel* 27; *Clockwork Prince* 177; 273). There is also another mention of the romance hero "Mr Darcy" from Jane Austen's *Pride and Prejudice* in *Clockwork Princess* (413). Thus, Clare's use of Gothic and romance conventions could have been a deliberate move in order to show that she did have the intention of writing a 'Gothic romance'.

Since *The Infernal Devices* follows both the Gothic conventions and romance conventions, the trilogy be seen as literature of low or close to no value from the classic approach of reading for literary value. As previously mentioned, valued literature breaks or challenges conventions, whereas literature of low or close to no value follows and reuses conventions (Hunter). In much the same way as Gothic fiction and most popular romance stories, Clare's books can thus be criticised, if not held in contempt for following Gothic and romance conventions, because what some readers want is the breaking of conventions and not the following of them (Hunter).

Conversely, I want to argue that *The Infernal Devices* also attains literary value, although of a different kind. For example, the trilogy attains value through its commentary on racism which Downworlders are subjected to by the Shadowhunters in terms of prejudice and exclusion. According to Hunter, valued literature had "a very political function" which involved "waking people up to questions that needed to be asked and values that needed to be affirmed" (Hunter). This matter concerned the need to call attention to, for example, "issues" to a specific group from the perspectives of class, gender, and ethnic positions (Hunter). Thus, Clare's novels enable readers

to recognise the unfairness of racism and how it works in ways they had not thought of. This issue is related to the class divisions and ethnic positions which can be seen in Clare's universe as well, and these are addressed in regard to the Shadowhunters and Downworlders. Shadowhunters can be seen as the privileged upper class because they interpret and enforce the Law, while Downworlders can be seen as the lower class because they do not have the same influence on how the Law is interpreted and enforced; they are at the mercy of the Shadowhunters. Shadowhunters and Downworlders can also be seen as two separate ethnic positions in *The Infernal Devices*. Shadowhunters descended from the archangel Raziel who made them Nephilim, whereas Downworlders descended from demons in one way or another (Clare, *Clockwork Angel* 108-109). Shadowhunters also have their own wedding and funeral customs, as it is customary for the bride to wear gold while white is believed "to be the color of mourning" (*Clockwork Princess* 12; *Clockwork Angel* 462).

The Infernal Devices attains literary value yet again in relation to the hero of romance. Clare challenges this convention as she gave *The Infernal Devices* two romance heroes instead of one in terms of Will and Jem. Will and Jem can both be seen as the romance hero; though Will more so than Jem because he is not only the epitome of the romance hero, but *The Infernal Devices* can be seen as his and Tessa's story, while Jem and Tessa's story begins in the epilogue and continues in *The Dark Artifices*. In the contemporary romance, there is often a second potential love interest beside the male lead, but he never 'gets' the girl because she is destined for the male lead. Meyer's *The Twilight Saga* exemplifies this as there are also two love interests, Edward Cullen and Jacob Black. However, it is Edward who is the romance hero because he is the only one who ends up together with the female protagonist Bella Swan. Clare breaks this convention in *The Infernal Devices* because both Will and Jem 'get' the girl. This disrupts the reader's expectations of the conventional romance hero, as there is supposed to be just one. Therefore, the trilogy attains literary value because Clare breaks this convention by making both the romance hero. The breaking of this convention is intentional because Clare herself said in an interview that Will and Jem "are fictionally twinned" which means that they are "[…] the light and dark side of the same person" (Novel Novice):

> "I was drawn to the idea of the love triangle between the girl and the two men who are really the light and dark sides of the same figure […]; one corrupt and profligate and one saintly and good" (Novel Novice)

Since Will and Jem are fictionally twinned and thus the dark and light sides of the same person, it explains why they both can be seen as romance heroes and why they both end up with the same girl, although in each their trilogy. Clare also quotes Saint Augustine's "Confessions, Book IV" to support her argument about Will and Jem being fictionally twinned:

> "For I wondered that others, subject to death, did live, since he whom I loved, as if he should die, was dead; and I wondered yet more that myself, who was to him a second self, could live, he being dead. Well said one of his friends, "Thou half of my soul"; for I felt that my soul and his soul were "one soul in two bodies" […]" (qtd. in Clare, *Clockwork Princess* 216)

In other words, Jem can be seen as the other half of Will's soul, hence they become one soul in two bodies, which explains why they both cannot help but have the same feelings for Tessa and vice versa (Novel Novice).

Additionally, Clare challenges the convention of the passive and vulnerable Gothic heroine. As previously mentioned, Tessa displays agency in a situation where, if she was a classic Gothic heroine, she would have been paralysed by fear. Thus, she is no damsel in distress here. However, she is also defiant and strong within which contradicts Botting's idea of the Gothic heroine. In addition, because she was sheltered and lost all her family relatives, Tessa was naïve and vulnerable in the beginning of the trilogy, however, she changes over the course the novels. She becomes a capable strong person who is able to act in the face of danger. As mentioned, she defies the Dark Sisters twice by trying to escape from the Dark House in *Clockwork Angel*. She also does what she can to defy the Magister, for example, by refusing order to Change (Clare, *Clockwork Angel* 444; 446). Tessa's evolvement into a woman of action in the face of danger results in her saving the Shadowhunters and herself from annihilation, by turning herself into the angel whose spirit was held captive in her clockwork angel necklace (*Clockwork Princess* 460-461). Thus, Tessa is defined by a passive naivety in the beginning but grows to become a defiant and strong independent woman.

The examples noted above illustrate some of the Gothic and romance conventions which Clare breaks or challenges. Furthermore, these examples can be seen as a different take on the conventions which Jones argues is part of the reading experience: "Genre texts rely on their audience's ability to recognise the difference of their particular take on generic conventions" (129).

I want to suggest a different approach to value judgement than the classic approach, where we read and value a text for its literariness and its ability to break or challenge conventions (Hunter).

To take a different approach to valuing and reading a text, I suggest that we read *The Infernal Devices* not for its literariness but for its Gothicness or romanceness. In other words, we should read the trilogy as it is supposed to be read; that is as Gothic and romance literature. Reading for Gothicness, for instance, instead of literariness means that we expect Gothic conventions rather than the breaking or challenging of conventions. In other words, we expect *The Infernal Devices* to follow Gothic and romance conventions, not break, or challenge them. In order to meet this expectation, conventions have to be easily recognised because that is the purpose of writing romance and Gothic literature (Belsey 32; Jones 128). As mentioned, readers are expected to "recognise the sort of thing they are reading" in terms of the recurring Gothic and romance formulae and conventions (Jones 128; Belsey 32). Therefore, when we read *The Infernal Devices* for its Gothicness or romanceness, it fulfils our expectations because it follows both Gothic and romance conventions as I have demonstrated in my analysis. According to Jones, there is value in having your expectations met: "The individual reader may find more value and pleasure in a text's Gothicness than its literariness" (130). In the same way, there is also pleasure in reading for Gothicness, for instance, and having those expectations met. Therefore, reading for Gothicness or romanceness is both a value and a pleasure (Jones 130). Some of the pleasures which are available in *The Infernal Devices* occur in relation to the trilogy's romance plot and suspense structure, however, I will not go into details because they are not the focus of this thesis. There is pleasure in reading the trilogy for its romanceness, for instance, because it follows the romance formula and conventions which fulfils the reader's expectations. Suspense is another form of pleasure which keeps the reader interested in reading and learning what happens next in the novels. Thus, there is pleasure in learning what happens next, instead of knowing. This not knowing but learning what happens next builds suspense which in turn creates pleasure, and thus pleasure is a result of suspense.

As highlighted in the previous paragraph, there is value in reading for Gothicness rather than literariness. This is another way for a text to attain value than the classic approach to literary value where reading for literariness meant breaking or challenging conventions in order to attain value. Therefore, when *The Infernal Devices* is read for its Gothicness or romanceness, it attains value for not only living up to the reader's expectations but also for following the conventions because that is how these expectations are met. Consequently, this means that there are different types of values; there is literary value and then there is Gothic value and romance value. Thus, different texts have

different assessments on what their value is, and one does not necessarily exclude the value of the other (Jones 130). Jones exemplifies this as:

> "The obvious demonstration here is that Bookers and Pulitzers are awarded to one kind of book; Stoker awards are given out to another. We expect something different from a Gothic experience than we do from a literary experience" (130)

When a text is valued for its literariness, the breaking or challenging of conventions are expected, and thus this can be seen as a convention in itself. In the classic belief of what literary value is, which is the breaking or challenging of conventions, this can be seen as a convention which is valued. Hence, I would argue for a conventional value where we have literary value, Gothic value, romance value, etc., and these conventional values relate to each their literary form and conventions. This gives each literary form value based on the reader's expectations. In *The Infernal Devices*, the reader's expectations are met because it follows many romance and Gothic conventions, however, it also breaks and challenges some. In this way, the reader gets a reading experience which they expected but they also get new reading experiences that are results of a different take on these conventions. As seen in the analysis, Tessa and Will fulfils their respective roles as the heroine and hero of romance, while their relationship follows the romance formula. Additionally, Tessa is given a second love interest in the form of Jem who, as mentioned, becomes the romance hero as well. This, however, disrupts the reader's expectation of the conventional romance hero.

According to Jones, the fulfilled and disrupted expectations mediate the reading experience (Jones 129). When the reader's expectations are fulfilled, the reading experience becomes "a satisfyingly Gothic experience" (Jones 130). Reading *The Infernal Devices* for its Gothicness therefore becomes a satisfyingly Gothic experience because it comprises and follows many Gothic conventions. According to Jones, readers, who are also fans themselves, will "happily devour and endorse both literary and subliterary texts so long as they provide a satisfyingly Gothic experience" (130). It is assumed that readers or fans understand what the Gothic entails when reading for Gothicness. The fan thus reads "with a set of vague expectations" which means that they look "forward to the Gothic's familiar pleasures" while simultaneously "distinguishing" conventions of the Gothic text (Jones 129). Conversely, first time readers of the Gothic would not have the same understanding or experience. When experienced readers understand a Gothic text, they comprehend "the implied play of assumption, anticipation, and emphasis that moves throughout it, identifying the new while accepting the conventional" (129). *The Infernal Devices* provides these expected

pleasures of the Gothic by having Tessa as the young, victimised, and persecuted Gothic heroine and the Magister as the older wicked Gothic villain. The relationship between these two characters is also marked by a pursuer-pursued dynamic, as previously mentioned. Additionally, some of these expected pleasures are fulfilled in other ways too. For instance, Clare embraces the production of extreme and negative emotional responses, and these are elicited concurrently with some of the events that occur over the course of the novels. She also employs the 'Other' as her Downworlders embody this notion, while the automatons function as monsters, for instance, because they are subjected to emotional projections of horror.

The practice of reading for Gothicness, for instance, instead of literariness can be understood through Jones's idea of the Gothic as a habitus which he defines as "a way of writing, a way of reading, a way of thinking about stories, a way of imagining" (127). According to Jones, Gothic habitus enables the reader to "understand and interpret" a text and, in this way, it becomes "a shared way of understanding and 'doing' things we describe as Gothic" (129; 127). Gothic conventions can be seen as a shared way of 'doing' the Gothic as they are used repeatedly in various literary forms, while reading for *The Infernal Devices'* Gothicness becomes a way of reading and understanding it as Gothic fiction. It is the reader's experience of reading a text that determines its value, and different sets of conventions have different types of value. Texts can follow conventions or break conventions and still be valued for doing so, such as seen in Clare's *The Infernal Devices*. Thus, determining a text's value is up to the individual reader as it depends on what they are reading for, what their expectations are, and whether these expectations are met.

Conclusion

As shown in the analysis and discussion of Clare's trilogy, *The Infernal Devices* can be seen as Gothic and romance fiction because it follows and combines many conventions common to the Gothic novel and the popular romance.

The Gothicness in *The Infernal Devices* is presented through a set of conventions which are common to the Gothic novel, and these are apparent in relation to the trilogy's tone, setting, characters, narrative structure and techniques, motifs, and supernatural elements. As for the characters, there is Tessa who is the young Gothic heroine while the Magister/Mortmain is the older wicked Gothic villain. Just as the typical Gothic heroine, Tessa is alone with no security and protection because she has no family relations (Botting 5 [2014]). The absence of family relations makes her vulnerable and prey to danger, and this is further reinforced by her passive naivety which makes her trust the wrong people and puts her into danger (5 [2014]). Thus, she is also depicted as

the victimised Gothic heroine, because she is imprisoned and tortured in a place that functions as a site of terror and imprisoning space (Spooner, *Contemporary Gothic* 18; Ellis 458). Tessa is also a victim of the Magister's desire and she is persecuted due to this (Botting 4 [2014]). Therefore, the dynamic between Tessa and the Magister is characterised by a pursuer-pursued relationship (4 [2014]). Yet, the lack of family ties also grants Tessa adventurous and romantic independence because she is introduced to a world of danger and supernatural beings, finds out about her supernatural heritage, and is free to explore love and romance (5 [2014]; *Gothic Romanced* 159). However, Tessa grows to become a defiant and strong woman who is able to take action in dangerous situations over the course of the novels which challenges her role as the passive and vulnerable Gothic heroine.

Just as the Gothic villain, the Magister is an enigmatic figure whose identity is not revealed until the end of the first novel and only after fear has been projected onto other characters (6 [2014]). He is depicted as the older Gothic villain and assumes both the role of a businessman, a gentleman, and a criminal. He is a character of vice and negative attributes wherein he indulges in cruel and selfish desires, ambitions, and intentions (2; 4 [2014]). He also embodies the Gothic hero-villain, including the three types of Gothic hero-villains. As the Gothic hero-villain, he is led to extremes as he commits to external destruction in order to achieve his goals (Charléty 393). He has also created an army of automatons in order to defy the authority of Shadowhunters by destructive means (393). The Magister also embodies the Satanic hero-villain, which is his main function and behavior, while the Promethean hero-villain is his end goal which is his pursuit of justice, recompense, and retribution, and all this is powered through the Caliban hero-villain.

Other Gothic conventions which occur in *The Infernal Devices* are the negative aesthetic 'darkness' and the Veil image. The negative aesthetic 'darkness' can be seen in connection with Tessa's emotional state during her imprisonment, her nightmare, and the Dark House and Sisters. The Veil image is used in different ways which demonstrate different understandings of this image. However, it is used in a literal sense rather than figurative sense compared to classic Gothic fiction. *The Infernal Devices* also incorporates the Gothic convention which produces extreme and negative emotional responses such as hatred, fear, and horror, and there is a connection between the production of this and the trilogy's events. Other plot devices such as bloody knives, human corpses, and monstrosity are also used to elicit unpleasant physical responses such as screams, shocks, and flight (Botting 5 [2014]). There are also human and mechanical bodies within *The Infernal Devices* which are used to create spectacles and elicit disgust and fear (Spooner,

Contemporary Gothic 63). The mechanical bodies are also referred to as automatons, and they are uncanny in the sense that they go from being inanimate machines to animate demon-possessed clockworks (Royle vii; Botting 8 [2014]). Thus, the automatons come to serve as threatening monsters who are subjected to projections of fear and horror (Botting 10 [2014]). The trilogy also employs the Gothic conventions of supernatural beings and the Other. The supernatural beings in Clare's universe are also known as Downworlders and they embody the Other because they display otherness which subjects them to prejudice, exclusion, and subordinate positions (14 [2014]).

The romanceness in *The Infernal Devices* is introduced through a set of conventions common to the popular romance, which can be seen in relation to the trilogy's female protagonist and male protagonists and their relationship. Tessa is the epitome of the young and beautiful romance heroine. She has wit, sensuality, and remarkable hair, and is caring, supportive and sympathetic towards her found family and lover (Belsey 21). Her counterpart, Will, is the epitome of the dark, brooding, handsome, powerful and muscular romance hero, whose deep and passionate feelings for the heroine are hidden behind an indifferent and ruthless exterior and self-destructive behaviour (21). He carries a dark secret which is the reason behind his struggles and the behaviour noted above. Just as the romance hero, Will overcomes this with the help of Tessa who is the catalyst behind his personal change which has him become a better man. Additionally, Will and Tessa's relationship is also built around the romance formula as it begins with antagonism, yet their attraction to each other deepens over the course of novels (21-22). Internal and external obstacles as well as doubts and uncertainty prevent Will and Tessa from acting on their feelings and forming a relationship (22). However, these are removed in the final chapter of the last book where Will and Tessa are free to return each other's feelings, as they recognise that their love is true (21). This creates the natural context for marriage and children which they end up fulfilling at last (22; 24).

Although Will is the epitome of the romance hero and the one who ends up with Tessa as highlighted above, Clare challenges this convention by making Jem a love interest and Will's mirrored opposite in his features and characteristics. Thus, Jem can also be seen as the romance hero which he is proven to be in the epilogue of *The Infernal Devices* where he resumes this role after Will's death. Therefore, Will and Jem are both the romance hero; although Will is more so than Jem because *The Infernal Devices* is Will and Tessa's story, while Jem and Tessa's story begins in the epilogue and continues in *The Dark Artifices*. However, they both end up with Tessa, and therefore Clare breaks the romance hero convention by allowing this to happen.

The Infernal Devices' use and following of Gothic conventions enabled me to identify it as fiction that participates in the Gothic (Priest 274). Since the trilogy participates in Gothic, it can thus be regarded as Gothic fiction, even though it is not marketed as such. Due to its inclusion of both Gothic and romance conventions, *The Infernal Devices* can also be identified as a Gothic romance which is, in this case, a popular romance with Gothic conventions. This also shows Gothic's extreme flexibility as a hybrid form, as it has hybridized with both popular romance fiction and YA fiction.

Defining *The Infernal Devices* as Gothic and romance fiction allowed me to bring in a broader discussion about the value of the trilogy. In much the same way as Gothic and romance fiction, *The Infernal Devices* can be dismissed as literature of low or close to no value because it follows both Gothic and romance conventions. This would have been the case if I had been reading *The Infernal Devices* for its literariness and thus chosen the classic approach to determine its literary value.

However, value of a different kind can be ascribed to the trilogy. In the classic belief of what literary value is, *The Infernal Devices* attains literary value as Clare breaks and challenges the romance hero convention and the passive and vulnerable Gothic heroine. At the same time, it also attains value for its commentary on the racism which the Downworlders are subjected to through prejudice and exclusion, thus enabling the reader to recognise the unfairness of racism and how it works in ways the reader had not thought of.

Yet, I propose a different approach to determine the value of a text than the classic approach in order to argue that literature can be valued for following conventions. Reading *The Infernal Devices* for its Gothicness or romanceness rather than its literariness enabled me to do just that. This also opens up to a new value which is also known as the reader's experience value. Reading *The Infernal Devices* for its Gothicness, for instance, rather than literariness means that the reader expects it to follow Gothic conventions rather than break or challenge them. The trilogy therefore fulfils the reader's expectations because it follows both Gothic and romance conventions. This is because there is value in reading for Gothicness and having your expectations fulfilled (Jones 130). In other words, *The Infernal Devices* gains value for following Gothic conventions because that is how the reader's expectations are met.

In this case, the value, which *The Infernal Devices* attains, is Gothic value since I chose to read it for its Gothicness. This means that different readings have different values based on whether the reader's expectations are met; thus, there is Gothic value, romance value, literary value, etc. These different values and the assessments thereof do not necessarily exclude the value of the other.

The breaking of conventions can be seen as a convention, which is valued because it is based on the reader's expectations as they read for literariness. This conventional value is thus based on the reader's expectations and reading experience and can be given to each their literary form. Reading for Gothicness or romanceness also becomes a satisfyingly Gothic or romance experience when these expectations are met (Jones 130). Clare's *The Infernal Devices*, for example, follows and breaks Gothic and romance conventions and can be valued for both based on the reader's experience and whether their expectations are met.

As I wanted to prove, Gothic and romance fiction can be valued even though they are formulaic. It depends on what the reader is reading for, what their expectations of the text are, and whether these expectations are met. Some people prefer reading for conventions, and some do not; the reader's experience is where the value of a text is determined and not necessarily the classic literary value.

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